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

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Abbreviations

Table 1: Abbreviations

ADHD	Attention Deficit Hyperactivity Disorder
AI	Artificial Intelligence
BPN	Basic Psychological Need
BQQRG	Big Q Qualitative Reporting Guidelines
DBR	Design-based Research
MPS	Multidimensional Perfectionism Scale
MSC	Mindful Self-compassion
OOP	Other-oriented perfectionism
PBR	Practice-based Research
PSP	Perfectionistic Self-presentation
SCS	Self-compassion Scale
SDT	Self-determination Theory
SOP	Self-oriented Perfectionism
SPP	Socially Prescribed Perfectionism
RQ	Research Question
RTA	Reflexive Thematic Analysis

PROPOSAL

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

1 Context

Studies have highlighted the negative impacts of *perfectionism* (the rigid pursuit of unattainably high standards; Hewitt, Flett and Mikail, 2017) on mental health (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; Flett, *et al.*, 2012) which may be relevant to the creative process of singer-songwriters, yet there are few interventions suggested. *Self-compassion*, conceptualised as mindful acceptance of suffering and responding with self-kindness (Neff, 2003), has been identified as advantageous for well-being (Fong and Loi, 2016; Zessin, Dickhäuser, and Garbade, 2015; Gunnell *et al.*, 2017) and reducing perfectionism (Neff, 2011; Mehr and Adams, 2016; Yeshua, Zohar, and Berkovich, 2019; Abdollahi. Allen and Taheri, 2020; Stoeber, Lalova and Lumley, 2020; Ferrari, *et al.*, 2018; Ong, *et al.*, 2021; Egan, *et al.*, 2022; Liu, Wei and Russell, 2023; Benedetto, Macidonio and Ingrassia, 2024).

The project aims to explore and design a pedagogy for singer-songwriters that supports sustainable creativity. The research will take place in person in London or Frome, UK. Virtually, it may take place online via email, questionnaires, Zoom app, YouTube app, or an online course hosting website.

1.1 Research Questions (RQs)

- 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?
        - Null hypothesis:
            - *The intervention has no effect on participants' levels of self-compassion, motivation and perfectionism.*

        - Alternative hypothesis:
            - *The intervention increases participants' levels of self-compassion, motivation and lowers their levels of perfectionism.*
    - 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?

1.2 Justification

Through my experiences as a singer-songwriter and teacher, I have highlighted a gap in resources that build creative mindset skills for creativity. I intend on synthesising the participant data findings, document analysis and literature review and using these to inform recommendations for both my personal occupational context and wider music education community.

While there have been perfectionism-relevant self-compassion interventions in sport that showed decreases in self-criticism (Kuchar, Neff, and Mosewich, 2023), there are none yet that target the unique needs of singer-songwriters or take the wider political context into consideration. For example, Curran and Hill (2019) posit that rises in perfectionism are a by-product of societal values that are underpinned by *neoliberalism* (prioritising free market capitalism; Bockman, 2013), which suggests taking a holistic view of interventions may be necessary. Finally, in a practice context, while there are songwriting texts that focus on song craft techniques, and books for general creative mindset skills, neither of these addresses the mindset skills required for songwriting, nor are they evidence-based.

Despite this project being underpinned by the idea that self-compassion mitigates perfectionism and improves well-being, as well as the idea that engaging with creative pursuits such as songwriting is advantageous, it is important to acknowledge criticism of this position. There are scholarly debates about the very definition of perfectionism, with some authors suggesting its adaptive qualities (Stoeber and Otto, 2006; Rice, Richardson and Tueller, 2014) and others proposing that these qualities may better be referred to as 'excellencism', rather than perfectionism (Goulet-Pelletier, Gaudreau and Cousineau, 2022). In addition, although many studies show self-compassion to be advantageous, there is research that contradicts this notion, linking it to risky behaviour, such as gambling (Bailis *et al.*, 2023). Furthermore, Skov and Nadal (2025) posit that currently, no strong evidence exists to support the idea that arts-based interventions can improve health. Finally, drawing

on the work of Sims-Schouten and Gilbert (2022), I question whether developing creative mindset skills as a way to improve resilience in singer-songwriters places the onus on the individual, rather than the systems that may perpetuate experiences like perfectionism or poor mental health.

1.3 Intended Impact

My project seeks to shed light on the mindset skills perceived to be helpful to singer-songwriters through:

- Understanding how the online course (artefact) may impact creativity, well-being, motivation, connection, and perfectionism, as well as highlighting areas to improve.
- Developing a teaching pedagogy for creative songwriting that critiques neoliberal ideologies and presents an approach (contributing theory to scholarly literature and practice to educators).
- Analysing experiences of eminent 'Big-C' creatives (Kaufman and Beghetto, 2009) around what helps their creative process (through document analysis of podcast/YouTube interviews) and synthesising this with white literature to present findings that are both applicable to my occupational context and wider industry.

By addressing the gap in the literature for evidence-based and tailored strategies for singer-songwriters, this research has the potential to provide insights into whether this kind of intervention may be impactful on an individual level, but also present a pedagogical framework that can be used widely. On a personal level, this project will directly feed into future product development for my business, as well as how I approach my work in the higher education sector. Finally, I hope that the findings from this study may transform how singer-songwriters view and approach their craft, as well as provide pathways for improved well-being in the music industry.

1.4 Outlined Intention

I will be conducting a mixed methods study, and drawing on the design-based research (DBR) methodology to inform my iterative process of designing, testing, evaluating and reflecting (Scott, Wenderoth and Doherty, 2020). While DBR tends to be an iterative and repeated cycle, I intend to use this project to conduct one iteration and then outline how I would theoretically approach subsequent iterations, based on my reflections.

My population is singer-songwriters, and my sample will be a mixture of amateurs and professionals (18+). I expect there to be approximately 40 participants for the quantitative part of the study, and a maximum of 5 for the qualitative part of the study. These sample sizes were chosen as a way to balance between enhancing statistical power and staying within the time limit for data analysis (qualitative).

Objectives of Research Activity:

- Using a within-group design, conduct a paired samples *t*-test (pre- and post-test analyses) around participants using my online course.
    - Scales to be used may include: self-compassion scale (SCS; Neff, 2003), basic psychological needs satisfaction scale (BPNSS; Deci & Ryan, 2000; Gagné, 2003), intrinsic motivation inventory (IMI; Ryan, 1982; Ryan, Mims & Koestner, 1983), and multidimensional perfectionism scale (MPS; Hewitt & Flett, 1991).
- Build a richer picture of the experiences intermediate singer-songwriters have when engaging with an online course intervention.
- Increase my understanding of how the creative process flourishes through document analysis and reviewing grey and white literature.

I will conduct a literature review that situates the project within the existing theoretical landscape and best practices, as well as highlights gaps in the literature. For the online course video intervention, participants will be given video(s) to watch about creative mindset skills, with practical tasks to follow along with. Tests will be run before and after the intervention (quantitative). For the qualitative component of the study, open-ended questionnaires will be used, as well as a small number of unstructured interviews to elicit rich data collection. Researcher-directed participant diaries and creative artefacts produced by participants during the intervention may be discussed in interviews. Engagement data for the online course will be monitored. Finally, document analysis will be employed to provide another set of data to draw on.

I intend to use the statistical software jamovi (The jamovi project, 2025) to compare pre- and post-intervention quantitative score data for the quantitative data, and thematic analysis, such as the Braun and Clarke (2022) reflexive thematic analysis model.

1.5 Expected Learning Outcomes

- To develop an understanding of DBR and how I can take influence from this methodology to design and test an intervention for singer-songwriters.
- To gain knowledge and skill in conducting an effective mixed-method study through both quantitative and qualitative data collection and analysis.
- To gain an understanding of document analysis techniques and apply this imaginatively within my study to complement the literature and data presented.

1.6 Ethics and Insider Research Considerations

As an independent teacher working with singer-songwriters in a private capacity, as well as through higher education institutions, there are many ethical considerations, as well as potential insider research complexities to reflect on while conducting my research project. The sample is likely to be comprised of a mixture of participants that I have taught for several years, through to people I do not know, as well as colleagues, peers and friends potentially selecting to participate in the study. Therefore, it is highly likely that in many cases there will be a pre-existing relationship with participants, which provides nuances to navigate and reflect upon.

In terms of ethics, further to the points laid out in the ethics form, I will be drawing on the following ideas from Brinkmann and Kvale (2018) to ensure both the participants and I are protected. Implications are highlighted, with specific mitigating strategies (see Table 2).

Table 2: Ethical implications and mitigation strategies

Implication	**Mitigation strategy**
Emotional distress during the interview process, and participants experiencing changing levels of ‘self-understanding’.	When conducting interviews, I will proceed with caution and ensure I am asking questions with sensitivity, as well as offering moments to pause as required.
Interviews verging on therapy territory.	I will continue to reflect on my scope and boundaries, and seek to bring participants back on track as necessary. Furthermore, I

	will be providing all participants with mental health signposting regardless.
Confidentiality is not being upheld in case of an emergency.	In extreme circumstances where I believe the participant or someone else to be in immediate danger, I will not uphold confidentiality. This will be clearly communicated to participants at the information sheet/consent form stage.

As an insider researcher, there are many complexities to navigate during this project. Taking the view that my positionality will be fluidly moving along the continuum of outsider/insider research (Mercer, 2007; Holmes, 2020), and therefore it will be critical to not only state my position to allow readers to come to their own conclusions (Costley, Elliott and Gibbs, 2010), but also reflect on the tacit knowledge (Nelson, 2022) that I already possess (as an insider) which may inform my inquiry approaches (Mercer, 2007). The tension between being transparent with participants about my study's aims, while trying not to unintentionally influence them (e.g. removing the word 'perfectionism' from website copy) and risk them answering in a way they think I would like, will be challenging to balance. That being said, while I hope that their responses will be self-motivated and organic, it will not be possible, or desirable, to completely remove my influence on the study (Braun and Clarke, 2025). Finally, there will likely be ongoing ethical implications to manage after the research project has ended. For example, many of the pre-existing relationships with participants will continue, but with a new shared experience of the research.

The condensed timeline for the project can be seen in Table 3, and the detailed Gantt chart version in Appendix 1.

Table 3: Condensed timeline

	Initial phase (proposal and intervention design)	Secondary phase (data collection and analysis)	Final phase (write up)
July			
August			
September			
October			

November			
December			
January			
February			

REPORT

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

2 Introduction

2.1 Context

In recent years, many studies have highlighted the mental health struggles musicians face, yet the ways to support their unique experience of this remain underexplored. Studies show that the mental health of musicians is a pressing need to attend to on a wide scale (Loveday, Musgrave and Gross, 2023; Kegelaers and Gibney, 2025; Musgrave, Gross and Carney, 2025), with musicians tending to suffer more than the general population (Gross and Musgrave, 2016), and be an at-risk occupational group for suicide (Musgrave and Lamis, 2025). The unique challenges faced by singer-songwriters include high levels of career precarity (Gross and Musgrave, 2017), as well as an expectation that they must also be content creators, alongside their initial vocation (Musgrave *et al.*, 2025). Additionally, the fact that singer-songwriters create music that may contain expressions of their thoughts, feelings and experiences, there is an inherently personal component built in that may impact their sense of self-worth.

2.2 Rationale and Justification

Potentially contributing to this music industry mental health crisis is the influence of *perfectionism* (rigidly pursuing unattainably high standards; Hewitt, Flett, and Mikail, 2017), which has been linked to poor mental health in many studies (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; O'Connor, Rasmussen, and Hawton, 2010; Flett, *et al.*, 2012; Egan, *et al.*, 2022). Further to its links with poor mental health, perfectionism plays a significant role in how individuals perceive external expectations, with the *socially prescribed perfectionism* (SPP; the belief that others have unattainably high expectations of you; Hewitt, Flett and Mikail, 2017) dimension on the rise (Curran and Hill, 2019; Flett *et al.*, 2022). Currently, there are some interventions (e.g. Kuchar, Neff, and Mosewich, 2023) that look to support self-critical attitudes such as perfectionism, but none that adequately take into account the

nuanced set of experiences singer-songwriters have. Furthermore, many interventions tend to focus on ‘fixing’ the individual, rather than addressing the environment. Therefore, this research project draws on the design-based research approach (DBR; Scott, Wenderoth and Doherty, 2020) to design, test, and evaluate a bespoke pedagogy for creative sustainability (in a singer-songwriter context) to target the gap.

2.3 Aims and Objectives

The project aims to explore what a pedagogical approach (that takes the environmental factors into account) for creative sustainability in a singer-songwriter setting might look like, through a DBR-informed investigation.

Objectives:

1. To quantitatively measure the impact of my intervention on participant levels of self-compassion and perfectionism.
2. To evaluate participant perceptions of the intervention’s effectiveness on the creative process and sense of social connection.
3. To qualitatively explore the experiences of singer-songwriters navigating their creative process, and the external pressures that may impact this.
4. To synthesise these findings and create an evidence-based pedagogy for sustainable creativity.

2.4 Intended Impact

The intended impact is layered, containing scholarly, functional, and professional aspects. Firstly, it is hoped that the findings of the project and design principles will illuminate a theory for creativity that contributes to the knowledge base in this area, and potentially helps people as a result. Secondly, the evaluation process of the intervention will feed into developing improved subsequent iterations beyond this project. Finally, I hope that the personal learning journey (and knowledge gained) will support not only my work in higher education, but also provide a foundation from which to launch my business in creative mindset skills.

2.5 Expected Learning Outcomes

- To gain insight into how drawing on the DBR process impacts educational and intervention design.
- To develop a range of skills in conducting mixed methods research, from the design through to data collection and analysis phases, and understand how quantitative/qualitative insights can be combined.

- To learn document analysis approaches and wield this skill within my study.

2.6 Research Questions (RQs)

- 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?

3 Literature Review

This narrative literature review (Winter, 2023) starts out by exploring the context of the study, which subsequently informs the methodological approach going into data collection. The review sets out some of the unique challenges singer-songwriters face, followed by discussing the currently under-theorised areas of knowledge, and concludes by presenting the DBR initial design principles before outlining the intervention procedure in the methodology chapter.

3.1 Mental Health in the Music Industry

Recent studies have highlighted mental health concerns in the music industry (Loveday, Musgrave and Gross, 2023; Kegelaers and Gibney, 2025), with musicians potentially more than twice as likely to experience depression than the general public (Gross and Musgrave, 2016). High levels of poor mental health in the student population have been documented (Hubble and Bolton, 2019), suggesting that the music industry mental health crisis impacts not only professional musicians but also aspiring professionals (Vaag, Bjerkeset, and Sivertsen, 2021; Help Musicians, 2023). Research shows that factors such as being younger, female, and viewing music as a primary career further increase the risk of experiencing anxiety and depression (Musgrave, Gross and Carney, 2025), as well as intersections such as race playing a marked role (Musgrave *et al.*, 2025). Specifically relevant to the singer-songwriter context is the work that highlights the mental health challenges popular musicians face (Heyman, Perkins & Araujo, 2019), including being an at-risk occupational group for suicide (Musgrave and Lamis, 2025). The mental health

concerns in the music industry have prompted several calls for increased health and well-being provision in tertiary music education (Vermeersch *et al.*, 2023; Musgrave, 2024), in an effort to better support musicians.

Beyond recognising the need to support musicians' mental health on an individual level, more complex questions must also be raised about the wider music industry system that potentially thwarts musicians' flourishing and contributes to these negative experiences. Firstly, it has become widely accepted that social media is an integral part of musicians' careers and associated successes, despite the potentially harmful impact on mental health that musicians experience through being expected to work in the social media 'content factory' with little perceived control over the career outcomes (Musgrave *et al.*, 2025). Secondly, career precarity is a leading concern, with 53% of musicians needing to engage with work outside of the industry to sustain their music careers (Help Musicians, 2023). With 43% of UK musicians earning less than £14k per year from music (substantially less than the National Living Wage), and linking low earnings to poor mental well-being (Help Musicians, 2023), it seems prudent to look beyond the individual to the wider context. Thirdly, creative careers are being devalued; for example, the arts continue to lose support through budget cuts (Stewart, 2024), and creative industry workers' intellectual property (Scott, 2025) remains incredibly vulnerable (79% of music creators worried; Harteam Moore, 2026) while the UK government reviews whether they see it as viable to hold technology companies to account for using creative practitioners' work (without consent) to train artificial intelligence (AI) models (Intellectual Property Office, 2024).

Several authors present the paradox of music careers: the very same craft and vocation that brings musicians a great deal of joy is also responsible for suffering and poor mental health (Musgrave, 2023), with working conditions cited as a key contributing factor (Deuze, 2025). Specifically in creative industries, along with difficulties such as precarity assumed to be part of these types of careers, McRobbie (2004) highlights the complications individuals experience leaving careers that simultaneously bring them pleasure and pain. In summary, there is a strong argument to not only develop well-being-supportive interventions for musicians, but also to challenge the harmful attitudes and norms in the music industry that may be preventing sustainable careers and playing an even more instrumental, detrimental role than literature has highlighted so far.

3.2 Perfectionism

A potential contributor that has been linked to poor mental health in many studies is the rigid and unrelenting pursuit of unattainably high standards, otherwise known as perfectionism (Hewitt, Flett, and Mikail, 2017). It has been associated with anxiety (Flett, Hewitt, and Dyck, 1989), depression (Flett *et al.*, 2012), anxiety/depression (O'Connor, Rasmussen, and Hawton, 2010; Egan *et al.*, 2022), and also with suicide attempts (Hewitt *et al.*, 1998). The presence of perfectionism in performance domains has been documented, such as in performers (Mor *et al.*, 1995), musicians (Dobos, Piko, and Kenny, 2019; Hill *et al.*, 2020), and dancers (Nordin-Bates, 2020).

Traditionally, literature has conceptualised perfectionism as a maladaptive trait to 'fix' on an individual level. However, when a systems thinking approach (Arnold and Wade, 2015) is taken to holistically look at the whole system (rather than its parts in isolation), a different story comes to light. Flett *et al.* (2022) highlight the urgency with which society must address the alarming rise of SPP (Hewitt, Flett and Mikail, 2017). Posited as being the most crucial dimension of perfectionism to investigate in the context of mental health difficulties, SPP is documented to be on the rise, likely because of the competitive, individualistic, *neoliberal* values (the prioritisation of free market capitalism; Bockman, 2013) that run through our society (Curran and Hill, 2019). The positioning of perfectionism as a manifestation of neoliberalism, consumerism (Ndiaye, 2022) and endless growth (Tayyab *et al.*, 2024) is an emerging argument that links neoliberalism's quest for infinite 'more' with perfectionism's unattainably high standards, and unrelenting quest to 'be more' (Curran, 2023). The way that musicians may internalise the values of neoliberalism, and the endless pressure to produce, can be seen reflected in the Musgrave *et al.* (2025) exploration into musicians' relationships with social media, and the subsequent impact on their mental health. With the wider context in mind, it seems prudent to view perfectionism through a new lens to truly respect and understand the experiences people have with this complex phenomenon.

By engaging with disability studies, we can apply the *social model of disability* (disablement happens at a societal level due to barriers, rather than an individual's impairment; Oliver, 2013) to perfectionism as a way to examine the sociological factors negatively impacting the individual, and avoid pathologising their experience. Whilst it is an unusual link, it may also be helpful to adopt a *neurodiversity paradigm* lens (diverse cognition styles are all valued, and there is no 'right' way of thinking; Walker, 2014) when conceptualising perfectionism. For example, it is beneficial to facilitate supportive environments for people with perfectionistic characteristics, but this should not be done in a way to promote a hegemonic thinking style.

Moving beyond the structural focus of the social model, McRuer's (2006) *crip theory* (influenced by queer theory's emphasis on identity and reclamation) provides an approach for rejecting able-bodied norms and expectations for productivity (that are a manifestation of fast-paced neoliberalism). By 'cripping' not only how we view perfectionism, but also respond to it, we can move away from seeing it as something to eradicate (medical model) to acknowledging the systemic friction that feeds into it (social model). Taking influence from critical disability studies, pedagogic strategies for perfectionism could exist to support the artist by resisting neoliberal expectations and norms for productivity and creativity.

3.3 Current Intervention Approaches

The current interventions for perfectionism range from evidence-based forms of mindfulness to creative practitioner-guided self-help, yet none adequately address the specific needs of singer-songwriters in a way that bridges theory and practice. In white literature, *self-compassion* (the mindful acceptance and responding to one's suffering with kindness and seeing it as a natural part of the human experience; Neff, 2003) is beneficial in supporting perfectionistic thinking and behaviour (Egan *et al.*, 2022; Liu, Wei and Russell, 2023; Benedetto, Macidonio and Ingrassia, 2024). Key authors in this field, Neff and Germer (2013), highlight the well-being benefits of their *mindful self-compassion* (MSC) model, which is composed of three parts: self-kindness, mindfulness and a shared sense of common humanity (Neff, 2003). Besides the links between self-compassion and wellbeing (Neff, 2023; Fong and Loi, 2016; Zessin, Dickhäuser, and Garbade, 2015; Gunnell *et al.*, 2017), happiness (Pastore, Brett, and Fortier, 2023), it has been shown as a useful strategy for improving mental health (Neff, 2003; MacBeth and Gumley, 2012; Ketay, Beck and Dajci, 2023).

When considering the social media use of musicians (Musgrave *et al.*, 2025), the Keutler and McHugh (2022) study may provide some insights into how self-compassion can be used to support musicians using social media in a way that works for them. More specifically, in a performance context (sport), it has been shown to aid recovery after failures (Hope, Koestner, and Milyavskaya, 2014; Ceccarelli *et al.*, 2019; Mohebi *et al.*, 2020), which suggests it may be a beneficial theory for helping perfectionistic singer-songwriters respond to moments of creative failure. The use of a custom-designed intervention (for athletes in this case) is highly successful in building perceptions of performance and improving self-critical attitudes, suggesting that it may be similarly useful in music settings (Kuchar, Neff, and Mosewich, 2023). In summary, by taking influence from these types of evidence-based

self-compassion interventions, it may be possible to create targeted, supportive environments for perfectionistic singer-songwriters to thrive in.

Despite the success of some self-compassion interventions, there are none yet that focus directly on the unique experiences, needs or wider socio-political landscape of singer-songwriters. While many resources are focused on how singer-songwriters may build musical skills, there are few that address mindset skills for creativity in songwriting. Some grey literature responds to how creatives may deal with the creative blocks such as perfectionism (Eno and Schmidt, 1975; Cameron, 1995; Pressfield, 2003; Kleon, 2012; Gilbert, 2015; Rubin, 2023), with only a few sources that specifically serve singer-songwriters (Tweedy, 2022), and draw on white literature to provide insight on these population-specific mindset challenges (Daubney and Daubney, 2018; Jones and Heyman, 2021). Thus, the current approaches (and their strengths/weaknesses) inform how we move forward to design supportive environments that facilitate creativity to flourish in a way that is artist-centred, and influenced by both theory and practice.

3.4 A New Approach

Current evidence-based strategies for perfectionism (such as self-compassion) do not recognise the socio-political landscape, or the unique mindset barriers that may arise in a singer-songwriter context. Therefore, an approach that draws on ways to support the individual (e.g. self-compassion) while resisting the wider systems that create barriers for creativity is needed. By synthesising the theories and best practices mentioned, along with environmental sustainability principles, I conceive a philosophy which aims to foster a more sustainable creative practice for singer-songwriters entitled *rewilding creativity*. In a nature setting, *rewilding* refers to allowing nature and wildlife to return to their uncultivated state, with minimal human interference (Baker, 2021). Although the approach aims to let nature take the lead, it often begins with human intervention to start the rewilding process (WWF Online, 2026). Although it is important to acknowledge the paradoxical nature of intervening to facilitate wildness, I intend to navigate this productive tension by designing an initial, supportive intervention that acts as a catalyst for the singer-songwriter's own autonomous creative rewilding. Just as there are routes to build environmental sustainability, I propose we adopt some of these strategies as a way to build sustainability in creativity, specifically in a singer-songwriter setting.

The core of the philosophy leans into the idea of trust: trusting nature knows how to rewild, trusting that we are worthy of self-compassion regardless of achievements, and trusting that

we are all inherently creative without trying. This philosophy offers the opportunity to tap into the 'enoughness' of our creative selves through learning from nature, rather than neoliberalism, to prioritise seasonality, embracing cycles, regeneration and connection. Taking the work of du Plessis (2012) regenerative paradigm further, I posit that it will be beneficial to not only develop a "co-creative partnership with nature" but also ourselves (that is rooted in self-compassion). By adopting a 'restore-preserve-enhance' stance (Hahn and Tampe, 2021), we can develop regenerative and restorative practices that help us preserve, enhance and ultimately sustain our creative practices. Taking influence from theories such as 'degrowth' (Tayyab *et al.*, 2024) and 'doughnut economics' (Raworth, 2017), rewilding creativity provides a new philosophy for creativity that resists perfectionistic, neoliberal expectations that may be useful for singer-songwriters. Just as crip theory seeks to reclaim aspects that have been damaged by others, this philosophy encourages singer-songwriters reclaim creativity, musical purpose and autonomy from a neoliberalist industry that often does not adequately protect them. Along with demanding systemic change, musicians can seek to use music in a way that works for them, even if that means leaving harmful parts of the career behind (Trondalen, 2013; Musgrave, 2023).

3.5 Initial Design Principles

Guided by Reeves' (2006) approach for translating theory into practice, the following initial design principles were developed to influence the intervention design (see Table 4), with the principles and theoretical influences expanded upon later on in Table 5, and the procedure outlined.

Table 4: Initial Design Principles

Design Principle	**Theoretical Influences**
1. **Ecological Alignment:** The philosophy is guided by nature, and restorative practices such as seasonality, cyclical processes and regeneration. By caring for our inner creative landscape (in the same way we can care for our external ecological one), we can nurture our resources for sustainability, rather	du Plessis, 2012; Raworth, 2017; Baker, 2021; Hahn and Tampe, 2021; Tayyab *et al.*, 2024.

	than drain them through endless optimisation.	
2.	**Playful and Self-compassionate Mindset:** The philosophy invites users to cultivate a playful attitude for creativity, rooted in intrinsically motivating pursuits. A non-judgemental (self and others) atmosphere is recommended, along with prioritisation of the process (not outcomes). Non-linear messiness and failure are encouraged, and should be responded to with mindful self-compassion instead of self-criticism.	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:** This philosophy encourages connecting to a shared sense of common humanity through any of the following: recognising that the highs and lows of creativity are a shared human experience, sharing collaborative creative moments with others in a non-competitive, community-focused way, and weaving more-than-human (nature, wildlife, technology) partnerships into the community.	Neff, 2003; Neff and Germer, 2013; Hewitt, Flett, and Mikail, 2017; Ryan and Deci, 2020.

4 Methodology: Narrative of Inquiry

4.1 Research Design

This chapter outlines the philosophical position going into the project, as well as captures a nuanced shift in approach, as documented in the data analysis section.

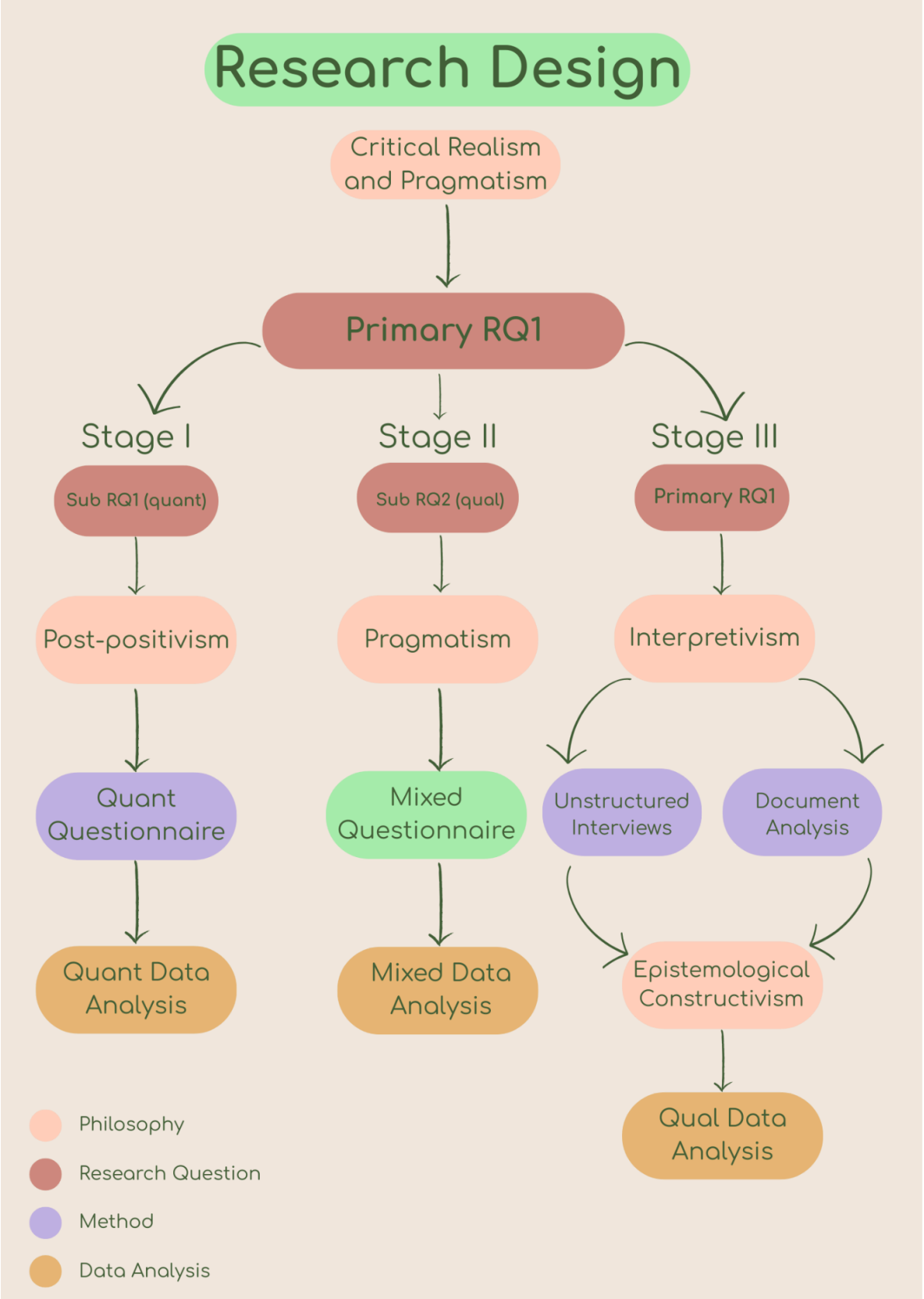
4.2 Research Philosophy

I went into this research inquiry with a critical realist perspective (Bhaskar, 2008), believing that there are objective traits (such as perfectionism) that can be measured, while acknowledging that the way that people experience these is subjective and socially constructed. The pragmatic paradigm (Morgan, 2007) was the guiding worldview that I approached the inquiry with, placing the research question(s) at the centre of the process, and choosing my methodologies accordingly (see Appendix 2 for research design process notes).

4.3 Methods

Initially, I began with a deductive, within-participants, explanatory sequential mixed methods design (Creswell, 2014) as documented in Figure 1. I chose a mixed methods design as a way to explore the RQs from a variety of angles, and therefore build a more comprehensive and holistic understanding of my intervention's potential usefulness and the context it sits within. The research design was structured in three main stages: stage I (quantitative), stage II (mixed methods), and stage III (qualitative). I drew on the DBR approach to influence how I approach the design, testing, evaluation and reflection phases of an initial iteration of the intervention I had developed (Scott, Wenderoth and Doherty, 2020). DBR was chosen as a way to actively bridge the connection between theory and practice, an approach successful for developing educational interventions (The Design-Based Research Collective, 2003). I recognised that the cyclical and iterative nature of DBR aligned well with my mixed-method RQs and aims, and focused not only on refining an intervention, but also on providing design principles for theory development (Reeves, 2006).

Figure 1: Initial Research Design Flow Chart



Data collection stages I and II included testing this intervention with participants through the use of mixed-method questionnaires, and stage III included unstructured interviews. I intended to capture a variety of insights through data collection, and therefore chose unstructured interviews to contrast with the structured mixed data collected, and respond to my primary RQ in an open-ended way. Participants were recruited through a mixture of convenience and snowball sampling (Cohen, Manion and Morrison, 2018) for the mixed method questionnaire, and purposive maximum variation theoretical sampling for the unstructured interviews. To be eligible to participate, participants had to be over 18, UK-based, self-identify as a singer-songwriter, and have experience of writing at least one song (finished or unfinished). Going into the study, I recognised that I was more interested in how the participants saw their singer-songwriter status than whether they were 'professional' (the latter being hard to define, and not necessarily only based on making an income), or had completed a song.

The quantitative research instruments I used to survey the participants were pre-validated and used in many of the studies that precede mine. The scales used were the self-compassion scale (SCS; Neff, 2003) and the multidimensional perfectionism scale (MPS; Hewitt and Flett, 1991). To guide the interviews, I developed a RQ-related mind map of themes (see Appendix 3), with the aim of allowing them to lead the conversation.

The tools used to recruit for the study were email, WhatsApp, digital flyers, and my website. This enabled me to draw on my professional networks, as well as peers and lead them to a centralised place to view the information sheets. To host the consent forms and intervention, I used Google Forms, Google Classroom, and YouTube. This meant that there were no hosting costs, and the educational setting (rather than a commercial platform) meant that it aligned with the research ethics of participants taking part voluntarily. For interviews, I used Zoom to meet, Otter.ai to transcribe, and then manually checked through and edited each transcript afterwards. Data analysis software used was Google Sheets, jamovi, and Delve. In the spirit of transparency, it is important to note that AI was used during the project in a reflexive way that helped me question my assumptions, process my reflections, and ultimately motivate me through a long project (see Appendix 4 for my personal AI usage statement).

4.4 Procedure

Following ethical approval (see Appendix 5 and 6 for ethics form and permission letter), I began to design the intervention for this study (evolved from a practice-based intervention I created for a previous module; Unwin, 2025). The intervention design process involved

reimagining my previous practice-based artefact (workbook) into an online video course through distilling the curriculum, highlighting theoretical influences, and developing design hypotheses (see Table 5 and Appendix 7 for the full version).

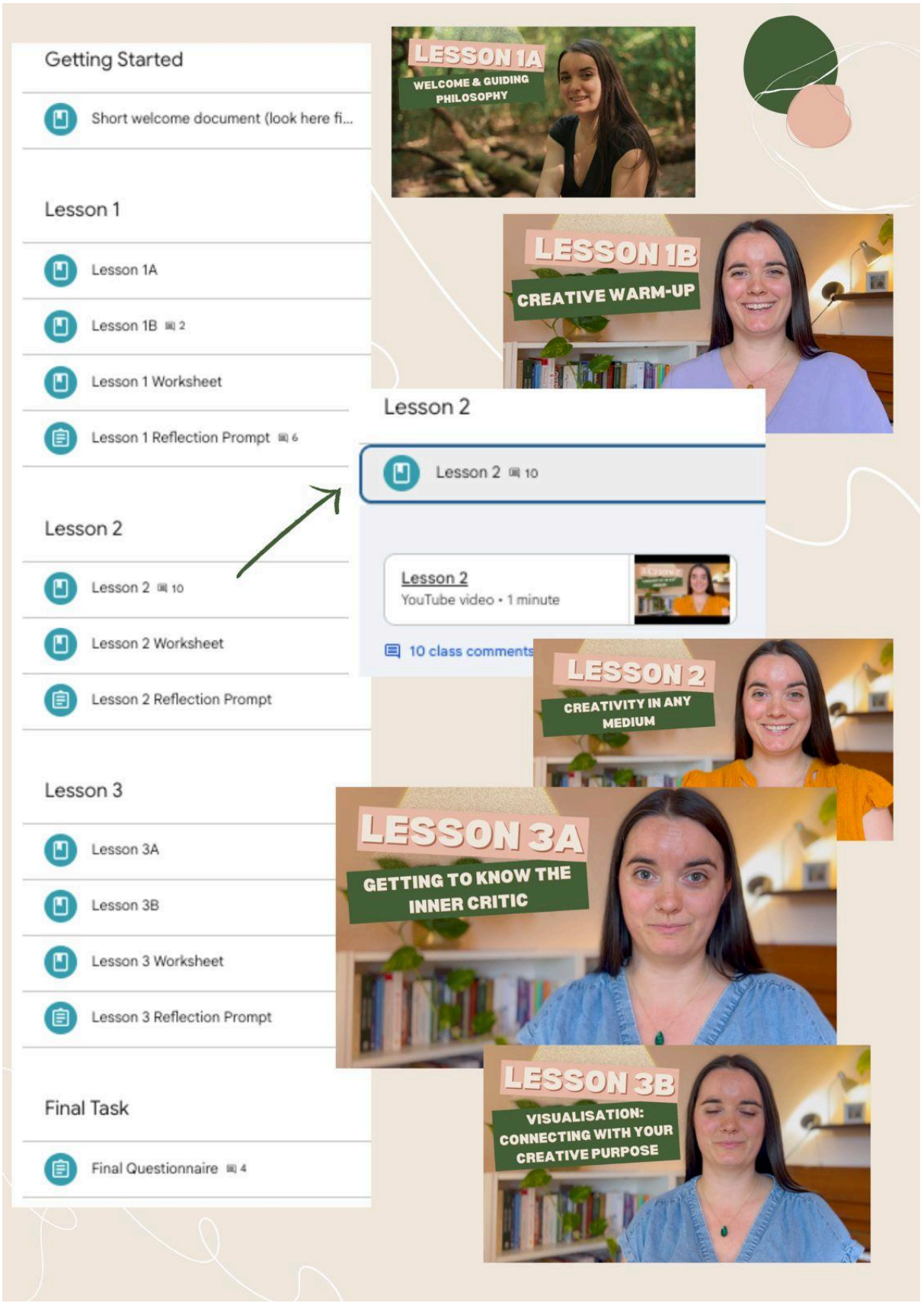
Table 5: Creative Mindset for Singer-Songwriters Intervention

Lesson	Title	Activity	Theoretical Influences	Design Hypotheses
Lesson 1A (1 min)	Rewilding creativity	Welcome to the course and introduction to the guiding 'rewilding creativity' philosophy.	Degrowth (Tayyab *et al*., 2024); Doughnut economics (Raworth, 2017); MSC (Neff and Germer, 2013); Rewilding (Baker, 2021).	If singer-songwriters embrace the philosophical concept of 'rewilding creativity', they can prioritise their **intrinsic motivation** and **self-compassion** ('I am inherently creative already), and decrease the capitalist urge to put excessive (**perfectionistic**) pressure on themselves to reach constantly heightening standards ('I must continue to outdo myself').
Lesson 1B (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 **autonomy** (SDT), **competence** (SDT) which may increase their sense of **self-compassion** ('it's fine to make mistakes') and lower their experience of **perfectionism** ('I have to get this perfectly right').
Lesson 2 (1 min)	Creativity in any medium	Creating a nature-inspired piece in a less familiar	Forest bathing (Siah *et al.*, 2023); Intrinsic motivation (Deci and Ryan, 2000); MSC (Neff and Germer, 2013);	If singer-songwriters combine the nourishing elements of creative practice and nature immersion, they will have an increased sense of well-being, **autonomy** (SDT), and

		medium. Option to share with the group.	Perfectionism (Hewitt, Flett, and Mikail, 2017); SDT (Ryan and Deci, 2020); Arts and social cohesion/well-being (Fancourt, Warran and Aughterson, 2020).	**intrinsic motivation** (SDT), which may lead to a reduction in **perfectionism**. Furthermore, through sharing their work in a reciprocal way with the group, they will have a stronger experience of **common humanity** (MSC) and **relatedness** (SDT), which will lead to increased well-being.
Lesson 3A (7 mins)	Working with the inner critic	Reframe perfectionistic, inner critic phrases that arise in the songwriting process using mindful self-compassion.	MSC (Neff and Germer, 2013); Perfectionism (Hewitt, Flett, and Mikail, 2017; Daubney and Daubney, 2018).	If singer-songwriters identify **perfectionistic**, inner critic style beliefs/thoughts related to their creative practice and apply a mindful **self-compassion**-informed lens to reframe these statements, then they will have a practical tool, as well as an experiential understanding of how to raise their levels of **self-compassion** and lower **perfectionism**.
Lesson 3B (5 mins)	Creative purpose visualisation	Follow the guided visualisation to connect with authentic creative purpose.	Intrinsic motivation (Deci and Ryan, 2000); SDT (Ryan and Deci, 2020); Mental imagery/PETTLEP (Holmes and Collins, 2001; Janjigian, 2024); Flow-state (Nakamura and Csikszentmihalyi, 2020); MSC (Neff and Germer, 2013); Perfectionism (Hewitt, Flett, and Mikail, 2017).	If singer-songwriters harness the power of **mental imagery** and visualisation to connect with what **intrinsically motivates** them, as well as facilitates **flow state** for them, then they will be able to focus on **intrinsically** rewarding activities and be less influenced by **socially prescribed perfectionism**. In other words, **self-compassion** dismantles **perfectionism**, which allows **intrinsic motivation** to be present, and from there, **flow state** can emerge.

After designing the intervention, I recorded the videos and created accompanying worksheets (see Appendix 8) and uploaded them to a Google Classroom I had created. The curriculum began with a welcome message (see Appendix 9) and included video links for the lessons (see Appendix 10 for links to watch the course; see Figure 2 for the online course mood board). Recruitment assets were created, alongside the mixed method questionnaires (see Appendix 11). The initial (pre-) questionnaire began with a consent form (see Appendix 12), followed by musical demographics questions, SCS and MPS scales, and closing with a link to the classroom. The final (post-) questionnaire consisted of SCS and MPS scales, final open text box questions and signposting to well-being resources.

Figure 2: Online course mood board



Further to the main questionnaires, I created three short ‘lesson reflection prompt’ questionnaires which had three Likert rating scales (1-5), and two open-text box questions to capture a more targeted understanding of participant perceptions of the intervention. Brookfield’s (2017) ‘Critical Incident Questionnaire’ informed some of these open-text box questions, as it is an effective way of capturing student-led formative feedback for online course evaluations (Samuel and Conceição, 2022). Before launch, the participant journey (questionnaires and classroom) was piloted.

To recruit participants for the study, I contacted 60+ personal contacts, circulated flyers, shared the information on my social media and mailing list (1000+ combined), as well as with several musician well-being organisations. Participants (26) were a mixture of hobbyists (7), aspiring/semi-professional (7), and professional (12), the majority of whom had previous experience with mindfulness/meditation/creative coaching/therapy. They were given four weeks to complete the (suggested) three-week course, although I extended the deadline twice to respond to their need for more time to complete, and have longer to collect more responses while the recruitment snowballed.

Once I closed the stage I and II data collection, I anonymised the data and allocated a code number to each participant. Initial coding was done using the open text boxes to purposively select three contrasting participants to invite for interviews. I engaged in a blind comparison with AI to justify my selection rationale and increase my reflexivity (see Appendix 4).

4.5 Data Analysis

4.6 Stage I: Quantitative

Following the data collection procedures outlined, the questionnaire responses (SCS and MPS scales specifically) were exported to Google Sheets and the data cleaned. Items were reverse-coded, and composite scores were computed for self-compassion and the three trait subscales of perfectionism (self-oriented, other-oriented, and socially prescribed), adhering to the authors’ protocols (Neff, 2003; Hewitt and Flett, 1991). This part of the data analysis was deductive and guided by the quantitative RQ.

I transferred the processed data into jamovi for inferential analysis, where the quantitative data (pre- and post- scales) were compared using paired samples *t*-tests. These tests evaluated the hypotheses and aimed to determine if there was a statistically significant

difference (α = 0.05) in participants' levels of self-compassion and perfectionism following the intervention. Assumptions of normality were checked using the Shapiro-Wilk test.

Null Hypothesis:
The intervention has no effect on participants' levels of self-compassion and perfectionism.

Alternative Hypothesis:
The intervention increases participants' levels of self-compassion and lowers their levels of perfectionism.

4.7 Methodological Shift

Before stage three began, as I was closing the questionnaire data collection and preparing to explore the data further through unstructured interviews, I entered a phase of (slightly unexpected) deep reflection on the inquiry, which ultimately transformed my perspective and approach (explored in more detail in a reflexive journal excerpt, Appendix 13). I began to identify *methodological incongruence* (lack of alignment between aspects of my inquiry) and unconscious *methodolatry* where I prioritised methodological rigour over the study findings (Braun and Clarke, 2025). This *positivism creep* (unknowingly importing postpositivist values, ideals and ontological positions into qualitative research; Braun and Clarke, 2022) was something that I then recognised to be in direct conflict with the very intervention I was exploring, and rewilding creativity philosophy I was developing. As the core thesis statement of this inquiry centres around neoliberalism's impact on the creative process of singer-songwriters, and how moving away from an *anthropocentric* world-view (prioritising human life above other forms; Goralnik and Nelson, 2012) may be beneficial, it became evident that the research paradigm, methodology and design must reflect this.

The transformed and rewilded research design that emerged was an embedded mixed methods design, within a *Big Q* Qualitative framework (non-positivist in research paradigm, approach to data collection and analysis, and reporting; Braun and Clarke, 2025). This shifted methodology resonated more with the inquiry, and meant I interpreted the remaining data (correlation matrix, text boxes, interviews) through a qualitatively-driven, subjective, narrative lens. This informed how I approached truth and knowledge, through a subjective ontological view (Crotty, 1998) and relativist epistemology (Guba and Lincoln, 1994). Furthermore, it informed how I approached data analysis and reporting using both the Big Q Qualitative Reporting Guidelines (BQQRG; Braun and Clarke, 2025) and the critical, feminist

work of Ilaria Boncori (2022). As a way of embracing the Big Q Qualitative, rather than creating tables, systems and lists, I took a more creative and non-linear approach to documenting how this would look in my project (see Appendix 14 for mind map).

4.8 Stage II: Mixed

Stage IIa: Inductive Quantitative Exploration

Consistent with my shift to a Big Q ethos, I analysed the remaining quantitative data with an exploratory data analysis approach (Tukey, 1977), as a way to capture insights that traditional quantitative analysis could not, and to add value to the study by complementing the confirmatory nature of the stage I analysis (Jebb, Parrigon and Woo, 2017). The relationships between the 'lesson reflection prompt' scores and scales (self-compassion and perfectionism subscales) were inductively explored to highlight potential associations for further qualitative investigation, using a correlation matrix (see Appendix 15) as a tool for discovery rather than a proof of causation. Spearman's ρ was deemed appropriate because of the ordinal nature of the rating scales. I adapted the reflexive thematic analysis approach (RTA; Braun and Clarke, 2022) to summarise the key analytic themes.

Stage IIb: Inductive Qualitative Mapping

Questionnaires were cleaned and anonymised before being uploaded to Delve. The open text responses were analysed inductively using RTA (Braun and Clarke, 2022) to construct themes capturing participants' perceptions of the effectiveness of the intervention design. This analysis was guided by Sub RQ2A/B. This process included data familiarisation, developing initial codes (105), followed by grouping these into clusters (11) and subsequently subthemes (5), finishing with distilling them into three main themes.

4.9 Stage III: Deep Qualitative Inquiry (Big Q)

In the final, and deepest, stage of my data analysis, I fully embraced a pragmatic, bricolage approach (Kincheloe, 2004) as a way to analyse the interview data and construct an interdisciplinary narrative that paints a rich and holistic picture. I purposefully leaned into the intuitive nature of the Big Q Qualitative approach, which leverages researcher subjectivity as a strength, rather than attempting to 'bracket' it off as bias (Braun and Clarke, 2025). Informed by the BQQRG (Braun and Clarke, 2025) and Boncori (2022), I approached RTA (Braun and Clarke, 2022) with an abductive, Big Q lens to develop themes from the interviews. As this was my final stage of analysis, I was able to pragmatically draw on all of the previous data to inform this investigation.

Despite using AI mindfully during parts of the project to assist with time-consuming tasks such as generating spreadsheet formulas (Chubb, 2023; Brailas and Katerelos, 2025), I reflected deeply on the ethics (Davison *et al.*, 2024) and philosophical ramifications of how and when I chose to use it (see Appendix 4). Due to the likelihood that AI models are underpinned by postpositivism (Chatzichristos, 2025) and lean more towards 'small q' qualitative approaches (Nicmanis and Spurrier, 2025), I did not use it for qualitative data analysis as that felt methodologically incongruent to my Big Q approach. I did not want AI to speed up the deep and slow analysis process or homogenise my human RTA (Hitch, 2024). When I did use AI during the project, I recognised it as a 'critical friend' (Sullivan *et al.*, 2023) and 'fallible' tool within an already subjective and constructed reality (Nicmanis and Spurrier, 2025). Finally, due to this project being influenced by environmental principles, I reflected on AI's conflicting dual role of contributing to, and potentially contributing to fighting against, climate change (Nordgren, 2022).

4.10 Ethics

4.11 Participants

This project was granted ethical approval by the UWTSD Ethics Board (see Appendix 5). Participants were given clear guidance on how taking part was voluntary, how their data would be protected, and their identities anonymised (Creswell, 2014) (see information sheet in Appendix 11). This enabled them to give their informed consent via a consent form before participating (Berg, 2001). Participants were informed of their rights to withdraw themselves and their data from the project (Walliman, 2009). As the inquiry explored psychological traits, participants were all signposted to well-being resource links after engaging with the intervention (should they be required). Due to leaning into a Big Q, subjective lens (Braun and Clarke, 2025) for the qualitative data analysis, it was important to remain reflexive throughout and ensure that participants' stories were not being misrepresented in the more fluid narrative-building process I took.

4.12 Insider Research

While my status as an insider researcher came with advantages such as lived experience and community access (Costley, Elliott and Gibbs, 2010), there are also a number of complexities to navigate. Guided by Holmes (2020), I reflected on my positionality (Braun and Clarke, 2022; see Appendix 16) coming into the project and how this might impact any power dynamics between myself and the participants (Walliman, 2009). That is to say, the continuum of insider/outsider is something I reflexively navigated throughout the project

(Holmes, 2020). Finally, drawing on autoethnographic practice, I continually reflected on how I could present a valuable narrative, while not disrupting the community within which I am embedded (Ellis, 2009).

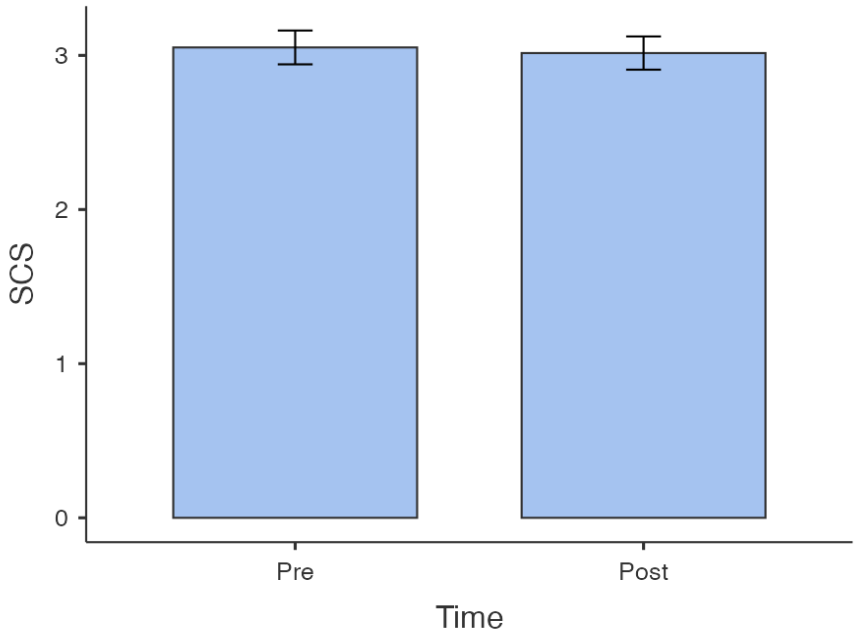
5 Findings and Discussion

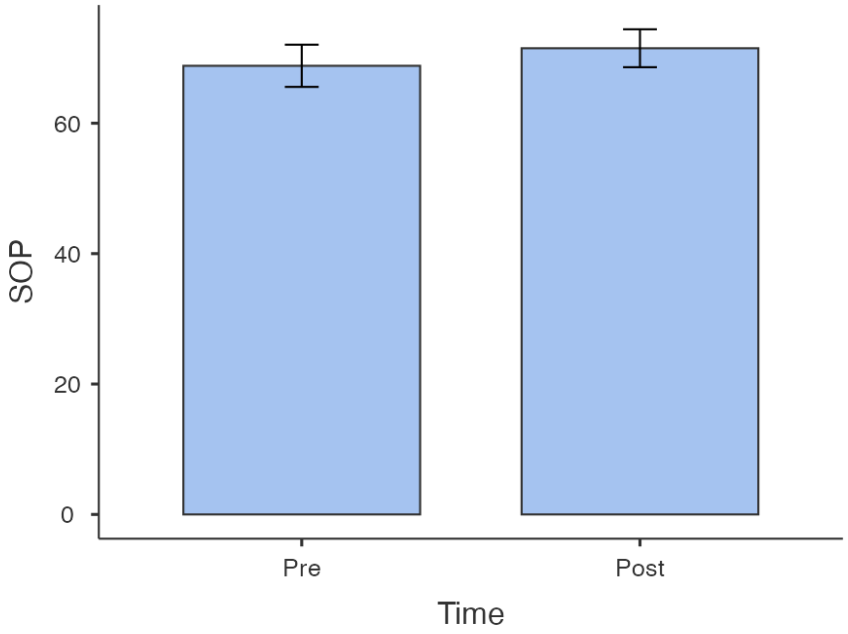
This chapter presents the study findings in three stages (quantitative, mixed and qualitative), along with my analyses and interpretations, discussed in relation to the literature. The chapter is concluded with a general discussion of the key findings, along with some new literature to contextualise them further. The questionnaire responses and interview transcripts can be found in Appendix 17.

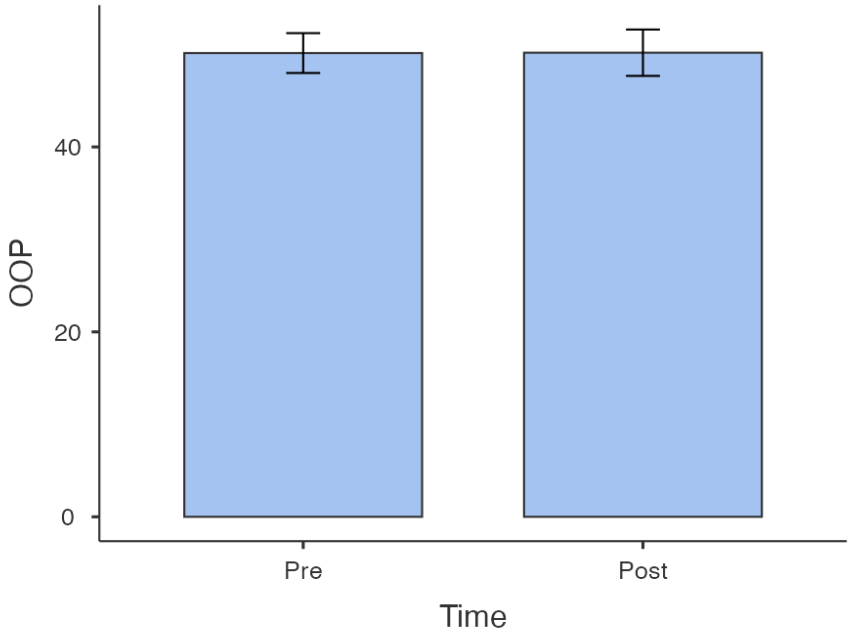
5.1 Stage I (Quantitative)

When testing the effectiveness of the intervention, the paired samples *t*-tests revealed that there was no statistically significant difference in all pre- and post-test scores (see Figure 3 and Table 6). For self-compassion, the SCS scores were as follows: t (25) = 0.501 and p = 0.621. The mean pre- score was 3.05 (standard deviation, SD = 0.559), and the mean post- score was 3.02 (SD = 0.549). SOP (self-oriented perfectionism; Hewitt, Flett, and Mikail, 2017) scores were as follows: t (25) = -1.357 and p = 0.187. The mean pre- score was 68.81 (SD = 16.5), and the mean post- score was 71.5 (SD = 14.825). For OOP (other-oriented perfectionism, Hewitt, Flett, and Mikail, 2017) scores, the t (25) = -0.0203 and p = 0.984. The mean pre- score was 50.15 (SD = 10.986), and the mean post- score was 50.19 (SD = 12.784). Finally, the SPP t (25) = -1.1736 and the p = 0.252. The mean pre- score was 46.58 (SD = 11.545), and the mean post- score was 48.62 (SD = 13.285).

Figure 3: t-test bar plots (including error bars)






OOP
40
20
0
Pre
Post
Time

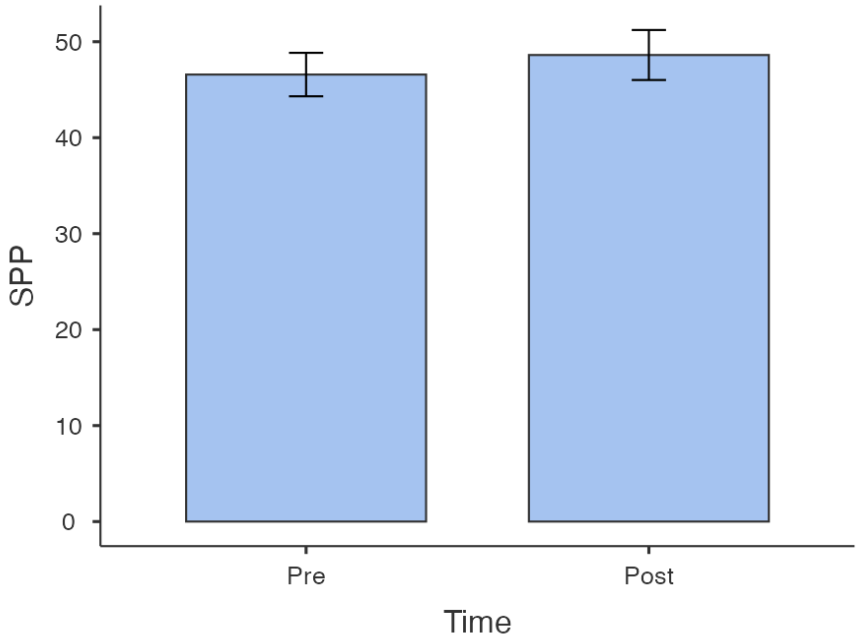

SPP
50
40
30
20
10
0
Pre
Post
Time

Table 6: paired samples t-tests

Measure	Pre-Intervention M (SD)	Post-Intervention M (SD)	t (25)	*p*
Self-Compassion (SCS)	3.05 (0.56)	3.02 (0.55)	0.50	0.621
Self-Oriented Perf. (SOP)	68.81 (16.50)	71.50 (14.83)	-1.36	0.187
Other-Oriented Perf. (OOP)	50.15 (10.99)	50.19 (12.78)	-0.02	0.984
Socially Prescribed Perf. (SPP)	46.58 (11.55)	48.62 (13.29)	-1.17	0.252

Following all of these tests, the null hypothesis could not be rejected. In other words, there was no significant change in the scores after participants took part in the intervention. Further to this, the post-test self-compassion mean decreased slightly, and the perfectionism subscale means increased slightly, although none of these changes was significant. The non-significant results may primarily be attributable to a low intervention dosage (25-minutes only), which is likely insufficient to change stable traits. Given the non-significance of these changes, it is not beneficial to explore this extensively, as any change could be due to random variation or error. For example, people prone to perfectionistic thinking may have overthought their post-test responses following the intervention (which may have increased their awareness of their own perfectionism), and therefore skewed the data slightly, as evidenced by P25: *"makes me aware of my perfectionism"*. This highlights considerations for future research, as there may be ethical implications of facilitating a space for people to become more aware of their perfectionism, although in some cases it may be helpful. This type of response-shift bias (Howard and Dailey, 1979) highlights the limitations of the testing instruments, potentially raising questions of construct validity (Cronbach and Meehl, 1955)

for this specific demographic, due to scales being underpinned by positivistic beliefs that these are solely individualised traits rather than being influenced by systemic pressures. Reflecting on these points fed into my decision to transition my approach into a Big Q one to respond to the limitations set out in this section.

5.2 Stage II (Mixed)

This process gave me insights into participant perceptions of effectiveness (SubRQ2A/B) through which I could enact the third phase of DBR, evaluation (Scott, Wenderoth and Doherty, 2020).

5.3 Stage IIa

An exploratory correlation analysis (see Appendix 15 for full version and Table 7 for excerpts) was conducted to investigate the relationships between perfectionism, self-compassion and lesson reflection prompts (see Appendix 18 for analysis process notes). The RTA (Braun and Clarke, 2022) approach was adapted and used to interpret these patterns, ending with a synthesis into four key analytic themes (see thematic map in Appendix 19).

1. SOP and SPP are Entangled

Table 7: excerpts from the correlation matrix

X axis	**Y axis**	**p-value**	**Pearson's r**	**Spearman's ρ**
SOP_PRE	SPP_PRE	p<.05	0.465	0.433
SOP_Post	SPP_Post	p<.01	0.598	0.560
SCS_PRE	SCS_Post	p<.001	0.775	0.824
SOP_PRE	SOP_Post	p<.001	0.797	0.781
SPP_PRE	SPP_Post	p<.001	0.754	0.713
SOP_Difference	L2Q3	p<.05	-0.421	-0.412
SOP_Difference	L3Q3	p<.05	-0.486	-0.464
OOP_Post	SPP_Difference	p<.05	0.461	0.450
OOP_Post	L3Q3	p<.05	-0.464	-0.472
SPP_Post	L3Q3	p<.05	-0.428	-0.456
L1Q2	L1Q3	p<.001	0.609	0.672

A moderate, significant positive correlation was found between SOP_PRE and SPP_PRE ($\rho(24) = 0.433$, $p < .05$). The presence of this relationship suggests that SOP and SPP tend to exist simultaneously, perhaps making it hard to separate the self-oriented and socially

prescribed aspects of perfectionism. While this does not show a direct causal relationship, this correlation shows that SOP and SPP are connected. Therefore, rather than viewing SOP in isolation, its connection to SPP might suggest that both dimensions are influenced by the same neoliberal pressures. This highlights the need for holistic approaches that recognise this entanglement, and explore perfectionism at a social, as well as individual level. Finally, the strong, highly significant positive correlation between SOP_POST and SPP_POST (ρ (24) = 0.560, $p < .01$) demonstrates that SOP interventions that do not take SPP into account may be missing a crucial aspect. These findings potentially reflect the urgent calls to address SPP (Flett *et al.*, 2022), the dimension of perfectionism that is most on the rise (Curran and Hill, 2019).

2. Too Deep-rooted and Complex to Change with a Short Intervention

Strong, very highly significant positive correlations were found between SCS_PRE and SCS_POST (ρ (24) = 0.824, $p < .001$), SOP_PRE and SOP_POST (ρ (24) = 0.781, $p < .001$), and SPP_PRE and SPP_POST (ρ (24) = 0.713, $p < .001$). In line with the *t*-tests demonstrating that the intervention did not significantly change the overall average scores, the strong positive correlations show that individual participants' scores remained consistent from pre- to post-test. Together, these findings indicate that self-compassion, SOP and SPP are stable traits, rather than fleeting and transient states. This may indicate the nuanced and deep-rooted nature of these traits that may resist significant change with only a 25-minute intervention (which is understandable). As previously mentioned, while participants' awareness of these phenomena may have increased, it is likely that a longer (or more intensive) intervention would be required to make a significant impact on quantitative scores. Williamson (2020) conducted a short self-compassion intervention, which produced non-significant results (although this may be due to study limitations), which supports the notion that interventions need to be longer or more intensive to make significant changes.

3. Polarised Experiences of Social Connection

Table 8: Lesson Reflection Prompt Questions

	Lesson 1 Reflection Prompt
L1Q1	1. During the creative warm-up, how much pressure did you feel to 'get it right'? (1 = No pressure at all, 5 = A great deal of pressure)
L1Q2	2. How useful did you find the creative warm-up exercise for your practice? (1 = Not at all useful, 5 = Extremely useful)
L1Q3	3. How clear did you find the concept of 'rewilding creativity' presented in this lesson? (1 = Not at all clear, 5 = Perfectly clear)

	Lesson 2 Reflection Prompt
L2Q1	1. How enjoyable did you find working independently (away from the video)? (1 = Not at all enjoyable, 5 = Extremely enjoyable)
L2Q2	2. How useful was this lesson for your creative practice? (1 = Not at all useful, 5 = Extremely useful)
L2Q3	3. To what extent did you feel part of a community while doing this lesson? (1 = I felt completely on my own, 5 = I felt a strong sense of community)
	Lesson 3 Reflection Prompt
L3Q1	1. How useful did you find the 'Inner Critic' exercise for your creative practice? (1 = Not at all useful, 5 = Extremely useful)
L3Q2	2. During the visualisation, how easy or difficult was it to connect with your creative purpose? (1 = Very difficult, 5 = Very easy)
L3Q3	3. How much did it help knowing that other songwriters were also working through these exercises? (1 = It didn't help at all, 5 = It helped a great deal)

The correlations that explored the sense of social connection showed a mixture of contrasting experiences (see Table 8 for lesson reflection prompt questions). Firstly, the moderate, significant negative correlation between the change in SOP scores (SOP_Difference; all difference scores were calculated as post-intervention minus pre-intervention) and sense of community connection (L2Q3) (ρ (24) = -0.412, p < .05) may demonstrate that feeling part of a community mitigates SOP. Similarly, the moderate, significant negative correlation between SOP_Difference and feeling part of a shared experience (L3Q3) (ρ (24) = -0.464, p < .05) supports this, indicating that if SOP is only explored in isolation (not in a community setting), there may be a missed opportunity. Conversely, the moderate, significant positive correlation between OOP_Post and SPP_Difference (ρ (24) = 0.450, p < .05) highlights the entanglement between OOP and SPP. This could imply that the more participants judged others, the more likely they were to judge themselves, and vice versa. This supports the idea of using self-compassion, as well as compassion for others, to build a non-judgemental attitude and, as a result, impact experiences of perfectionism. The moderate, significant negative correlation between OOP_Post and L3Q3 (ρ (24) = -0.472, p < .05) expands on this and highlights the fact that OOP (judgement of others) may have prevented participants from feeling able to genuinely connect in a community setting, perhaps due to wanting to control their public image and conceal any imperfections (also known as perfectionistic self-presentation; PSP; Hewitt, *et al.*, 2003). In other words, community is not a safe place for them as they feel they may be judged in return. The latter two correlations indicate that OOP may be a barrier to social

connection and community building, and developing mutual trust and non-judgement in these kinds of settings would be a priority. The moderate, significant negative correlation between SPP_Post and L3Q3 (ρ (24) = -0.456, $p < .05$) adds to the picture by potentially demonstrating that SPP can be isolating for singer-songwriters because they fear judgement in community settings, a place that (paradoxically) might help them lower their perfectionism. To navigate these barriers, literature suggests that using mindfulness (Bearden *et al.*, 2024) may increase self-compassion and social connectedness. In summary, these correlations tell a story about social connection and the contrasting experiences that can be had by members of the same group. Beyond the benefits of increasing self-compassion to influence sense of social connection, a pedagogical consideration here may be that community engagement should not be forced, and some participants' versions of engagement may be through observation rather than active participation, which may boost autonomy (SDT; Ryan and Deci, 2020).

4. 'Rewilding Creativity' is a Useful Pedagogy

There was a strong, very highly significant positive correlation between usefulness (L1Q2) and concept clarity (L1Q3) (ρ (24) = 0.672, $p < .001$), which directly validates the notion that rewilding creativity is a useful metaphor. This indicates that the more participants grasped the concept and found it clear, the more useful they found Lesson 1, which responds to SubRQ2A (creative process) and provides support for the effectiveness of my intervention. As shown in my design hypotheses (in Table 5), the use of nature-based metaphors as learning tools helped shift singer-songwriters' mindsets away from linear endless growth, to more cyclical and seasonal creative thinking.

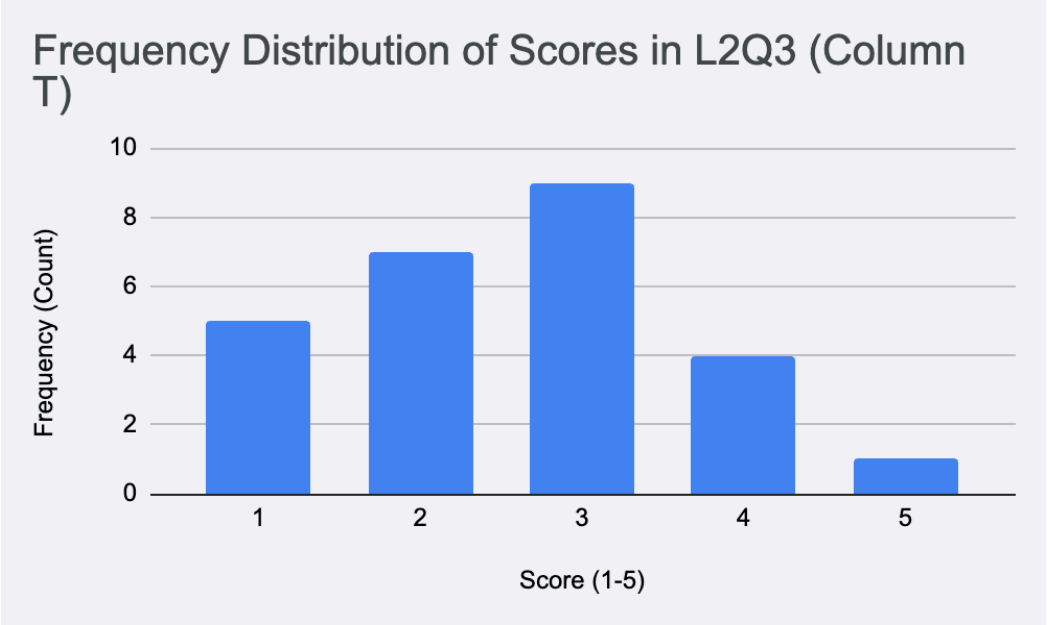
Table 9: medians

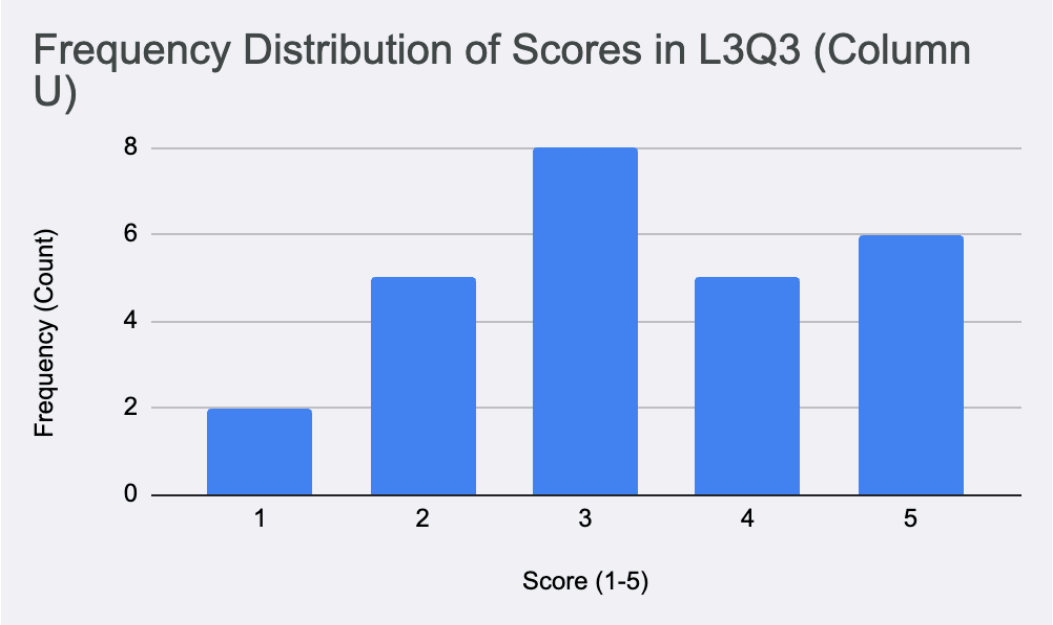
Descriptives

	L1Q2	L2Q2	L3Q1	L2Q3	L3Q3
N	26	26	26	26	26
Missing	0	0	0	0	0
Median	4.00	4.00	4.00	3.00	3.00
Minimum	3.00	2.00	2.00	1.00	1.00
Maximum	5.00	5.00	5.00	5.00	5.00

To evaluate participants' perceptions of effectiveness in relation to their creative process (SubRQ2A) and sense of social connection (SubRQ2B), the medians were calculated (see Table 9). To gauge usefulness (SubRQ2A), L1Q2, L2Q2, and L3Q1 responses were used (all of which concerned perceptions of usefulness). The median response was 4 out of 5. Though the *t*-tests did not show a statistically significant change, and I could not reject the null hypothesis, it is worth noting that this exploratory data shows that many participants perceived the intervention to be useful to them. It also may speak to the fact that comprehending the curriculum is less complicated than changing deep-rooted, stubborn personality traits.

Figures 4 and 5: Frequency distributions





Addressing SubRQ2B (sense of social connection), the median of responses to L2Q3 and L3Q3 was calculated as 3 out of 5. This suggests that, on the whole, participants neither felt disconnected nor overly connected to the course community. This may even be a reflection of the fact that some people valued and thrived with community-related activities, while others found it threatening (and the experience of community increased their perfectionism), resulting in a median that masks the reality of two polarised extremes. When examining the frequency distributions (see figures 4 and 5) more closely, a shift can be identified in how participants experienced social connection across the latter two lessons. In Lesson 2, there was an invitation to actively participate through sharing work with the group, which may have felt too vulnerable for many (as reflected in the distribution skewing towards isolation, 46% rating 1 or 2). In Lesson 3 (where they had learned about the shared sense of common humanity; Neff, 2003), however, a shift occurred in the opposite direction. When asked whether it helped knowing others were working through the exercises (L3Q3), 42% rated 4 or 5, indicating that many of them found it helpful to feel part of a community, even if that did not involve active participation. The invitation to actively share their work may have induced perfectionism in some, while the developing awareness of a shared experience may have been perceived to be a psychologically safer form of social connection. This may indicate that finding ways to cultivate a sense of common humanity (potentially through forms of mindfulness, as research suggests; Taylor *et al.*, 2022) would be more effective than forcing interaction. Furthermore, as this intervention was short and asynchronous, participants may not have had the time or familiarity required to build up sufficient psychological safety (McLeod and Gupta, 2023). Therefore, it is worth considering in future how to build trust slowly before asking participants to share work.

Looking at motivation theory to contextualise these findings may be useful, as intrinsically motivating experiences of creative *flow state* (intense absorption in an intrinsically rewarding activity; Nakamura and Csikszentmihalyi, 2020) are said to occur only when the level of challenge and skill are balanced. That is to say, perhaps the invitation to share work was too challenging for many participants, and thus hindered them from being in a flow state. Similarly, viewing this through an SDT lens, the thwarting of basic psychological needs (BPN; autonomy, competence and relatedness; Ryan and Deci, 2020), specifically the participants' perceived competency, may have negatively impacted their motivation to engage. In summary, responding to sub RQ2A (creative process) and evaluating the usefulness of the intervention seems more straightforward, whereas the social connection (sub RQ2B) was more ambiguous and complex. In other words, the content of the intervention resonated strongly across the participants, while the setting and context of

how/where the learning took place was a more nuanced and complex variable (supportive to some, and a source of fear of judgment for others).

5.4 Stage IIb

Using RTA (Braun and Clarke, 2022), three main themes (see Appendix 20) were developed from the qualitative components of the questionnaires. (1) Cultivating enoughness: shifting from outcome to process through low-stakes practice; (2) Navigating vulnerability in community: the tension between connection and fear of judgement; and (3) A pedagogy for creative sustainability: how play, self-compassion, and connection scaffold the rewilding process. In this section, I unpack the themes and potential meanings, their implications on intervention design, as well as link them to theory.

Theme 1: Cultivating Enoughness: Shifting from Outcome to Process Through Low-stakes Practice

The first theme captures the range of benefits participants experienced through engaging with the online course. Firstly, through the scaffolded learning, the all too common creative block to getting started became less of an issue: *“The boundaries of this exercise gave me a place to start, which is often the part I struggle with the most.” (P18)*. By structuring ways to enter the (sometimes mythical) creative process, a potential barrier of overthinking the infinite ways to begin was removed. Through eliminating the sometimes paralysing decision of what to write about, as expressed by P11: *“…easier to find words when a subject matter is identified...”,* more momentum can be built, and it becomes less likely that the songwriter will give up as a result of indecision.

From the outset, participants were encouraged to let go of pressure and, as P04 put it, “*learning not to expect”*, which appeared to aid them: *“I was able to write something I was pleased with, without pressure.” (P20)*. The first task was simply to ‘warm-up’, meaning the emphasis instilled was on the process, rather than outcome, which incidentally may have increased participant confidence (Meer and Chapman, 2014). P14 commented that *“It's good to reduce pressure on yourself by saying "this is just a warmup".”.* By fostering playfulness in each lesson, the low-pressure and process-based mindset was reinforced, which perhaps allowed participants to focus more on being joyful and present through *doing*, rather than *thinking*, as captured by P21: *“I was initially excited, and it felt like a fun activity, I actually felt like a child during this exercise, quite a liberating feeling.”.* By shifting their “*focus more towards having fun in creating, and away from the desire for results.”* as expressed by P12, participants were able to build a process-oriented mindset and reorient themselves to connect with playfulness, instead of overthinking. By setting the tone in creative warm-ups,

later activities will likely be met with a positive learning attitude (James and Collier, 2011; Krueger and Minet, 2022), and the gamification of tasks contributes to this too (Sailer and Homner, 2020).

Through active learning and use of the MSC model in a songwriting-specific context to reframe ‘inner critic’ thoughts, participants expressed their changing awareness and relationship with self-criticism: *“The reframing of negative thoughts is a powerful exercise.” (P05)*. P20, who mentioned that they thought they “*should acknowledge my achievements instead of being self-critical about the format of my songwriting.”* highlights the type of cognitive shift that many wrote about experiencing. Resultingly, participants began to develop a more non-judgemental attitude towards their creations and feelings of creative enoughness: *“It helped me to be less judgmental of what I had written and be able to take a step back from it in that way.” (P09)*. P12 summarised that *“The course has also constituted an often-needed reminder to me to be mindful and self-compassionate in my creative efforts.” (P12)*. Through developing self-compassion in a creative context, participants were able to not only accept mistakes, some even began to embrace them, and as a result, mistakes sometimes became a valuable part of the creative process: *“I let the thread fall into place and in the end the 'sewing' needle became part of art piece, which wasn't originally intended.” (P15)*.

As a way to practice this low-stakes ‘beginner’s mindset’, gain inspiration from avenues outside of music, and give breathing space to the often pressurised primary discipline, participants were invited to create a piece in another (less familiar) medium. P03 describes the experience of putting this mindset into practice in lesson 2: *“I wasn't bothered about it "being good" - I just…let my pencils and creativity take over, and it turned out pretty decent!” (P03)*. Supporting literature shows that using drawing warm-ups may have beneficial impacts on confidence and stress levels (Montgomery, no date). Beyond the lowered expectations and awareness of self-compassion within creativity, participants found ways to connect with inspiration and purpose in multiple ways. Sometimes it was in a micro, every day kind of level: *“It made me go looking for inspiration, which is something I don't often do consciously - normally, inspiration is something I wait to "strike" me.” (P18)*, and sometimes in a broader, spiritual sense: *“I felt the most engaged during the guided meditation…a feeling of 'wonder', 'magic' and 'connection to spirit' (P21).*

In summary, through building a non-judgmental and self-compassionate mindset for creativity, with little pressure or expectation of outcomes, participants were able to build confidence in their creative enoughness. Playful exploration and connecting with a wider

creative purpose also contributed to the benefits of regular creative practice in building inspiration for songwriting.

Theme 2: Navigating Vulnerability in Community: The Tension Between Connection and Fear of Judgement

This theme captures the inherent tension introduced by social connection. While the intervention was designed to promote a safe and supportive environment, through the data analysis, it can be seen that people have differing experiences and relationships with being visible in a group setting. Alongside participating asynchronously, participants were invited to leave comments in the virtual classroom and interact with each other, as well as upload their lesson 2 creation. The following quotes describe the varying degrees to which these singer-songwriters felt comfortable doing so.

Some cited the opt-in nature of the task as removing pressure, as P23 puts it: *"I think if it was a must I would have felt pressure to create a completed piece of work. So I just got on with doing it freely"*. Perhaps as a result of feeling it was a low-pressure experience, many participants described being 'happy' to share their work as they commented: "*that's how people learn"* (P19), and *"it's not a piece of art I'm too emotionally invested in…it's exciting to see if anyone has any thoughts"* (P15). These descriptions capture the way some participants' mindsets centre around the benefit of sharing for learning, peer feedback, with P15 mentioning their low-stakes attitude to this task. Specifically relating to the lesson 2 task, P20 said: *"It feels very safe, so therefore was able to engage again without pressure."*. Zooming out to capture this on a whole course level, P02 said the online course felt *"safe and supported",* and P14 found the tone of instruction *"really encouraging"*.

Beyond the individual benefit, a sense of reciprocal vulnerability emerged. P03 commented that *"It felt good to share something that I've made creatively with others in the group and also look at what others have created too."* and P05 *"decided to share in order to fully partake in the process and hopefully to encourage others to share as well."* (P05). Moving towards the experiences of those who were less keen to share with the group, some participants expressed their apprehension (*"a tiny bit of worry over what others will think"*, P07) as well as motivations to push past this feeling as it *"felt like a place to connect and share creatively"* (P04) and P11 stating *"we are all in this together…why not just go for it"*. P02 expresses that *"the act of doing it collectively reiterated the principle that self-criticism is a common experience of creative people"*, suggesting that some group members may have benefitted from participating in the course in a group setting. This kind of notion may be

something that could contribute to an increase in self-compassion as the individual feels less alone, and perhaps less ashamed of their experience, as alluded to by P15: *“simply reflecting on the fact that other creatives also have had my very negative thought was enormously helpful. For some reason hadn't thought about that before., self criticism is, at the end of the day - quite self centred.”*.

Conversely, some group members had different experiences around social connection, specifically in relation to sharing their work with the group, including: *“Nervous. Not sure about it.”* (P06), and *“Putting myself out there does not come naturally to me.”* (P11). Several reasons were cited. Firstly, some viewed the material created as being too personal to share: *“Felt quite personal so chose not to share”* (P01), and others were uncertain about what the process entailed, and therefore wished to *“hide my identity as a singer-songwriter.”* (P21). The task of sharing with the group may have contributed to feelings of *“wanting to make something good”* (P17), as P02 puts it: *“It made me feel more pressure to create something 'good'. I may have tried harder.”* (P02). This highlights the potential fear of judgement some participants had when considering sharing their work, as expressed by P25: *“Scared! A feeling of reluctance to share and anticipating that it wouldnt be something I'd want other people to see or judge.”*. This spectrum of experiences around not wanting to share work in a social setting may highlight the topic of control, which is supported by the PSP literature (Hewitt *et al.*, 2003). By sharing work with others, we are relinquishing control over how it gets perceived and responded to, a feeling that P12 expresses as ‘challenging’ when reflecting on the first lesson: *“This was challenging as I must have complete control over everything I do.”*. This quote captures the experience that when control is removed, psychological safety can also be as a result, which is logical based on the strong links found between PSP and *anxiety sensitivity* (fear of publicly displaying anxiety; Flett, Greene and Hewitt, 2004). In other words, P12’s comment may imply that for them, safety is contingent on control. The range of musicians’ attitudes towards public online engagement (Musgrave *et al.*, 2025) is reflected in these diverse findings, and combined, may give insight into the way singer-songwriters present themselves publicly. Thus, the experiences of navigating vulnerability in a community (social) setting can be complex. Many motivating factors influence how singer-songwriters may wish to present their work (and also themselves) to others, encompassing feeling connected to a low-pressure, positive learning community through to fear of judgement and loss of control.

Theme 3: A Pedagogy for Creative Sustainability: How Play, Self-compassion, and Connection Scaffold the 'Rewilding' Process

This final theme expresses the benefits of supportive scaffolding to stimulate a feeling of creative freedom. Although the online course was designed to promote playfulness and freedom, it was, in fact, through minimising certain choices and providing structure that was instrumental in facilitating this. An aspect of scaffolding included guiding participants through each step in real-time on the videos (*"the three step process helped a great deal as I benefit from prescribed structure"*, P15), with P10 recognising that by having a *"clear example made me feel more engaged with that process."*. This is supported by literature that highlights the benefits of learning through lesson scaffolding (van de Pol *et al.*, 2014). In addition, the videos had timers for the tasks built in (a recommended practice for songwriting; Pattison, 2009), which P14 cited as *"helpful accountability"*. Consequently, participants' procrastination may have been aided here as P14 articulates: *"doing it along to a video with the timer rather than just reading it and thinking "oh that's a good idea" and then not doing it."*. Furthermore, by removing the opportunity to overthink creative decisions (use of timers), it seemed some participants found there was not as much room for perfectionism in the process, as articulated by P12: *"Making the exercises timed is a very practical method of teaching in that it helps the student avoid getting too wrapped up in their thoughts to complete those exercises (and being perfectionist in that endeavour as well!)"*. A potential benefit to this perceived lack of time was the way it *"stopped me from overthinking their randomness"* (P15), and the added element of randomisation prevented the chance of *"getting stuck on the content of lyrics"* (P15).

By using step-by-step guidance, timers and randomisation as part of a low-stakes creative warm-up, participants were provided a clear starting point for their creative practice, which can often feel elusive and mysterious. As P25 puts it, *"warming up your creativity is a helpful step in songwriting practice."*, *"helped me step into my creative world easier."* (P03), and is a *'fun'* alternative to *"just sitting down and trying to write a song."* (P14). It appeared that participants perceived the addition of structure (through scaffolded creative learning) to not only shift their perspective (*"jumbling the words up is an excellent way of hearing my thoughts differenty - it really worked."*, P02), but also reinterpret the meaning of the work as expressed by P03: *"it made some of the lines feel like they carried a different meaning all because I reordered them."*. Through applying collaging techniques to language, participants were able to become free from rigid preconceived expectations (Cran, 2013), likely increasing their sense of autonomy (SDT, Ryan and Deci, 2020) and engagement with self-directed learning (Arab *et al.*, 2015). Thus, these scaffolded learning experiences tended

to lead to moments of spontaneity where participants *"created something new and unexpected."* (P09). Feelings of *"it wasn't too bad at all, I actually found some good ideas on the spur of the moment"* (P21) and the discovery of *"some great new meanings in the lines and was surprised / inspired by it."* (P25) indicated the value of facilitating spontaneity.

Beyond subject-specific language choices, I leveraged the metaphorical use of nature and the 'rewilding' of creativity as a way to promote self-compassion. Firstly, I integrated mindful appreciation of nature into the course (as recommended by Kuchta, 2022) and built it into the tasks: *"using a piece of nature to "follow" into an idea was a freeing experience."* (P15). Some participants noted the calming benefits of nature, with P19 calling it their *"reset button"*, and P25 citing *"being creative with nature and with such a beautiful view has a peaceful and calming effect."*. Secondly, using 'rewilding creativity' as a metaphor to encourage a self-compassionate mindset for creativity with P05 citing the link to nature as *"a great way to set the tone and mood for the exercises."*. P05's experience of *"getting back to the natural creative state"* also highlights the spiritual component of this philosophy: *"the 'rewilding' concept is a nice way of framing the idea of returning to the 'source' for creativity"* (P05). Finally, the impact of seeing *"creativity as something that needs to be allowed to run wild in order to result in something fulfilling"* (P12) captures the heart of the philosophy, and the link to building self-compassion, instead of self-criticism. It was through building a sense of calm through connection with nature (supported by literature; Siah *et al.*, 2023), and letting the 'wildness' run into their creativity, that participants may have found it easier (and been better primed) to access self-compassion.

Despite this theme expressing ways in which participants resonated with the online course, it also captures points crucial for the evaluation of the intervention, which can be reflected on and taken into consideration for the subsequent iterations. Firstly, the length of the course was discussed as some participants felt that they would have benefitted from more time (*"coming up with certain responses within the time frame was as it would require deep thought."*, P09), with P06 suggesting future versions could be 6-weeks long. P05 indicates that the more introspective, self-compassion exercises were effective *"but could also be expanded further for a deeper course"*, and P18 suggested the inclusion of *"similar exercises but based around the instrumental/musical or harmonic aspects of songwriting"*. Secondly, regarding the format, P26 suggested they would appreciate going through the course in real-time with the other participants as *"hearing what other people had made I might be more encouraged to share"*. Finally, most importantly, some participants articulated some pedagogical considerations for disabled, or neurodivergent, learners. P23 made suggestions for including creative task options *"for people less physically able; e.g. sitting in garden;*

looking out the window at the night sky - star gazing" highlighting a crucial area for development. Another area that appeared to be challenging to grasp for some was the visualisation component, potentially due to the myriad cognitive learning styles such as *aphantasia* (difficulty creating mental images; Monzel *et al.*, 2023). For example, P15 articulated that they find it *"difficult to do guided vitalisation meditation, possibly because I don't think much in actual images. Possibly due to ADHD"* and P14 suggested that *"the pauses between the prompts were slightly too long for me personally"*, as well as linked it to potentially being due to their ADHD (Attention Deficit Hyperactivity Disorder). In any case, these experiences highlight the need for flexibility to play a much stronger role in the next (hypothetical) iteration as a way to be more accessible to a range of cognitive styles.

5.5 Stage III (Big Q)

The final stage of the project's data (interviews) has been analysed using Braun and Clarke's RTA (2022). This process started by generating initial codes (75), doing two iterations of clustering (10, 7), followed by narrowing down to subthemes (3) and refining two main themes (see Appendix 21 for process, and Appendix 22 for thematic map). In this section, I outline the two main themes, supported by participant quotes and literature, before synthesising the combined elements to form a picture of the broader implications to consider going forward.

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

The first theme unpicks the wider context that singer-songwriters are situated within, exploring the systemic societal pressures that feed into perceptions of community, creativity and success. Firstly, at a societal level, participants frequently described an underlying sense of pressure to use their time well, with P12 expressing that this external pressure makes them feel that they *"have to be productive"*, which is supported by Chapman's (2022) contention that people are primarily viewed through their contributions to the economy in neoliberal societies. This belief may be internalised as a result, for example, P21 speaks self-critically about their time management: *"maybe I'm not utilising…my time at the moment in the best form"*. This internalised need for constant productivity comes through in P10's comments on their expectations for themselves: *"...haven't made the most of what I used to have…kind of failing in places and not achieving what it looked like I could have done, I suppose."*. Furthermore, perhaps through internalising the way society devalues creativity (for example, budget cuts in the arts; Stewart, 2024; and threats to intellectual property; Scott, 2025), singer-songwriters may unintentionally devalue its important role in their own

lives: *“I feel like I've got to do all the things in real life before I get to treat myself and do the actual creative nice thing”* (P10). Finally, the relationship that singer-songwriters have with their creativity may well have been pre-defined for them, and therefore ends up being less intrinsically motivating (Deci and Ryan, 2000), as articulated by P12:

“We are conditioned to aim for something…specific. We are always we are told to work towards this objective. We are never taught …as kids…to do something for sake of it, because if we are doing something for the sake of it, we're just playing…we're just mucking around or…wasting time. So that for me, that’s the crux of it…is the…focus on an objective. And that's where I've gone wrong in my creativity, because I've been about…’where's this going to get me…?’ …all along, until recently. Rather than ‘What do I want to do?’”

Since so many societal expectations may have been absorbed over a long period of time for many, it is no wonder that being creative as part of a group can be complicated. As highlighted in the stage II findings, the community aspect brings out a range of feelings in people, and sometimes a range of feelings in the same person. For example, P12 describes a type of euphoric *“buzz”*, as well as being more prolific in recent years than they have previously been, hypothesising that: *“more than half of that, I think, is being more willing to engage with other people.”*. The accountability of being part of a creative community is something that brings with it motivation (*“make me a bit more likely to be a bit incentiveised or inspired or motivated, having a deadline as well”, P10*), but also in this case is related to external factors: *“I wouldn't worry about letting myself down and not doing it, but…you're accountable to someone else”* (P10). The feelings around group accountability being motivating (*“give me the impetus, P12)*, a less self-judgemental place (*“it makes me come up with something...incidentally, when it's in that group situation, much less judgementally than when if I was just on my own”*, P12), in this case, seem to be intertwined with competitiveness as well (“*I've wanted to prove myself to the other fellow group members…and I'm anxious to show that I can do something”*, P12). Further to this, P10 describes the way that doing creative tasks sometimes doesn’t feel ‘enough’ and that they think they *“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’”,* which may lead them to feeling that there are *“too many steps, so I don't do it because then I have to do it and share it and be successful”*. This quote could be interpreted as a description of the process of the BPN of competence being thwarted, which may lead to decreases in motivation (SDT; Ryan and Deci, 2020). The feeling of having a potentially judgemental audience evaluating their work may contribute to singer-songwriters wanting to control creative outcomes, as expressed by P12: *“I hate the unconsciousness of creativity….I want whatever I do…deliberate, and considered, and*

thought through or come up with in a conscious way.". That is to say, the complex feelings around being part of a group in a creative setting, and potentially sharing work, seem to highlight how systemic pressure feeds into a belief that creativity needs to be externally validated to have worth, thus making creativity less of a haven for singer-songwriters.

For these participants, protecting creative sustainability required them to examine their preconceptions around success. Firstly, they actively question the role that money plays in representing achievement. Data from the Musicians' Census (Help Musicians and Musicians' Union, 2023) show that musicians' incomes have significantly degraded, with 54% earning under £21K a year, compared with 56% earning less than £20K per annum in 2012 (Musicians' Union, 2012), representing a real terms decrease of nearly 40% (based on calculating a 2012 salary of £20K as £27.5K in 2023, due to inflation; Bank of England, 2026). With such a significant shift in earnings in the last 15 years, the 'rulebook' for industry success needs to be updated accordingly. Aware of this financial reality, participants demonstrated a conscious rejection of the 'fame and fortune' narrative through decoupling their songwriting from expectations of income. P21 discusses how they view creating music as an expense, saying: *"nobody writes album nowadays unless you want to tour with it and…it's so hard"*, which shows their realistic outlook matches up with both the financial reality, and psychological toll that are associated with a music career. P12 discusses how their perspective has shifted as they have grown older, saying that *"the dream is an illusion"* and that singer-songwriters should not *" work for a dream…work because you enjoy doing the thing"*. Success is often associated with fame, however P12 reflects on whether this societal, external expectation would actually serve them by saying: *"the fame and glory thing, I'm not even…sure that I would want that"*, saying that they would *"find it too much of an imposition"* due to being a private person. They go on to reflect on how having a more realistic view of their career aspirations feels *"more modest, but more real…a calmer thing to think about…it's more pedestrian, but maybe that's maybe that's not a bad thing."*. Finally, P21's experience of perfectionism and imposter phenomenon (attributing success to external factors, rather than own abilities; Pannhausen, Klug and Rohrmann, 2022) in relation to their music teaching job, but not their songwriting perhaps provides evidence that when creativity is related to the pressures of earning a living (which, as the data demonstrates, is highly precarious), the sacred zone of creativity is flooded with pressure and perfectionism. Based on P21's view that music is an expense, rather than an income, it could be interpreted that they are autonomously choosing to engage with songwriting (with lower expectations related to external pressure), which may make this more meaningful and fulfilling. That is to say, their songwriting appears to be intrinsically motivated: *"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.".

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

To preserve creative and emotional sustainability, these participants showed that singer-songwriters (whether professional or hobbyist) must decouple their identity and self-worth from preconceived notions of success, and instead create an intrinsically motivating relationship with their craft. For instance, several participants discussed how it feels helpful when they see creativity and songwriting as a regular practice, even ritualistic in some sense. P12 describes having a *"workman"* attitude, which helps with their confidence, and P21 says that they *"have found it has to be more of a routine…one of those practises, actually more than hobby, so practice that you do daily"*. Moreover, by tapping into a low-pressure mindset (*"You didn't ask me to be an artist…didn't have an exam",* P21), this space felt *"very natural…spontaneous…and good"* (P21) to them. Instead of waiting for inspiration to arrive (and coping with the lows and frustration when inspiration doesn't strike), these singer-songwriters view their creative songwriting practice as a place to regularly visit, in a low-pressure way.

Once this intrinsically motivating and personal space was cultivated, the motivation shifted inward and the act of being creative fueled a desire to keep doing it more, as expressed by P10: "*the actual doing it bit…makes you do it a little bit more"*. P12 spoke about a future hope that more people would be encouraged to *"experiment"* and "*the thing that you are…made for"* would be nurtured. The risks of not prioritising intrinsically motivating creative activities meant that the *"drier"* something felt, the more *"stuck"* P21 became, and that the process of singing other people's material (rather than their own) was *"not always so sincere"*. Beyond being creatively fulfilling, these participants spoke of their creative practice being akin to a life purpose, transcending being just a hobby (or potential career), but sometimes even a spiritual experience that helped them to reconnect with themselves. For instance, P12 expressed that creativity has "*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"*. This life purpose was shared by P21, who conveyed that they *"want to sing…I want to express myself. I want to be creative, because this is a path"*.

5.6 General Discussion: The Catch-22 of Creative Sustainability

At the heart of these findings is a notable tension between singer-songwriters' inherent need for creativity and the barriers they face to sustainably accessing this. Rather than being a failure of the intervention, the non-significance of the *t*-tests (stage I) demonstrates that perfectionistic traits are stable (supported by stage IIa), and cannot be significantly changed in a short intervention. The qualitative findings in stage III go a step further by illuminating the environmental pressures that may contribute to persistent experiences of perfectionism. With these singer-songwriters describing their songwriting practice as *"therapeutic"*, much-needed *"me-time"* and *"a need"* (P21), but also how the stress of life *"gets in the way"* (P10) and that they need *"balanced mental health"* to write, a dilemma appears. Theme 1 (stage III) foregrounds how the systemic pressures that feed into beliefs around creativity and productivity, as well as the outdated rulebook for music industry success, may perpetuate perfectionism and poor mental health. The 'intrinsic anchor' (theme 2, stage III) is the very thing that may nourish their well-being, but their perfectionism (potentially fostered by the environment they are in; theme 1, stage III) acts as a barrier, and makes them too anxious to create. As participant data showed, not creating *"is the detrimental part"* (P10). Thus, the question arises: how can singer-songwriters break free from the Catch-22 of needing songwriting and creativity to boost their well-being, while needing to feel well enough to begin (and sustain) the creative process?

To understand why this Catch-22 is so hard to break, we need to look at the entanglement of perfectionism dimensions. As demonstrated in the stage IIa findings, the connection between SOP and SPP (while not a direct causal relationship) could be interpreted as the 'inner critic' (SOP) reflecting the internalisation of external, societal expectations (SPP). When viewed through the lens of the neoliberal music industry (Musgrave, 2023; Deuze, 2025), the very success many musicians are chasing doesn't even exist anymore (for example, musicians' real-term incomes have declined by nearly 40% over the last 15 years; Musicians' Union, 2012; Help Musicians and Musicians' Union, 2023). By trying to follow this outdated rulebook for success, many musicians may be starting from a place of failure, in an industry that is not set up to see them thrive. As a result of this precarious context, experiencing perfectionism may actually be a rational psychological response to navigating this challenging system. Therefore, we must not only find ways to de-pathologise the experience of perfectionism, or merely create interventions to help build resilience in the individual to cope with the toxic industry (which may be problematic in itself; Sims-Schouten and Gilbert, 2022), but ultimately critique the system itself.

While psychological frameworks like MSC (Neff, 2003) and SDT (Ryan and Deci, 2020) highlight the importance of ‘common humanity’ and ‘relatedness’ respectively (the importance of community connection), systemic pressures complicate the role of community for these singer-songwriters. As evidenced by the polarised experiences of social connection (stage IIb) and the finding that OOP and SPP act as barriers to connection (stage IIa), the process of sharing creative work can sometimes induce a fear of judgement. The expectations around sharing work may be compounded by the influence of social media, which is supported by recent literature that highlights the pressure to regularly produce and share content (musician-specific; Musgrave *et al.*, 2025), perfectly (Gill, 2021). Not only do they feel pressure to post on social media, but their mental health may even be negatively impacted by engaging with it (Capraro *et al.*, 2025; Sippel *et al.*, 2026). Thus, rather than acting as a safe haven that interrupts the Catch-22 cycle, community connection has been compromised by neoliberalism, where competitiveness and seeking external validation have now become the norm, further isolating singer-songwriters.

If the neoliberal music industry demands relentless productivity, a powerful antidote is for singer-songwriters to cultivate a sense of enoughness in relation to their creative identity as a starting point from which to play, grow and learn. Drawing on the black feminist ideas of rest as a form of resistance (Davidson Mhonde and Hingle, 2021; Raheem, 2024) and the concept of *wintering* (necessary fallow phases in life; May, 2021), singer-songwriters can adopt nature-inspired, seasonal approaches to creativity as a way to embrace the natural ebb and flow of the creative process. Just as with most cycles, there would be fallow periods of creative ‘winter’, which may foster a self-compassionate mindset for singer-songwriters and further contribute to their sense of creative enoughness. Incidentally, a welcome by-product of this philosophy may be that creativity becomes more accessible to people with different energy patterns (due to chronic illness or disability, for example). This type of self-compassion is not about losing motivation or lowering artistic standards; rather, it facilitates the decoupling of singer-songwriters’ sense of identity and self-worth from their output, subsequently protecting the intrinsic anchor that fuels their creative sustainability. In this context, cultivating creative enoughness may mean singer-songwriters can feel that they are enough at all stages of the creative process (even when they are not productive), and thus escape the Catch-22 loop that keeps them trapped.

6 Revised Design Principles and Pedagogical Implications

This section communicates the insights gained from the project's findings when responding to the primary RQ (pedagogy for creative sustainability), and represents the fourth and final phase of DBR, reflection (Scott, Wenderoth and Doherty, 2020). The revised design principles set out a proposed theoretical framework for sustainable creativity (directly responding to the primary RQ) in a singer-songwriter context, and may also be relevant to other settings. Based on the synthesis of findings from all three stages, the initial design principles have been expanded and distilled into five main pillars, along with pedagogical implications to help bridge the gap between theory and practice (see Table 10).

6.1 Rewilding Creativity: A Philosophy for Sustainable Creativity

Table 10: Revised Design Principles

Design Principle	Theoretical Influences	Pedagogical Application
1. **Ecological Alignment and Cyclical Rhythms**: The philosophy is guided by nature, and restorative practices such as seasonality, cyclical processes and regeneration. By caring for our inner creative landscape (in the same way we can care for our external ecological one), we can nurture our resources for sustainability, rather than drain them through endless optimisation. Cyclical rhythms and seasons are an essential part of the creative process, and can be enacted through fallow periods of rest and creative wintering.	du Plessis, 2012; Raworth, 2017; Baker, 2021; Hahn and Tampe, 2021; Tayyab *et al.*, 2024.	Moving away from expecting constant, linear progress and output, and normalising periods of rest.
2. **Cultivating Creative Enoughness:** Drawing on self-compassion, cultivating a non-judgemental relationship with the self is recommended. This feeds into the idea that humans are inherently creative beings and that artists can playfully develop from this foundation. This principle also recognises the	Neff, 2003; Neff and Germer, 2013.	Building self-compassion exercises into creative practice and prioritising well-being supportive activities.

	importance of nurturing well-being and mental health as a foundation of psychological safety for sustainable creativity.		
3.	**Protecting the Intrinsic Anchor (Play and Process):** It is suggested that singer-songwriters foster a playful attitude for creativity, rooted in intrinsically motivating pursuits. The process should be prioritised over the outcome; non-linear, experimental messiness is encouraged, and failure is met with self-kindness. The creative rituals should be decoupled from external expectations of success, money or validation.	Deci and Ryan, 2000; Neff and Germer, 2013; Hewitt, Flett, and Mikail, 2017; Nakamura and Csikszentmihalyi, 2020; Ryan and Deci, 2020.	Implementing regular low-stakes creative warm-ups that rely on randomisation and spontaneity, with no goal of being finished or 'good'. Experimenting with many creative mediums as a way to remove pressure from the primary discipline and engage with the joy of creating.
4.	**Reimagining Community Connection:** This philosophy encourages connecting to a shared sense of common humanity, building a non-judgemental attitude to others and fostering both in group settings. Community (when appropriate) should be a non-competitive, non-judgmental space for learning and collaboration, rather than external pressure and validation.	Neff, 2003; Neff and Germer, 2013; Hewitt, Flett, and Mikail, 2017; Ryan and Deci, 2020.	Recognising that the highs and lows of creativity are a shared, and human, experience and finding ways to discuss this. Weaving more-than-human (nature, wildlife, technology) partnerships into community, particularly when social connection doesn't feel safe. Community participation takes many forms, and should be on an 'opt-in' basis so that connection is not forced if it doesn't feel safe.

5.	**Critical Awareness and Systemic Resistance:** To sustain creativity in the long-term, it is crucial to remain critical of wider systemic pressures and the neoliberal, outdated rulebook for success (money, achievements, validation, fame). Through questioning the genuine benefit of external markers of success, singer-songwriters (and creatives, generally) can contextualise their struggles and recognise where experiences such as perfectionism are responses to the wider system, rather than an isolated individual trait. Furthermore, by deconstructing systemic norms, creative practice may become more accessible to disabled and neurodivergent singer-songwriters, whose natural rhythms often resist ableist and neuro-normative expectations of constant productivity.	McRuer, 2006; Oliver, 2013; Walker, 2014; Curran and Hill, 2019; Boncori, 2022; Flett *et al.*, 2022; Musgrave, 2023; Deuze, 2025.	Openly discussing the economic and psychological reality of creative work in safe, community learning spaces to foster common humanity and remove stigma and shame. Creating a movement of artists who redefine success on their own terms, decoupled from external expectations.

7 Conclusion

This research inquiry set out to explore the impacts of developing a pedagogy for sustainable creativity (that de-pathologises perfectionism and doesn't solely place the onus on the individual), informed by critical theory and DBR approaches. Through an embedded mixed-methods design (within a Big Q framework), the study found that perfectionism is a stable trait, rather than an easily changed state (stage I and IIa). In both quantitative and qualitative findings (stage IIa and IIb), the function of community came up, and the complications that come with it for these singer-songwriters. Alongside the entanglement of all three dimensions of perfectionism (SOP, OOP and SPP), both OOP and SPP were interpreted as barriers to social connection, with judgement of others (OOP) potentially linking to self-judgement. While the findings illuminate the importance of creating support mechanisms for the individual, it became evident that critiquing the wider system and seeking ways to change this, rather than placing undue responsibility on the individual, may be an even bigger priority going forward.

The qualitative findings (stage III) highlight the instrumental role that creativity plays in singer-songwriters' lives, sense of purpose and well-being, and thus demonstrate the importance of finding ways to protect this at all costs. In the general discussion, I put forward the idea that the external pressures felt by singer-songwriters are a barrier to their creativity, leaving them trapped in a Catch-22 of needing to feel well enough to create, but needing creativity to feel well. It is suggested that playfully engaging in low-stakes, self-compassionate creative rituals (that are intrinsically motivating) is a way to protect and sustain creativity. Furthermore, by decoupling their self-worth from external pressures and the outdated rulebook for success, singer-songwriters may be able to tap into their creative enoughness (through rest and intentional creative wintering, for example) and reap the therapeutic benefits of their craft.

Along with the aim of developing a pedagogy for sustainable creativity (primary RQ), quantitative data were successfully measured to capture singer-songwriters' relationships with self-compassion and perfectionism (objective 1; sub RQ1). The participant perceptions of intervention effectiveness were evaluated (objective 2; sub RQ2A/B) and their lived experiences explored (objective 3; primary RQ). Finally, these insights were synthesised to create five revised design principles (objective 4; primary RQ).

7.1 Methodological Reflections and Limitations

While this study did not set out to generalise or eliminate research subjectivity, there are several limitations to consider in terms of research design, as well as the tension between quantitative and qualitative approaches. Firstly, the initial quantitative data collection phase (and non-significant *t*-tests) exposed the limitations of using rigid, positivist research instruments to capture the nuanced experiences of perfectionism. Rather than adapting my approach as a way to make up for this non-significance, I viewed it as an experience through which I could learn more about perfectionism and the systems that feed into it, and therefore took a more explorative approach to the rest of the data analysis to unpick this. Upon reflection, I began to realise that the quantitative research instruments (pre-validated scales) were likely part of the same patriarchal, positivist, neoliberal system that I was seeking to reject. Similarly, I reflected upon the paradoxical tensions of creating an intervention for facilitating wildness and how this was unlikely to fit well into these types of restrictive parameters. As a way to resist this, I pivoted towards a feminist, Big Q methodology. Secondly, the short (25-minute) length of the intervention was a noteworthy limitation in this study, and findings indicated that this may have contributed to the non-significance of the *t*-tests. Finally, I had initially set out to include document analysis data (of eminent Big-C creatives' experiences; Kaufman and Beghetto, 2009) alongside participant data, but ended up deciding not to include this in the end for several reasons. As the qualitative findings took shape, it became clear that injecting 'Big-C' experiences of creativity would not only detract from the rich data collected but contradict the very philosophy I was developing through reinforcing ideas of hierarchy within different types of creativity (Runco, 2014). I thought it may perpetuate the same unhelpful narratives around success, idolisation, comparison and fame that the participants spoke about struggling with. It was because of this that I chose instead to spotlight experiences of everyday creativity, and save document analysis as a method to inform subsequent iterations if appropriate. In summary, rather than seeking singular, objective truths, this study raised ontological questions about truth, objectivity/subjectivity and the norms of philosophy, indicating that there is no 'perfect' way to research.

7.2 Recommendations and Future Research

While Chapter 6 outlines the pedagogical applications for educators, the overarching recommendation for tertiary education and the wider music industry is to shift the paradigm away from fostering resilience in the individual, toward reimagining systems and fostering artist-centred environments. Future studies may benefit from using arts-based or creative research methods, in a wholly Big Q framework from the outset to freely capture insights

around creativity and perfectionism that may not be accessed through traditional methods, even methods that rely on participants verbally articulating themselves. Longitudinal tracking of impacts of interventions on participants may be beneficial, as well as increasing intervention length/depth as a way to foster psychological safety.

7.3 Personal Reflections

I have not only gained important insights through the data, along with a deeper methodological understanding, but I have also learned a lot about my own assumptions and ontological position. To do justice to the project and participants, I had to engage in a reflexive journey with my own perfectionism. There were many instances where I felt the influence of internalised neoliberal pressure, patriarchal and positivistic norms, and perfectionism rise up (for example, when I felt a pressure to capture rich, useful and ‘perfect’ interview data). The research process acted as a creative process in itself for me to try out my pedagogy, through remaining playful, trusting in my creative enoughness as a researcher and embracing the non-linear uncertainty of the process. Beyond this project, and the intended impact (knowledge contributions, improving subsequent iterations, informing my work), I plan to use this study to provide a foundation from which to launch my business (a creative community/learning platform that helps people to tap into their creative enoughness).

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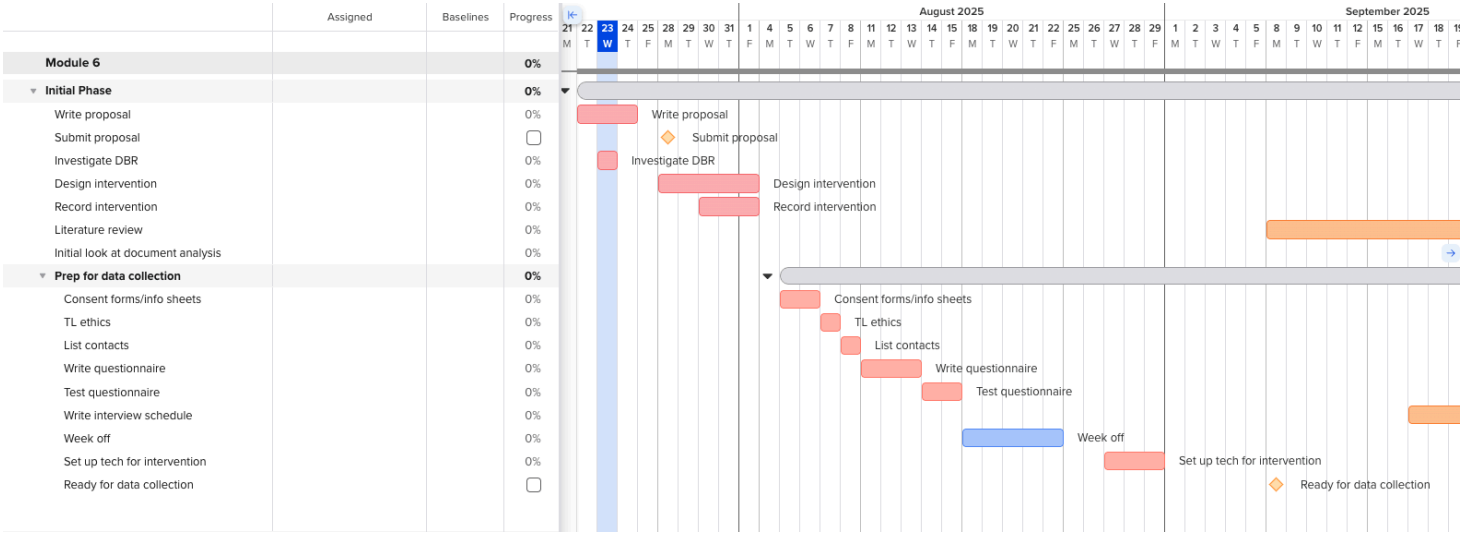
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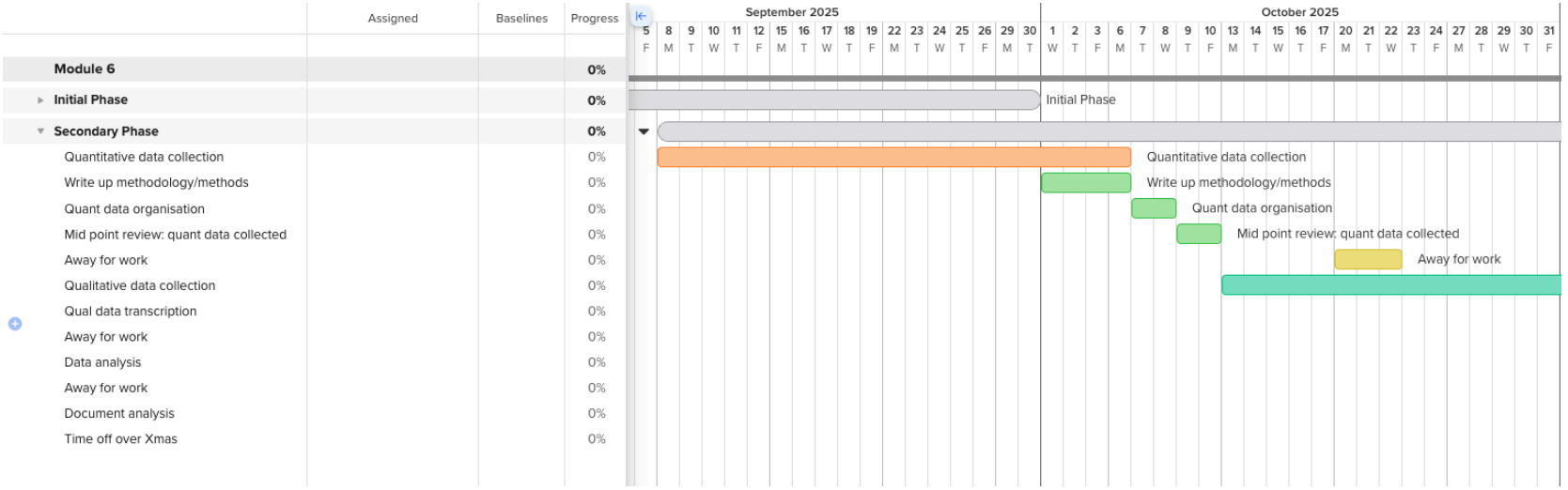
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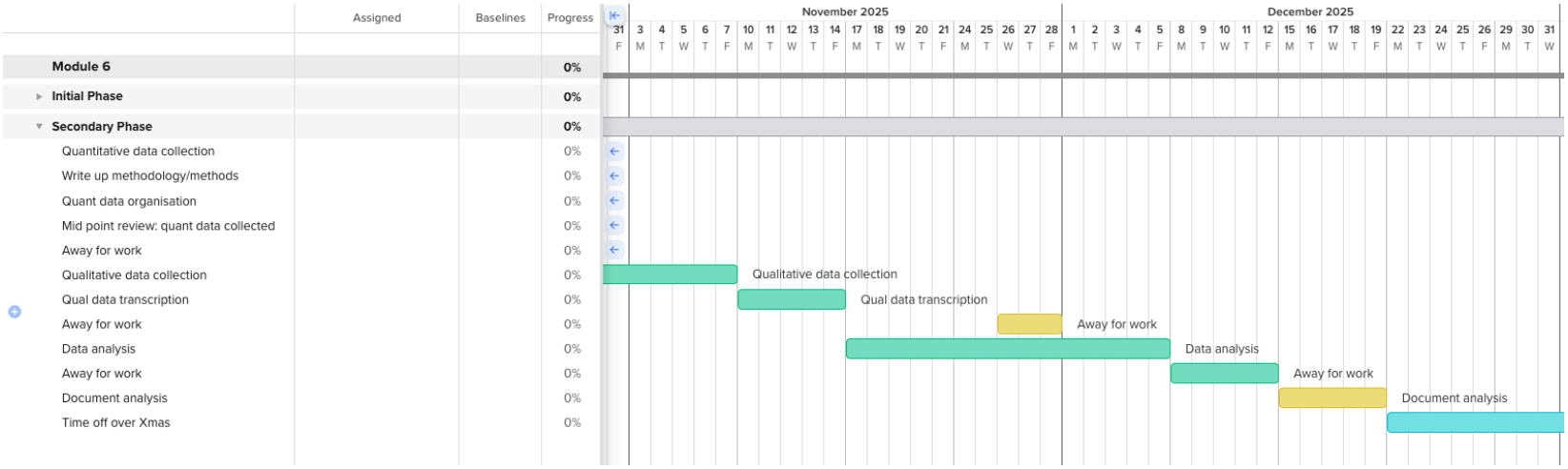
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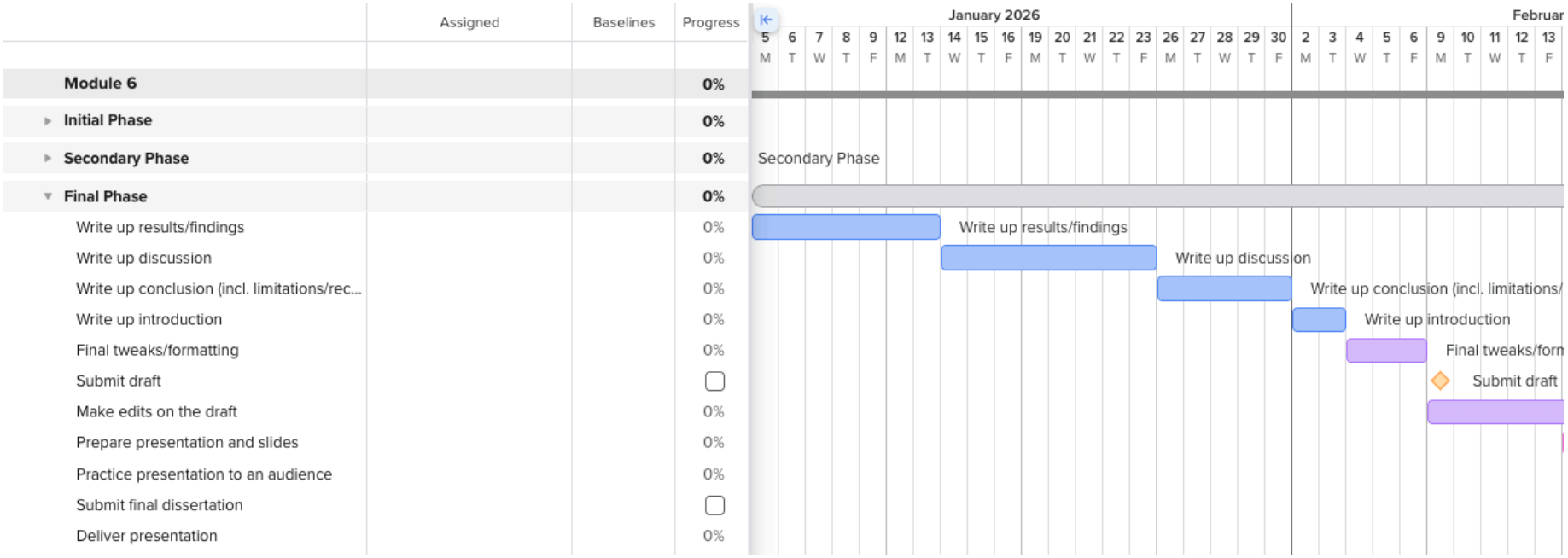
Appendices

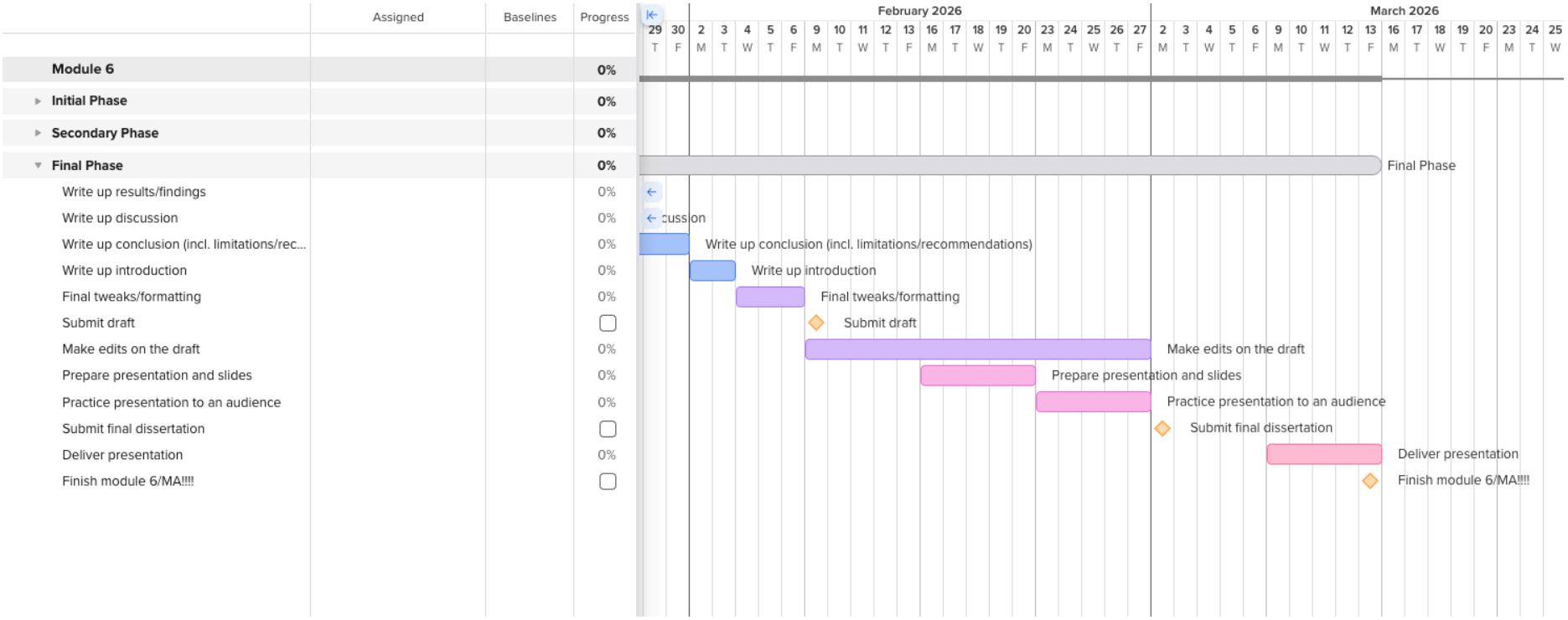
Appendix 1: Gantt Chart - Project Timelines






Assigned
Baselines
Progress
November 2025
December 2025
Module 6 0%
Initial Phase 0%
Secondary Phase 0%
Quantitative data collection 0%
Write up methodology/methods 0%
Quant data organisation 0%
Mid point review: quant data collected 0%
Away for work 0%
Qualitative data collection 0%
Qual data transcription 0%
Away for work 0%
Data analysis 0%
Away for work 0%
Document analysis 0%
Time off over Xmas 0%
Qualitative data collection
Qual data transcription
Away for work
Data analysis
Away for work
Document analysis


Assigned
Baselines
Progress
January 2026
Februar
Module 6 0%
Initial Phase 0%
Secondary Phase 0%
Final Phase 0%
Write up results/findings 0%
Write up discussion 0%
Write up conclusion (incl. limitations/rec... 0%
Write up introduction 0%
Final tweaks/formatting 0%
Submit draft
Make edits on the draft 0%
Prepare presentation and slides 0%
Practice presentation to an audience 0%
Submit final dissertation
Deliver presentation 0%
Secondary Phase
Write up results/findings
Write up discussion
Write up conclusion (incl. limitations/
Write up introduction
Final tweaks/form
Submit draft


Assigned
Baselines
Progress
February 2026
March 2026
29 30 2 3 4 5 6 9 10 11 12 13 16 17 18 19 20 23 24 25 26 27 2 3 4 5 6 9 10 11 12 13 16 17 18 19 20 23 24 25
T F M T W T F M T W T F M T W T F M T W T F M T W T F M T W T F M T W T F M T W T F M T W T F M T W
Module 6 0%
Initial Phase 0%
Secondary Phase 0%
Final Phase 0%
Write up results/findings 0%
Write up discussion 0%
Write up conclusion (incl. limitations/rec... 0%
Write up introduction 0%
Final tweaks/formatting 0%
Submit draft
Make edits on the draft 0%
Prepare presentation and slides 0%
Practice presentation to an audience 0%
Submit final dissertation
Deliver presentation 0%
Finish module 6/MA!!!!
Final Phase
cussion
Write up conclusion (incl. limitations/recommendations)
Write up introduction
Final tweaks/formatting
Submit draft
Make edits on the draft
Prepare presentation and slides
Practice presentation to an audience
Submit final dissertation
Deliver presentation
Finish module 6/MA!!!!

Appendix 2: Research Design Process Notes

Research Phase	Guiding philosophy/paradigm	Activities	Primary method(s)	Types of insights sought	Type of data to collect	Research Question(s)
Initial	Pragmatism		N/A		N/A	Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?
Literature Review		Literature search;	Literature review			Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?
Prep for data collection			N/A		N/A	N/A
Secondary Phase (data collection)	A mixture					
Onboarding participants		Information sheet (read); consent form (sign) (all participants)	Online form		Make sure all participants voluntarily give their informed consent to participate	N/A
Pre-test scales	Post-positivism	Collecting demographics; and pre-intervention test measures (all participants)	Online questionnaire (quant)	How the participants self-identify in terms of demographics (e.g. level of ability); what relationship participants have with motivation, perfectionism, and self-compassion before taking part in the intervention	Data collection A (quant part 1)	Sub RQ1 (quant): To what extent does participation in a guided online learning experience, within a peer cohort, influence singer-songwriters' relationships with perfectionism and self-compassion?
Intervention	Pragmatism(?)	All participants asynchronously engage with the online course (and cohort community space) and fill out a quick qualitative questionnaire after each lesson. They are encouraged to pace the course over three weeks.	Google classroom; YouTube videos; online questionnaire	Course evaluation/feedback (what was good? what can be improved?)	Data collection B (mixed); (also serves as an interview memory prompt for participants further down the line); mixture of likert ratings on video lessons and a few open text boxes for some course feedback (takeaways/challenges etc); Ordinal and interval data (quant); text (qual)	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?

Research Phase	Guiding philosophy/paradigm	Activities	Primary method(s)	Types of insights sought	Type of data to collect	Research Question(s)
Post-test scales	Post-positivism	All participants fill out the post-intervention test measures	Online questionnaire (quant)	what relationship participants have with motivation, perfectionism, and self-compassion after taking part in the intervention, compared with the pre-intervention tests	Data collection A (quant part 2)	Sub RQ1 (quant): To what extent does participation in a guided online learning experience, within a peer cohort, influence singer-songwriters' relationships with perfectionism and self-compassion?
Quantitative data analysis	Post-positivism	Jamovi used to compare pre and post intervention paired t test scores	Paired t test scores	Areas to explore in qualitative data collection; participants to interview	N/A	
Qualitative (purposive sample, max 5)	Interpretivism	Participants given a copy of their data collection B to use as memory aids in the interviews if desired, as well as given the option to bring creative artefacts made during the participation in the course if they wish.	Unstructured interviews.	Gain rich understanding of singer-songwriters' relationship with creativity, philosophical, pedagogical, macro.	Data collection C (qual part 1)	Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?
Document analysis	Interpretivism	Analysing YouTube videos	Document analysis	Perspectives from 'big c' creatives to synthesise with participant data	Data collection C (qual part 2)	Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?
Data Analysis	Epistemological constructivism	Using Thematic Analysis			N/A	
Final phase (writing up)	Critical realism; post-positivism; pragmatism; interpretivism; constructivism				N/A	

Appendix 3: Interview Mindmap



Appendix 4: AI Usage Statement

I used AI to discuss what should be in this statement, based on our conversations, starting with telling it what I thought should go in.

Ways I Have Used AI

- **Project Planning:** Discussing research design, timelines, possible alternate approaches.
- **Critical Friend:** Giving me different viewpoints, noticing things I may have missed.
- **Reflexivity Catalyst:** Using AI to ask me "uncomfortable" questions about my own researcher positionality and my need for control/positivist certainty.
- **Participant Selection Validation:** Conducting a "blind" comparison of purposive sampling (Maximum Variation) to verify the logic of selecting P10, P12, and P21. For example, I did some initial coding of questionnaires (text boxes) and selected my top three for maximum variation sampling, and then asked Gemini (AI) to do the same by giving it anonymous text boxes and participant numbers, without telling it which ones I had selected. Then I compared our coding and selection which was very similar. I still went with the ones that I selected, but found it useful to see another perspective and rationale before proceeding with interviews.
- **Technical Data Processing Support:** Generating complex spreadsheet formulas for scale scoring (MPS) to ensure mathematical accuracy while I focused on the conceptual interpretation of the scores. I did the first quarter of quantitative data analysis (SCS) to learn how to manually create the formulas for analysis, and then prompted Gemini to create the rest of the spreadsheet formulas for me, all the while rigorously checking the process.
- **Qualitative Data Analysis Support:** Once I had created initial codes and subthemes, I asked AI to do the same, and then compare. Through the AI elements of the Delve tool software I was using I also was able to ask AI questions about my participant data to help me retrieve section that I couldn't find. The AI didn't generate my codes and themes, but provided me with another viewpoint to consider before finalising the main themes.
- **Psychological Scaffolding (Motivation):** Using the AI to help dismantle "academic hustle culture" and recognise when my self-doubt was a symptom of neoliberal pressure rather than a lack of competence. I used it to actively help me recognise when I was moving away from the type of qualitative approach I had set out to use. It was a helpful mirror to supplement my reflexivity. I often did this through journaling and giving it these long prompts to summarise back to me to help me understand my thoughts better.
- **Detailed Prompting Approach and Questioning:** I tend to give AI a lot of prompting information and set strict boundaries on how it should help me, and what it shouldn't do. Through this, a lot of the conversations I have with AI are based on my own ideas and work, with external knowledge brought in on request. I have also trained it (to an extent) to ask reflective questions of me to challenge my thinking.

Ways I Have Not Used AI

- **Idea Generation:** I did not ask AI to "invent" themes or research questions; every core concept originated from my lived experience or the primary data.
- **Text Generation:** I did not ask AI to generate text for the report.
- **Outsourced Critical Analysis:** I did not ask the AI to decide what the data "meant." All final thematic decisions and critical interpretations were made by me as the primary researcher.
- **Substitute for Thinking:** I did not use AI to bypass the "struggle" of the research; I used it to deepen my engagement with that struggle.
- **Data Privacy Violations:** No un-anonymised participant names or sensitive, identifiable information were shared with the AI.
- **Fictitious Citations:** I did not use AI to "find" literature without verifying the source; all citations were manually checked for accuracy and relevance. I purely used AI to supplement other more traditional ways of searching for literature.
- **Quantitative Interpretation:** I used Jamovi for analysis and used AI only to discuss the *philosophical* implications of the null results, and how I felt about it (reflexive journal).
- **Replacement for Supervision:** I did not use AI to replace the guidance of my tutor; I used it to expand upon any useful conversations that we had

Appendix 5: Ethics Form

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course. Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk). This document is also available in Welsh.
RESEARCH 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.
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.

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.

SECTION A: About You (Principal Researcher)

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

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

	Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Institute Research Committee	☐	
		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, location-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. You may add rows to this table if needed.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3	*[List any other relevant documents here]*	☐

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?		**YES**	☐	**NO**	☐
5	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
7		Employed	**YES**	☐	**NO**	☐
8	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**	☐
9	Has 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

10	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
	If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	Rewilding creativity: a mixed methods inquiry exploring the impact of developing creative mindset skills through an online course intervention in the context of intermediate level singer-songwriters		
2	Proposed start date:	14/07/2025	Proposed end date:	02/03/2026

	Introduction to the Research (maximum 300 words per section) **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the 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.*
3	**Purpose of Research Activity** Ample studies have highlighted the negative impacts of perfectionism on mental health (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; Flett, *et al.*, 2012) which may be relevant to the creative process of singer-songwriters, yet there are few interventions suggested. Self-compassion has been identified as advantageous for well-being (Fong and Loi, 2016; Zessin, Dickhäuser, and Garbade, 2015; Gunnell, *et al.*, 2017) and reducing perfectionism (Neff, 2011; Mehr and Adams, 2016; Yeshua, Zohar, and Berkovich, 2019; Abdollahi. Allen and Taheri, 2020; Stoeber, Lalova and Lumley, 2020; Ferrari, *et al.*, 2018; Ong, *et al.*, 2021; Egan, *et al.*, 2022; Liu, Wei and Russell, 2023; Benedetto, Macidonio and Ingrassia, 2024). While there have been successful interventions in sport (Kuchar, Neff, and Mosewich, 2023), there are none yet that target the unique needs of singer-songwriters, or take the wider political context into consideration. Finally, in a practice context, while there are songwriting texts that focus on song craft techniques, and books for general creative mindset skills, neither of these address the mindset skills required for songwriting, or are grounded in literature. I intend to develop, refine and evaluate an intervention that I have created in a previous practice-based research project. I will explore its relevance to intermediate singer-songwriters through: ● Understanding how the online course (artefact) may impact creativity, well-being, motivation, connection, and perfectionism, as well as highlighting areas to improve the artefact. ● Developing a teaching pedagogy for creative songwriting that critiques neoliberal ideologies and presents a new mode of learning (contributing theory to scholarly literature, and practice to educators). ● Analysing experiences of 'big c' creatives around what helps their creative process (through document analysis of podcast interviews, YouTube videos and social media posts) and synthesise this with white literature to present findings that are both applicable to my occupational context, and wider industry. (this box should expand as you type)
4	**Research Question** ● What is the impact of harnessing creative mindset skills as a singer-songwriter? ● What is the impact of a creative mindset online course on intermediate singer-songwriters' creativity, well-being, motivation, connection, and perfectionism? ○ Quantitative: to what extent does participation in the course influence measurable outcomes in self-compassion, motivation, and perfectionism? ○ Qualitative: how do participants experience the course in relation to their creativity, well-being, and connection, and how might the course be improved? ● What pedagogical approaches emerge from synthesising participant experience, document analysis of 'big c' creative experiences, and white literature? (this box should expand as you type)

5	**Aims of Research Activity** Through my experiences as a singer-songwriter, as well as teaching many intermediate singer-songwriters, I have highlighted a gap in resources that build mindset skills desirable for creativity in a singer-songwriter context. It is my intention to synthesise the findings I collect and analyse from participant data, document analysis and literature review (white and grey literature) and use these to inform recommendations for my personal occupational context, as well as wider music education community. (this box should expand as you type)
6	**Objectives of Research Activity** ● Conduct pre- and post-test analyses around participants using my online course. ○ Scales to be used may include: self-compassion scale (SCS; Neff, 2003), basic psychological needs satisfaction scale (BPNSS; Deci & Ryan, 2000; Gagné, 2003), intrinsic motivation inventory (IMI; Ryan, 1982; Ryan, Mims & Koestner, 1983), and multidimensional perfectionism scale (MPS; Hewitt & Flett, 1991, 2004). ● Increase my understanding of how the creative process flourishes through document analysis, and reviewing grey and white literature. ● Build a richer picture of the experiences intermediate singer-songwriters have when engaging with an online course intervention. (this box should expand as you type)
	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. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.

7	I will be conducting a mixed method study, which draws on techniques from design-based research methodologies. ● 1. Literature review - I will conduct a literature review that situates the project within the existing theoretical landscape, and best practices, as well as highlights gaps in the literature. ● 2. Research instruments - I will use several recognised scales (self-compassion scale (SCS; Neff, 2003), basic psychological needs satisfaction scale (BPNSS; Deci & Ryan, 2000; Gagné, 2003), intrinsic motivation inventory (IMI; Ryan, 1982; Ryan, Mims & Koestner, 1983), and multidimensional perfectionism scale (MPS; Hewitt & Flett, 1991, 2004) for pre- and post-intervention testing (within group) to measure the impact of the intervention. ● 3. Online course video intervention - Participants will be given video(s) to watch about creative mindset skills, with practical tasks to follow along with. ● 4. Qualitative Questionnaire - I will create an open-ended questionnaire which gives participants the opportunity to answer in private and in their own time, without the influence of being asked the questions in person. The data collected will inform the topics to be explored in the interviews, as well as design of the next phase of the intervention. ● 5. Semi-structured interviews - I will use interviews to gain insight on areas I have identified in the literature review, as well as questionnaires. The semi-structured format will allow me to follow rich data as it may emerge in the moment, through prompting. ● 6. Unstructured interviews - By using unstructured interviews I will be able to allow participants to express themselves freely (following an initial prompt), and follow where the conversation goes with little restriction. ● 7. Focus groups - I will use focus groups as a way to see what kind of group discussions emerge, and whether different topics are discussed when participants are not alone. ● 8. Researcher-directed participant diaries - Participants will complete diaries documenting their creative process experiences while engaging with the intervention. ● 9. Engagement data for online course - I will use website engagement data to inform which sections of the video are most replayed, or where participants lose interest and switch it off. ● 10. Creative artefacts as discussion prompts - Artefacts made by participants will be used as prompts for discussion in interviews or focus groups. ● 11. Document analysis - I will analyse the experiences of ‘big c’ creatives (through analysis of podcasts episodes, YouTube videos and social media posts) and synthesise with literature. I intend to use statistical software such as SPSS, or Jamovi to compare pre- and post-intervention quantitative score data for the quantitative data, and thematic analysis such as the Braun and Clarke (2022) reflexive thematic analysis model. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	In person in London or Frome. Online via email, questionnaires, Zoom app, Youtube app, online course hosting website. (this box should expand as you type)
	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. If you live in the country where you will do the research then please state this.

9	*(this box should expand as you type)*

10	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
11	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 the current data protection law of the country in question and that of England and Wales. *(this box should expand as you type)*		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	**YES**	**NO**
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		
	(this box should expand as you type)		

SECTION F: Scope of Research Activity

	Will the research activity include:	**YES**	**NO**
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☒	☐
3	Use of focus groups?	☒	☐
4	Use of participant diaries?	☒	☐
5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☒	☐
7	Participant observation with their knowledge?	☒	☐
8	Participant observation without their knowledge?	☐	☒
9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒

15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	☒	☐
	Details of any other primary data collection method: Document analysis of podcast episodes, YouTube videos, and social media posts. (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

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	**YES**	**NO**
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☒
	Details of any other participant groups: (this box should expand as you type)		

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	I expect there to be approximately 40 participants for the mixed method part of the study, and a maximum of 5 for the qualitative part of the study. *(this box should expand as you type)*

11	Who will the participants be?	Adult (18+) singer-songwriters who self-identify as intermediate (may include amateur hobbyists, pre-professional undergraduate students and early-career professionals). Potential participants will be invited to take part in a mixed methods intervention. They will be taken through an eligibility criteria form before being taken on to participate in the research project (if they are eligible). The questionnaire will include an optional question at the end to ask if they would be interested in participating further (for the qualitative part of the study), and there will be a box where they can leave their email if so. From these responses, I will then select a maximum of 5 participants to take part in the qualitative intervention and follow-up interviews/focus groups. *(this box should expand as you type)*
12	How will you identify the participants?	I will design a flyer that can be circulated online via email and social media. The flyer will include information about the study, and how to participate, as well as who the participants will be (eligibility criteria). I will inform my peers and colleagues in person, via email and social media using the flyer and accompanying information, in the hope that they may share the information with anyone eligible including their students. I will also send it out on my professional mailing list where many of my fans/students will see it and potentially be drawn to participate. I will seek approval to share the flyer with any colleagues and students from the Higher Education institutions I teach at. I will be asking friends, colleagues and peers to share the flyer widely with their network. *(this box should expand as you type)*

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

	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	25 - The specialist electrical equipment being used will be my Apple MacBook Pro or my iPhone 13 Pro to record interviews/focus groups. I will use the Zoom app to host any online interviews/focus groups, as well as transcription software (most likely AI-based) to transcribe these. I will use survey software to host the questionnaires. I will use the Youtube app and/or an online course hosting platform for the online course intervention videos. I will use an online document software such as Google Forms for the participant diaries. I will use website engagement data to track engagement with the online course intervention. *(this box should expand as you type)*			

SECTION H: Anticipated Risks

	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.		
1	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
2	**Risks to participants** For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		

	Risk to participants: 1. By participating in interviews/focus groups that will be recorded, there is a risk that personal data could be lost or compromised. 2. Through participating in a focus group, there is a risk that a participant's views may not be held confidential by a group member, alter an existing relationship. Furthermore, another member of the group may act or say something offensive which may pose harm to other participants. 3. There is a chance that any questions or topics (for example, the presence of perfectionism) raised in the study may trigger an emotional response in participants. *(this box should expand as you type)*	*How you will mitigate the risk to participants:* 1. I will ensure that data is highly protected by storing it in a password-protected account (that only I can access) on my Apple MacBook Pro. I will also switch off any machine learning settings where possible in AI-assisted transcription services. 2. When conducting interviews/focus groups I will proceed with caution and ensure I am asking question, or managing a group, with sensitivity. 3. All potential participants will be given information regarding the potential risks of participation, prior to choosing whether or not to participate. Following their participation in the study, participants will be given signposting to mental health support charities (in the event that it is needed) in the form of websites and telephone numbers. For example, Music Minds Matter, Samaritans, Help Musicians UK, and Mind. I will make it clear to participants that they may withdraw from the study at any time, for any reason (which they do not even have to give). *(this box should expand as you type)*
3	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)*	
4	**Risks to the investigator** For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	

	Risk to the investigator: 1. On a personal level, this study may touch on topics that I may find triggering. It may also be heavy emotionally to sit with some of the data from participants, as well as manage any difficult/emotionally charged interactions in interviews/focus groups, sensitively. 2. Due to the critical nature of my project (critiquing neoliberalism for example), my reputation may be at risk due to the chance that someone could accuse me of having harmful views. 3. Due to the nature of being an insider researcher, I may be at risk of having existing relationships (friends, peers, colleagues, students) compromised or changed. *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* 1. To look after my own well-being I will use reflective journaling to monitor my state, as well as reach out for support from mental health professionals should I feel adversely affected by anything. I will also discuss how I am managing with the study in my tutorials, and from there assess whether I need further support. 2. I will keep reflecting on how I present my critiques; remaining balanced and academic, drawing on the work of others, and seeking to provoke thought rather than offend. I will be responsive to any feedback given and remain adaptive throughout the project. 3. I will clearly communicate that any friends, colleagues, peers or students that participate are doing so voluntarily, will not be given preferential treatment for doing so, and may withdraw at any time. I will continue to rue reflexive about my position of power as an insider researcher through using my journal. *(this box should expand as you type)*
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1. In the event that someone accused my project of being harmful (for example, in my critiques), that may have an impact on the reputation of the university. Similarly, if there was any sort of data leak, that may also negatively impact the reputation of the university. *(this box should expand as you type)*	*How you will mitigate the risk to the University:* 1. I will seek to do no harm, and ensure any critiques are grounded in academia and are handled sensitively with a reflexive approach. Furthermore, I will ensure data is securely stored on my Apple Macbook Pro in my password-protected account. Data will be stored for the duration of the project, and deleted once the project has been marked and moderated. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A *(this box should expand as you type)*	*How you will mitigate the risk to environment:* N/A *(this box should expand as you type)*

	Disclosure and Barring Service			
	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**
7	Does your research require you to hold a current DBS Certificate?	☐	☒	☐
8	If YES, please give the certificate number. If the certificate number is not available please write “Pending”; in this case any ethical approval will be subject to providing the appropriate certificate number.			

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?
	All participants will be given my email address when they participate, so that they can contact me after the study, should they wish to be updated on the progress or results. Furthermore, as previously mentioned, the participants will all be sent signposting to mental health charities in case they are needed. They will be thanked for their participation, time, and contribution to further development of knowledge. *(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.
	The flyer will include a link for potential participants to follow. This will include an information sheet which sets out the aims of the project, the time commitment requested of participants, and information regarding their voluntary participation and right to withdraw at any time. If they wish to proceed, they will then be taken to a consent form to fill in and sign before they are able to proceed to participation. *(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.
	Names, and identifying characteristics, of participants and any institutions mentioned, will be redacted for the final report. Participants will be assigned with numbers or aliases. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

	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**
1	***"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. Any video or audio recordings of participants is considered to be personal data.*	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	The data collected will include names and email addresses of participants, questionnaire/interview data, consent form information, demographic information of participants, voice recordings and transcripts of interviews/focus groups. This data will be collected so that I am able to carry out the research project effectively through collecting primary data that can then be analysed. *(this box should expand as you type)*		
	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
3	***"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),*		
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	While I won't be directly collecting special category data, some of the psychometric scales may touch on aspects related to mental health. *(this box should expand as you type)*		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☐	☒
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☒
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	The data collected will be stored in a password protected account on my personal Macbook Pro which only I have access to. The laptop will be backed up to a hard drive which I store securely at home, and my online documents will be backed up to the cloud in password protected accounts that only I have access to. Participants data will be anonymised in the final report. *(this box should expand as you type)*		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☐	☒
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		

	Any data collected will be encrypted and stored in password protected online accounts or on my personal Apple MacBook Pro laptop. Passwords will not be shared with anyone. Data transfers will be encrypted and protected by passwords. Data will be stored for the duration of the project, and deleted once the project has been marked and moderated. In line with DPA2018, participants will have the right to ask to see what data is held that relates to them, and if requested by a participant this will be immediately deleted and withdrawn from the project. *(this box should expand as you type)*
22	List all who will have access to the data generated by the research activity:
	Lilli Unwin (myself, the principal researcher), David Cane and Joshua Lee-Cummins (supervisors). *(this box should expand as you type)*
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:
	Only myself (Lilli Unwin, principle researcher). *(this box should expand as you type)*
24	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 project has been marked and moderated, and then deleted. *(this box should expand as you type)*
25	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)*

26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
27	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**	☒

SECTION K: Declaration

	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/		
1	**Signature of applicant:**		**Date: 30/5/25**

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date: 10.7.25**
3	Signature:	Laura James	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		**Date:**
5	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 (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.

RESEARCH STUDENTS ONLY Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk).
RESEARCH 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.
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.

Appendix 6: Permission Letter

Lilli Unwin (2243308) Lilli Unwin Vocal Coach
lilliunwin1@gmail.com
14th July 2025

Dear UWTSD,

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

I confirm that I approve of the research proposed into ‘creative mindset skills for singer-songwriters’ to be carried out by Lilli Unwin, of Lilli Unwin Vocal Coach between July 2025 and March 2026.

Yours sincerely,

Lilli Unwin

Appendix 7: Intervention Design Notes

Lesson 1 (9-10 mins)

Title: Rewilding creativity (guiding philosophy/mindset for the course)

Activity: Welcome video and introduce the philosophical concept of rewilding creativity

Duration: 1 min

Theoretical Influences: sustainability principles such as rewilding and 'degrowth', perfectionism, mindful self-compassion, self-determination theory, critical theory

Design Hypothesis: If singer-songwriters embrace the philosophical concept of 'rewilding creativity' they can prioritise their intrinsic motivation and **self-compassion** ('I am inherently creative already), and decrease the capitalist urge to put excessive (**perfectionistic**) pressure on themselves to reach constantly heightening standards ('I must continue to outdo myself').

Title: Creative warm-up

Activity: introduce the concept of warming up for songwriting (0.5 mins), mindmap nature words (1 min), turn into poetry (1.5 mins), cut up and rearrange lines (2 mins), sketch out musically (3 mins)

Duration: 8 mins

Theoretical Influence: The Artist's Way, Oblique Strategies, The War of Art, perfectionism, self-determination theory, mindful self-compassion; using drawing/low stakes from mod 1 reflection

Design Hypothesis: 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 autonomy (SDT), competence (SDT) which may increase their sense of **self-compassion** ('it's fine to make mistakes') and lower their experience of **perfectionism** ('I have to get this perfectly right').

Lesson 2 (asynchronous)

Title: Creativity in any medium

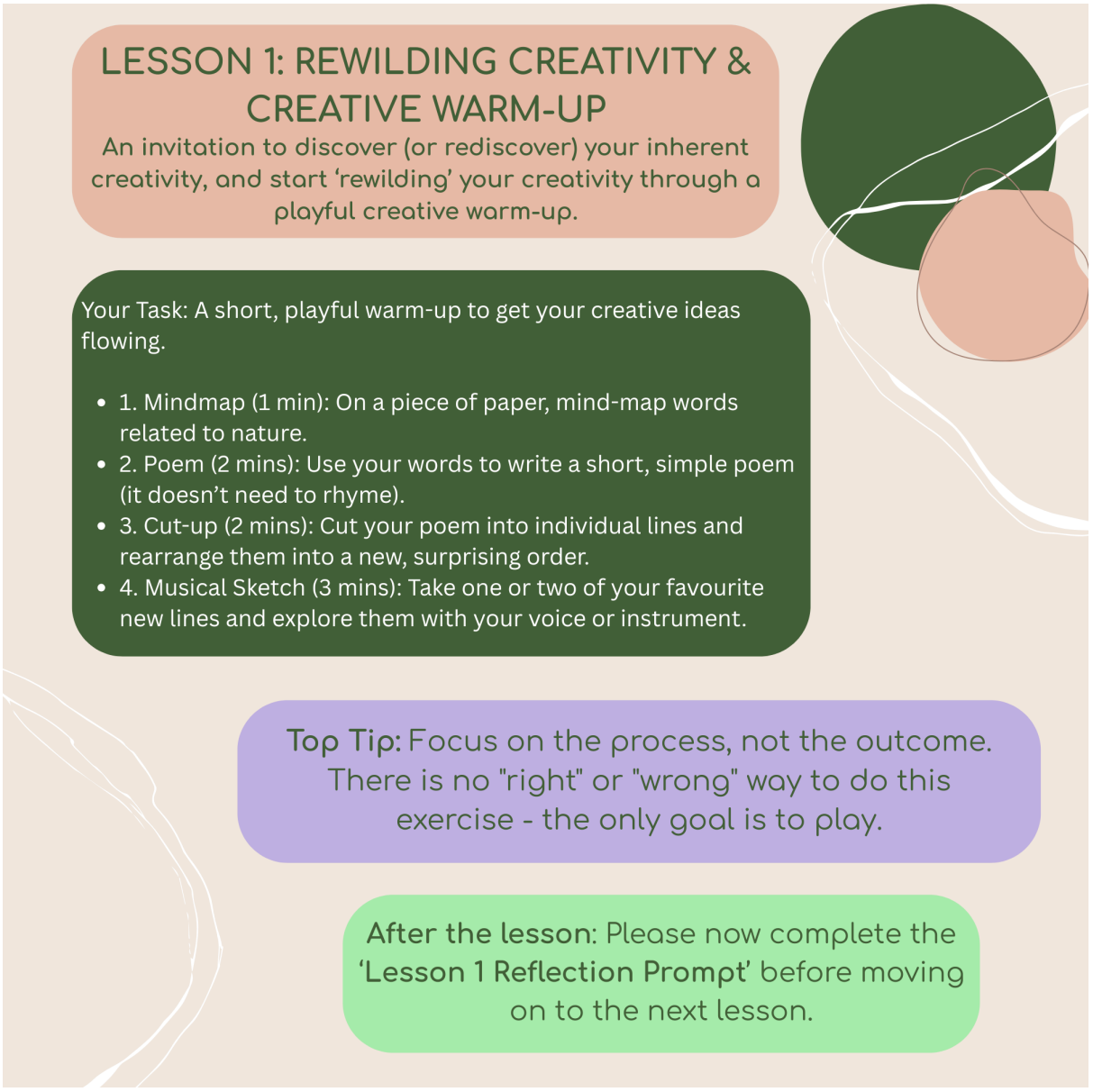
Activity: Choose a creative medium that you are less familiar with (such as photography/film, drawing, painting, collaging, creative writing, etc.) and create a piece inspired by something that you appreciate in nature. Either take it outside, or bring the outside in. If you feel inspired to do so, please share this piece with the group and comment on the work of others. Remember to make a note/complete the reflective prompt once you are done.

Duration: 1 min to explain, asynchronous to complete

Theoretical Influence: forest bathing, intrinsic motivation, self-determination theory, arts and nature for improved well-being
Design Hypothesis: If singer-songwriters combine the nourishing elements of creative practice and nature immersion they will have an increased sense of well-being, autonomy (SDT), intrinsic motivation (SDT), which may lead to a reduction in **perfectionism**. Furthermore, through sharing their work in reciprocal way with the group they will have a stronger experience of common humanity (**MSC**) and relatedness (SDT) which will lead to increased well-being.

Lesson 3 (10-12 mins)
Title: Building a kinder relationship with an inner critic
Activity: Draw the inner critic and three key phrases that come up when singing/songwriting (3 mins), learn the components of MSC (1 min), reframe with self-compassion (2 mins)
Duration: 5-7 mins
Theoretical Influence: directly: mindful self-compassion, perfectionism, indirectly: self-determination theory and intrinsic motivation; behavioural therapy like CBT and schema therapy
Design Hypothesis: If singer-songwriters identify perfectionistic, inner critic style beliefs/thoughts related to their creative practice and apply a mindful self-compassion-informed lens to reframe these statements then they will have a practical tool, as well as experiential understanding of how to raise their levels of **self-compassion**, and lower **perfectionism**.
Title: Visualisation: ideal creative practice (can be done while walking or drawing)
Activity: picturing a moment of flow in creativity, visualising a future focused on an intrinsically motivating creative practice
Duration: 5 mins
Theoretical Influence: directly: self-determination theory, intrinsic motivation, flow theory, & tara mcmullin(?) indirectly: mindful self-compassion, perfectionism, PETTLEP model
Design Hypothesis: If singer-songwriters harness the power of mental imagery and visualisation to connect with what intrinsically motivates them, as well as facilitates flow state for them, then they will be able to focus on intrinsically rewarding activities and be less influenced by **socially prescribed perfectionism**. In other words, **self-compassion** dismantles **perfectionism**, which allows **intrinsic motivation** to be present, and from there **flow state** can emerge.

Appendix 8: Intervention Worksheets



LESSON 2: CREATIVITY IN ANY MEDIUM

Connect with nature, and a beginner's mindset.

Your Task: Step away from songwriting for this task, connecting with another creative medium and nature, instead.

1. Choose a creative medium you are less familiar with (e.g., photography, drawing, collage).
2. Create a small piece inspired by something you appreciate in the natural world.
3. (Optional) Share your creation or a few words about your process with the group. If you feel inspired, please either write in the comments for lesson 2 about your process and piece, or share a link (a Google Drive folder for example) with your creation in it.

Top Tip: Embrace the feeling of being a beginner. This exercise is about exploration, not expertise.

After the lesson: Please now complete the '**Lesson 2 Reflection Prompt**' before moving on to the final lesson.

LESSON 3: WORKING WITH THE INNER CRITIC & CREATIVE PURPOSE VISUALISATION

A kinder relationship with our inner world can create more space for our authentic creative voice to emerge.

Your Task: This lesson has two parts.

1. Get to Know Your Inner Critic: Follow the video prompt to draw the inner critic and note down its common phrases (3 mins). Then practice responding to one of them with kindness, using the three-step framework below (2 mins).

Three-step framework:

- 1) Notice the feeling without judgment.
- 2) Remember this is a shared human struggle.
- 3) Offer yourself a moment of warmth.

Example Inner Critic phrase: “I always need to write amazing songs, otherwise people will think I’m a rubbish songwriter.”

Example reframed (using the three-step framework): "I'm feeling a lot of pressure to be “amazing” right now, and that's a really tough feeling that all artists share. I'm going to be kind to myself and give myself permission to just write, without the weight of that judgment."

2. Connect with Your Creative Purpose: Follow the guided visualisation to connect with your authentic creative purpose.

LESSON 3: WORKING WITH THE INNER CRITIC & CREATIVE PURPOSE VISUALISATION

A kinder relationship with our inner world can create more space for our authentic creative voice to emerge.

Top Tip: Treat the thoughts of the inner critic with curiosity, not judgment. They are just thoughts, not facts.

After the lesson: Please now complete the **'Lesson 3 Reflection Prompt'**, and the final questionnaire.

Appendix 9: Online Course Welcome Message

Welcome to the Creative Mindset for Singer-Songwriters Research Project!

Hello everyone, and a huge welcome to the study. My name is Lilli, and I'm so grateful to have you here. This private space is where you will access the three short video lessons and share your experiences. Please contact me if you need technical support or have any questions during the study.

How This Course Works

Structure

This research project will follow a clear structure:

- Complete the initial questionnaire (you will have just completed this).
- Engage with Lesson 1 & its Reflection Prompt.
- Engage with Lesson 2, its optional sharing task & Reflection Prompt.
- Engage with Lesson 3 & its Reflection Prompt.
- Complete the final questionnaire.

Pacing & Materials

The course is designed to be self-paced. While I recommend engaging with one lesson per week over the next three weeks, please feel free to work through the material at a pace that feels right for you. You will also find a worksheet for each lesson, which you are welcome to use if you find it helpful.

Navigating our classroom

- The **Stream** tab is our main space for all group discussions. You are invited to share comments and interact with the group there.
- The **Classwork** tab is where the main course is hosted. Here you will find an organised list of all course materials.

Creating a Supportive Space

This is a confidential research space. Please be respectful and supportive in all group discussions. When commenting on others' work, you are invited to respond with curiosity and support, perhaps by asking a thoughtful question or sharing what resonated with

you. Remember that you have agreed not to share any course materials or confidential comments outside of this private Classroom.

Contact & Support Information

- **Questions about the study and technical support:** (lead researcher, Lilli Unwin: lilliunwin1@gmail.com)
- **Concerns:** (supervisors, David Cane: david@voicestudycentre.com and Joshua Lee-Cummins: joshua@voicestudycentre.com)

Well-being Support

(if needed at any time during the study)

- 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/

Thank you again for being here!

Appendix 10: Online Course YouTube Links

Lesson 1A	https://www.youtube.com/watch?v=QVTiIwzlw9Y
Lesson 1B	https://www.youtube.com/watch?v=9mOhkEt3T6g
Lesson 2	https://www.youtube.com/watch?v=fLoH0GRkeAA
Lesson 3A	https://www.youtube.com/watch?v=L605lVF3OVY
Lesson 3B	https://www.youtube.com/watch?v=pgT1ijgo0t8

Appendix 11: Recruitment Assets, Consent Form & Mixed Methods Questionnaire

Flyer for recruitment



Recruitment email

Subject: Invitation to Participate: A Research Study for Singer-Songwriters

Body:

Dear [Colleague/Friend],

My name is Lilli Unwin, and I am conducting an MA research project exploring the role of mindset skills in the creative process of songwriters.

I am currently seeking participants for the study. Participation involves completing two online questionnaires and engaging with a short, three-lesson online course. The total time commitment is approximately 70-90 minutes, which can be completed flexibly at your own pace over a recommended three-week period. This study has been granted ethical approval by the University of Wales Trinity St David's Ethics Committee.

If you are a UK-based singer-songwriter (18+) and are interested in contributing, you can read the full information sheet and sign up via the link below.

https://lilliunwin.com/researchstudy/

The study closes on Friday 10th October.

Thank you for your time and consideration. I would be very grateful if you would consider sharing this invitation with any singer-songwriters in your network who may be interested, as well as participating yourself.

Best wishes,

Lilli Unwin

www.lilliunwin.com

lilliunwin1@gmail.com

Part 1: Welcome Page

(This is the first page participants see when they click the link from the study's landing webpage)

Title: Creative Mindset for Singer-Songwriters: Initial Questionnaire

Description: "Welcome, and thank you for your interest in this research project. This form contains the Participant Information Sheet, a Consent Form, and the initial questionnaire.

Please read the information carefully before deciding to participate. The questionnaire should take approximately 15-20 minutes to complete. Your responses are confidential and will be anonymised in the final report."

(Insert Page Break in Google Forms)

Part 2: Participant Information Sheet & Consent Form

Section Title: Participant Information Sheet & Consent Form

Participant Information Sheet

Study Title: Creative Mindset for Singer-Songwriters: A Research Project

You are being invited to participate in a research project. Please read this information carefully before deciding if you would like to take part. This study has been granted ethical approval by the University of Wales Trinity St David's Ethics Committee.

1. What is the purpose of the study? This project aims to explore the creative process of singer-songwriters and to understand the role of mindset skills in sustaining a creative practice. We will be testing a new online course and gathering feedback on its content and structure. This research is being undertaken by Lilli Unwin (lead researcher) as part of a Master's degree at the Voice Study Centre, validated by the University of Wales Trinity St David.

2. Why have I been invited to participate? You have been invited because you may fit the criteria for this study. To participate, you must be:

- Over 18 and based in the UK.
- Someone who identifies as a singer-songwriter (this can be as a hobbyist, a student, an aspiring professional, or a seasoned professional).
- Someone with experience of writing at least one song (finished or unfinished).

3. What will happen if I take part? Your participation will involve several stages over a recommended three-week period, although you are welcome to pace it as you wish. The total time commitment is approximately **[X]**.

- **Stage 1: Consent & Initial Questionnaire.** You will first be asked to read and sign a consent form, and then complete an initial online questionnaire.
- **Stage 2: The Online Course.** You will be invited to a private Google Classroom to take part in a short online course. This involves watching three short video lessons and completing a brief, private reflection prompt after each one.
- **Stage 3: Final Questionnaire.** Once you have completed the online course, you will be asked to complete a final online questionnaire.
- **Stage 4 (Optional): Follow-up Interview.** At the end of the final questionnaire, you will have the option to register your interest in taking part in a confidential, 45-minute online follow-up interview to discuss your experience in more depth.

4. Anonymity, Confidentiality, and Data

- **In the Final Research:** Your identity will be kept completely anonymous. All data (questionnaire responses, reflections, interview transcripts) will be anonymised, and pseudonyms will be used in the final report, presentations, and any future academic publications.

- **Within the Google Classroom:** Please be aware that your comments on the group discussion Stream **will be visible to other participants**. You will not be anonymous to the peer cohort unless you choose to create and use an anonymous Gmail account for this study, which you are very welcome to do. Your private reflection prompts submitted as "Assignments" will only be visible to the lead researcher (Lilli Unwin).
- **Course Confidentiality:** To maintain the integrity of the research, you agree not to reproduce, copy, or share any of the specific course materials (videos, worksheets, prompts) or confidential group discussions outside of this research project.

5. Risks, Benefits, and Withdrawal There are no direct benefits to taking part, but your contribution will be very valuable to this under-researched area. Reflecting on your creative process may bring up difficult feelings; a list of mental health support services is provided below. Your participation is completely voluntary, and you can withdraw from the study at any time without giving a reason. You may withdraw your data up to one week after submitting your final questionnaire or completing your interview.

Contact & Support Information

- **Questions about the study and technical support:** (lead researcher, Lilli Unwin: lilliunwin1@gmail.com)
- **Concerns:** (supervisors, David Cane: david@voicestudycentre.com and Joshua Lee-Cummins: joshua@voicestudycentre.com)

- **Well-being Support** (if needed at any time during the study)
    - 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 Questions (all set as "Required"):

Consent Form

Study Title: Creative Mindset for Singer-Songwriters: A Research Project

Please read the following statements carefully. Ticking the ‘I agree’ box indicates that you have understood the statement and that you voluntarily consent to participate in this research project. If you complete the consent form, you will then be taken on to the initial questionnaire, and the online course.

Please confirm the following:

- I confirm I have read and understood the Participant Information Sheet for this study.
- I understand that my participation is voluntary and that I can withdraw from the study at any time without giving a reason.
- I understand that I can withdraw my data up to one week after its submission (final questionnaire or interview).

Eligibility:

- I am over 18 and based in the UK.
- I identify as a singer-songwriter with experience of writing at least one song (finished or unfinished).

Data, Confidentiality & Materials:

- I understand that my data (questionnaire responses, reflections, interview transcripts) will be anonymised in the final report. Disguised extracts may be quoted in the final report, presentations, and future academic publications.
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- I agree not to reproduce, copy, or share any of the specific course materials (videos, worksheets, prompts) or confidential group discussions outside of this research project.

Optional Follow-up Interview:

- I understand that I may be invited to participate in an optional follow-up interview and agree to be contacted by the researcher via email for this purpose. I understand that I am under no obligation to accept this invitation.
- If I agree to participate in an interview at a later date, I understand I will be asked to give separate consent for it to be audio and video recorded.

Name:

Email Address:

I agree to the statements listed in the consent form

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Part 3: About You (Demographics)

Section Title: About You

Description: "The following optional questions will help me understand the different backgrounds and experiences of the study participants."

1. How would you best describe your singer-songwriter identity? (Please select the one that fits best)

- Hobbyist (I write primarily for personal enjoyment)
- Student (Adult Learner, e.g., taking private lessons or short courses)
- Student (On a university-level music or songwriting course)
- Aspiring Professional (I am actively working towards a career in music)
- Professional (I consider songwriting/performing a central part of my career)
- Prefer to self-describe: *(open text box)*
- Prefer not to say

2. How long have you been writing songs (months/years)?

(Dropdown menu: Less than 6 months, 6-12 months, 1-2 years, 2-5 years, 5-10 years, 10+ years, prefer not to say)

3. Which statement best describes your current income from your music?

- I do not currently earn an income from my music, and do not aspire to.
- I do not currently earn an income from my music, and have not decided whether I wish to in the future.
- I do not currently earn an income from my music, but I aspire to in the future.
- I currently earn some of my income from my music.
- I currently earn all of my income from my music.
- Prefer not to say.

(Insert Page Break in Google Forms)

Part 4: Main Questionnaire - Section 1 (Self-Compassion Scale)

Self-Compassion Scale (SCS)

HOW I TYPICALLY ACT TOWARDS MYSELF IN DIFFICULT TIMES
'How I typically act towards myself in difficult times'. Please read each of the following 26 statements carefully before answering. For each item, indicate how often you behave in the stated manner, using the following 1-5 scale. Please answer according to what really reflects your experience rather than what you think your experience should be.
Almost never = 1 2 3 4 5 = almost always

1. I'm disapproving and judgmental about my own flaws and inadequacies.
2. When I'm feeling down I tend to obsess and fixate on everything that's wrong.

3. When things are going badly for me, I see the difficulties as part of life that everyone goes through.
4. When I think about my inadequacies, it tends to make me feel more separate and cut off from the rest of the world.
5. I try to be loving towards myself when I'm feeling emotional pain.
6. When I fail at something important to me I become consumed by feelings of inadequacy.
7. When I'm down, I remind myself that there are lots of other people in the world feeling like I am.
8. When times are really difficult, I tend to be tough on myself.
9. When something upsets me I try to keep my emotions in balance.
10. When I feel inadequate in some way, I try to remind myself that feelings of inadequacy are shared by most people.
11. I'm intolerant and impatient towards those aspects of my personality I don't like.
12. When I'm going through a very hard time, I give myself the caring and tenderness I need.
13. When I'm feeling down, I tend to feel like most other people are probably happier than I am.
14. When something painful happens I try to take a balanced view of the situation.
15. I try to see my failings as part of the human condition
16. When I see aspects of myself that I don't like, I get down on myself.
17. When I fail at something important to me I try to keep things in perspective.
18. When I'm really struggling, I tend to feel like other people must be having an easier time of it.
19. I'm kind to myself when I'm experiencing suffering.
20. When something upsets me I get carried away with my feelings.
21. I can be a bit cold-hearted towards myself when I'm experiencing suffering.
22. When I'm feeling down I try to approach my feelings with curiosity and openness.
23. I'm tolerant of my own flaws and inadequacies.
24. When something painful happens I tend to blow the incident out of proportion.
25. When I fail at something that's important to me, I tend to feel alone in my failure.
26. I try to be understanding and patient towards those aspects of my personality I don't like.

(Insert Page Break in Google Forms)

Part 5: Main Questionnaire - Section 2 (Multidimensional Perfectionism Scale)

Multidimensional Perfectionism Scale

Listed below are 45 statements concerning personal characteristics and traits. Read each item and decide whether you agree or disagree and to what extent. If you strongly agree, tick 7; if you strongly disagree, tick 1; if you feel somewhere in between, tick any one of the numbers between 1 and 7. If you feel neutral and undecided the midpoint is 4.

1. When I am working on something, I cannot relax until it is perfect
2. I am not likely to criticize someone for giving up too easily
3. It is not important that the people I am close to are successful
4. I seldom criticize my friends for accepting second best
5. I find it difficult to meet others' expectations of me
6. One of my goals is to be perfect in everything I do
7. Everything that others do must be of top-notch quality
8. I never aim for perfection in my work
9. Those around me readily accept that I can make mistakes too
10. It doesn't matter when someone close to me does not do their absolute best
11. The better I do, the better I am expected to do
12. I seldom feel the need to be perfect
13. Anything I do that is less than excellent will be seen as poor work by those around me
14. I strive to be as perfect as I can be
15. It is very important that I am perfect in everything I attempt
16. I have high expectations for the people who are important to me
17. I strive to be the best at everything I do
18. The people around me expect me to succeed at everything I do
19. I do not have very high expectations for those around me
20. I demand nothing less than perfection from myself
21. Others will like me even if I don't excel at everything
22. I can't be bothered with people who won't strive to better themselves
23. It makes me uneasy to see an error in my work
24. I do not expect a lot from my friends
25. Success means that I work even harder to please others
26. If I ask someone to do something, I expect it to be done flawlessly
27. I cannot stand to see people close to me make mistakes
28. I am perfectionistic in setting my goals

29. The people who matter to me should never let me down
30. Others think I am okay, even when I do not succeed
31. I feel that people are too demanding of me
32. I must work to my full potential at all times
33. Although they may not show it, other people get very upset with me when I slip up
34. I do not have to be the best at whatever I am doing
35. My family expects me to be perfect
36. I do not have very high goals for myself
37. My parents rarely expected me to excel in all aspects of my life
38. I respect people who are average
39. People expect nothing less than perfection from me
40. I set very high standards for myself
41. People expect more from me than I am capable of giving
42. I must always be successful at school or work
43. It does not matter to me when a close friend does not try their hardest
44. People around me think I am still competent even if I make a mistake
45. I seldom expect others to excel at whatever they do

(Insert Page Break in Google Forms)

Part 6: Final Page - Thank You & Next Steps

Section Title: Thank You!

Confirmation Message Text: "Thank you for completing the consent form and initial questionnaire. Your contribution is greatly appreciated.

The next step is to join the private Google Classroom where the online course is hosted.

You can join using this link: **[Google Classroom join link here]**

I look forward to seeing you there."

Post-test questionnaire

Part 1: Introduction & Reminder

Title: Creative Mindset for Singer-Songwriters: Final Questionnaire

Description: "Welcome back, and thank you for participating in this online course research project. This is the final questionnaire for the study.

Before you begin, please ensure you have completed the brief reflection prompts for all three video lessons.

This questionnaire should take approximately 15-20 minutes to complete. Your responses remain confidential and will be anonymised in the final report."

(Insert Page Break in Google Forms)

Part 2: Main Questionnaire - Section 1 (Self-Compassion Scale)

Self-Compassion Scale (SCS)

HOW I TYPICALLY ACT TOWARDS MYSELF IN DIFFICULT TIMES

Please read each statement carefully before answering. For each item, indicate how often you behave in the stated manner, using the following 1-5 scale. Please answer according to what really reflects your experience rather than what you think your experience should be.

Almost never = 1 2 3 4 5 = almost always

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2. When I'm feeling down I tend to obsess and fixate on everything that's wrong.
3. When things are going badly for me, I see the difficulties as part of life that everyone goes through.
4. When I think about my inadequacies, it tends to make me feel more separate and cut off from the rest of the world.
5. I try to be loving towards myself when I'm feeling emotional pain.
6. When I fail at something important to me I become consumed by feelings of inadequacy.
7. When I'm down, I remind myself that there are lots of other people in the world feeling like I am.
8. When times are really difficult, I tend to be tough on myself.
9. When something upsets me I try to keep my emotions in balance.
10. When I feel inadequate in some way, I try to remind myself that feelings of inadequacy are shared by most people.
11. I'm intolerant and impatient towards those aspects of my personality I don't like.
12. When I'm going through a very hard time, I give myself the caring and tenderness I need.

13. When I’m feeling down, I tend to feel like most other people are probably happier than I am.
14. When something painful happens I try to take a balanced view of the situation.
15. I try to see my failings as part of the human condition
16. When I see aspects of myself that I don’t like, I get down on myself.
17. When I fail at something important to me I try to keep things in perspective.
18. When I’m really struggling, I tend to feel like other people must be having an easier time of it.
19. I’m kind to myself when I’m experiencing suffering.
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25. When I fail at something that's important to me, I tend to feel alone in my failure.
26. I try to be understanding and patient towards those aspects of my personality I don't like.

(Insert Page Break in Google Forms)

Part 3: Main Questionnaire - Section 2 (Multidimensional Perfectionism Scale)

Multidimensional Perfectionism Scale

Listed below are a number of statements concerning personal characteristics and traits. Read each item and decide whether you agree or disagree and to what extent. If you strongly agree, circle 7; if you strongly disagree, circle 1; if you feel somewhere in between, circle any one of the numbers between 1 and 7. If you feel neutral and undecided the midpoint is 4.

1. When I am working on something, I cannot relax until it is perfect
2. I am not likely to criticize someone for giving up too easily
3. It is not important that the people I am close to are successful
4. I seldom criticize my friends for accepting second best
5. I find it difficult to meet others’ expectations of me
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42. I must always be successful at school or work

43. It does not matter to me when a close friend does not try their hardest

44. People around me think I am still competent even if I make a mistake

45. I seldom expect others to excel at whatever they do

(Insert Page Break in Google Forms)

Part 4: Final Questions

Section Title: A Few Final Questions

Question 1: Have you previously engaged with any of the following? (Tick all that apply)

- Mindfulness or meditation practices
- Self-compassion exercises
- Creative coaching or therapy
- Books on creative mindset (e.g., *The Artist's Way*)
- None of the above
- Other (please specify): *(open text box)*
- Prefer not to say

2. Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future? (Optional) (Paragraph text box)

3. Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts). (optional paragraph text box)

4. "Is there anything else you would like to share about your experience with this course? (Optional)" *(Paragraph text box)*

5. "Would you be willing to be contacted about an optional 45-minute follow-up interview (with the lead researcher, Lilli Unwin) to discuss your experience in more depth? Please note that only a small number of participants will be selected for an interview."

- [ ] Yes, I would be interested.
- [ ] No, I would not be interested.

"If you answered Yes, please provide your email address below. This will be stored securely and used only for the purpose of scheduling an interview." *(Short answer text box)*

(Insert Page Break in Google Forms)

Part 5: Thank You & Support Information

Confirmation Message Text: "Thank you for completing the final questionnaire. Your participation in this study is complete, and your contribution is hugely appreciated. The findings from this research will be used to better understand and support the creative practice of singer-songwriters.

Contact Information: If you have any questions about the study, please contact the lead researcher, Lilli Unwin, at lilliunwin1@gmail.com . For any concerns, you can contact my supervisors, David Cane, at david@voicestudycentre.com and Joshua Lee-Cummins, at joshua@voicestudycentre.com)

- **Well-being Support** (if needed)
    - 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/

Appendix 12: Redacted Consent Forms

Responses cannot be edited

Creative Mindset for Singer-Songwriters: Initial Questionnaire

Welcome, and thank you for your interest in this research project. This form contains the Participant Information Sheet, a Consent Form, and the initial questionnaire.

Please read the information carefully before deciding to participate. The questionnaire should take approximately 20 minutes to complete. Your responses are confidential and will be anonymised in the final report. Once you submit this questionnaire, **you will be given the link to join the course on the end screen**, so please look out for that.

* Indicates required question

Participant Information Sheet & Consent Form

You are being invited to participate in a research project. Please read this information carefully before deciding if you would like to take part. This study has been granted ethical approval by the University of Wales Trinity St David's Ethics Committee.

1. What is the purpose of the study? This project aims to explore the creative process of singer-songwriters and to understand the role of mindset skills in sustaining a creative practice. We will be testing a new online course and gathering feedback on its content and structure. This research is being undertaken by Lilli Unwin (lead researcher) as part of a Master's degree at the Voice Study Centre, validated by the University of Wales Trinity St David.

2. Why have I been invited to participate? You have been invited because you may fit the criteria for this study. To participate, you must be:

- Over 18 and based in the UK.
- Someone who identifies as a singer-songwriter (this can be as a hobbyist, a student, an aspiring professional, or a seasoned professional).
- Someone with experience of writing at least one song (finished or unfinished).

3. What will happen if I take part? Your participation will involve several stages over a recommended three-week period, although you are welcome to pace it as you wish. **The total time commitment is approximately 70-90 minutes in total**, spread flexibly over a recommended three-week period.

- **Stage 1: Consent & Initial Questionnaire (approx 20 mins).** You will first be asked to read and sign a consent form, and then complete an initial online questionnaire.
- **Stage 2: The Online Course (approx. 30 mins).** You will be invited to a private Google Classroom to take part in a short online course. This involves watching three short video lessons and completing a brief, private reflection prompt after each one.
- **Stage 3: Final Questionnaire (approx. 20 mins).** Once you have completed the online course, you will be asked to complete a final online questionnaire.

- **Stage 4 (Optional): Follow-up Interview.** At the end of the final questionnaire, you will have the option to register your interest in taking part in a confidential, 45-minute online follow-up interview to discuss your experience in more depth.

Technical Requirements
Please note: To participate in the online course component of this study, you will need a Google/Gmail account to access the private Google Classroom.

If you do not already have one, or would prefer not to use your personal one, it is free and simple to create a new account just for this study. You are very welcome to use a pseudonym when creating this account to maintain your anonymity. This account can be deleted immediately after the study is complete. I apologise for this extra step and appreciate your understanding.

4. Anonymity, Confidentiality, and Data

- **In the Final Research:** Your identity will be kept completely anonymous. All data (questionnaire responses, reflections, interview transcripts) will be anonymised, and pseudonyms will be used in the final report, presentations, and any future academic publications.
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Name *

Email Address *

I agree to the statements listed in the consent form *

- (•) Yes

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- I understand that I can withdraw my data up to one week after its submission (final questionnaire or interview).

Eligibility:

- I am over 18 and based in the UK.
- I identify as a singer-songwriter with experience of writing at least one song (finished or unfinished).

Data, Confidentiality & Materials:

- I understand that my data (questionnaire responses, reflections, interview transcripts) will be anonymised in the final report. Disguised extracts may be quoted in the final report, presentations, and future academic publications.
- I understand that any comments or creative work I choose to share in the Google Classroom group discussion will be visible to other participants and are not anonymous unless I use a pseudonym/anonymous account.
- I agree not to reproduce, copy, or share any of the specific course materials (videos, worksheets, prompts) or confidential group discussions outside of this research project.

Optional Follow-up Interview:

- I understand that I may be invited to participate in an optional follow-up interview and agree to be contacted by the researcher via email for this purpose. I understand that I am under no obligation to accept this invitation.
- If I agree to participate in an interview at a later date, I understand I will be asked to give separate consent for it to be audio and video recorded.

Name *

Email Address *

I agree to the statements listed in the consent form *

- (•) Yes

Responses cannot be edited

Creative Mindset for Singer-Songwriters: Initial Questionnaire

Welcome, and thank you for your interest in this research project. This form contains the Participant Information Sheet, a Consent Form, and the initial questionnaire.

Please read the information carefully before deciding to participate. The questionnaire should take approximately 20 minutes to complete. Your responses are confidential and will be anonymised in the final report. Once you submit this questionnaire, **you will be given the link to join the course on the end screen**, so please look out for that.

* Indicates required question

Participant Information Sheet & Consent Form

You are being invited to participate in a research project. Please read this information carefully before deciding if you would like to take part. This study has been granted ethical approval by the University of Wales Trinity St David's Ethics Committee.

1. What is the purpose of the study? This project aims to explore the creative process of singer-songwriters and to understand the role of mindset skills in sustaining a creative practice. We will be testing a new online course and gathering feedback on its content and structure. This research is being undertaken by Lilli Unwin (lead researcher) as part of a Master's degree at the Voice Study Centre, validated by the University of Wales Trinity St David.

2. Why have I been invited to participate? You have been invited because you may fit the criteria for this study. To participate, you must be:

- Over 18 and based in the UK.
- Someone who identifies as a singer-songwriter (this can be as a hobbyist, a student, an aspiring professional, or a seasoned professional).
- Someone with experience of writing at least one song (finished or unfinished).

3. What will happen if I take part? Your participation will involve several stages over a recommended three-week period, although you are welcome to pace it as you wish. **The total time commitment is approximately 70-90 minutes in total**, spread flexibly over a recommended three-week period.

- **Stage 1: Consent & Initial Questionnaire (approx 20 mins).** You will first be asked to read and sign a consent form, and then complete an initial online questionnaire.
- **Stage 2: The Online Course (approx. 30 mins).** You will be invited to a private Google Classroom to take part in a short online course. This involves watching three short video lessons and completing a brief, private reflection prompt after each one.
- **Stage 3: Final Questionnaire (approx. 20 mins).** Once you have completed the online course, you will be asked to complete a final online questionnaire.

- **Stage 4 (Optional): Follow-up Interview.** At the end of the final questionnaire, you will have the option to register your interest in taking part in a confidential, 45-minute online follow-up interview to discuss your experience in more depth.

Technical Requirements
Please note: To participate in the online course component of this study, you will need a Google/Gmail account to access the private Google Classroom.

If you do not already have one, or would prefer not to use your personal one, it is free and simple to create a new account just for this study. You are very welcome to use a pseudonym when creating this account to maintain your anonymity. This account can be deleted immediately after the study is complete. I apologise for this extra step and appreciate your understanding.

4. Anonymity, Confidentiality, and Data

- **In the Final Research:** Your identity will be kept completely anonymous. All data (questionnaire responses, reflections, interview transcripts) will be anonymised, and pseudonyms will be used in the final report, presentations, and any future academic publications.
- **Within the Google Classroom:** Please be aware that your comments on the group discussion Stream **will be visible to other participants**. You will not be anonymous to the peer cohort unless you choose to create and use an anonymous Gmail account for this study, which you are very welcome to do. Your private reflection prompts submitted as "Assignments" will only be visible to the lead researcher (Lilli Unwin).
- **Course Confidentiality:** To maintain the integrity of the research, you agree not to reproduce, copy, or share any of the specific course materials (videos, worksheets, prompts) or confidential group discussions outside of this research project.

5. Risks, Benefits, and Withdrawal There are no direct benefits to taking part, but your contribution will be very valuable to this under-researched area. Reflecting on your creative process may bring up difficult feelings; a list of mental health support services is provided below. Your participation is completely voluntary, and you can withdraw from the study at any time without giving a reason. You may withdraw your data up to one week after submitting your final questionnaire or completing your interview.

Contact & Support Information

- **Questions about the study:** (Lead researcher, Lilli Unwin: lilliunwin1@gmail.com)
- **Concerns:** (Supervisors, David Cane: david@voicestudycentre.com and Joshua Lee-Cummins: joshua@voicestudycentre.com)

- **Well-being Support** (if needed at any time during the study)
    - 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 read the following statements carefully. Ticking the 'I agree' box indicates that you have understood the following statements and that you voluntarily consent to participate in this research project. If you complete the consent form, you will then be taken on to the initial questionnaire, and the online course.

Please confirm the following:

- I confirm I have read and understood the Participant Information Sheet for this study.
- I understand that my participation is voluntary and that I can withdraw from the study at any time without giving a reason.
- I understand that I can withdraw my data up to one week after its submission (final questionnaire or interview).

Eligibility:

- I am over 18 and based in the UK.
- I identify as a singer-songwriter with experience of writing at least one song (finished or unfinished).

Data, Confidentiality & Materials:

- I understand that my data (questionnaire responses, reflections, interview transcripts) will be anonymised in the final report. Disguised extracts may be quoted in the final report, presentations, and future academic publications.
- I understand that any comments or creative work I choose to share in the Google Classroom group discussion will be visible to other participants and are not anonymous unless I use a pseudonym/anonymous account.
- I agree not to reproduce, copy, or share any of the specific course materials (videos, worksheets, prompts) or confidential group discussions outside of this research project.

Optional Follow-up Interview:

- I understand that I may be invited to participate in an optional follow-up interview and agree to be contacted by the researcher via email for this purpose. I understand that I am under no obligation to accept this invitation.
- If I agree to participate in an interview at a later date, I understand I will be asked to give separate consent for it to be audio and video recorded.

Name *

Email Address *

I agree to the statements listed in the consent form *

- (•) Yes

Appendix 13: Reflexive Journal Excerpt

Reflexive Journal Excerpt: Methodological Shifts

Choosing an initial research design

Going into this project, I was weighing up the pros and cons of various research designs, particularly whether to pursue option A or B. Option A was a standard mixed methods design, which I thought would be valuable in gaining a wide range of insights, and 'formally' testing my intervention. I had an internal, logical pull towards trying to synthesise the best of both worlds (quantitative and qualitative) and also produce a study with results that would be widely accepted. This is what I now recognise as my unknowing postpositivist ideals, and a lack of trusting my creative instinct. Braun and Clarke (2022) name this as 'positivism creep' (unknowingly bringing in postpositivist values into qualitative research such as realist and objectivist aims), and may also be a form of 'methodolatry', where I prioritised the way the research was done (methods), over the findings. Option B at the time was to pursue arts-based methods and explore participants' experiences through generating creative artefacts, which on reflection in some ways might have been in more alignment with the artefact itself (letting go of perfectionistic expectations and 'rewilding' creativity). Nevertheless, at the time, with the understanding I had then, I chose option A, mixed methods.

Methodological incongruence

While very intense, I found the intervention design, preparing for data collection, and quantitative data collection phases fairly straight forward. It was only once I had closed the questionnaires and began to approach the interviews that I felt a strong tension between my desire to be methodologically rigorous, while honouring the artefact and creative practice I was studying, through being intuitive, playful and fluid. I began to feel extremely lost and worried about conducting interviews, and capturing rich and useful data. I went through a phase of worrying that I had collected data that wasn't very rich or meaningful, or reflective of the wider philosophy (artefact) I had developed. I felt a pressure to produce 'perfect' data and meanings, and have the project be a 'success'. In hindsight now I can see that I felt overwhelmed by the unpredictable nature of going into the qualitative side of my project and existing in that liminal space (transitional, ambiguous, but ultimately transformative) of uncertainty. The way I hoped to collect predictably rich and helpful data during my interviews seemed to have been my way of trying to control the unknown, and move through the liminal space to a predictable landing space where the answers were. Unfortunately for me at the time, I only had to look at my underpinning ontological views (critical realist, transitioning to relativist) to recognise that it likely wouldn't be answers that I would find during this inquiry, rather more questions.

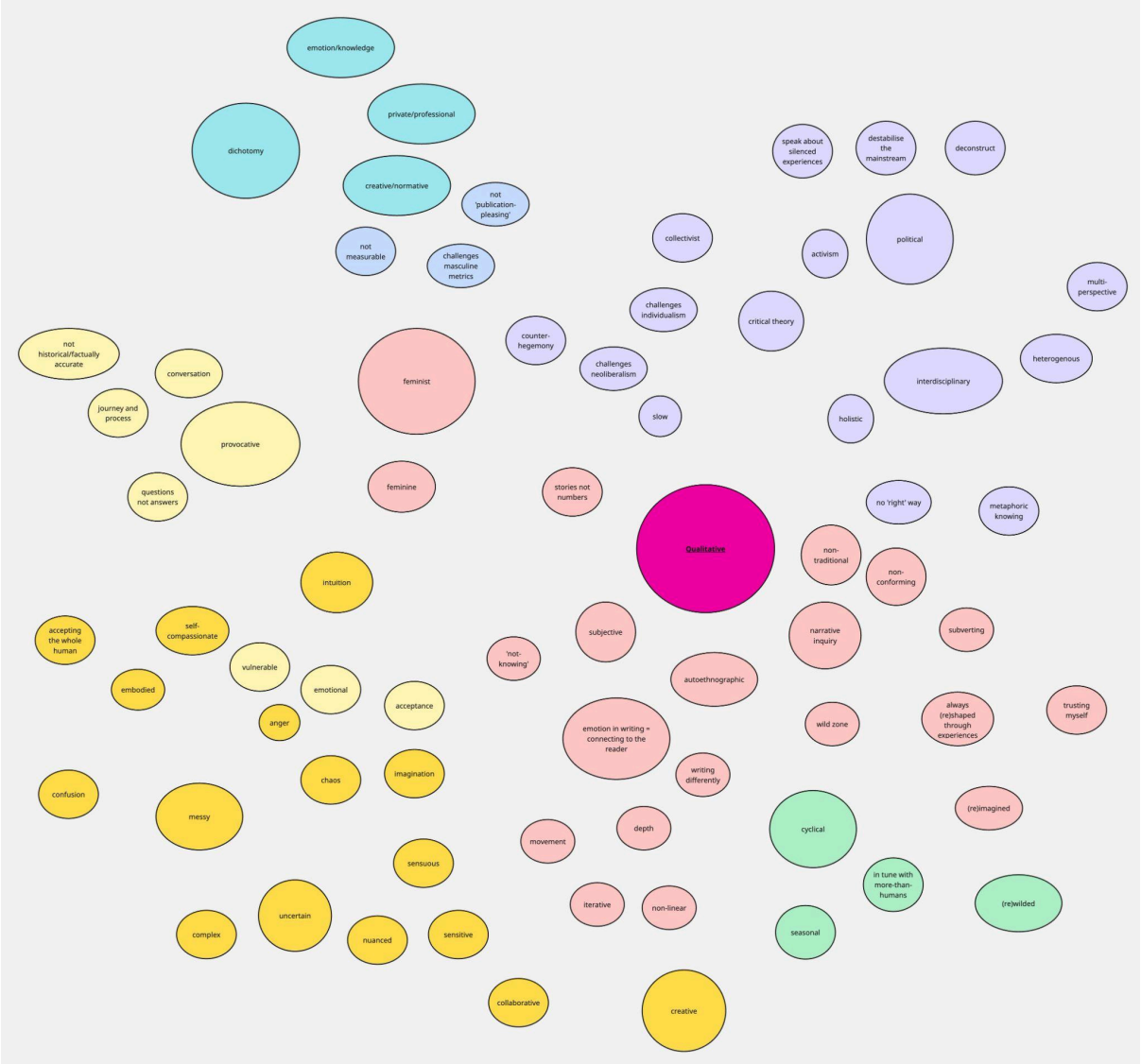
Another moment around this mid-point review, was that after running the *t*-tests on the data they came back as not statistically significant. Although I had expected this could be the case, it was still an emotional moment, as the egoic part of me had tried to make something (intervention) to help people, and the computer came back to say that that wasn't the case. It felt a bit confronting and disheartening. Again, this added to the chaos within my mind when working out how to approach the next steps, interviews and data analysis, as it hadn't fully reflected the qualitative aspects of the questionnaires. I think part of me had hoped for the easier, linear path where the results would arrive in neat boxes. What really happened, on reflection, I see was more reflective of the complexity of real-life. While the *t*-tests didn't show a statistically significant result, I still believed in the intervention as I could read in the text boxes of the questionnaires that many participants perceived it to have been helpful to them.

Rewilding my perspective and approach

Partly through curiosity, and partly through determination, I began to reshape my philosophical views and methodology mid-way through the project in an effort to reconcile the tension I was feeling, and bring more alignment throughout the whole project. My intuition was telling me that there was more to this story, and that I needed to look through different lenses, especially my own artefact, to understand this. I also had some transformative conversations with critical friends, supervisors and Gemini (AI) around that time, who helped me make sense of my thoughts and encouraged me to use my intervention to inform my research design and methodology. As a result, I began to unpick my desire to systematise, overprepare, and ultimately, try to control the research process (echoes of my own perfectionism) and instead begin to embody a new way of approaching the project. I began to shift away from the idea that this project outcome was primarily about testing my intervention, and towards seeing it as a development of my philosophy/theory 'rewilding creativity'.

In some ways, looking back on it now, it may have been more aligned to take Option B (arts-based, fully qualitative design/methodology). That being said, looking back, I suspect that without engaging with quantitative data, and mixed methods, I wouldn't have felt the postpositivist, masculine, perfectionistic expectations as much, AND as a result felt a need to 'rewild' the research process. In some ways, I feel that it was meant to be. It was a sort of hero's journey I had to go on, and be transformed by. In other words, to truly find alignment throughout my project, and methodological congruence as a result, I decided to challenge my perfectionism, embrace my own philosophy as a guiding light for the inquiry (trust my own intuition more), and adopt a Big Q Qualitative approach for the remainder.

Appendix 14: Methodological Shift Mind Map



Appendix 15: Correlation Matrix

Correlation Matrix

Correlation Matrix

		SCS_PRE	SCS_Post	SCS_Difference	SOP_PRE	SOP_Post	SOP_Difference	OOP_PRE	OOP_Post	OOP_Difference	SPP_PRE	SPP_Post	SPP_Difference	L1Q1	L1Q2	L1Q3	L2Q1	L2Q2	L2Q3	L3Q1	L3Q2	L3Q3
SCS_PRE	Pearson's r	—																				
	df	—																				
	p-value	—																				
	Spearman's rho	—																				
	df	—																				
	p-value	—																				
SCS_Post	Pearson's r	0.775***	—																			
	df	24	—																			
	p-value	<.001	—																			
	Spearman's rho	0.824***	—																			
	df	24	—																			
	p-value	<.001	—																			
SCS_Difference	Pearson's r	-0.359	0.311	—																		
	df	24	24	—																		
	p-value	0.071	0.121	—																		
	Spearman's rho	-0.203	0.284	—																		
	df	24	24	—																		
	p-value	0.321	0.160	—																		
SOP_PRE	Pearson's r	-0.349	-0.297	0.086	—																	
	df	24	24	24	—																	
	p-value	0.080	0.140	0.675	—																	
	Spearman's rho	-0.315	-0.201	0.038	—																	
	df	24	24	24	—																	
	p-value	0.117	0.325	0.854	—																	
SOP_Post	Pearson's r	-0.217	-0.343	-0.181	0.797***	—																
	df	24	24	24	24	—																
	p-value	0.287	0.086	0.377	<.001	—																
	Spearman's rho	-0.102	-0.191	-0.207	0.781***	—																
	df	24	24	24	24	—																
	p-value	0.620	0.349	0.311	<.001	—																
SOP_Difference	Pearson's r	0.252	-0.018	-0.405*	-0.464*	0.166	—															
	df	24	24	24	24	24	—															
	p-value	0.215	0.929	0.040	0.017	0.417	—															
	Spearman's rho	0.056	-0.134	-0.212	-0.458*	0.098	—															
	df	24	24	24	24	24	—															
	p-value	0.786	0.515	0.298	0.019	0.635	—															
OOP_PRE	Pearson's r	-0.093	-0.244	-0.221	0.326	0.412*	0.071	—														
	df	24	24	24	24	24	24	—														
	p-value	0.652	0.230	0.279	0.104	0.037	0.729	—														
	Spearman's rho	-0.028	-0.207	-0.207	0.260	0.350	0.052	—														
	df	24	24	24	24	24	24	—														
	p-value	0.890	0.309	0.311	0.200	0.080	0.802	—														

OOP_Post	Pearson's r	0.147	0.022	-0.189	0.262	0.498**	0.302	0.678***	—							
	df	24	24	24	24	24	24	24	—							
	p-value	0.472	0.915	0.354	0.196	0.010	0.134	<.001	—							
	Spearman's rho	0.051	-0.089	-0.231	0.251	0.512**	0.205	0.742***	—							
	df	24	24	24	24	24	24	24	—							
	p-value	0.804	0.664	0.257	0.216	0.008	0.316	<.001	—							
OOP_Difference	Pearson's r	0.300	0.306	0.001	-0.024	0.190	0.318	-0.239	0.551**	—						
	df	24	24	24	24	24	24	24	24	—						
	p-value	0.136	0.128	0.998	0.907	0.352	0.114	0.239	0.004	—						
	Spearman's rho	0.240	0.266	-0.041	0.013	0.254	0.258	-0.232	0.434*	—						
	df	24	24	24	24	24	24	24	24	—						
	p-value	0.238	0.189	0.842	0.951	0.211	0.204	0.255	0.027	—						
SPP_PRE	Pearson's r	-0.411*	-0.304	0.169	0.465*	0.508**	-0.014	0.161	0.073	-0.086	—					
	df	24	24	24	24	24	24	24	24	24	—					
	p-value	0.037	0.131	0.408	0.017	0.008	0.947	0.433	0.724	0.674	—					
	Spearman's rho	-0.336	-0.113	0.313	0.433*	0.443*	-0.076	0.064	0.175	-0.019	—					
	df	24	24	24	24	24	24	24	24	24	—					
	p-value	0.094	0.583	0.120	0.027	0.023	0.713	0.757	0.393	0.927	—					
SPP_Post	Pearson's r	-0.262	-0.333	-0.097	0.386	0.598**	0.246	0.361	0.370	0.079	0.754***	—				
	df	24	24	24	24	24	24	24	24	24	24	—				
	p-value	0.196	0.097	0.637	0.051	0.001	0.225	0.070	0.062	0.700	<.001	—				
	Spearman's rho	-0.222	-0.282	0.022	0.368	0.560**	0.089	0.316	0.477*	0.059	0.713***	—				
	df	24	24	24	24	24	24	24	24	24	24	—				
	p-value	0.275	0.163	0.916	0.065	0.003	0.666	0.116	0.014	0.776	<.001	—				
SPP_Difference	Pearson's r	0.143	-0.103	-0.367	-0.026	0.235	0.388	0.332	0.461*	0.232	-0.172	0.517**	—			
	df	24	24	24	24	24	24	24	24	24	24	24	—			
	p-value	0.487	0.616	0.065	0.899	0.247	0.050	0.097	0.018	0.254	0.400	0.007	—			
	Spearman's rho	0.165	-0.057	-0.131	-0.020	0.194	0.220	0.319	0.450*	0.233	-0.206	0.430*	—			
	df	24	24	24	24	24	24	24	24	24	24	24	—			
	p-value	0.421	0.782	0.524	0.921	0.342	0.281	0.112	0.021	0.251	0.314	0.028	—			
L1Q1	Pearson's r	-0.105	-0.101	0.008	0.407*	0.273	-0.265	-0.138	0.079	0.260	-0.093	-0.060	0.031	—		
	df	24	24	24	24	24	24	24	24	24	24	24	24	—		
	p-value	0.611	0.623	0.968	0.039	0.178	0.191	0.502	0.703	0.199	0.652	0.771	0.881	—		
	Spearman's rho	-0.068	-0.056	-0.050	0.376	0.206	-0.346	-0.189	-0.030	0.275	-0.072	-0.066	0.091	—		
	df	24	24	24	24	24	24	24	24	24	24	24	24	—		
	p-value	0.741	0.786	0.807	0.058	0.313	0.084	0.355	0.886	0.174	0.727	0.750	0.659	—		
L1Q2	Pearson's r	0.076	0.069	-0.012	-0.286	-0.399*	-0.118	-0.117	-0.362	-0.345	-0.241	-0.376	-0.249	-0.413*	—	
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	—	
	p-value	0.711	0.737	0.953	0.156	0.044	0.567	0.568	0.069	0.085	0.235	0.058	0.219	0.036	—	
	Spearman's rho	0.034	-0.015	-0.000	-0.237	-0.335	-0.101	-0.100	-0.361	-0.319	-0.177	-0.359	-0.255	-0.354	—	
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	—	
	p-value	0.871	0.942	0.999	0.244	0.095	0.622	0.626	0.070	0.112	0.387	0.072	0.209	0.076	—	
L1Q3	Pearson's r	0.080	0.015	-0.097	0.065	-0.064	-0.199	0.006	-0.108	-0.149	-0.227	-0.267	-0.104	-0.241	0.609***	—
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—
	p-value	0.699	0.940	0.637	0.753	0.757	0.329	0.979	0.599	0.467	0.264	0.188	0.614	0.236	<.001	—
	Spearman's rho	0.087	0.043	-0.127	0.022	-0.059	-0.211	0.039	-0.146	-0.234	-0.248	-0.292	-0.117	-0.288	0.672***	—
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—
	p-value	0.672	0.835	0.538	0.913	0.774	0.300	0.848	0.477	0.251	0.222	0.148	0.569	0.154	<.001	—

L2Q1	Pearson's r	0.125	-0.031	-0.233	-0.189	-0.098	0.164	-0.017	-0.343	-0.433*	-0.197	-0.303	-0.197	-0.316	0.371	0.159	—					
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—					
	p-value	0.542	0.882	0.252	0.356	0.634	0.422	0.932	0.087	0.027	0.335	0.133	0.334	0.116	0.062	0.439	—					
	Spearman's rho	0.049	-0.017	-0.098	-0.194	-0.110	0.162	0.010	-0.302	-0.419*	-0.142	-0.314	-0.301	-0.353	0.379	0.181	—					
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—					
	p-value	0.814	0.934	0.636	0.343	0.592	0.428	0.963	0.134	0.033	0.489	0.118	0.135	0.077	0.056	0.377	—					
L2Q2	Pearson's r	-0.120	-0.215	-0.137	-0.310	-0.432*	-0.127	-0.029	-0.324	-0.395*	-0.390*	-0.290	0.073	-0.158	0.540**	0.222	0.553**	—				
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—				
	p-value	0.560	0.291	0.503	0.123	0.028	0.537	0.889	0.107	0.046	0.049	0.150	0.722	0.439	0.004	0.276	0.003	—				
	Spearman's rho	-0.182	-0.312	-0.087	-0.318	-0.457*	-0.149	0.037	-0.254	-0.418*	-0.270	-0.221	0.048	-0.145	0.552**	0.235	0.538**	—				
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—				
	p-value	0.373	0.121	0.672	0.113	0.019	0.469	0.858	0.210	0.033	0.183	0.278	0.817	0.480	0.003	0.248	0.005	—				
L2Q3	Pearson's r	-0.126	0.053	0.268	0.022	-0.263	-0.421*	-0.255	-0.349	-0.171	-0.084	-0.206	-0.199	0.129	0.181	-0.140	0.256	0.472*	—			
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—			
	p-value	0.538	0.798	0.185	0.916	0.194	0.032	0.208	0.081	0.404	0.684	0.314	0.329	0.532	0.377	0.497	0.208	0.015	—			
	Spearman's rho	-0.135	0.014	0.286	-0.004	-0.283	-0.412*	-0.236	-0.280	-0.089	0.051	-0.156	-0.159	0.180	0.160	-0.141	0.250	0.475*	—			
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—			
	p-value	0.511	0.947	0.157	0.985	0.162	0.036	0.246	0.166	0.664	0.804	0.446	0.438	0.379	0.435	0.492	0.218	0.014	—			
L3Q1	Pearson's r	-0.045	-0.118	-0.107	-0.132	0.004	0.222	0.232	0.095	-0.139	-0.078	0.021	0.134	-0.015	0.379	0.180	0.269	0.383	0.116	—		
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—		
	p-value	0.826	0.565	0.603	0.519	0.985	0.277	0.254	0.646	0.499	0.704	0.919	0.515	0.943	0.056	0.379	0.183	0.053	0.572	—		
	Spearman's rho	-0.044	-0.158	-0.044	-0.212	-0.049	0.249	0.196	0.100	-0.049	-0.098	-0.028	0.254	-0.065	0.297	0.228	0.327	0.417*	0.121	—		
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—		
	p-value	0.829	0.442	0.832	0.299	0.813	0.219	0.338	0.626	0.810	0.635	0.894	0.210	0.752	0.140	0.264	0.103	0.034	0.557	—		
L3Q2	Pearson's r	0.259	0.285	0.032	-0.239	-0.193	0.108	0.007	0.056	0.066	-0.264	-0.291	-0.093	-0.092	0.283	0.121	0.119	0.179	0.014	0.333	—	
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—	
	p-value	0.201	0.158	0.878	0.239	0.345	0.600	0.974	0.786	0.748	0.193	0.149	0.651	0.655	0.161	0.556	0.563	0.383	0.946	0.097	—	
	Spearman's rho	0.157	0.198	0.081	-0.154	-0.126	0.074	0.002	-0.050	0.060	-0.076	-0.312	-0.036	-0.088	0.210	0.151	0.071	0.107	0.011	0.189	—	
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—	
	p-value	0.444	0.331	0.693	0.452	0.539	0.721	0.991	0.809	0.770	0.711	0.121	0.860	0.669	0.302	0.460	0.729	0.604	0.957	0.356	—	
L3Q3	Pearson's r	-0.049	0.205	0.376	0.036	-0.292	-0.486*	-0.397*	-0.464*	-0.162	-0.195	-0.428*	-0.389*	0.415*	-0.083	-0.029	-0.028	-0.027	0.588**	-0.004	-0.092	—
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—
	p-value	0.814	0.314	0.058	0.862	0.148	0.012	0.044	0.017	0.429	0.341	0.029	0.050	0.035	0.688	0.888	0.890	0.896	0.002	0.986	0.654	—
	Spearman's rho	-0.006	0.185	0.280	0.054	-0.289	-0.464*	-0.371	-0.472*	-0.153	-0.212	-0.456*	-0.295	0.435*	-0.069	0.006	0.005	-0.007	0.586**	-0.014	-0.072	—
	df	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	—
	p-value	0.976	0.365	0.166	0.794	0.152	0.017	0.062	0.015	0.457	0.298	0.019	0.143	0.026	0.739	0.976	0.982	0.973	0.002	0.947	0.726	—

Note. * p < .05, ** p < .01, *** p < .001

Appendix 16: Positionality Statement

Positionality Statement Exercise from Braun and Clarke (2022)

My position in the world:

Singer-songwriter, female, white, non-disabled, cisgender, straight, university educated, middle class, under 35, familiar with mental health struggles on a personal level, resonate personally with perfectionistic behaviour at times, raised in a politically liberal family/community, alternative private school education, freelancer in the fields of arts, education, academia and well-being.

My sociophilosophical worldview:

Leftwing political agenda (social and environmental justice), involved in activism directly (protests) and indirectly (research), trusting in both science and spirituality (also equally distrustful of both), resonate with Qualitative research paradigms that seek to explore and understand complex phenomena, rather than concretely measure. I use AI and find it helpful, and am also aware of the threat to humanity it brings. In research, I also struggle with my own internalised positivism, although this is something I am trying to actively confront. I believe education should be person-centred, democratic, descriptive rather than prescriptive, process rather than outcome based, intrinsically rather than extrinsically motivated. I believe in the power of love and kindness, rather than hate and fear. I believe it is worth helping people move through their suffering, while also avoiding stigmatising and pathologising that suffering. I am critical of neoliberalism, but also live and work within that system (trying to make small defiant changes where possible).

Insider/outsider researcher

As a researcher, I sit on the continuum of insider and outsider researcher and oscillate between the two. For the most part, I am an insider researcher with a lot of personal experience to the singer-songwriter population I'm studying. In other ways, I am further removed as an outsider researcher due to my age, and status as a teacher sometimes, but also because I am not necessarily pursuing the goal of being a professional singer-songwriter these days, and that has shifted my sense of identity a bit.

My experience of the music industry:

I have spent 10+ years hustling in the music industry, trying to make a living and maintain my creative identity. While there have been many positives such as building networks/community, collaborating, developing my craft, connecting with audiences, creating

bodies of work, building a portfolio of varied work experiences, and gaining a lot of real-life insight into this population's experiences. There have also been innumerable extremely challenging experiences. The precarity of the career in terms of finance and job security are probably top of the list. The long-term feeling of instability and not being remunerated in a reciprocal way runs very deep and causes a lot of anxiety/stress. I have also found it very challenging to present myself publicly (performing, social media, self-promotion, etc), and there are a lot of admin-related business tasks that I have found very unmotivating. I have also experienced sexism, misogyny and sexual harrassment during my time in the music industry. Finally, I am extremely critical (based on my experience, and that of many of my peers) that the music industry bourgeousie (those who own labels, publishing, streaming technology, AI technology and ultimately hold the bulk of the money) respects and protects the workers (musicians, songwriters, performers, etc.).

My hopes for this research project:

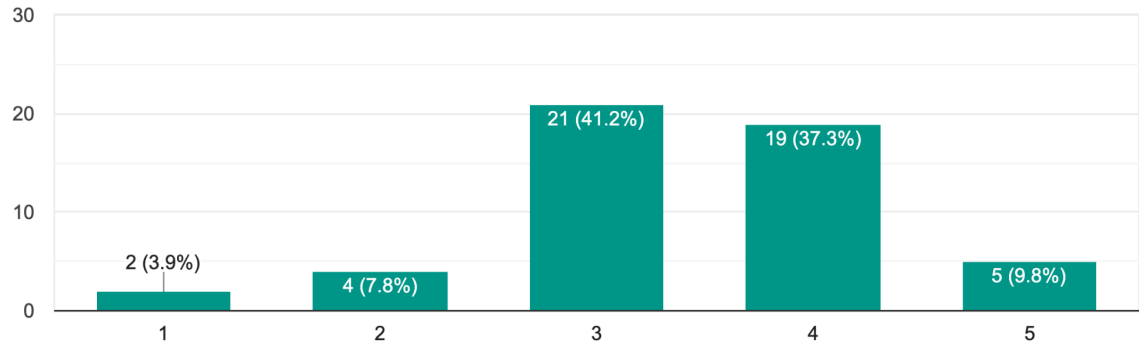
I hope that I am able to make a difference for the better in the world. I want to contribute knowledge that will help people on an individual level, but also shift the collective mindset for the better. I want to find a way to echo the sentiment of the theory I am developing throughout this research project (design, methodology, data collection and analysis, write up).

Appendix 17: Redacted Participant Data (Questionnaire Responses and Interview Transcripts)

Initial Questionnaire Part I

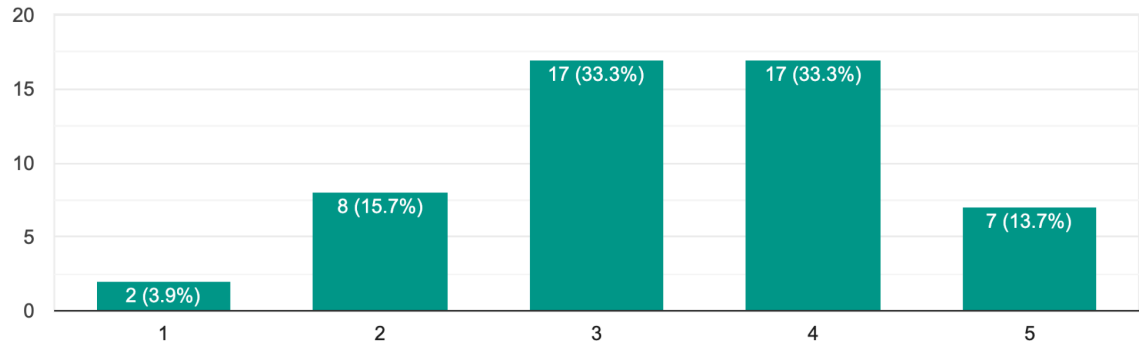
1. I'm disapproving and judgmental about my own flaws and inadequacies.

51 responses



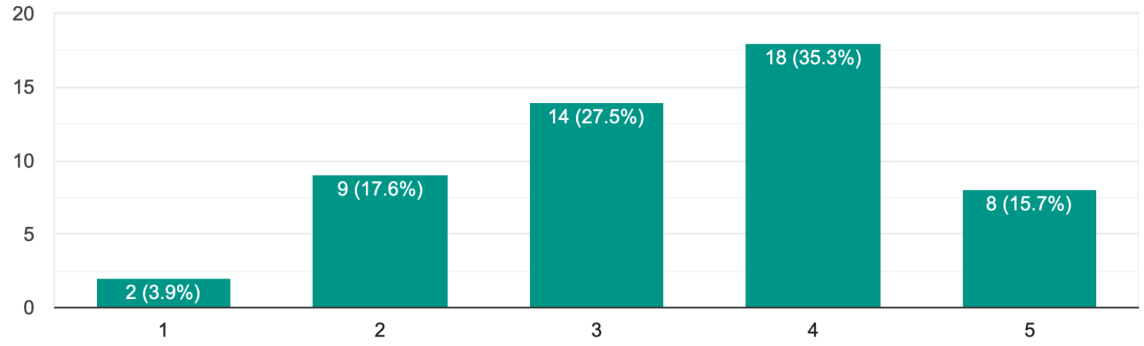
2. When I'm feeling down I tend to obsess and fixate on everything that's wrong.

51 responses



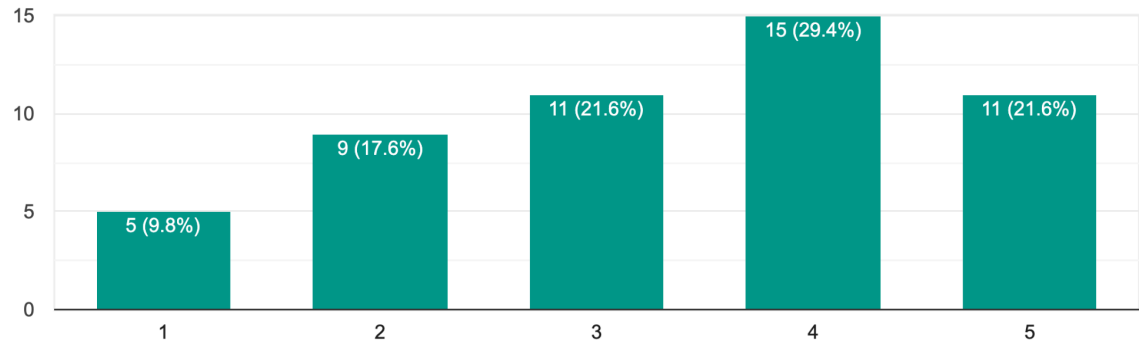
3. When things are going badly for me, I see the difficulties as part of life that everyone goes through.

51 responses



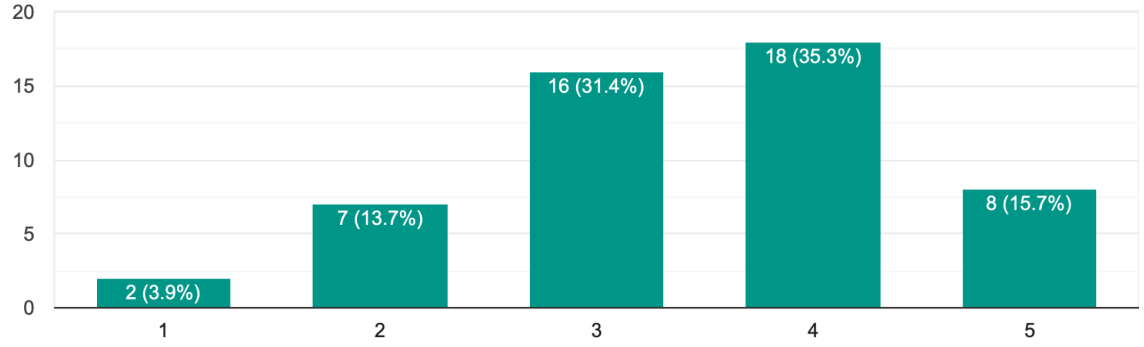
4. When I think about my inadequacies, it tends to make me feel more separate and cut off from the rest of the world.

51 responses



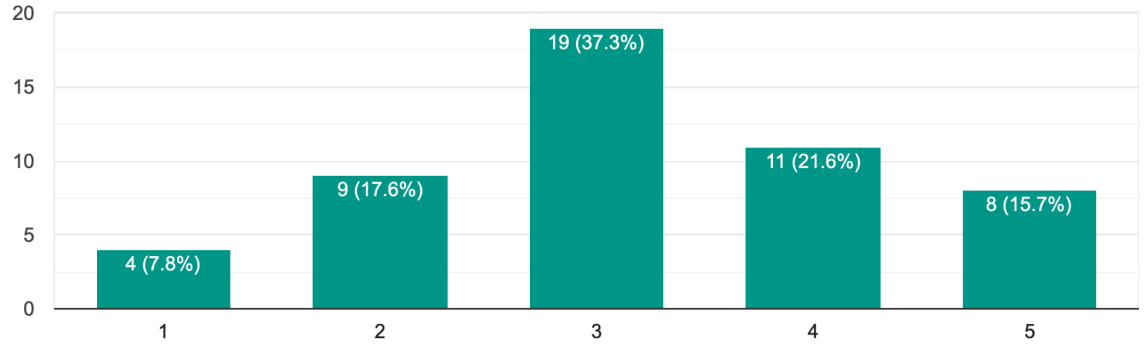
5. I try to be loving towards myself when I'm feeling emotional pain.

51 responses



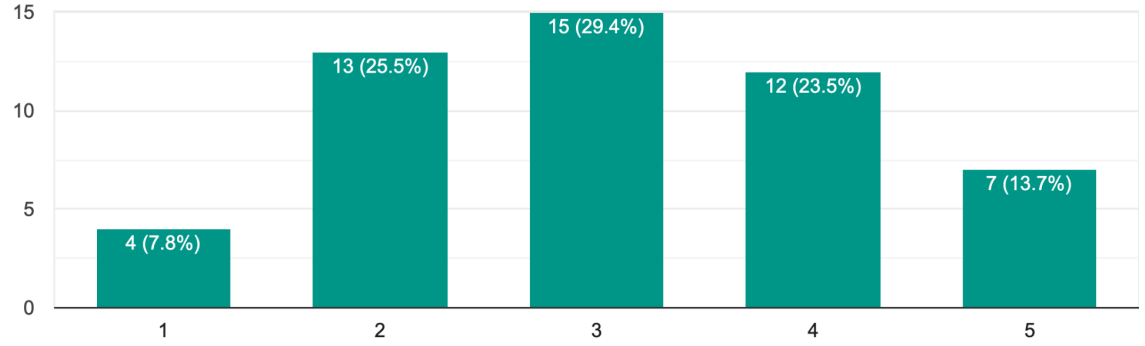
6. When I fail at something important to me I become consumed by feelings of inadequacy.

51 responses



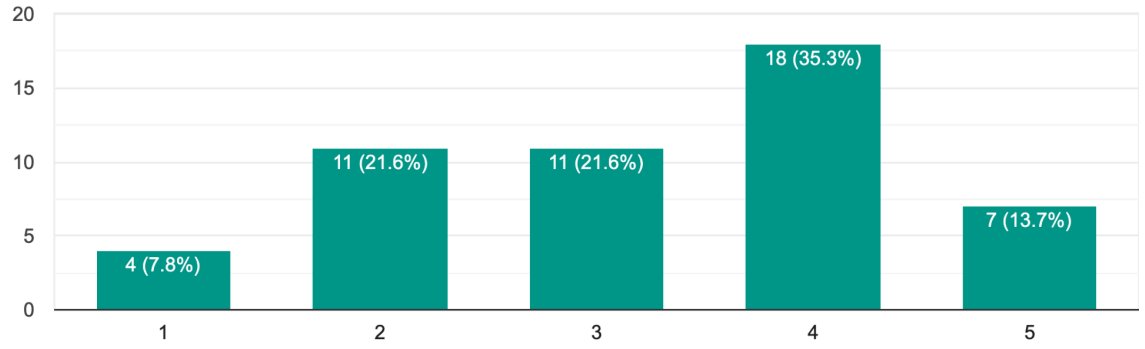
7. When I'm down, I remind myself that there are lots of other people in the world feeling like I am.

51 responses



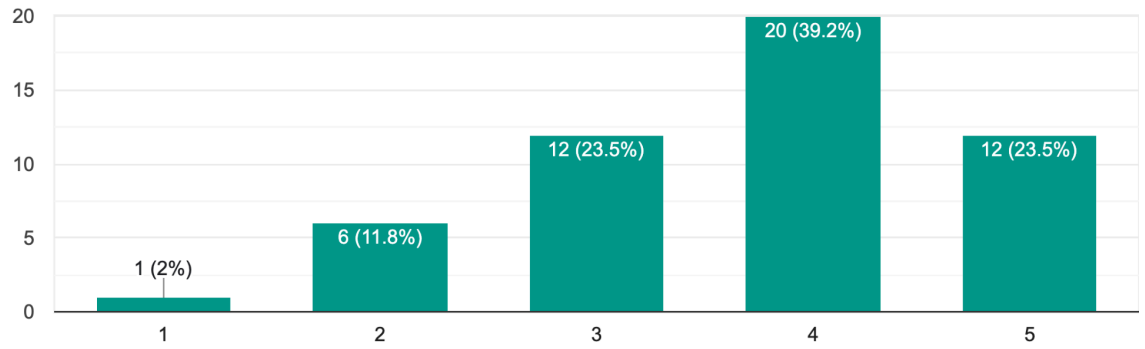
8. When times are really difficult, I tend to be tough on myself.

51 responses



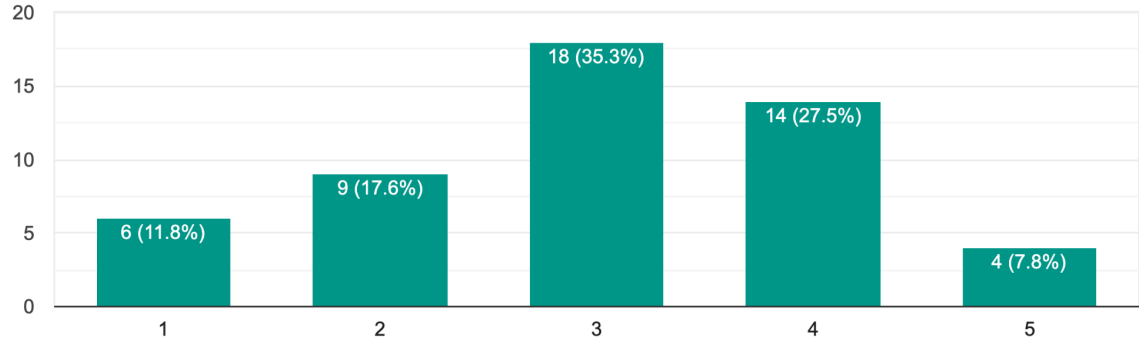
9. When something upsets me I try to keep my emotions in balance.

51 responses



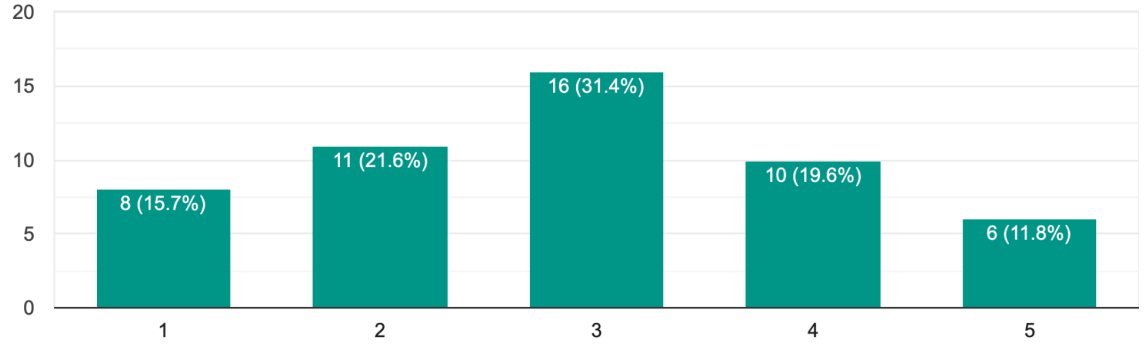
10. When I feel inadequate in some way, I try to remind myself that feelings of inadequacy are shared by most people.

51 responses



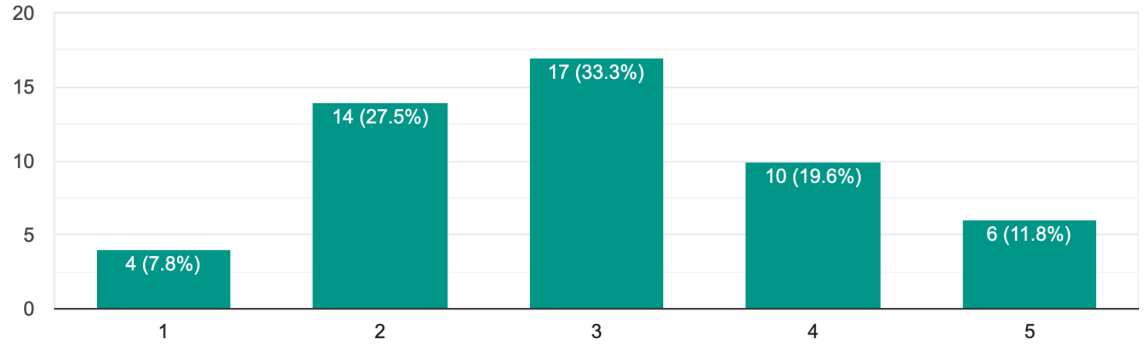
11. I'm intolerant and impatient towards those aspects of my personality I don't like.

51 responses



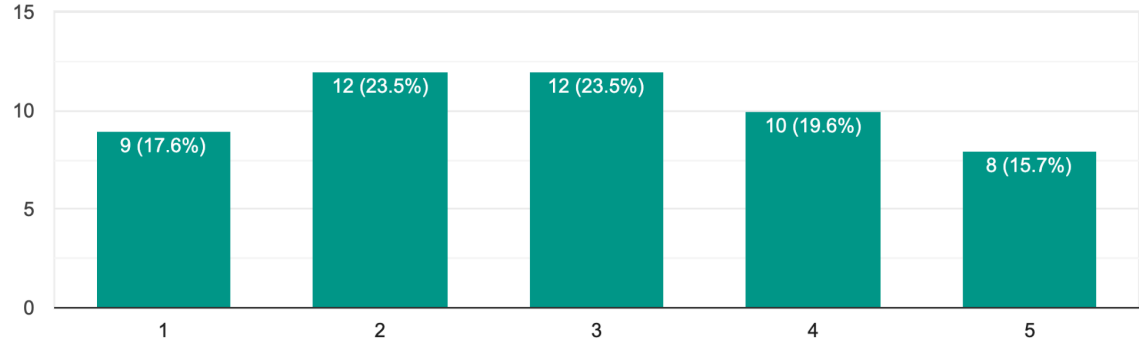
12. When I'm going through a very hard time, I give myself the caring and tenderness I need.

51 responses



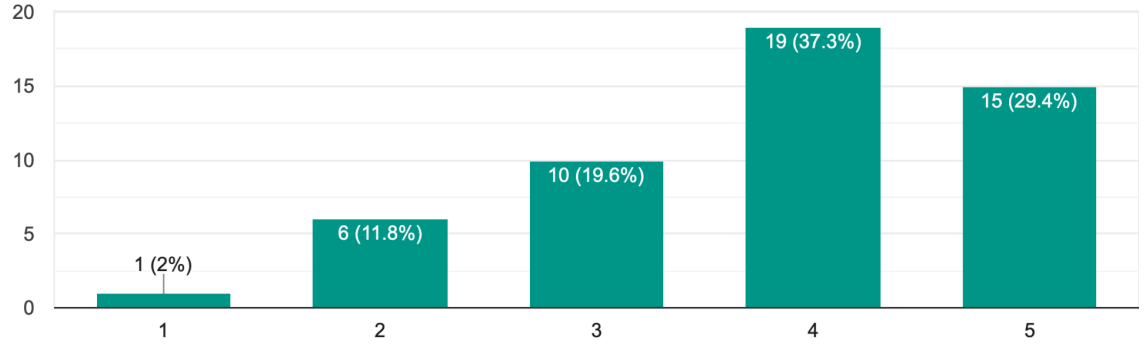
13. When I'm feeling down, I tend to feel like most other people are probably happier than I am.

51 responses



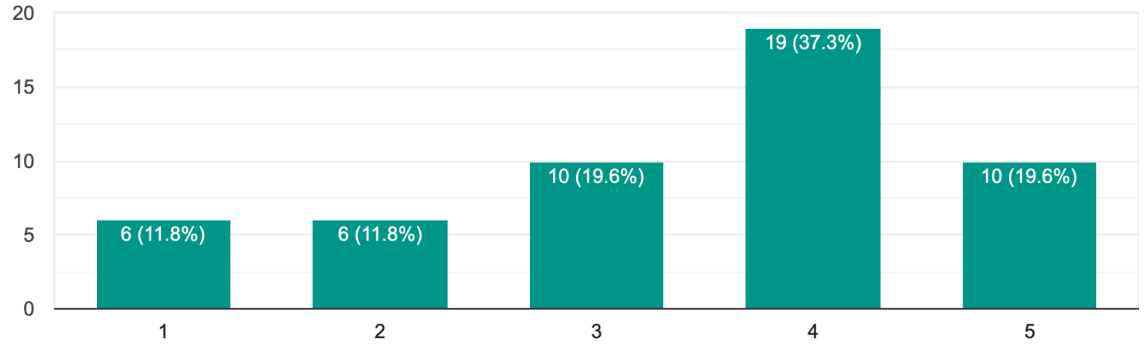
14. When something painful happens I try to take a balanced view of the situation.

51 responses



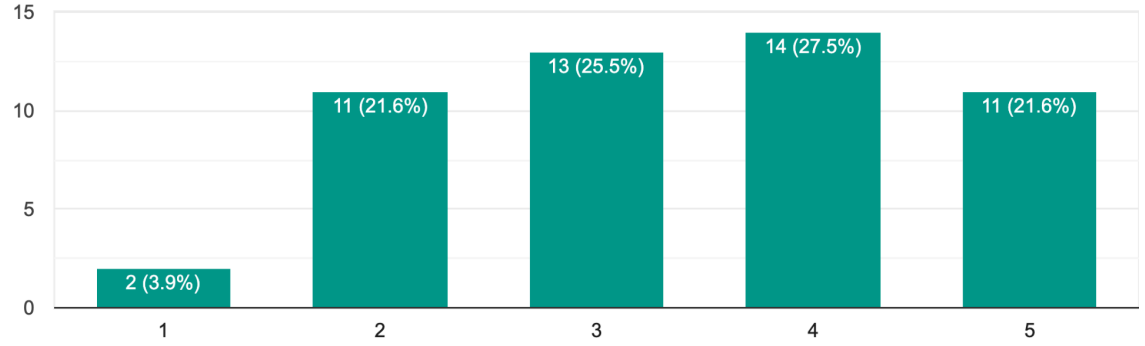
15. I try to see my failings as part of the human condition.

51 responses



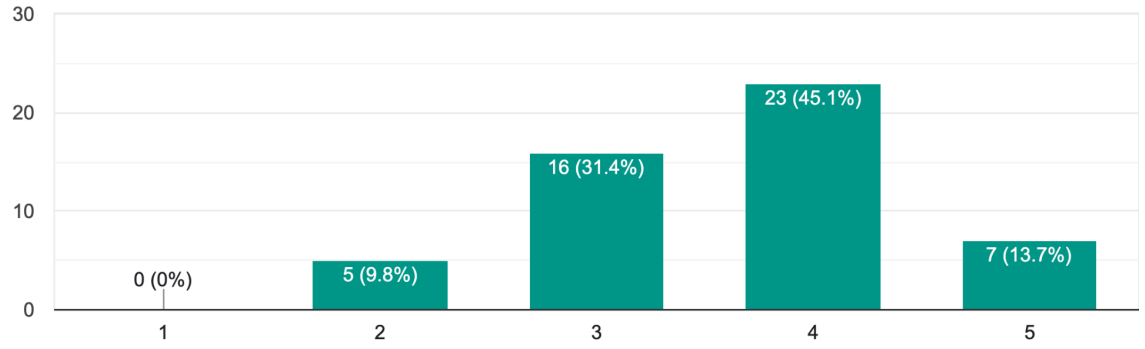
16. When I see aspects of myself that I don't like, I get down on myself.

51 responses



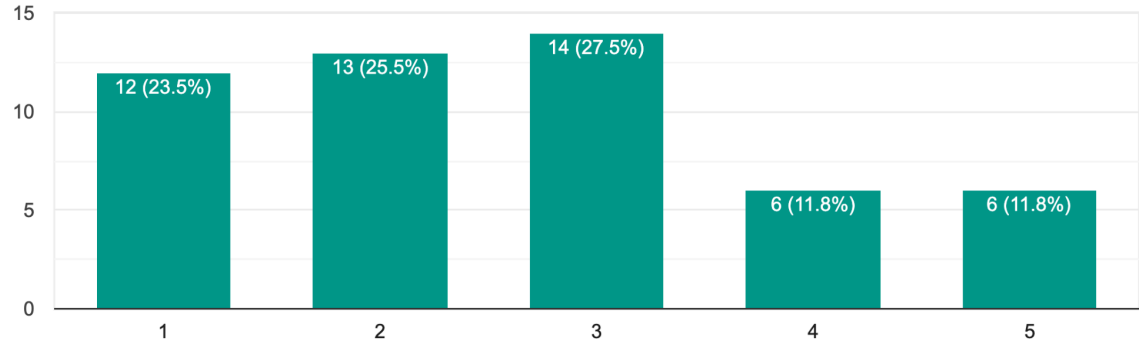
17. When I fail at something important to me I try to keep things in perspective.

51 responses



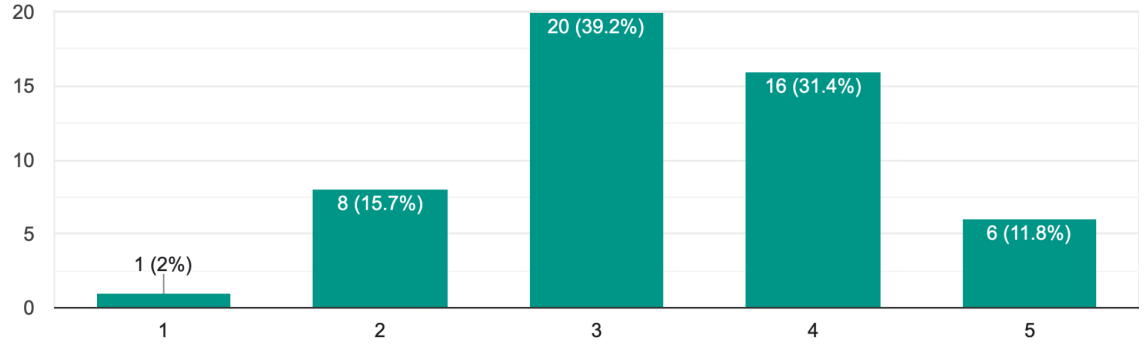
18. When I'm really struggling, I tend to feel like other people must be having an easier time of it.

51 responses



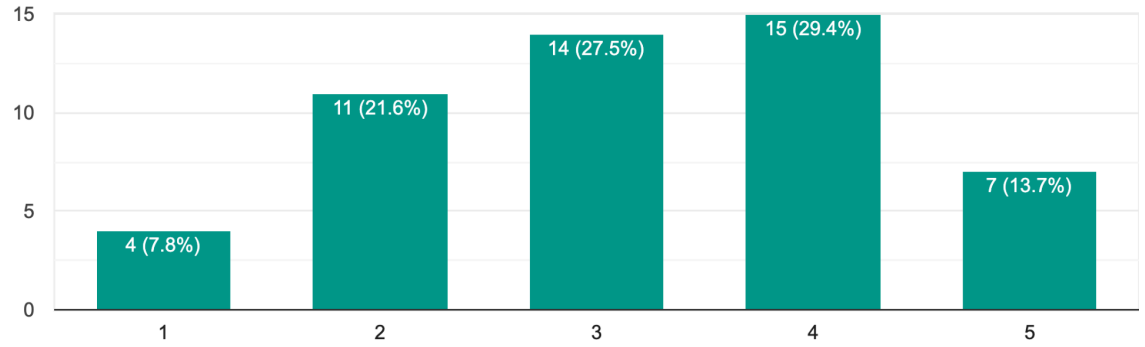
19. I'm kind to myself when I'm experiencing suffering.

51 responses



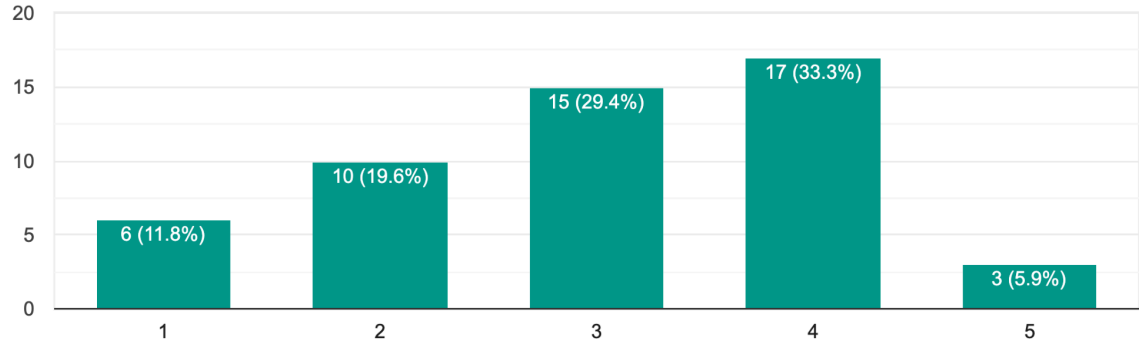
20. When something upsets me I get carried away with my feelings.

51 responses



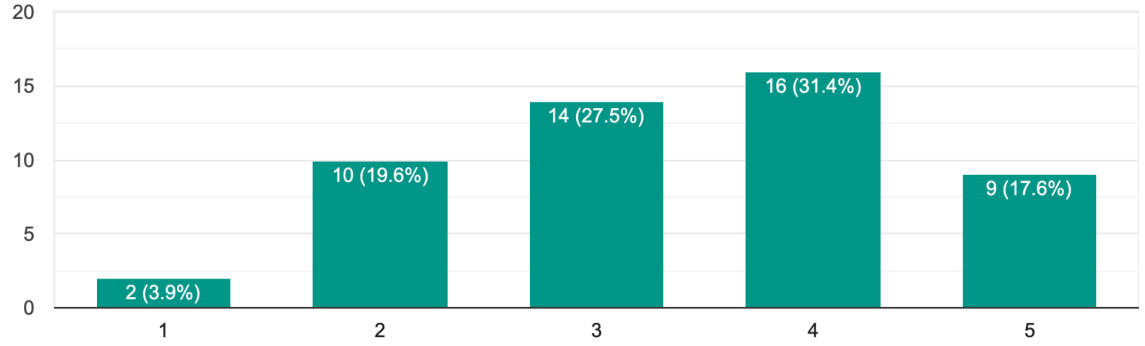
21. I can be a bit cold-hearted towards myself when I'm experiencing suffering.

51 responses



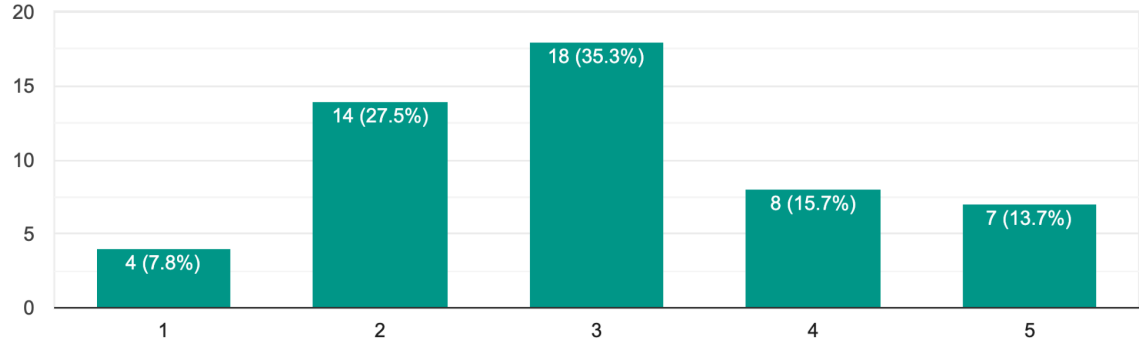
22. When I'm feeling down I try to approach my feelings with curiosity and openness.

51 responses



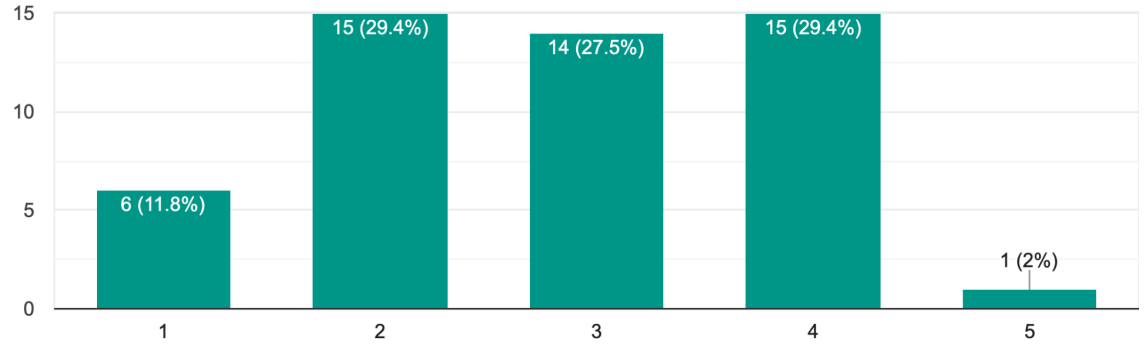
23. I'm tolerant of my own flaws and inadequacies.

51 responses



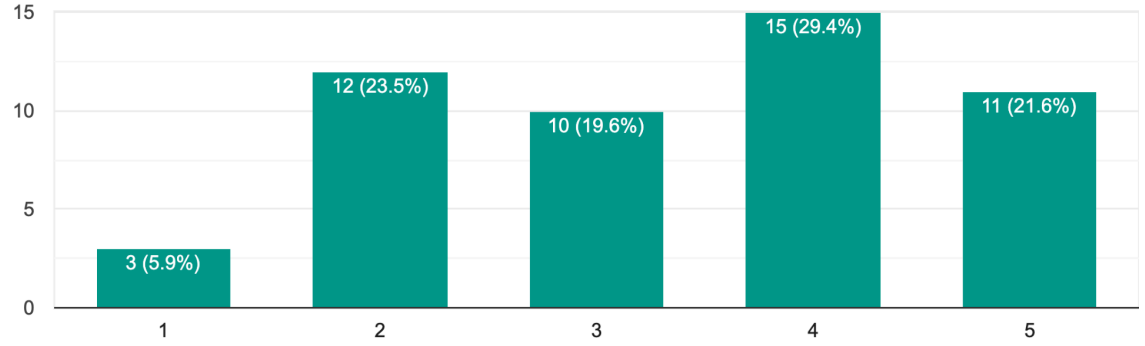
24. When something painful happens I tend to blow the incident out of proportion.

51 responses



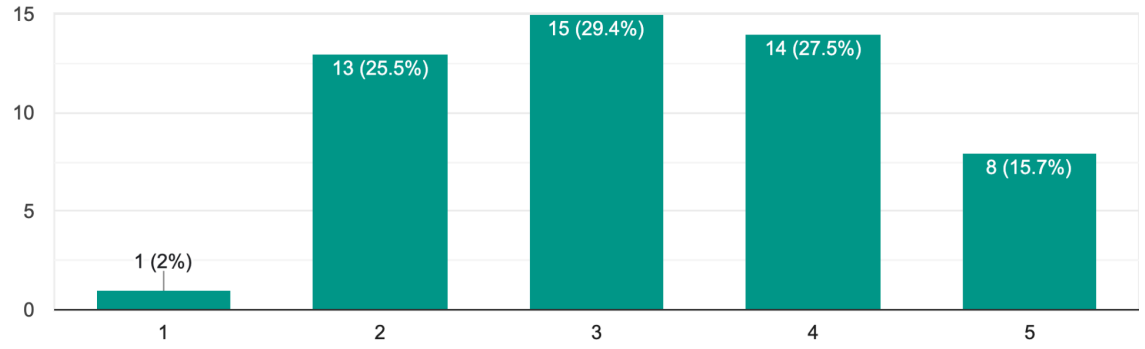
25. When I fail at something that's important to me, I tend to feel alone in my failure.

51 responses



26. I try to be understanding and patient towards those aspects of my personality I don't like.

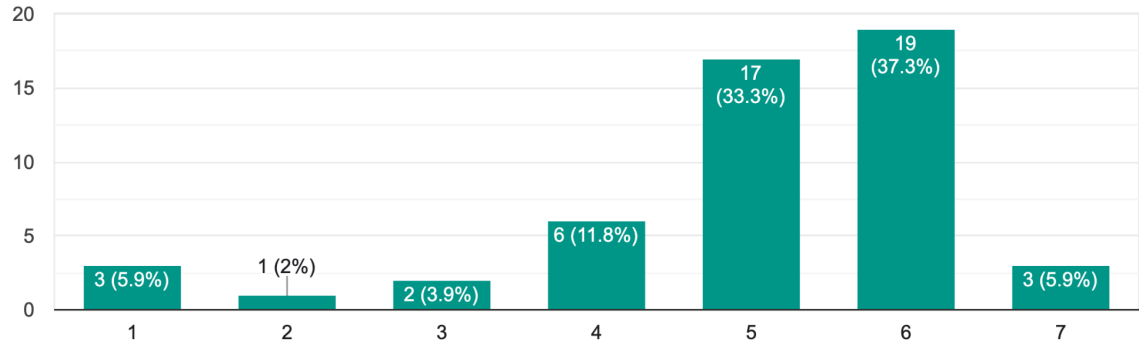
51 responses



Initial Questtionaire Part II

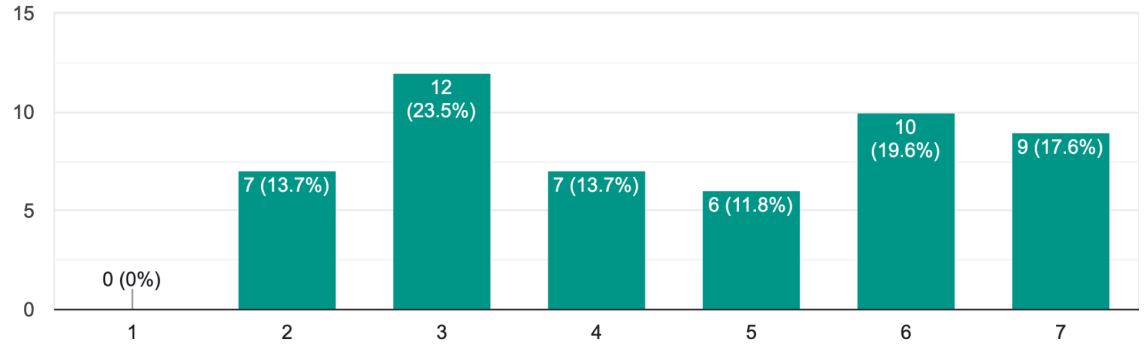
1. When I am working on something, I cannot relax until it is perfect.

51 responses



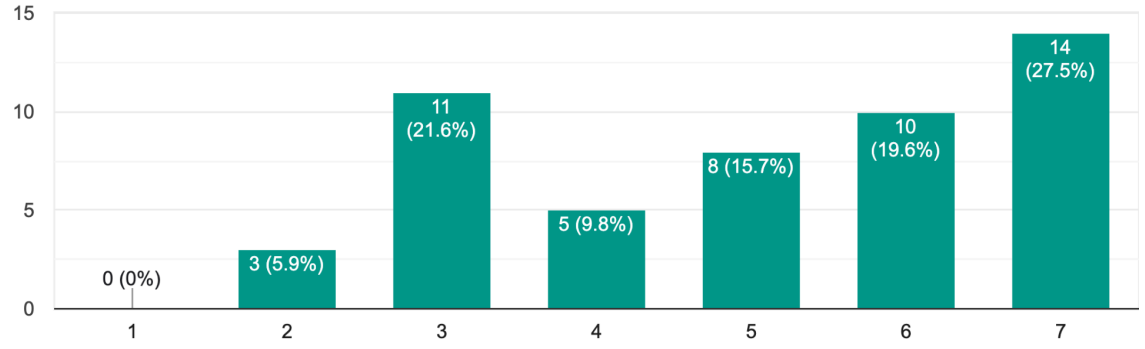
2. I am not likely to criticise someone for giving up too easily.

51 responses



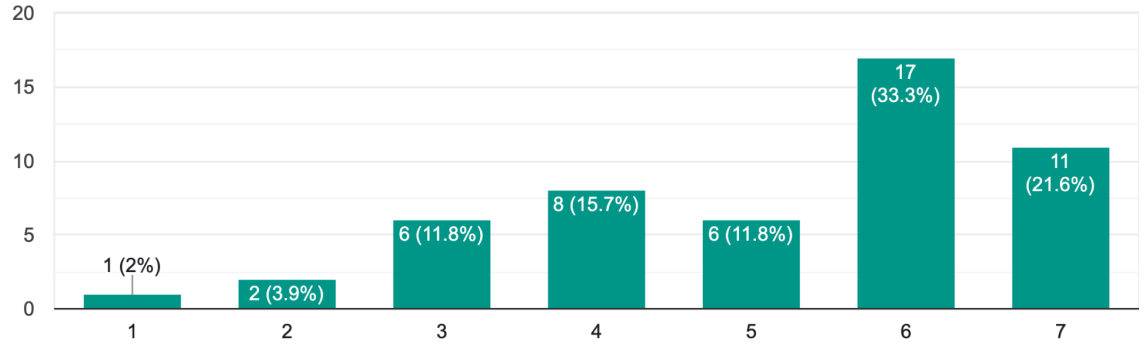
3. It is not important that the people I am close to are successful.

51 responses



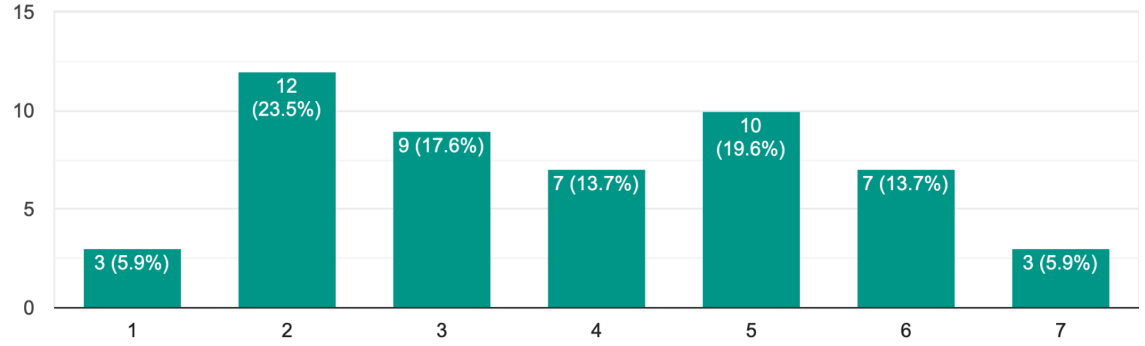
4. I seldom criticise my friends for accepting second best.

51 responses



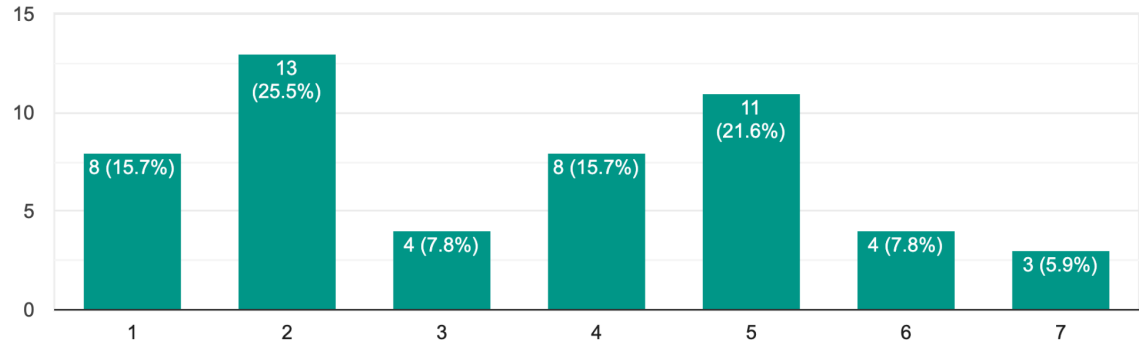
5. I find it difficult to meet others' expectations of me.

51 responses



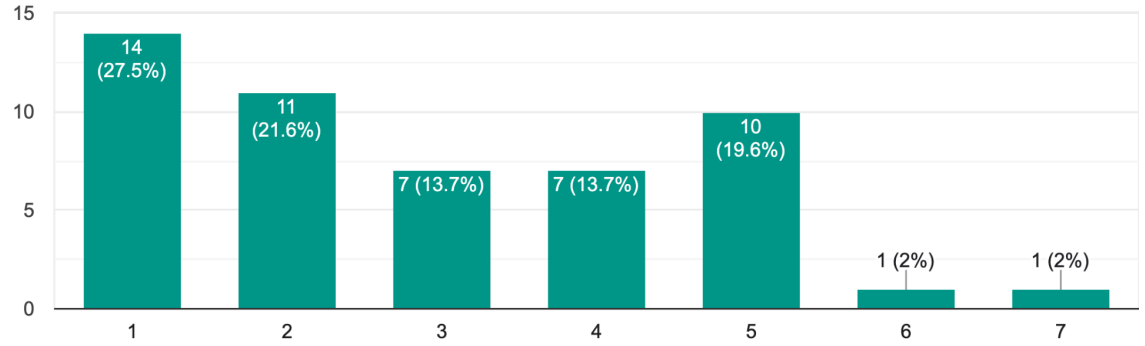
6. One of my goals is to be perfect in everything I do.

51 responses



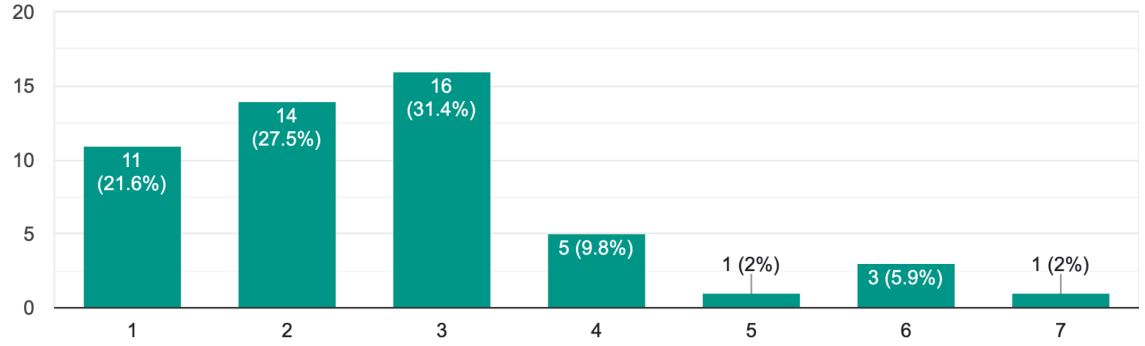
7. Everything that others do must be of top-notch quality.

51 responses



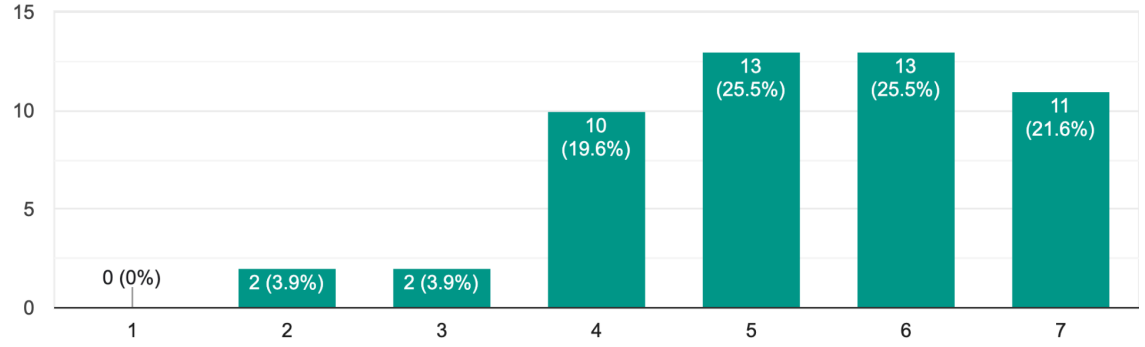
8. I never aim for perfection in my work.

51 responses



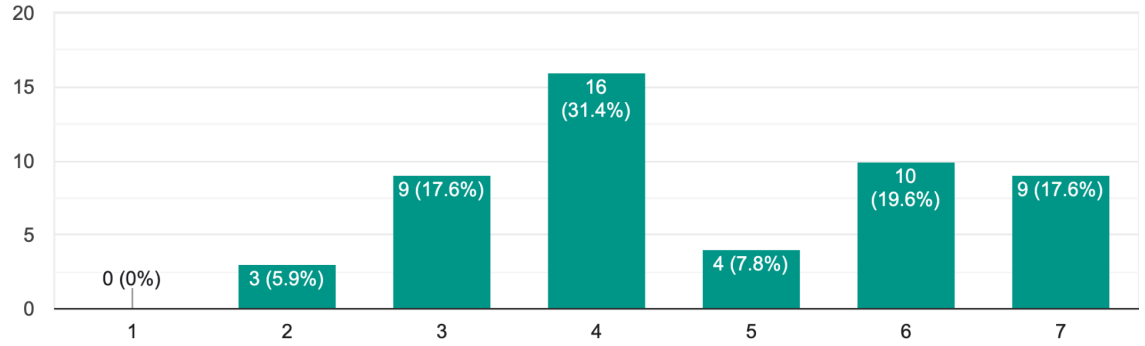
9. Those around me readily accept that I can make mistakes too.

51 responses



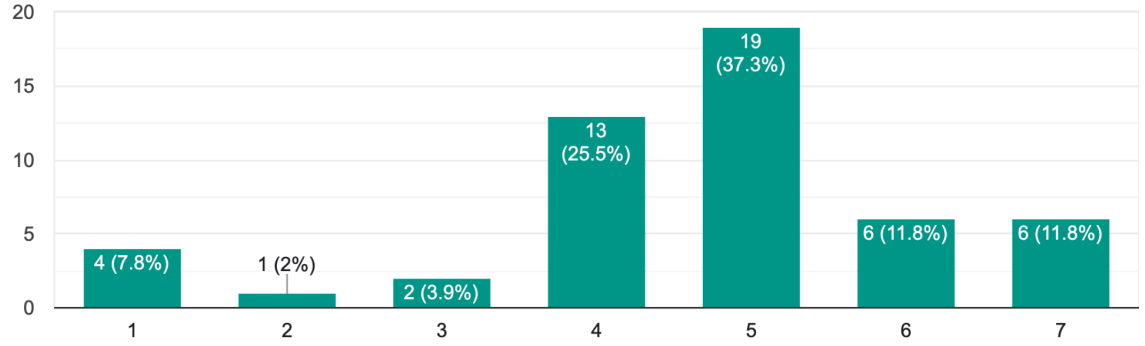
10. It doesn't matter when someone close to me does not do their absolute best.

51 responses



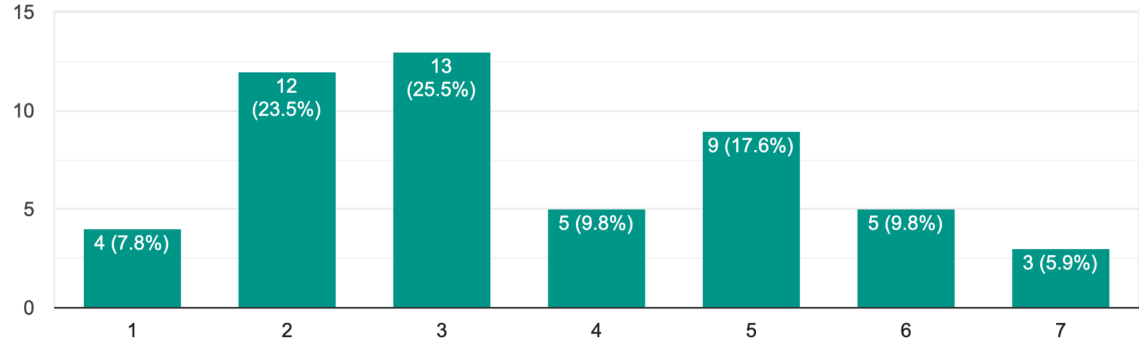
11. The better I do, the better I am expected to do.

51 responses



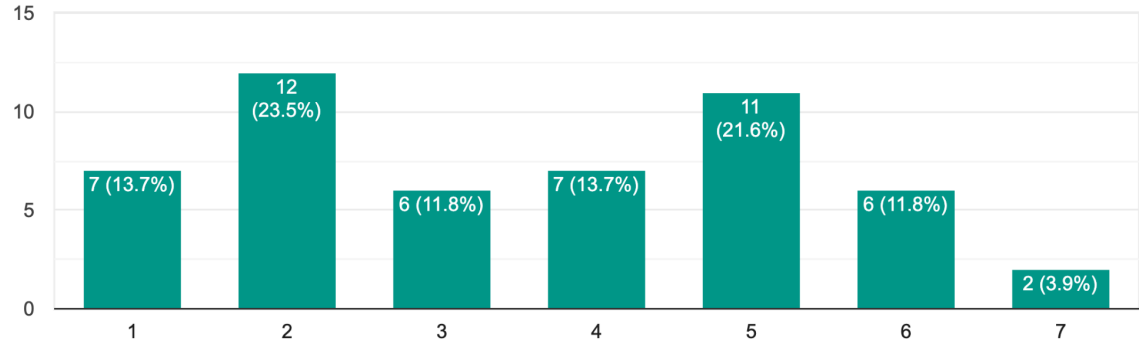
12. I seldom feel the need to be perfect.

51 responses



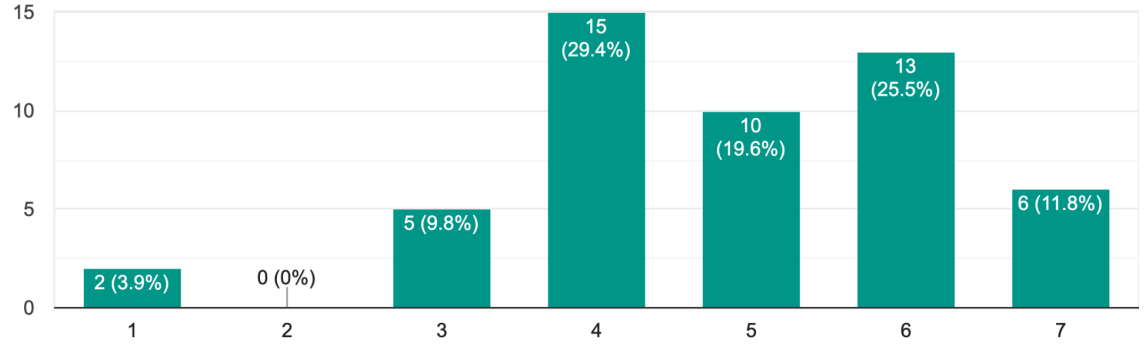
13. Anything I do that is less than excellent will be seen as poor work by those around me.

51 responses



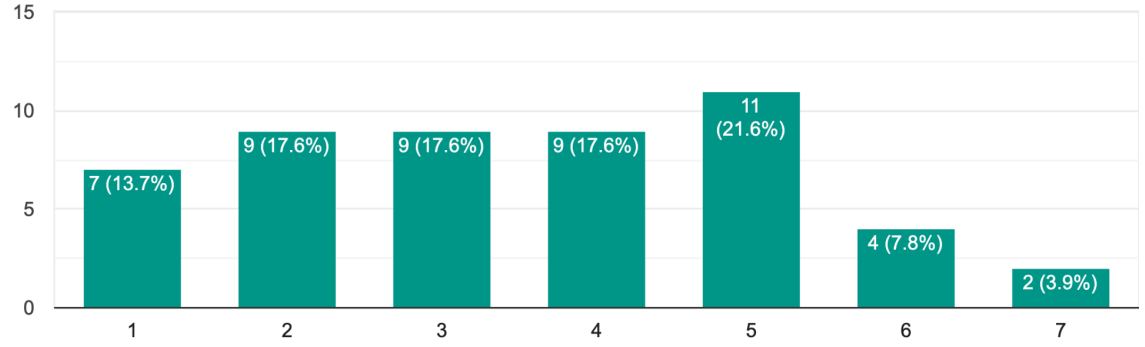
14. I strive to be as perfect as I can be.

51 responses



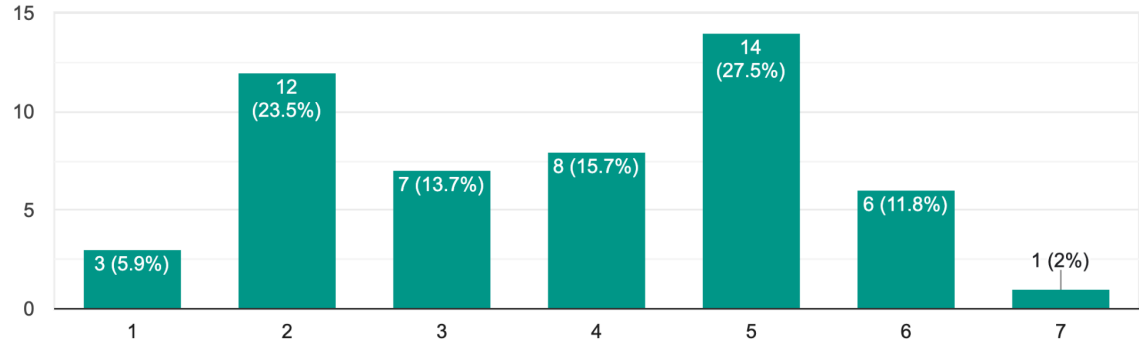
15. It is very important that I am perfect in everything I attempt.

51 responses



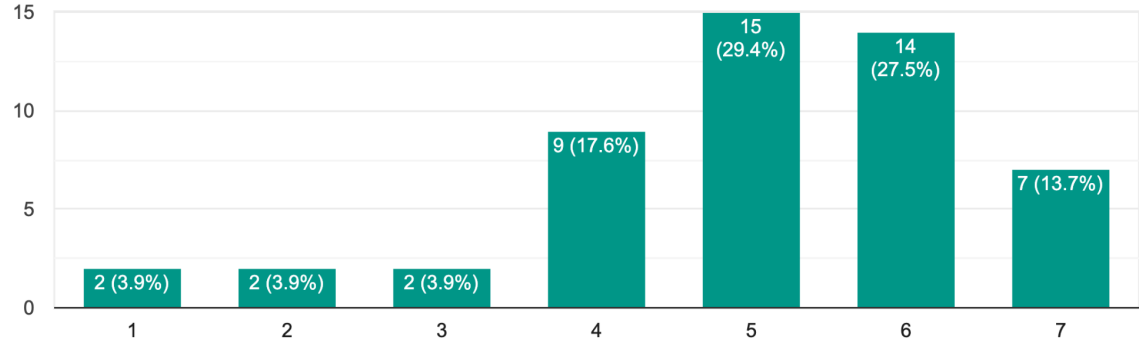
16. I have high expectations for the people who are important to me.

51 responses



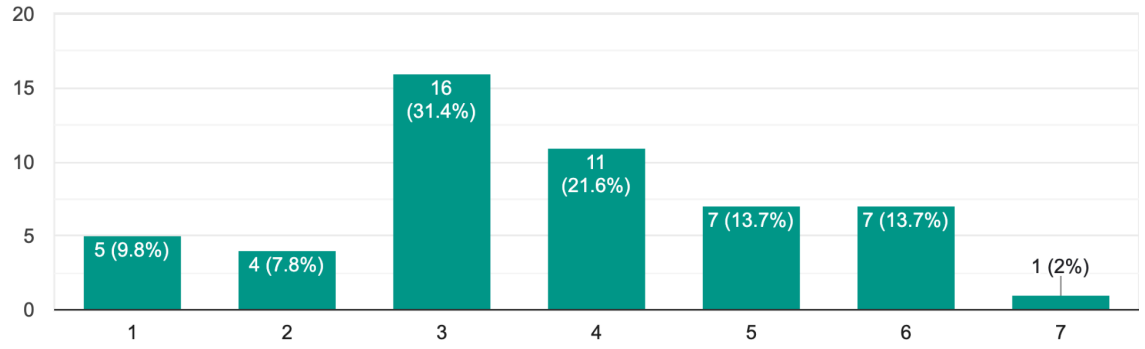
17. I strive to be the best at everything I do.

51 responses



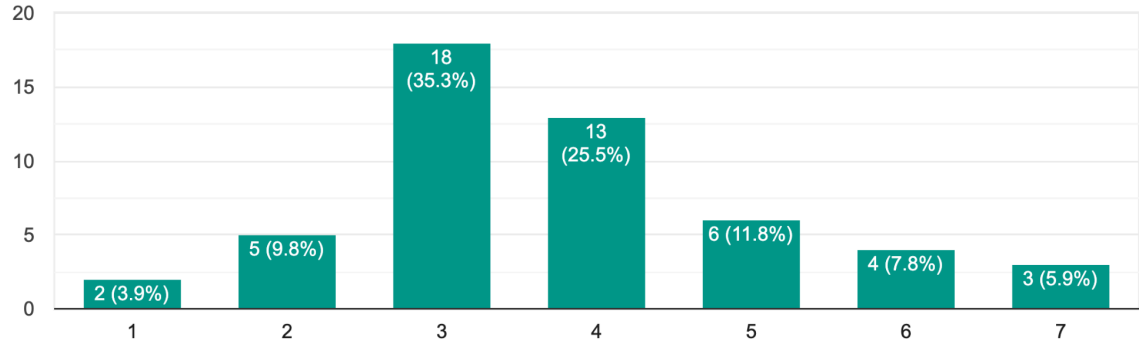
18. The people around me expect me to succeed at everything I do.

51 responses



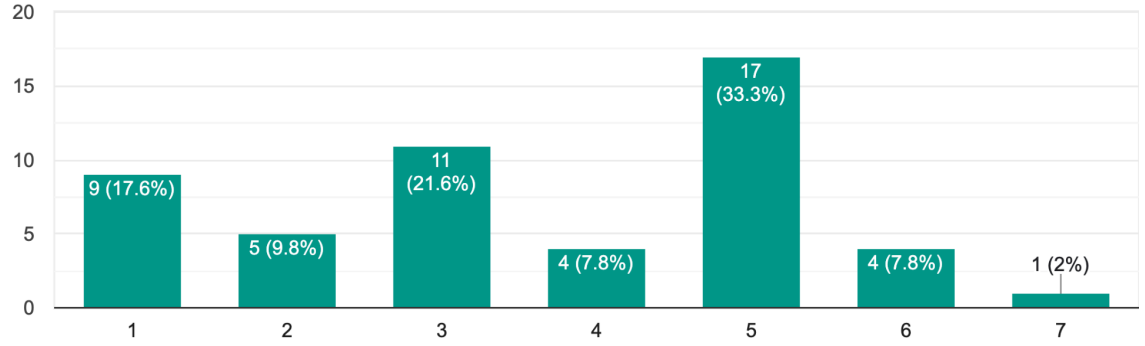
19. I do not have very high expectations for those around me.

51 responses



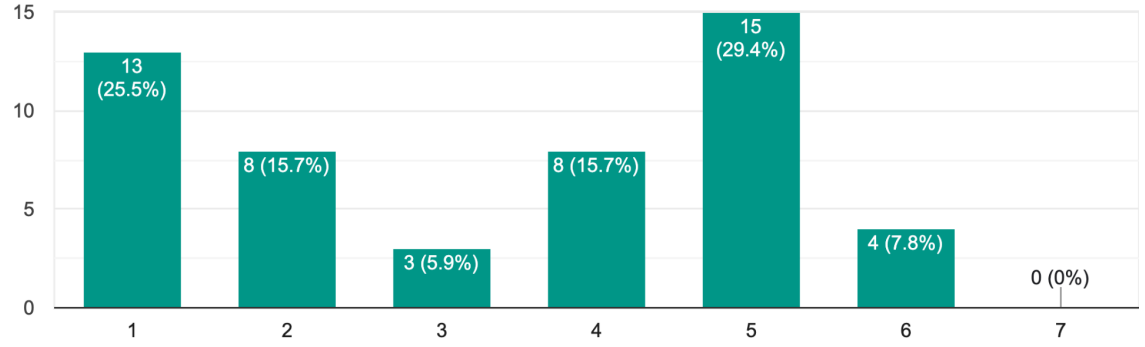
20. I demand nothing less than perfection from myself.

51 responses



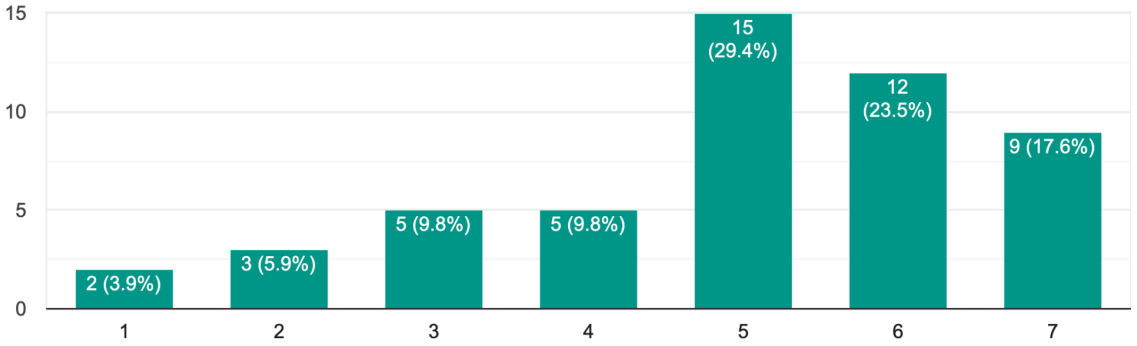
22. I can't be bothered with people who won't strive to better themselves.

51 responses



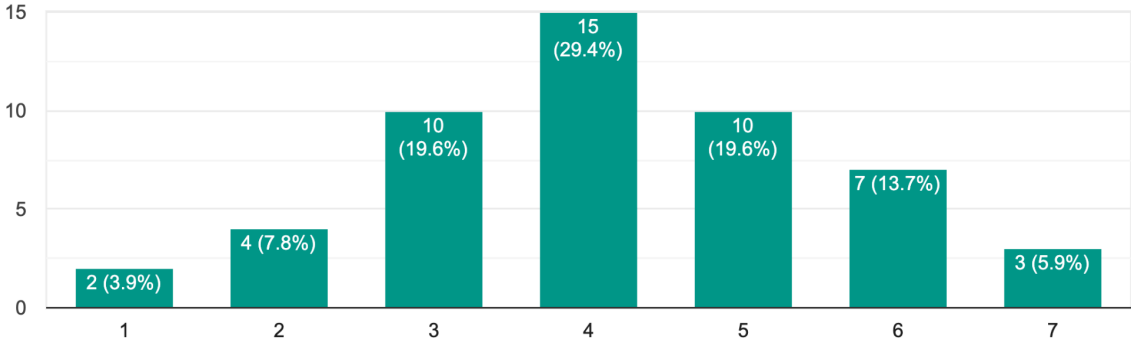
23. It makes me uneasy to see an error in my work.

51 responses



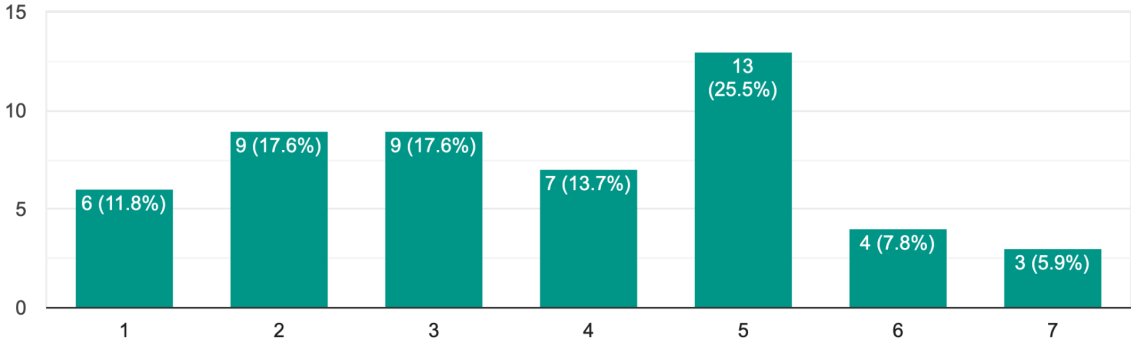
24. I do not expect a lot from my friends.

51 responses



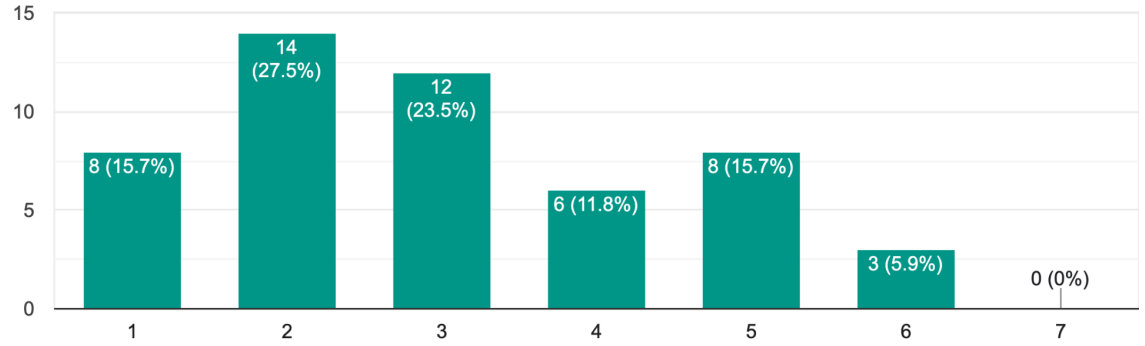
25. Success means that I work even harder to please others.

51 responses



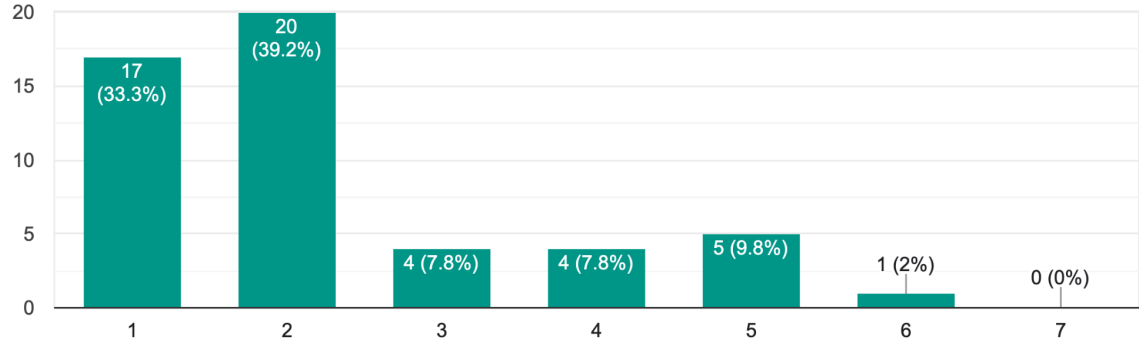
26. If I ask someone to do something, I expect it to be done flawlessly.

51 responses



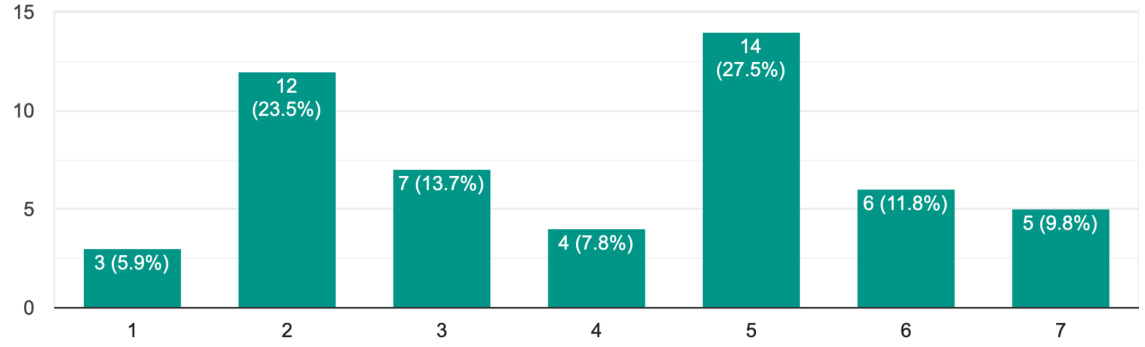
27. I cannot stand to see people close to me make mistakes.

51 responses



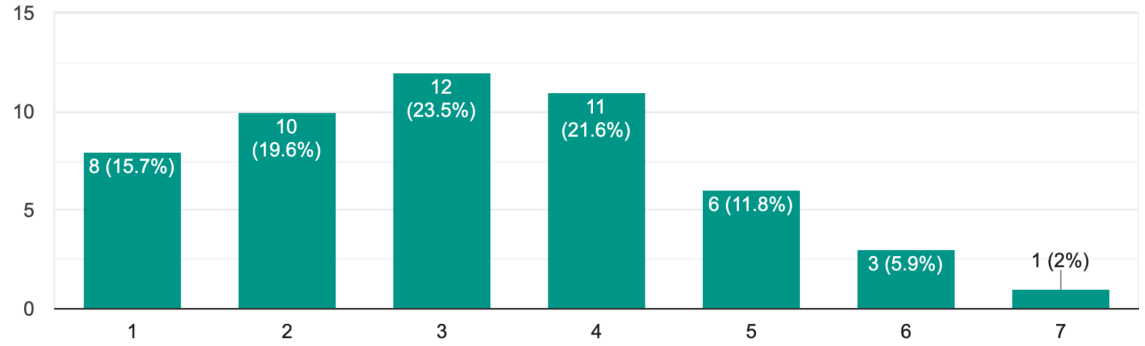
28. I am perfectionistic in setting my goals.

51 responses



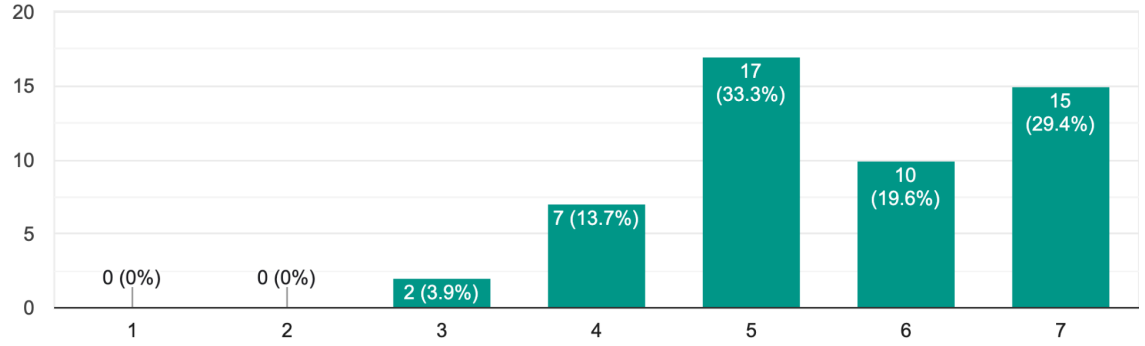
29. The people who matter to me should never let me down.

51 responses



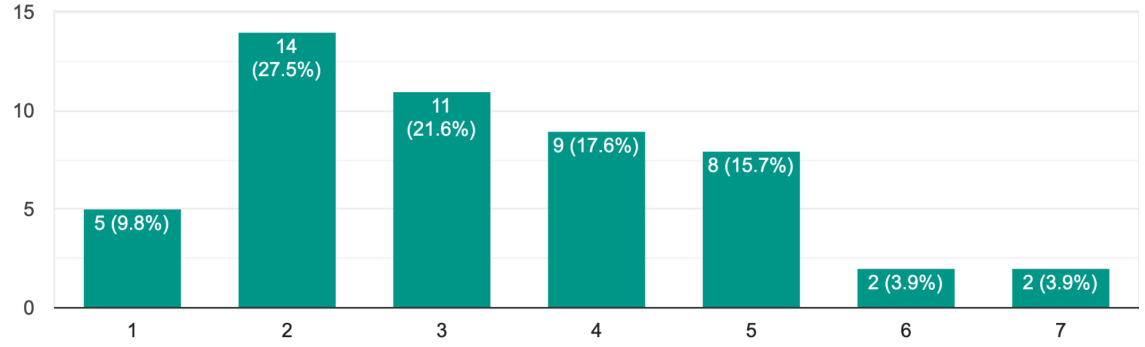
30. Others think I am okay, even when I do not succeed.

51 responses



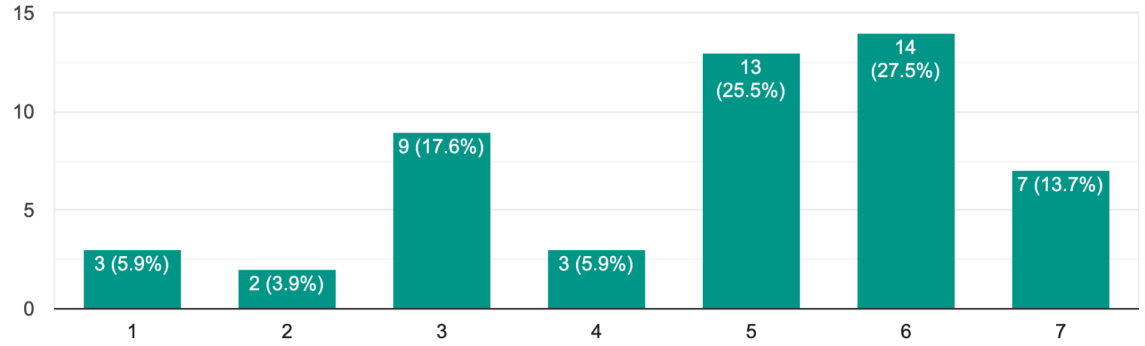
31. I feel that people are too demanding of me.

51 responses



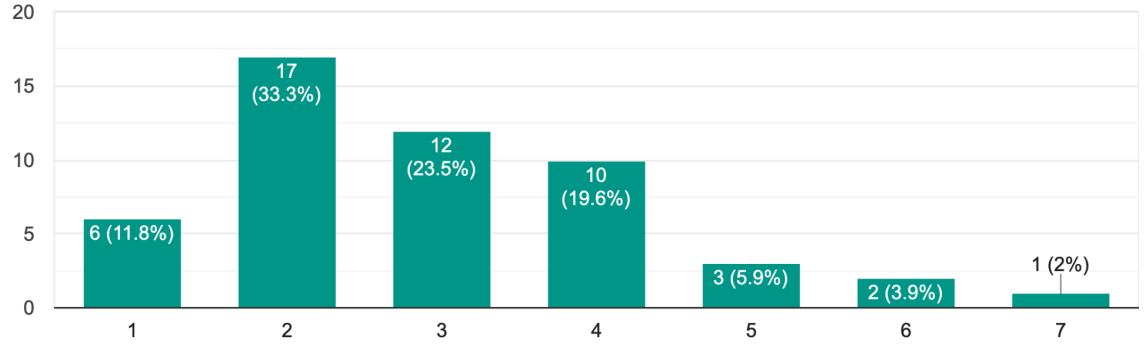
32. I must work to my full potential at all times.

51 responses



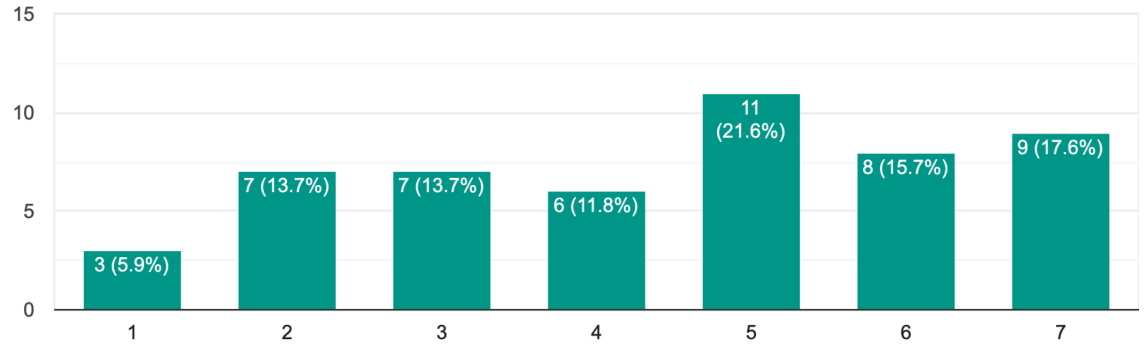
33. Although they may not show it, other people get very upset with me when I slip up.

51 responses



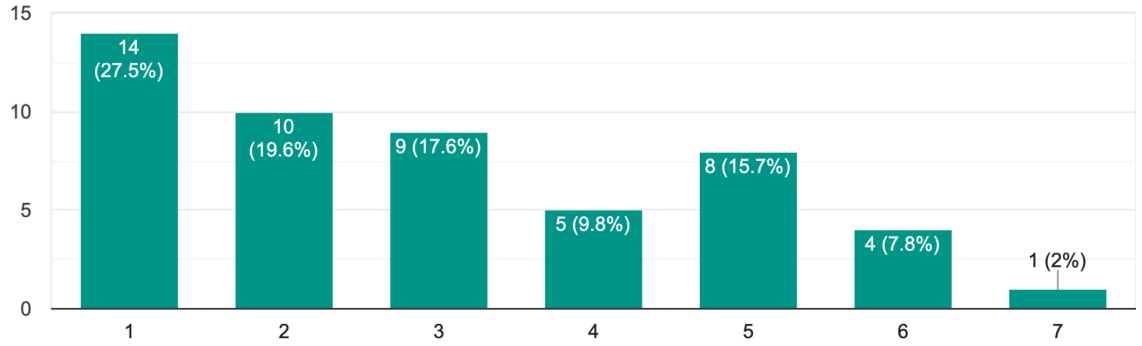
34. I do not have to be the best at whatever I am doing.

51 responses



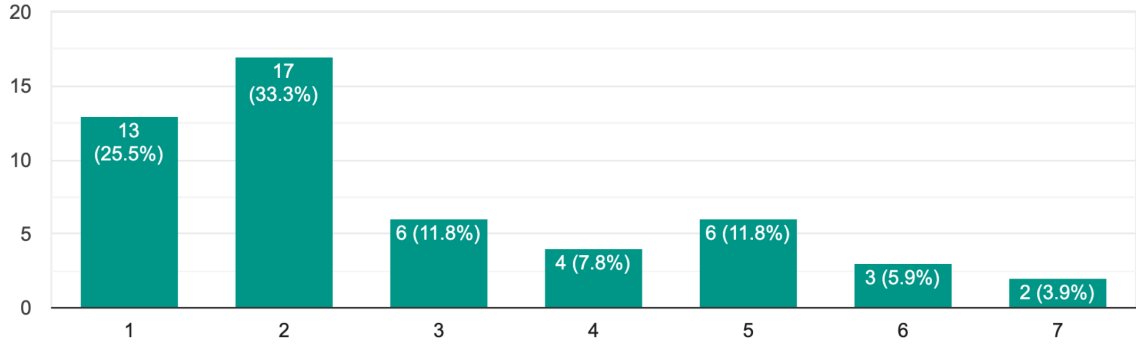
35. My family expects me to be perfect.

51 responses



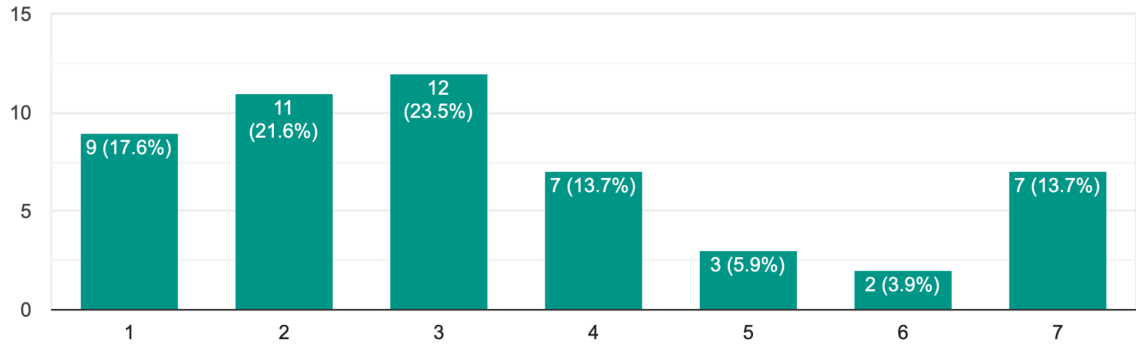
36. I do not have very high goals for myself.

51 responses



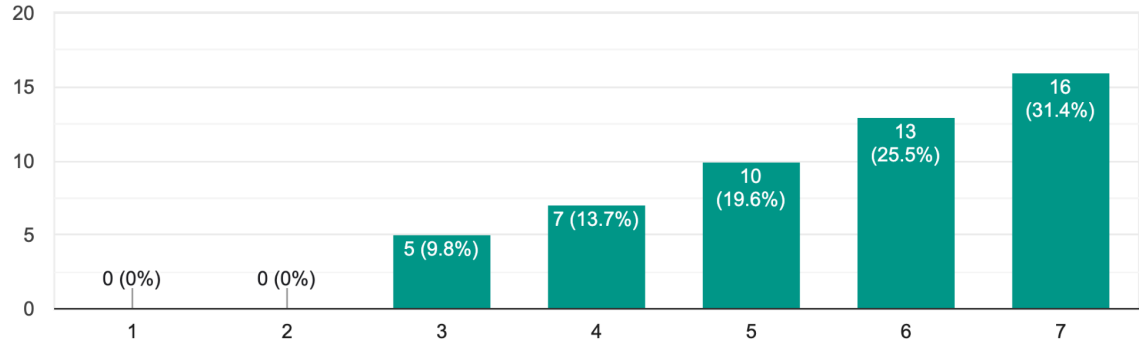
37. My parents rarely expected me to excel in all aspects of my life.

51 responses



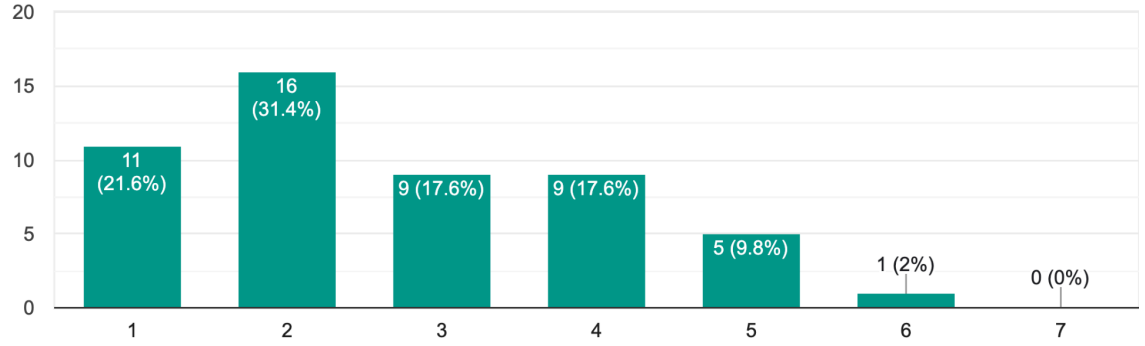
38. I respect people who are average.

51 responses



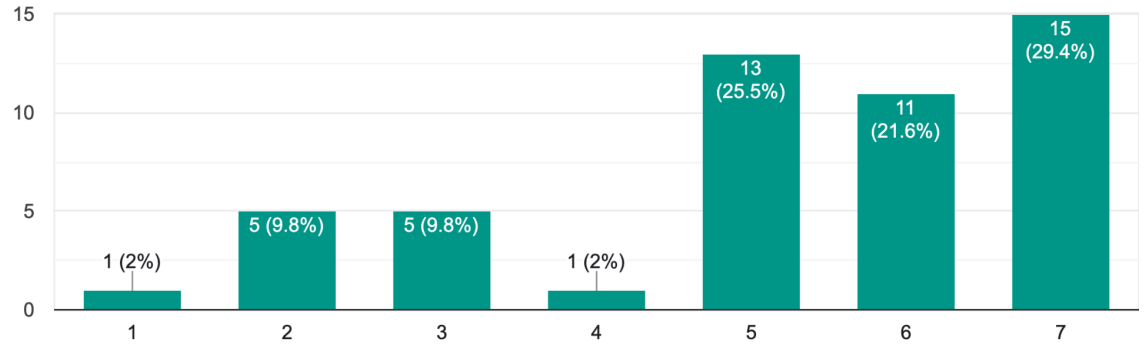
39. People expect nothing less than perfection from me.

51 responses



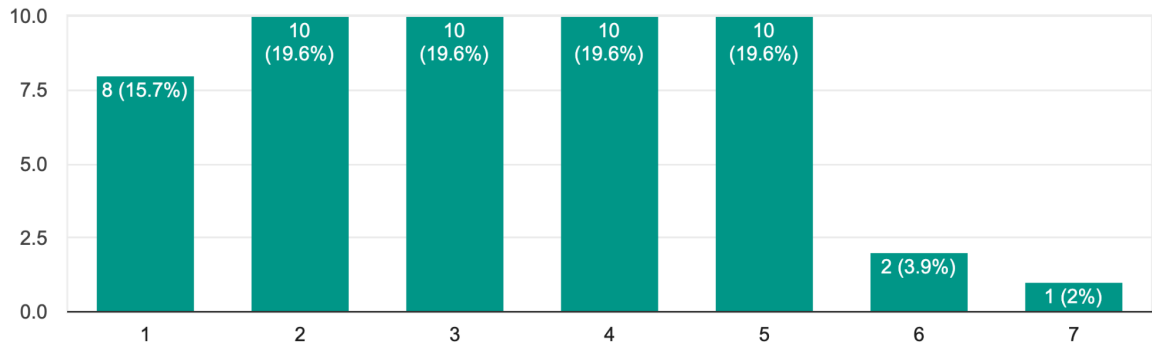
40. I set very high standards for myself.

51 responses



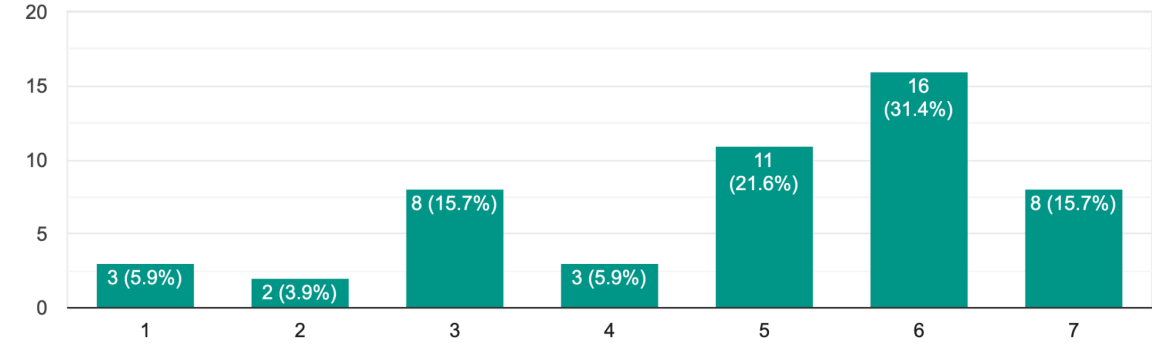
41. People expect more from me than I am capable of giving.

51 responses



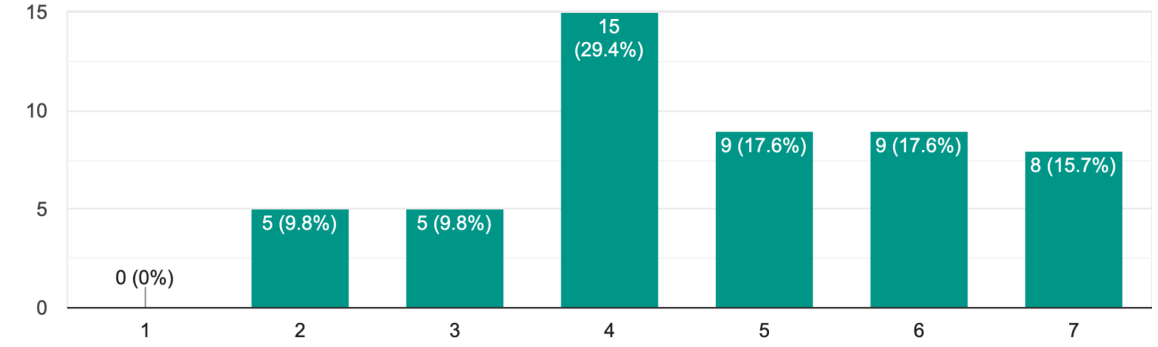
42. I must always be successful at school or work.

51 responses



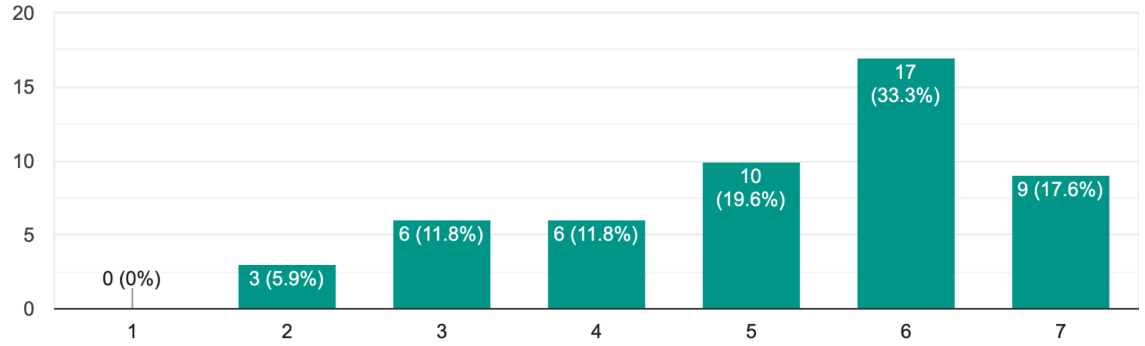
43. It does not matter to me when a close friend does not try their hardest.

51 responses



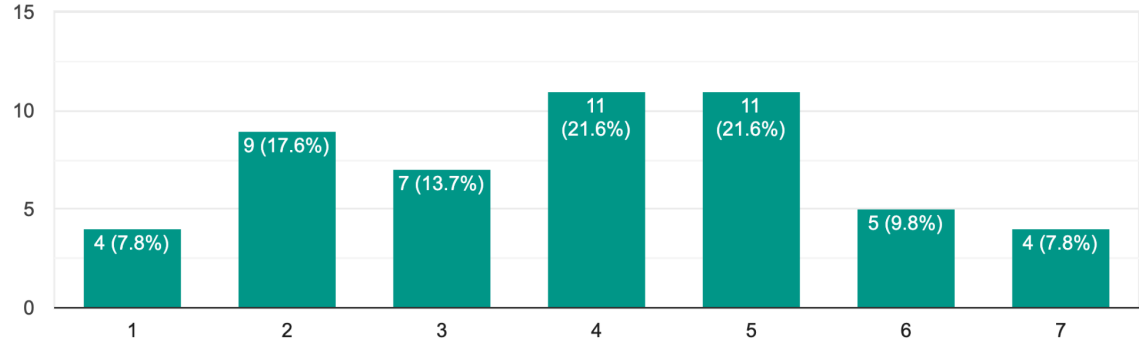
44. People around me think I am still competent even if I make a mistake.

51 responses



45. I seldom expect others to excel at whatever they do.

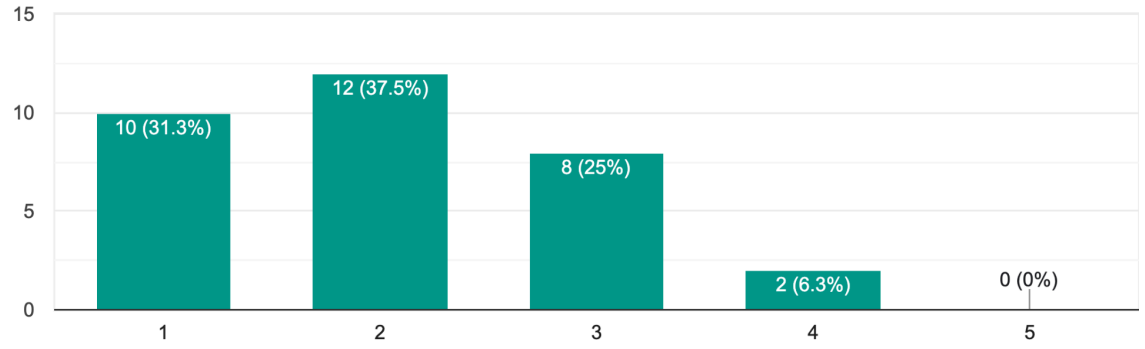
51 responses



Lesson 1 Reflection Prompt

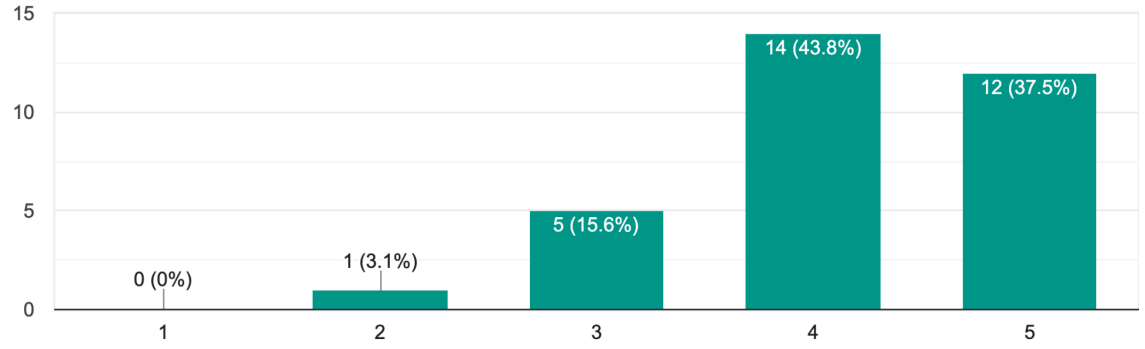
During the creative warm-up, how much pressure did you feel to 'get it right'?

32 responses



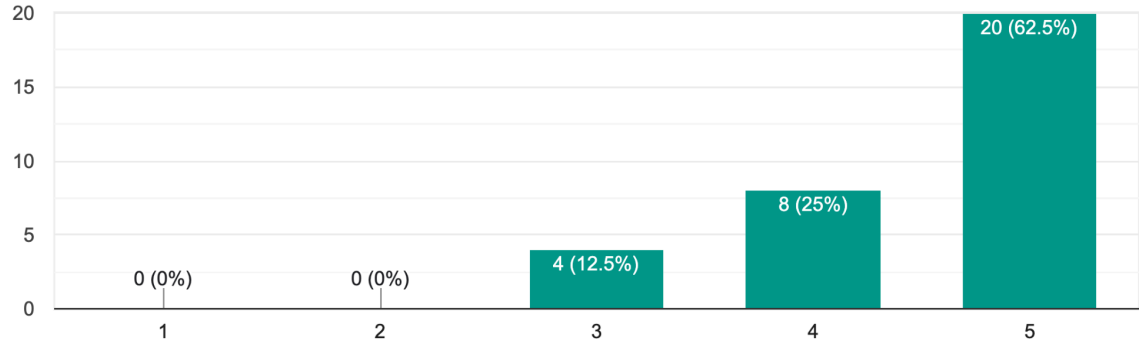
How useful did you find the creative warm-up exercise for your practice?

32 responses



How clear did you find the concept of 'rewilding creativity' presented in this lesson?

32 responses



What was your main takeaway from this lesson?

32 responses

I think this lesson has reminded me that I approach any creative effort with pre-conceptions about the result, and, in fact, that I demand that there has to be a result at all. The mind-mapping of words relating to nature was easy enough, as was the writing the poem - notwithstanding the fact that I only had time to use about a third of my words. The cutting up and redistributing the poems lines, however, seemed counter-intuitive as I was expected to allow a random influence in on the creative process. This was challenging as I must have complete control over everything I do.

I don't need to be "in the right mindset" for being creative, creativity doesn't need to be a full writing session etc, it can just be tapping in for a couple of minutes with no goals, the outcome doesn't always have to mean something

start writing songs again

that's a really good way to get started on lyrics!

having nature sound effects in the background helps to stimulate the vision of it

What was your main takeaway from this lesson?

32 responses

I was initially excited, and it felt like a fun activity, I actually felt like a child during this exercise, quite a liberating feeling. I was surprised that when I rearranged my cut out lines, there were some inner rhymes and I had fun in singing them. I felt free.

Jumbling the words up is an excellent way of hearing my thoughts differenty - it really worked.

Writing lyrics about nature whilst having nature sounds in the background can help stimulate a vision on it.

That there are lots of words inside me and I pretty quickly remembered that.
That I enjoy playing and making different, accidental connections without worrying too much what people think.
That I worry more what people will think of me, how I am perceived because of the tune and the feeling of the tune that I created.
Much easier and confident with the words that happened. More worried about how my identity comes across with the song when singing it. But writing this now, I probably should just be me and not care so much.

Enjoy and have fun

What was your main takeaway from this lesson?

32 responses

I like the free association of working to an idea that's broad like nature.

To not judge your ideas

Rearranging words/lines gives new ideas - not that new a concept for me. Learned it from David Bowie.

Not to over think

It was refreshing to not have to overthink to much. The boundaries of this exercise gave me a place to start, which is often the part I struggle with the most. This took some of the pressure off me and allowed me to go with the flow.

It's good to just let your creative side take over and just write down anything that springs to mind. It was really fun to create poetry based on the words and then to add a musical flair at the end. It was also interesting to split the lines up and then reorder them - it made some of the lines feel like they carried a different meaning all because I reordered them. It made me feel nice and inspired at the end, and it certainly got the creative juices flowing!

What was your main takeaway from this lesson?

32 responses

It was too quick to be useful & my poem didn't inspire me in the next step

Just start and do something!

The creative power of relating the unrelated to each other. Chance and potential. Just starting. How documenting thought processes, letting mind wander, can bring about powerful strings of pieces of song that can be re-used.

inspiring and that its good to get out of your comfort zone sometimes.

To play! And to not judge the result at all.

A different technique for writing lyrics

It gave me a lot of inspiration in a very short space of time and I think this is a great activity overall and could be used as an ice breaker in a class! Fantastic! I think I might have a new song as well now!

Get started, then let it flow and do something unexpected

What was your main takeaway from this lesson?

32 responses

I was able to write something I was pleased with, without pressure. It felt very playful.

It's fun and interesting to use different techniques (writing and cutting the lines out) rather than just sitting down and trying to write a song. It's good to reduce pressure on yourself by saying "this is just a warmup"

That I do have a very perfectionist streak that shows up!! The pressure to get it right was internal.

To start random and re-randomise to prevent getting stuck on the content of lyrics

Reorganising lines from the poem was really interesting as it created interesting and unexpected meaning and emphasis to what i'd already written.

I really like the metaphor of 'rewilding' for getting back to the natural creative state, something I have been increasingly mindful of in recent years. I think this is a nice way of framing the concept and something I will take and use with my students.

It was easier to find words when a subject matter is identified than I would have thought possible.

That warming up your creativity is a helpful step in songwriting practice. That play is important.

What, if anything, felt challenging or unclear about this lesson?

32 responses

Nothing.

N/A

The final exercise of doing something 'musical' - as I interpreted the instruction - with the rearranged poem lines felt quite uncomfortable in that I felt an expectation to sing out loud. I struggled to relate expressing the poem lines with playing something on an instrument because I felt that an instrument would not be able to express semantic meaning, such as is contained in lines of verse, and this felt like a weakness in the process. These feelings are mainly attributable, I think, to my need to interpret any statement as literally as I possibly can. Also, once I have created something, such as a poem which begets melody, I am very reluctant to discard any part of it, such as the words of the poem.

Nothing

Nothing

nothing

What, if anything, felt challenging or unclear about this lesson?

32 responses

creating something good

Initially I could feel that part of me wanted to create something really poetic, more similar to a proper song's structure, but there was no time to do so.. and for this reason, I think, I felt really free, and being happy with what I had written, and in the end, as I rearranged the lines and started singing and playing with melodies, I thought to myself that it wasn't too bad at all, I actually found some good ideas on the spur of the moment

creating something good enough

The lesson itself was very clear. And not really challenging because I don't have to share it with anyone. Just noticing my own challenges, as above.

I think perhaps I did not understand the first instruction as I just used the words to write and song and the next instruction was to mix the lines up, which I did, but was a bit confusing.

All clear and simple to follow.

What, if anything, felt challenging or unclear about this lesson?

32 responses

I found being creative with words challenging

The making up of the tune in 3 mins. I beat myself up too much when it come to the music side and I don't know why (too busy trying to be a perfectionist)

It was a bit challenging to come up with musical elements at the end but I understand this was just a play around. I think once you set aside your fears of it "not sounding right" to you or trying too hard, you can come up with some really interesting melodies!

The speed. Plus when I write music I rarely start with words.

I didn't look ahead at the pdf, so I didn't know what I'd need! I wrote the mind map in a notebook and had to run to grab a sheet of paper and scissors. Great exercise!

If felt very clear.

Nothing at all.

What, if anything, felt challenging or unclear about this lesson?

32 responses

Everything was perfectly clear.

It didn't feel challenging, but I did start questioning if the lyrics rhyme and if others read my poem/words about my connection to nature it would be exposing something personal

Nothing about the lesson, just interruption from my daughter. I'd waited until I thought I had a few minutes of peaceful time but timed it wrong.

Nothing at all.

I wrote a lot quite quickly so it took most of the 2 minutes to do the cutting and I had very little time (I gave myself an extra 30s) to decide on the order (basically just muddled them up and put them in a random order which is maybe fine?)

No, it was clear and well delivered.

What, if anything, felt challenging or unclear about this lesson?

32 responses

No, it was clear and well delivered.

The lesson itself feels clear I it's instructions, I could've done with a few extra sections to cut up the sentences, that took up most of those two minutes. On the other hand, that stopped me from overthinking their randomness, I've even dropped them in a hurry which helped me randomise them (lol) - perhaps suggest this to students!?

Nothing in particular, I did not have an instrument with me so I had to create a melody just with my voice which was a good challenge.

Nothing. I thought this was a strong creative exercise presented clearly and concisely.

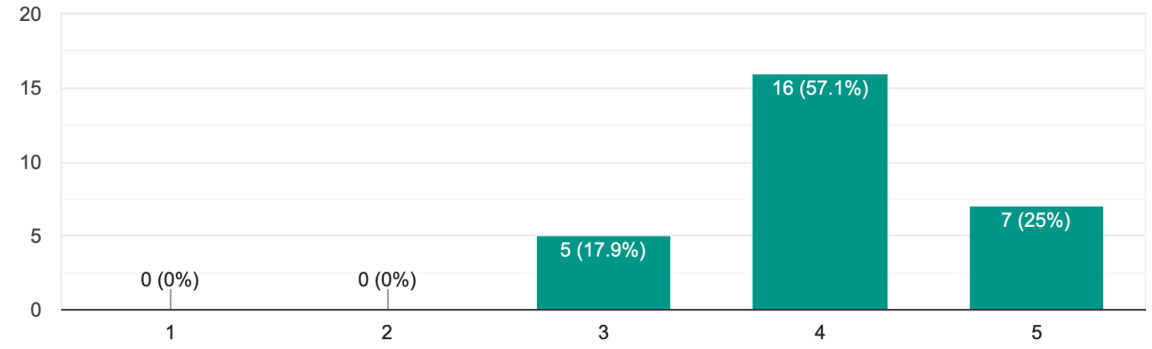
Surprisingly, I didn't feel challenged as the lesson was very clear. Whether I could have done this in the presence of others is a different story.

I found it all very clear. I personally found it challenging to accept that my poem didnt make 100% sense when reorganised, which in itself makes me aware of my perfectionism. I also felt a sense of self judgement doing the exercise, and think doing more like this would gradually release that. I discovered some great new meanings in the lines and was surprised / inspired by it.

Lesson 2 Reflection Prompt

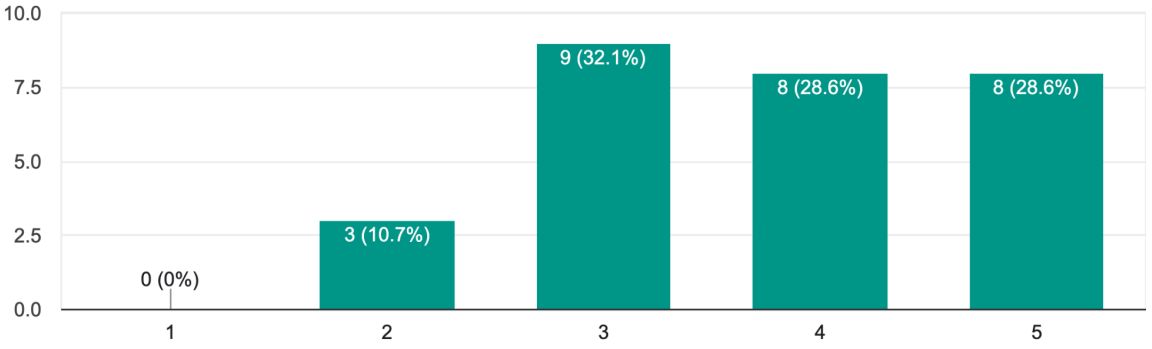
How enjoyable did you find working independently (away from the video)?

28 responses



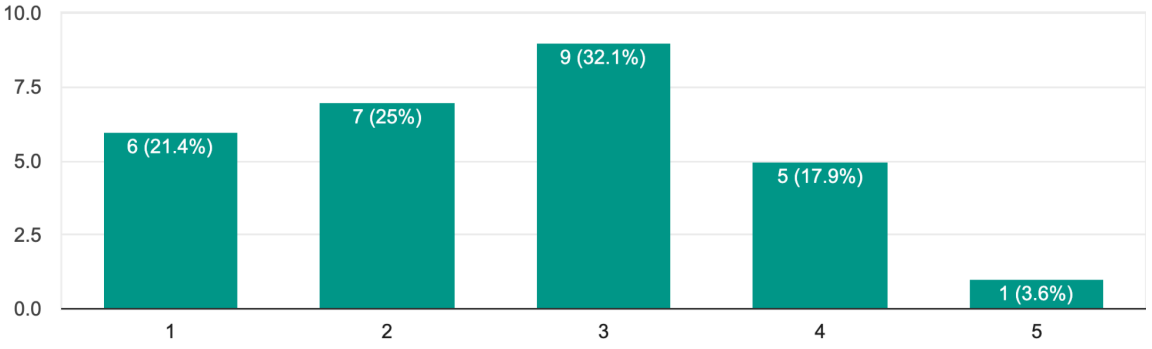
How useful was this lesson for your creative practice?

28 responses



To what extent did you feel part of a community while doing this lesson?

28 responses



Describe your feelings around the invitation to share your work with the group.

28 responses

Kind of fine - I had a moment of wanting to make something good, but then became aware of this because of the earlier work. And then just did something that was less familiar to me without judgement.

I was happy to do it, it's not a piece of art I'm too emotionally invested in and I've been trying to do different types of art of a few weeks without feedback so it's exiting to see if anyone has any thoughts

I did not have a huge amount of time to do this one, sorry! But I did continue the ideas presented in lesson 1 - continuing to write lines, with nature being the focal point - then rearranging lines and seeig wat new meanings and emphasis could be created.

It felt good to share something that I've made creatively with others in the group and also look at what others have created too.

I was very happy to share my work with the group as I imagined my teacher and fellow students all admiring my work and saying how clever I am. This is not me being facetious; I believe I'm being honest with myself and 'the world' about what I suspect are narcissistic traits in my personalty.

In analysing our attitudes towards activities we are, perhaps analysing ourselves.

Describe your feelings around the invitation to share your work with the group.

28 responses

Nervous. Not sure about it. Will do if needed.

I don't really know how to share on googledrive. So I felt a bit like a dinosaur.

It made me feel more pressure to create something 'good'. I may have tried harder.

Scared! A feleing of reluctance to share and anticipating that it wouldnt be something I'd want other people to see or judge.

I am happy to share as I think that's how people learn

I think because I am quite late to the game I don't really feel like anyone will see what I have made but that's ok

Quite happy to but because it is a visual art form, even though one I'm not great at, I am more comfortable sharing art work, with 'mistakes' as an art teacher/tutor

No problem, but I would only share something I though was good or of general interest.

Describe your feelings around the invitation to share your work with the group.

28 responses

I feel like the work immediately made felt quite personal and felt less open to sharing in the moment. Perhaps in a group and hearing what other people had made I might be more encouraged to share.

Slightly apprehensive

My initial impulse was to ignore this element of the assignment, but I decided to share in order to fully partake in the process and hopefully to encourage others to share as well.

It's optional so no pressure. I think if it was a must I would have felt pressure to create a completed piece of work. So I just got on with doing it freely.

I was very happy to share my work with the group as I imagined my teacher and fellow students all admiring my work and saying how clever I am. This is not me being facetious; I believe I'm being honest with myself and 'the world' about what I suspect are narcissistic traits in my personality.

In analysing our attitudes towards activities we are, perhaps analysing ourselves.

By the time I approached the lesson, only one person had done this, so I felt a bit nervous to share what I'd done (photography) to be honest! Not sure why!

Describe your feelings around the invitation to share your work with the group.

28 responses

Abit apprehensive... but it also felt like a place to connect and share creatively

Don't mind; not passionate to do so though.

It feels very safe, so therefore was able to engage again without pressure.

I would like to not share my work with the group

A bit more apprehensive. Putting myself out there does not come naturally to me. I'm always the one at the back. But as we are all in this together than why not just go for it.

I feel happy to share, a little bit of self reflection is there too--a tiny bit of worry over what others will think.

Felt quite personal so chose not to share.

It felt safe, so I didn't feel any pressure.

I joined this project and did this exercise quite late compared to the rest of the participants so I did not feel the need to post and share my drawing or exchange my ideas and thoughts, I was thinking to do this independently, not really because I am ashamed of my drawing, I just felt a bit detached from the community and at ease in my own company . However, when I decided to take part in this research project, I did create a new email address and a fake name in case I had to share my music ideas, and thoughts, because I was not sure of what this may have entailed and I preferred to hide my identity as a singer-songwriter.

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

It felt fairly free - it doesn't feel like much of a 'piece', more 'note-like', but that might just be because it's a less familiar medium.

It was quite liberating, I've only just learnt to sew and I can't paint to a skilful degree so just doing something kinda "sculptural" with the canvas just made sense for some reason.

It helps me to start with a form that's already 'there' (e.g. a music genre) so, using a piece of nature to "follow" into an idea was a freeing experience.

At some point I had a "thought" that I should sew the entire plant to the canvas but as I felt more comfortable, I let the thread fall into place and in the end the 'sewing' needle became part of art piece, which wasn't originally intended.

Creative writing is still something I feel I struggle with, but this course has helped me understand that there are probably many different strategies by which I can make it feel more playful and less pressured.

It was really nice to take a picture I took of the Lake District and put it onto paper. I wasn't bothered about it "being good" - I just used it as a reference and let my pencils and creativity take over, and it turned out pretty decent!

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

I used material I had already created. I had not regarded the material as a piece of creativity until seeing it latterly in the context of lesson 2's creative exercise; looking at my photograph with the new idea in mind, that of creating a piece of work which has some kind of narrative on nature, brought out for me a previously less-well-contemplated aspect of the image.

It may be worth noting that I selected the image firstly because I liked how it looked. Serendipity allowed me to fit it into the brief. I was able to apply a commentary on how the already-chosen image featured nature.

I think I might have discovered a new hobby!

I enjoyed doing this as just a quick fun activity

I really enjoyed it and felt that it's important to (as a artist) explore more disciplines.

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

I found it partly enjoyable as drawing is something I used to do in childhood and has a touch of nostalgia for me. Being creative with nature and with such a beautiful view has a peaceful and calming effect. I did feel a need to create something acceptable and have a finished work, yet I also felt a little frustrated that I didnt know how to capture or express the subtleties I could see, without knowing the proper technique of drawing. I felt a gentle sense of guilt in a way -- almost like I felt I was 'wasting time' drawing when I should be songwriting. But I think by doing it more that would wear away and I can see the activity helping me find more joy in the process of creating.

I love being with nature anyway it is my reset button

It was fun and nice and low pressure

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

I had to adapt it so I would get it done as sewing is a bit of a faff, so I minimised the steps involved- didn't actually go outside- looked at my garden through the window. I made mistakes and didn't know lots of sewing techniques but noticed how I went with the mistakes and it evolved into something I wasn't intending or I made something up and went with my intuition as to how to 'fix it'. Maybe less harsh on myself because I didn't really know what I was doing but happy with how I cobbled it together and actually, just doing it and not having to be good at it meant I enjoyed it more- just a nice thing to do. At the same time- I felt a bit bad for doing this instead of the things on my art 'to do' list.
I also noticed the similarities between different creative practices- art and music- thinking about dark and light, busy and quiet, big and small.

Fine, although I am also quite familiar with photography.

I really enjoyed it. I wrote a short poem about a time I've not thought about for a long time. Funny how memories can just pop up.

Challenging at first, but ultimately enjoyable and therapeutic

I enjoyed playing around with an idea without any real pressure to produce a high standard of work.

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

Fine. I have too many creative outlets. So it was normal.

I used material I had already created. I had not regarded the material as a piece of creativity until seeing it latterly in the context of lesson 3's creative exercise; looking at my photograph with the new idea in mind, that of creating a piece of work which has some kind of narrative on nature, brought out for me a previously less-well-contemplated aspect of the image.

It may be worth noting that I selected the image firstly because I liked how it looked. Serendipity allowed me to fit it into the brief. I was able to apply a commentary on how the already-chosen image featured nature.

It was fun, as I love being creative. It made me go looking for inspiration, which is something I don't often do consciously - normally, inspiration is something I wait to "strike" me.

I felt less pressure to produce as good work

Calming. Found the "nature" theme a bit restrictive. My alternative creativity go-to is woodwork (making guitars).

How did you find the experience of creating a piece in or about nature, in a less familiar medium?

28 responses

I am a nature lover, so I just went with the feelings.

A little bit uncomfortable to go out of my comfort zone

Surprisingly very interesting and very rewarding.

It was fun, I went for a walk and looked for things I'd like to photograph and it was nice walking with that lens or purpose.

Enjoyable

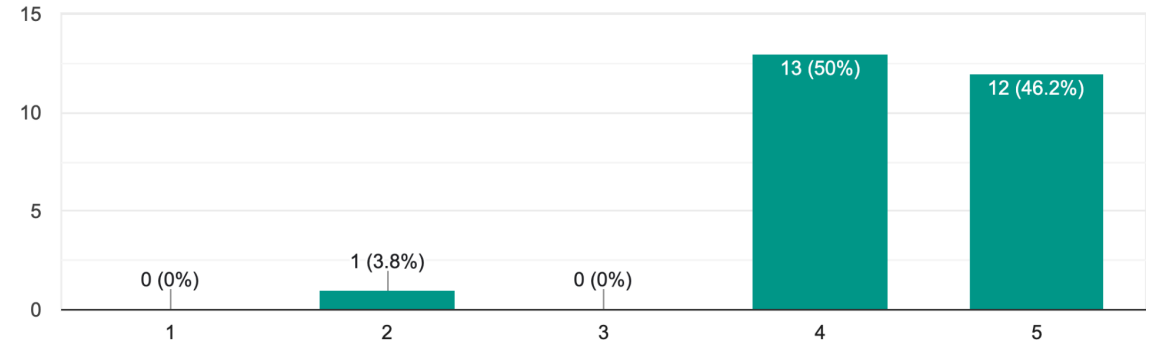
I felt it pushed me a bit and I'm always glad of this opportunity to get out of my comfort zone.

I had gone to Greenwich park this morning, so I drew a bit of natural landscape once at home. I found the experience relaxing, I drew a tree but in a different way from what I am usually used to (the leaves became music notes), and I added details such a solitary bench, the sun, flowers, a pot with a plant, leaves falling down to the ground, an Autumn feeling, but only drawing with a green pen. I found myself in a state of flow, some of the details I drew were completely new to me, for example, drawing a gravel path, and I ended up drawing randomly some elements only to develop them into a specific object (I started from a geometric pattern, which then turned into a pot, and a young plant sprung from it). I found the experience meditative, calming and soothing. The drawing is basic with no dimensional perspective whatsoever but I like it.

Lesson 3 Reflection Prompt

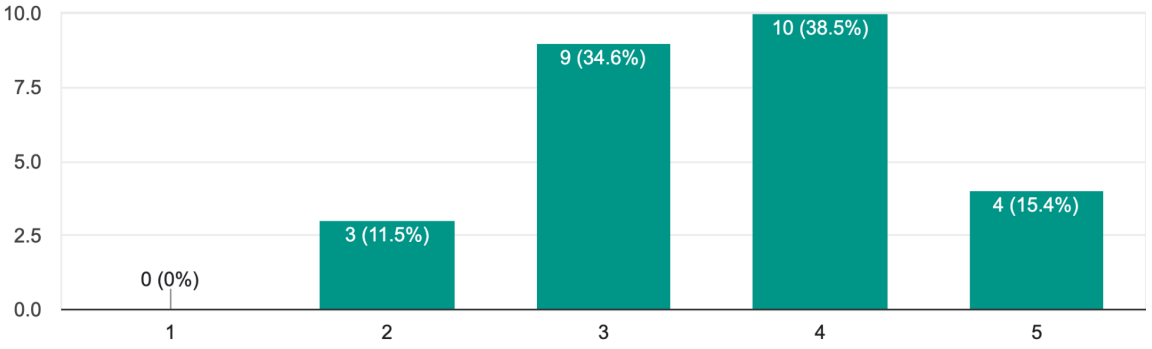
How useful did you find the 'Inner Critic' exercise for your creative practice?

26 responses



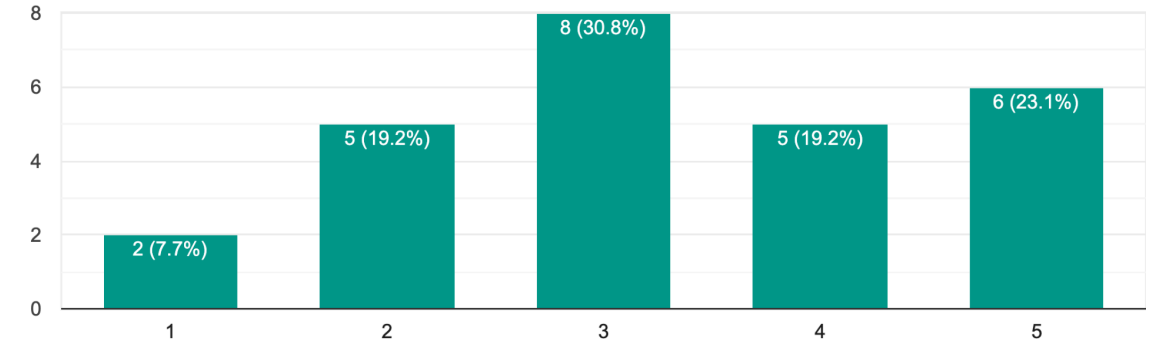
During the visualisation, how easy or difficult was it to connect with your creative purpose?

26 responses



How much did it help knowing that other songwriters were also working through these exercises?

26 responses



At what moment in this lesson did you feel MOST engaged with what was happening?

26 responses

When we tried to re frame one of the critical statements

Hard to choose one moment! I enjoyed reframing the negative critical thoughts, and I also enjoyed the visualization.

During the reframing because I've used reframing techniques for a while, the three step process helped a great deal as I benefit from proscribed structure, personally I would've liked to write things down for each step as it was quite hard to just 'not judge myself', a physical interaction attached to this and step 2 may have helped.
That being said, simply reflecting on the fact that other creatives also have had my very negative thought was enormously helpful. For some reason hadn't thought about that before., self criticism is, at the end of the day - quite self centred.

The thought of no goal in mind

Articulating what my inner critic would say to me and then writing mindful responses

Sorry, don't quite understand the question. I started and worked through it with equal engagement.

At what moment in this lesson did you feel MOST engaged with what was happening?

26 responses

I liked drawing the inner critic, and also reframing critical thoughts. It made me look at the way I can be critical sense in a different way - it almost made me feel silly for feeling that way, but in a helpful way!

No particular moment, sorry

When I was told to focus on a specific moment in the past where I had that creative energy when writing a song.

When engaging with the music that meant the most to me. To relive this period that I had forgotten was most rewarding.

Easy to think of the inner critic voice- natural state of mind.

I felt the most engaged during the guided meditation, a key word for me when I remembered and visualised how I felt when I was composing my last song, was a feeling of 'wonder', 'magic' and 'connection to spirit'. It was a feeling that I could describe as being the opposite of loneliness, not in the sense of being connected to other songwriters, but to experience something on my own without feeling alone and isolated, a light, peaceful and warm moment when I felt (to my surprise), spiritually and meaningfully connected, as if guided, in union and communicating with 'spirit'.

At what moment in this lesson did you feel MOST engaged with what was happening?

26 responses

In expressing my inner critic's statements.

I was totally "In the moment" I relaxed and got lost in the creative space video, I closed my eyes. I was a little bit self conscious about doing this, but soon applied myself. I thought I should acknowledge my achievements instead of being self critical about the format of my songwriting. An example would be that maybe

when I was answering the inner critic with kindness

The reframing of negative thoughts is a powerful exercise.

Reframing exercise was fun! Enjoyed it. Very useful.

the second exercise writing down phrases from the inner critic and also in the meditation when I was recalling a moment of happy songwriting and then planning it for the future

Responding to the inner critic - flipping each thought on its head.

At what moment in this lesson did you feel MOST engaged with what was happening?

26 responses

whilst i was getting told what to do

Drawing inner critic and writing down it's possible words (and responding more kindly)

Probably about mid way through

Responding to the inner critic (could have done with more time though, I only responded to 2 of the 8 things I wrote as there was more time to write criticisms, and I think the process of responding to them took longer than writing them). This was a really helpful exercise though. Also doing it along to a video with the timer rather than just reading it and thinking "oh that's a good idea" and then not doing it. There felt like some helpful accountability in the video and the timers.

Lesson A (inner critic) - a great exercise.

I think I felt the most engaged when I had to look at how to reframe the inner critic thoughts in a more compassionate way for myself. It took effort to think of a different and kinder reframing because they are common and recurring thoughts. It felt like a positive shift as well to be able to face these thoughts with more compassion.

When I was visualising the creative process

At what moment in this lesson did you feel MOST distanced from what was happening?

26 responses

The final part of the lessons before the questionnaire

I always struggle to draw my inner critic! I know it very well after working with it for so many years, but it doesn't have a specific look for me!

The visualisation. I find it difficult to do guided vitalisation meditation, possibly because I don't think much in actual images. Possibly due to ADHD or both. It did help to bring up the creative memory however, as one tends remember good times of creativity but not to just rest in that moment and recognise the feeling of connection and inspiration as actually quite simple and 'faulty'. As an adult, one normally brings in the critic or the editor at the point to say , right "you didn't continue with that and that's bad" etc etc, the prior reframing had helped to pay attention the fact that creative moments as imperfect and enjoyable and the visualisation brought the past and present tougher. I'd possibly consider doing them in the opposite order: visualisation of success, negative thoughts arising, reframe. I played guitar quite freely after this but felt a little caught up in trying to visualise and rearrange these thoughts, but that's just me, my mind is particularly "jumpy", due to Dyslexia and ADHD (apparently) .

When thinking about my critic

At what moment in this lesson did you feel MOST distanced from what was happening?

26 responses

When thinking about my critic

Coming up with certain responses within the time frame was as it would require deep thought.

As above

The visualisation - I always struggle with these kinds of things because I find it difficult to shut my brain off and focus. I get very easily distracted by my own thoughts!

No particular moment, sorry

I should perhaps add I am neurodivergent and this exercise did not really press any buttons for me.

Trying to guide myself through the imaginative day in the near future.

When trying to work out which was the misic that meant the most to me.

At what moment in this lesson did you feel MOST distanced from what was happening?

26 responses

I felt more distanced from the positive voice. And don't really ever think about other people going through the same thing. Forcing myself to try the steps with the clear instruction and clear example made me feel more engaged with that process.

I think during the inner critic exercise, as I started crying while I was drawing and writing the inner critic dialogue ... so it took me a little bit of effort to recompose myself and re-centre, in order to write more positive and encouraging messages to counterbalance the inner critic words written on paper, and then to let go of all that, to start the guided meditation. It was though a very beneficial exercise writing what was going through my mind, in both situations (the inner critic and the compassionate side of me), and being able to have the time and space, to read again the positive messages, as when I am feeling down, the creative critical thoughts are usually louder, heavier and more frequent than any other positive solution I could think of, in order not to feel stuck, but move on and nourish my creative side.

It was a little more difficult to meet these statements with a calm, balanced response. I would say I felt more challenged, rather than more distanced, though.

I didn't.

At what moment in this lesson did you feel MOST distanced from what was happening?

26 responses

initially when I couldn't remember the last time I felt lost in music.

For me, the drawing element was unnecessary and distracted me from the topic, but I can understand how others might find that helpful.

None.

I got quite lost in the meditation but I dd come back to the question

Everything felt pretty relevant!

creating my own lyrics within a different genre

Part way through the guided relaxation

A minute from the end I think

I drifted off a bit in the visualisation between visualising the specific memory and then the next step of generalising to the feeling or meaning of it. But I have ADHD. Possibly the pauses between the prompts were slightly too long for me personally but as I say, probably the ADHD.

B - I was struggling to connect with any past moment. The feeling I mostly got was nostalgia which I'm struggling to cope with at the moment. It's more my state of mind.

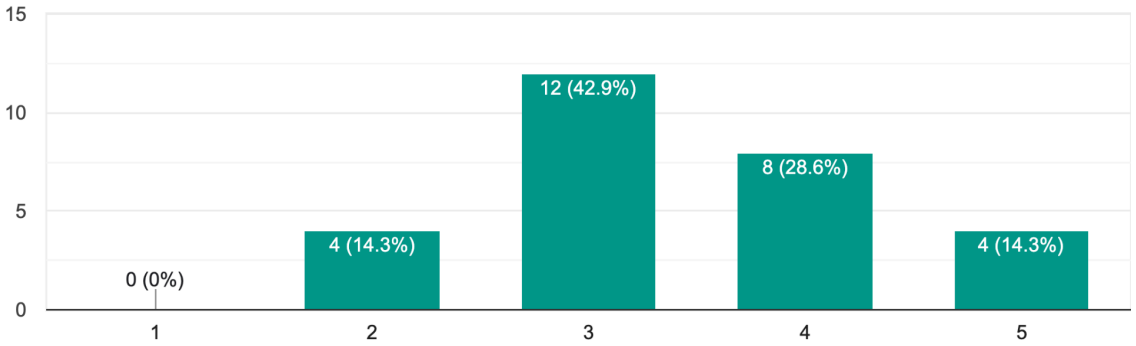
I felt a bit distanced or discouraged when listing the thoughts of my inner critic. As they are familiar narrative in my mind and they feel unpleasant to surface, and I also felt a sense of not knowing how to fix it when I was writing them out.

When I was getting distracted by external thoughts/feelings not related to my creative process

Final Questionnaire Part I

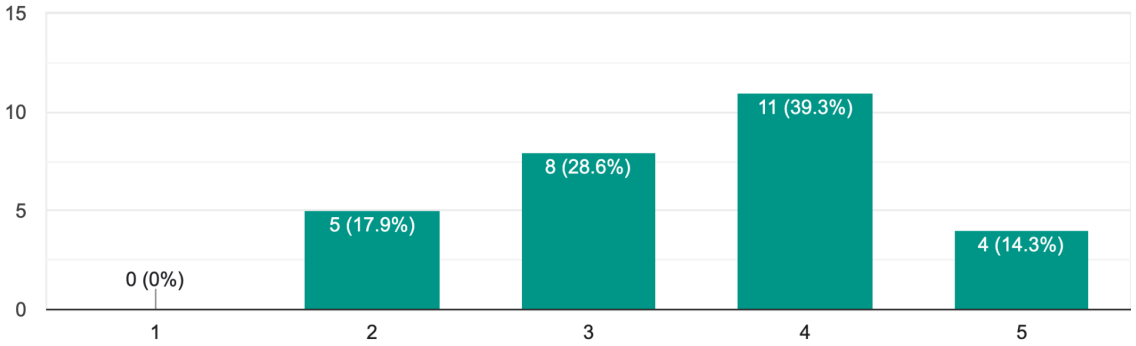
1. I'm disapproving and judgmental about my own flaws and inadequacies.

28 responses



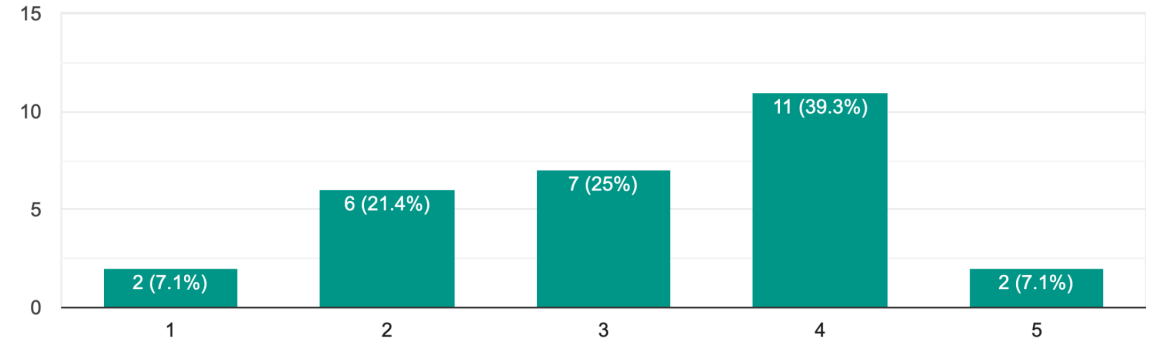
2. When I'm feeling down I tend to obsess and fixate on everything that's wrong.

28 responses



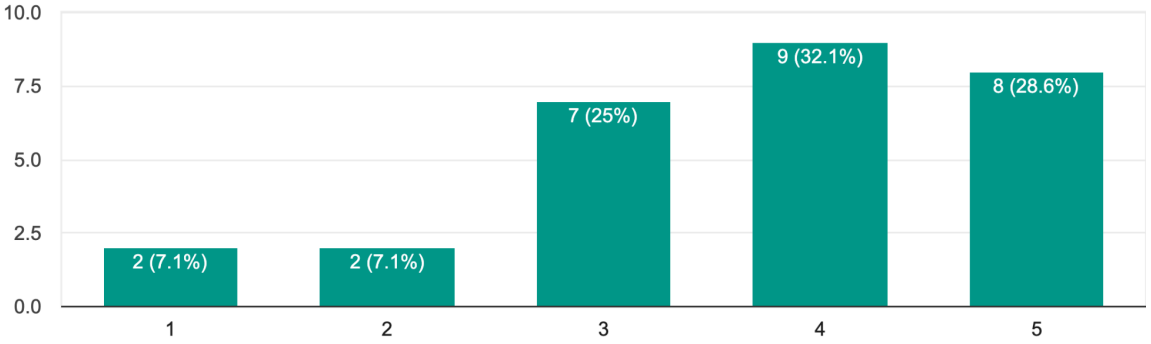
3. When things are going badly for me, I see the difficulties as part of life that everyone goes through.

28 responses



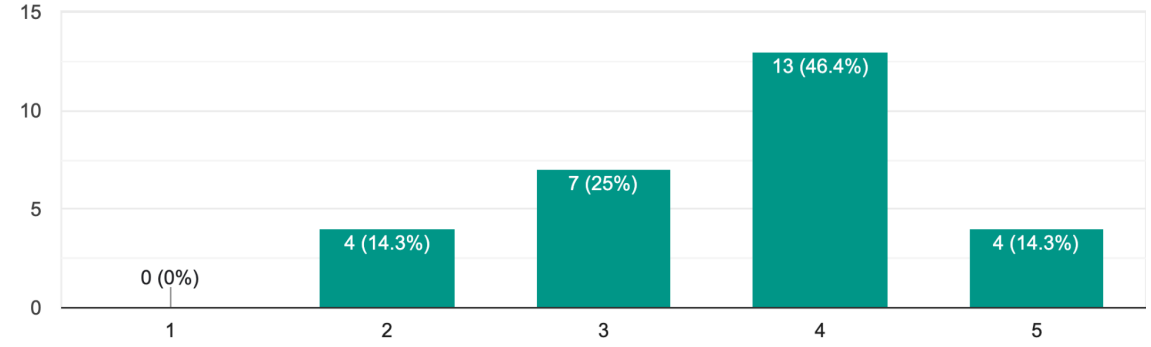
4. When I think about my inadequacies, it tends to make me feel more separate and cut off from the rest of the world.

28 responses



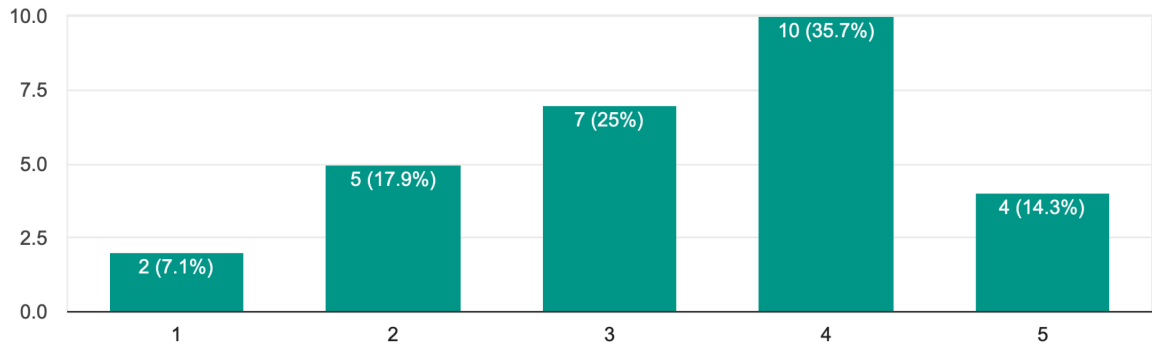
5. I try to be loving towards myself when I'm feeling emotional pain.

28 responses



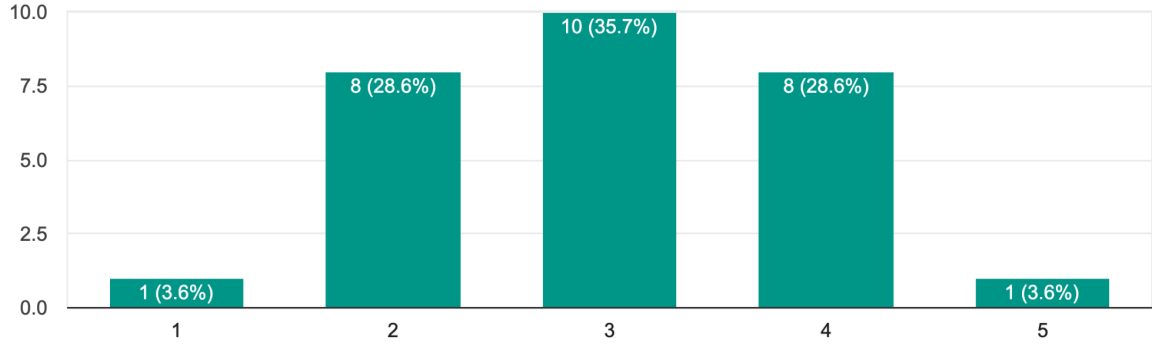
6. When I fail at something important to me I become consumed by feelings of inadequacy.

28 responses



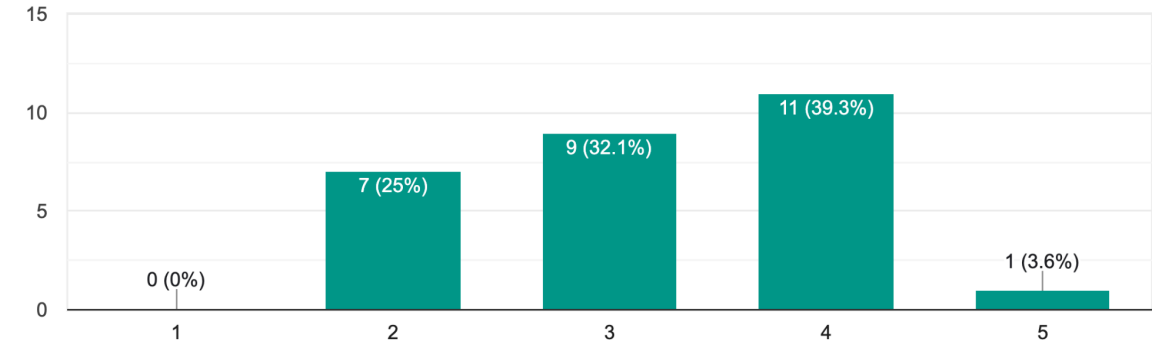
7. When I'm down, I remind myself that there are lots of other people in the world feeling like I am.

28 responses



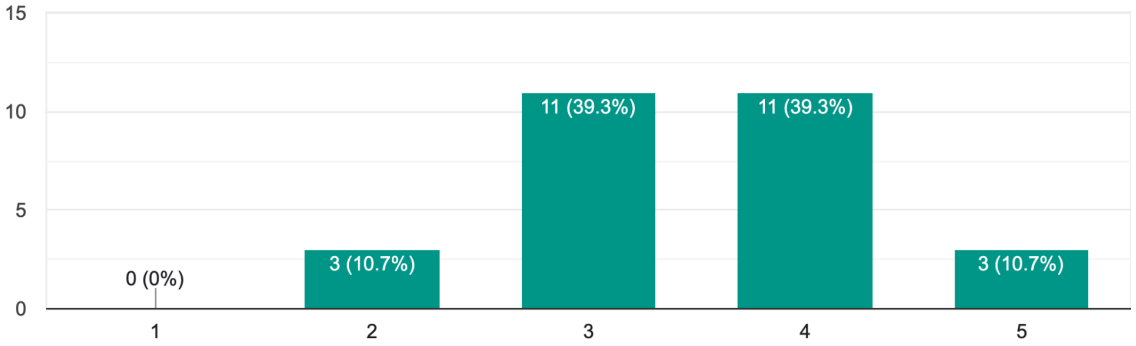
8. When times are really difficult, I tend to be tough on myself.

28 responses



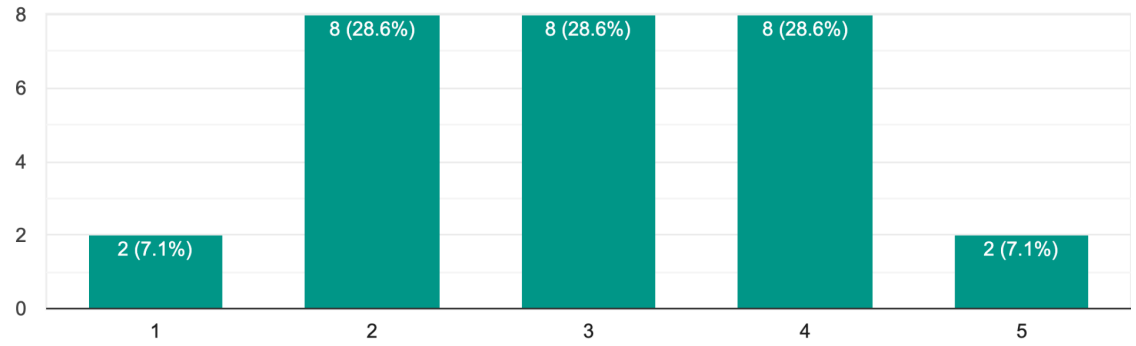
9. When something upsets me I try to keep my emotions in balance.

28 responses



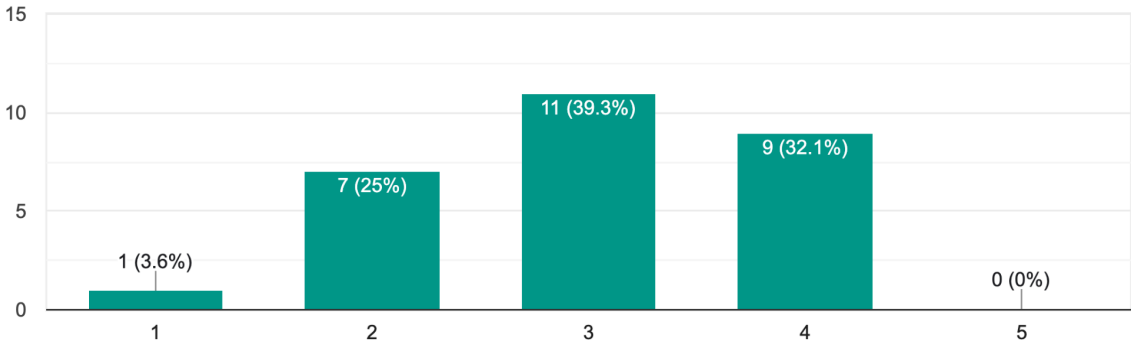
10. When I feel inadequate in some way, I try to remind myself that feelings of inadequacy are shared by most people.

28 responses



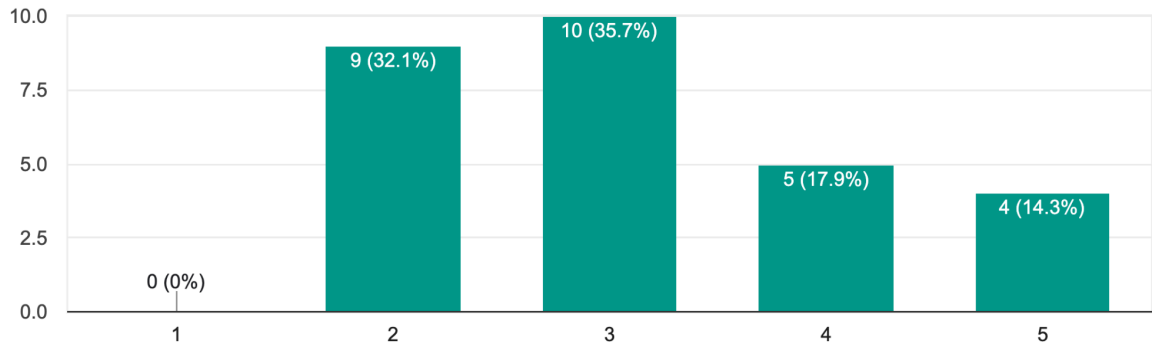
11. I'm intolerant and impatient towards those aspects of my personality I don't like.

28 responses



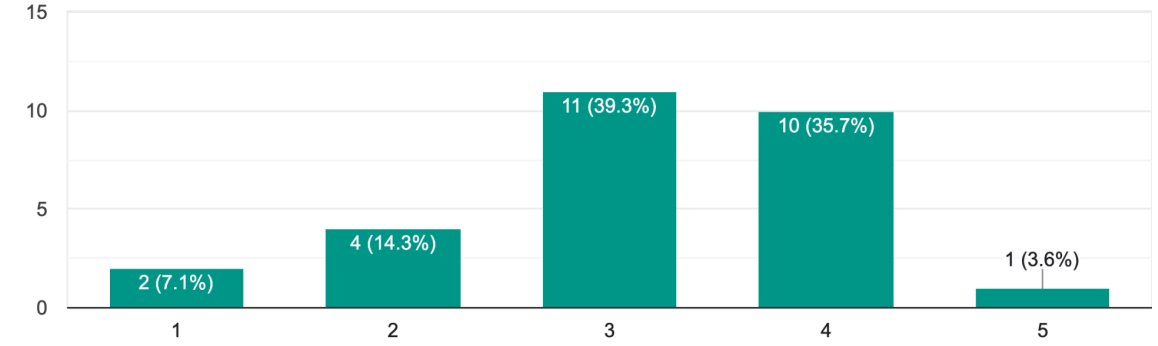
12. When I'm going through a very hard time, I give myself the caring and tenderness I need.

28 responses



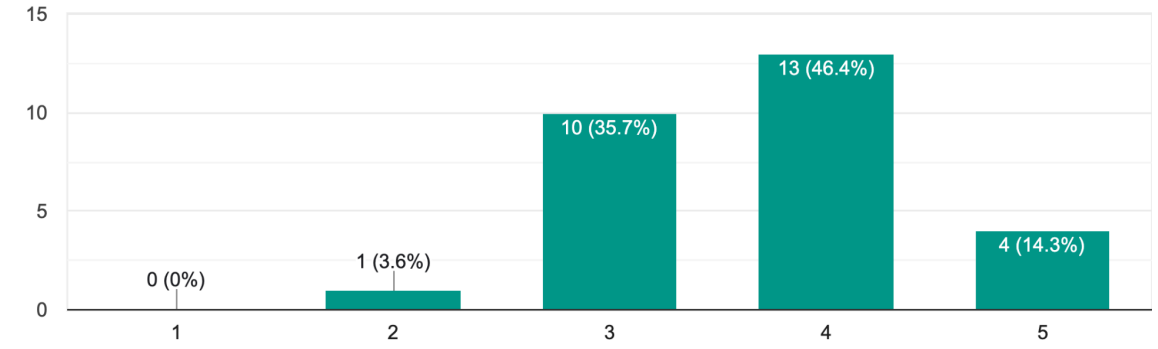
13. When I'm feeling down, I tend to feel like most other people are probably happier than I am.

28 responses



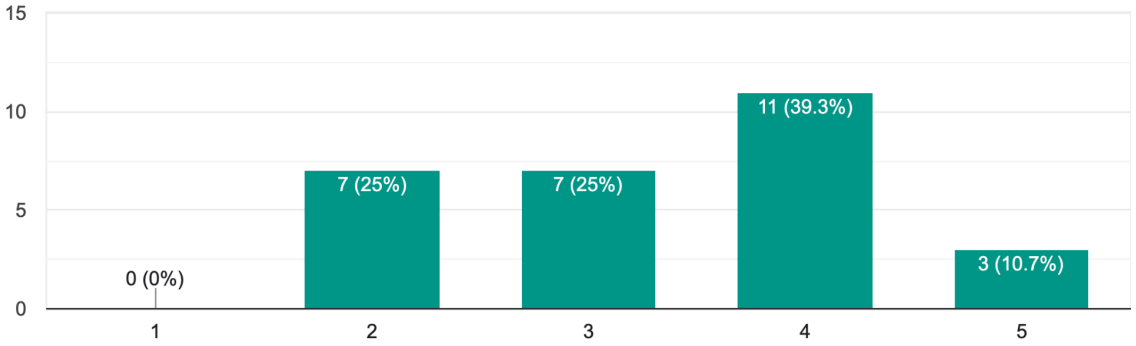
14. When something painful happens I try to take a balanced view of the situation.

28 responses



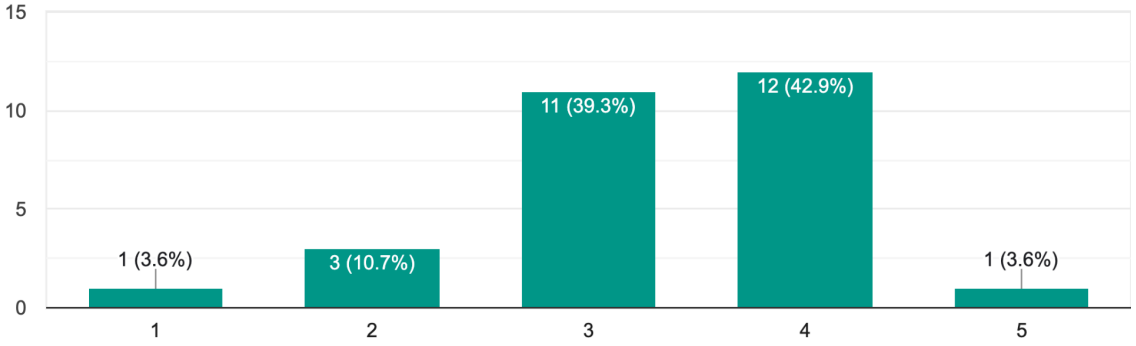
15. I try to see my failings as part of the human condition.

28 responses



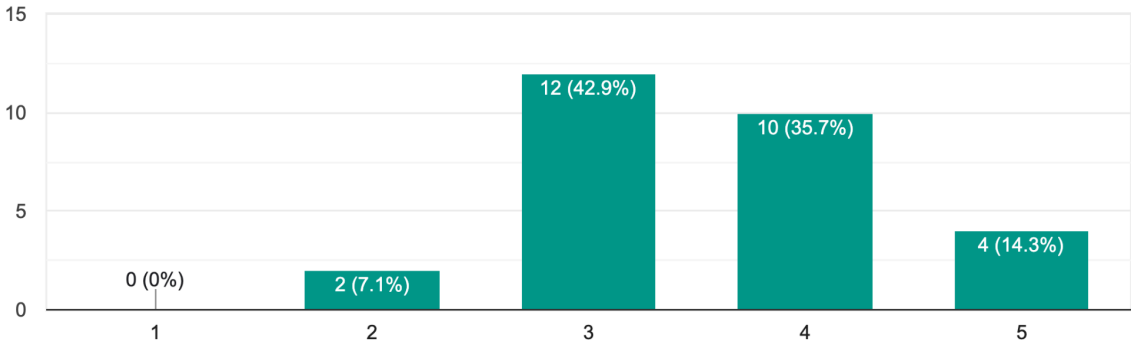
16. When I see aspects of myself that I don't like, I get down on myself.

28 responses



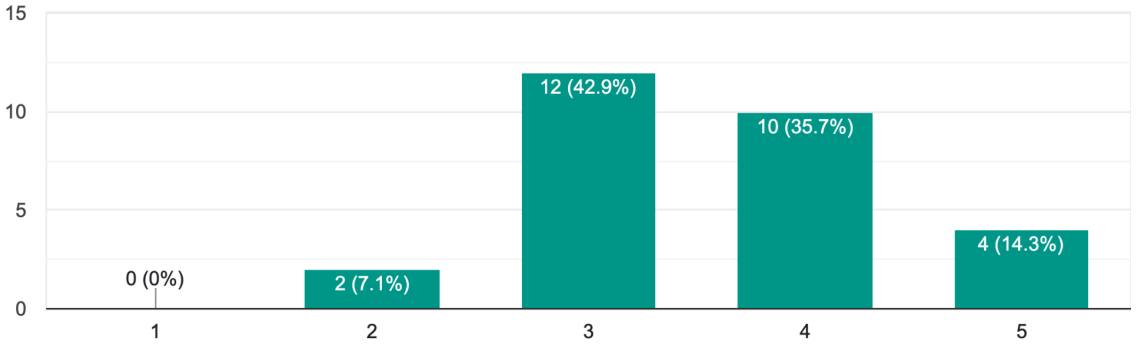
17. When I fail at something important to me I try to keep things in perspective.

28 responses



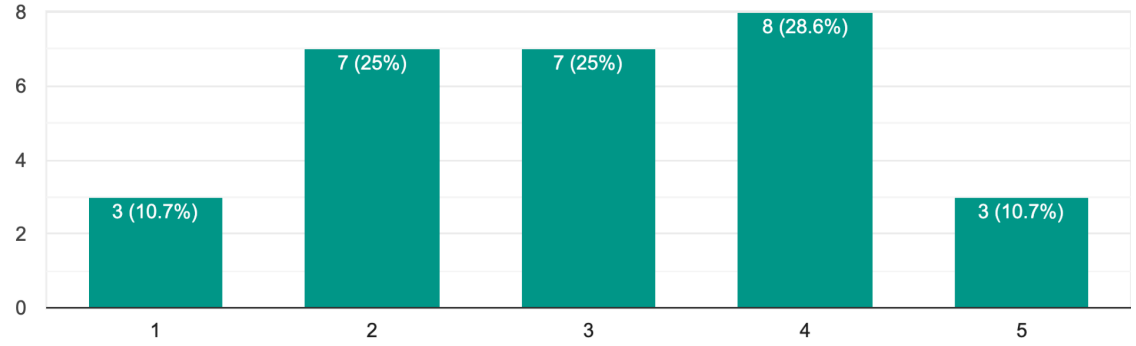
17. When I fail at something important to me I try to keep things in perspective.

28 responses



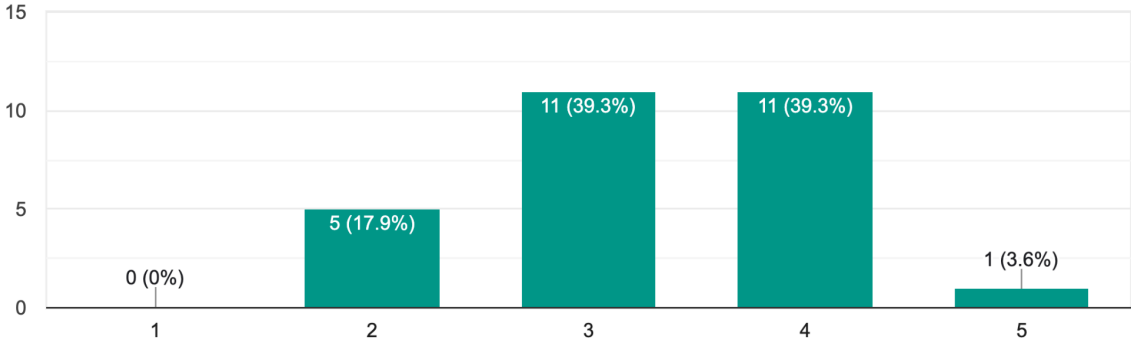
18. When I'm really struggling, I tend to feel like other people must be having an easier time of it.

28 responses



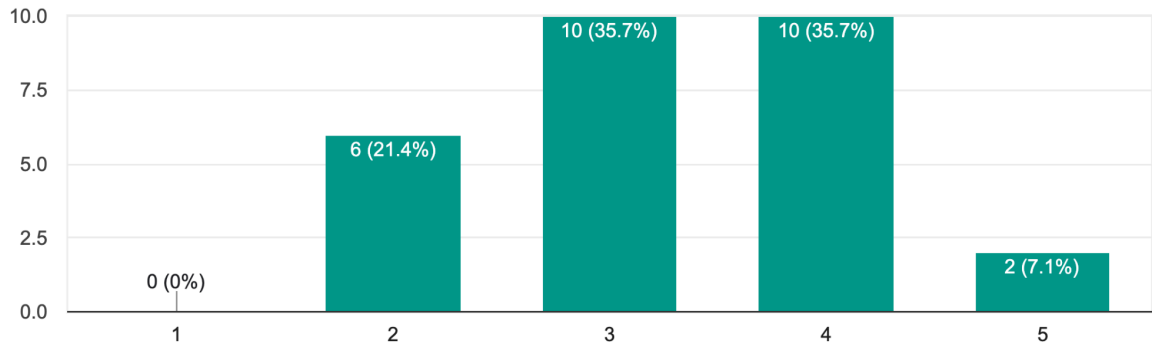
19. I'm kind to myself when I'm experiencing suffering.

28 responses



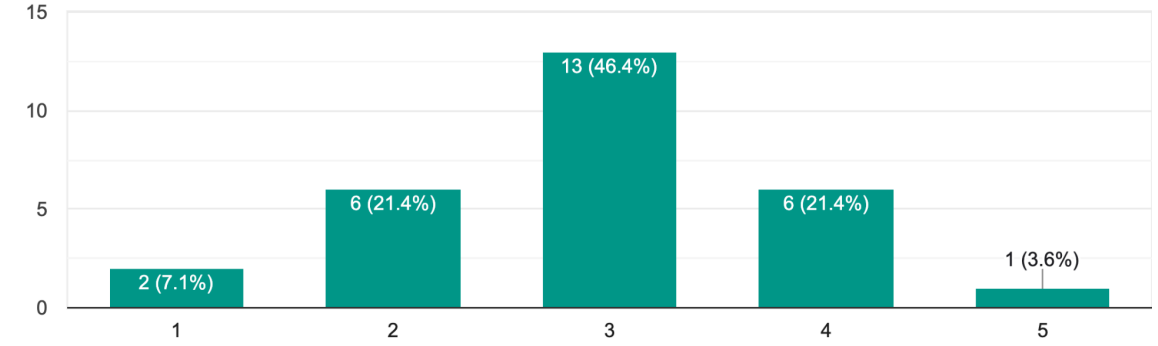
20. When something upsets me I get carried away with my feelings.

28 responses



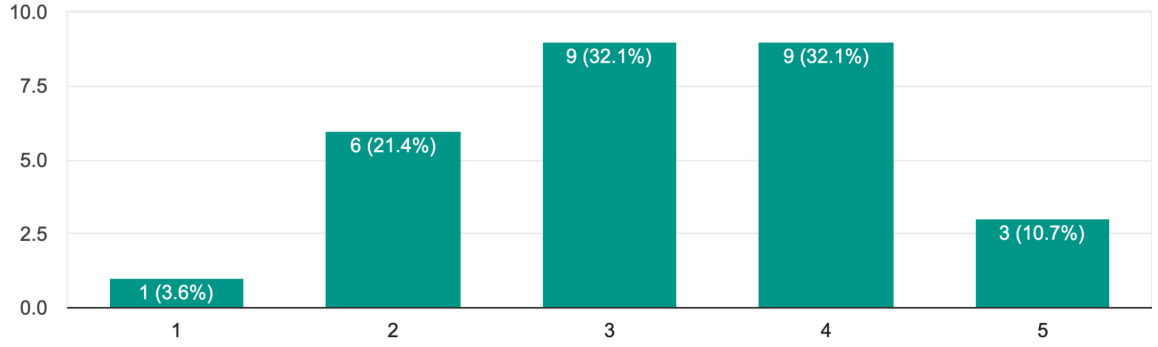
21. I can be a bit cold-hearted towards myself when I'm experiencing suffering.

28 responses



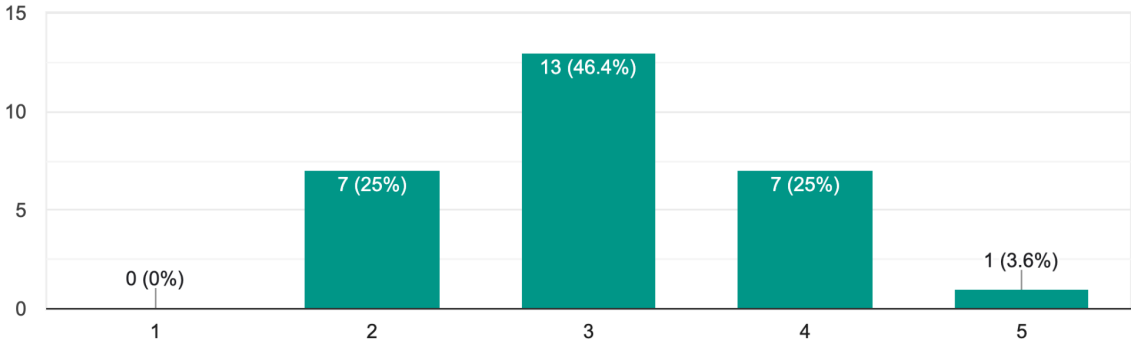
22. When I'm feeling down I try to approach my feelings with curiosity and openness.

28 responses



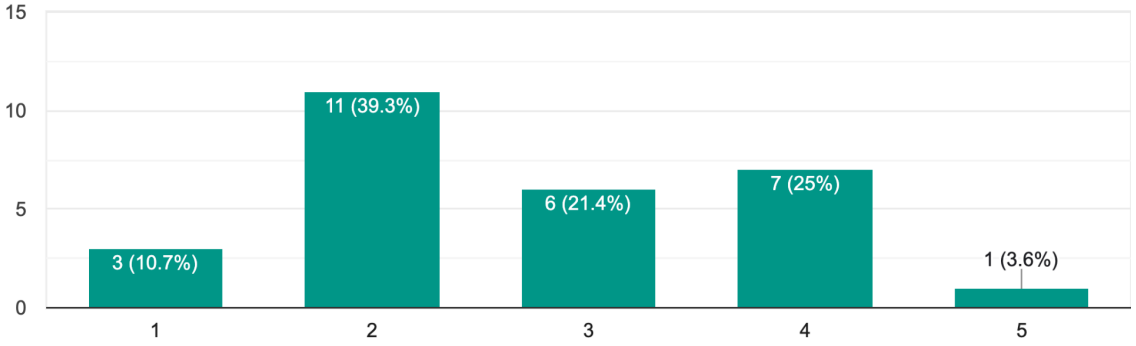
23. I'm tolerant of my own flaws and inadequacies.

28 responses



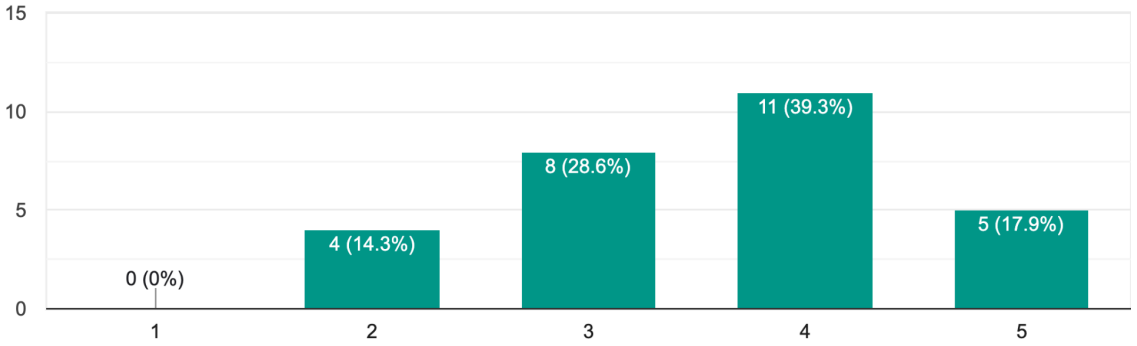
24. When something painful happens I tend to blow the incident out of proportion.

28 responses



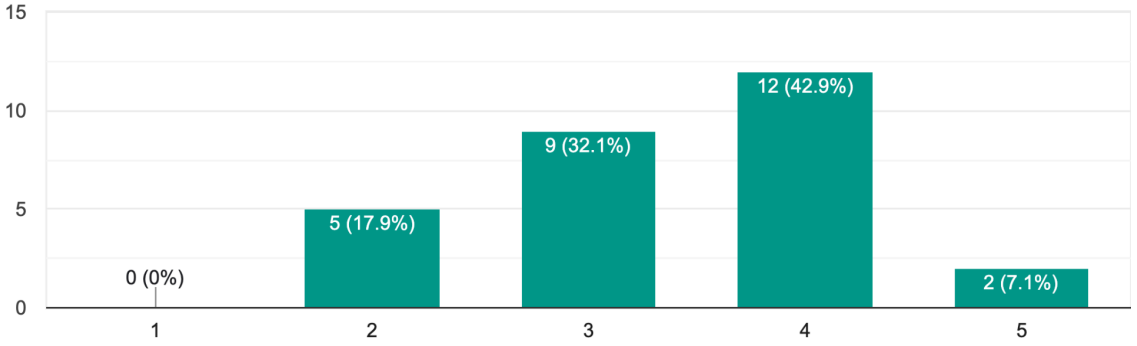
25. When I fail at something that's important to me, I tend to feel alone in my failure.

28 responses



26. I try to be understanding and patient towards those aspects of my personality I don't like.

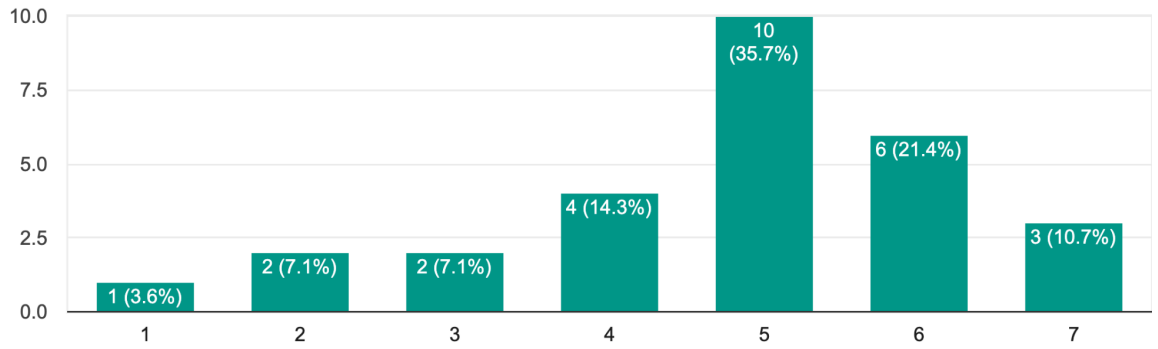
28 responses



Final Questionnaire Part II

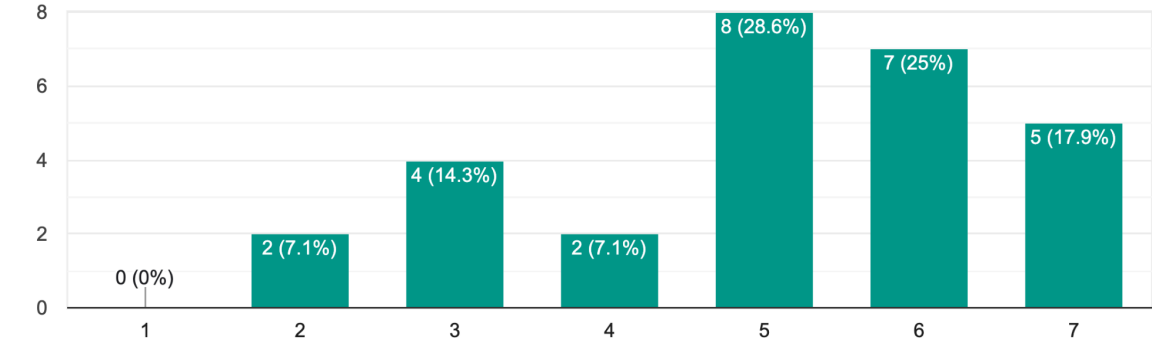
1. When I am working on something, I cannot relax until it is perfect.

28 responses



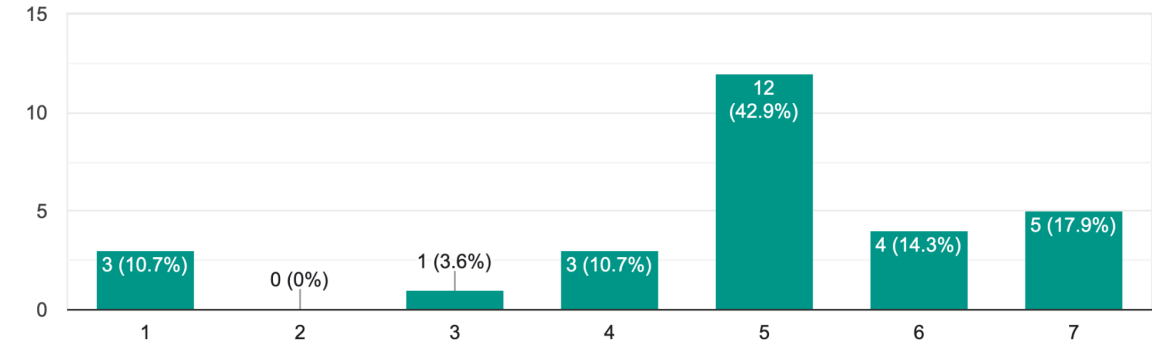
2. I am not likely to criticise someone for giving up too easily.

28 responses



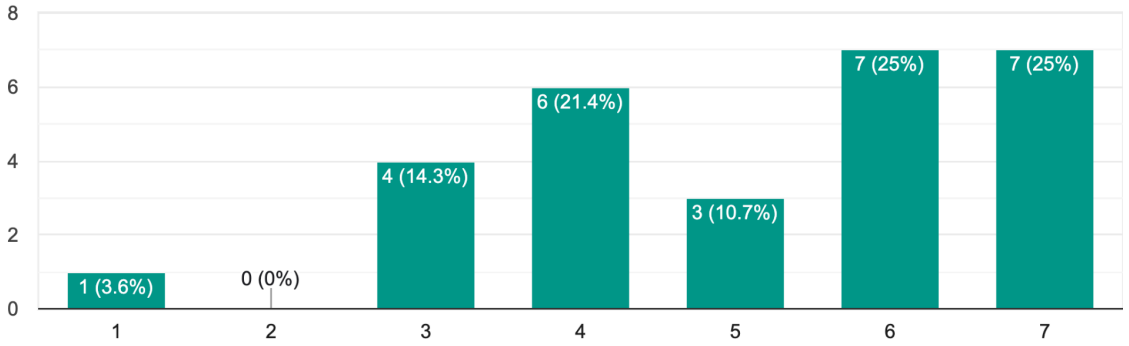
3. It is not important that the people I am close to are successful.

28 responses



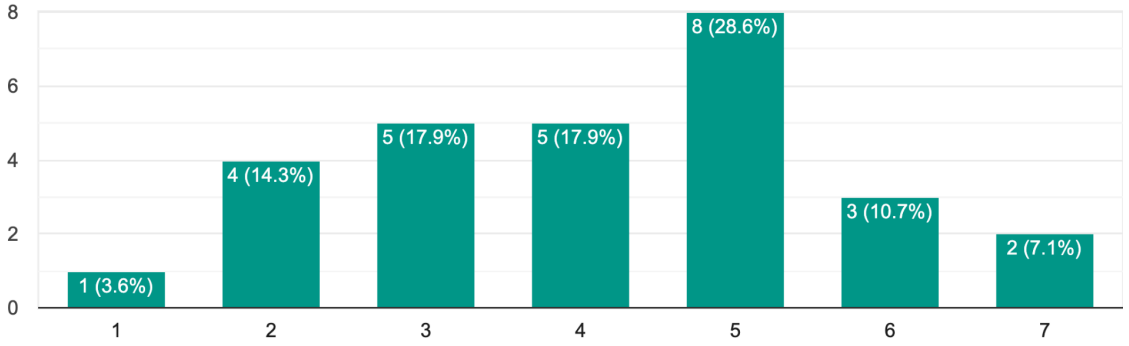
4. I seldom criticise my friends for accepting second best.

28 responses



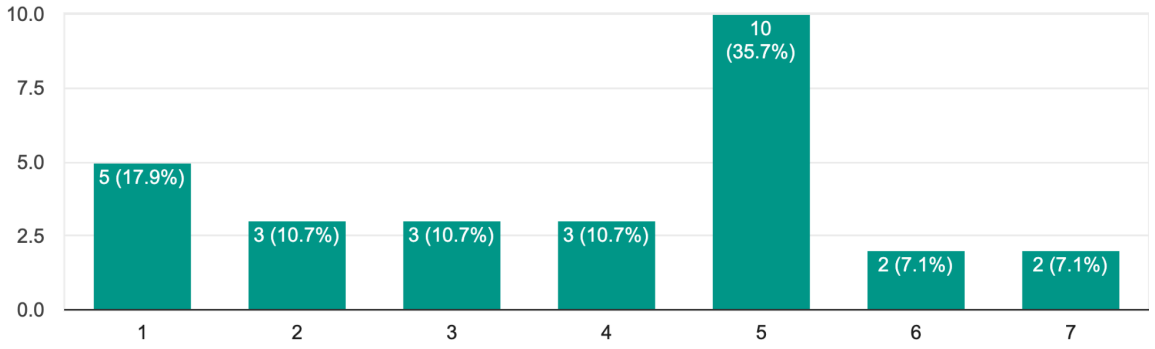
5. I find it difficult to meet others' expectations of me.

28 responses



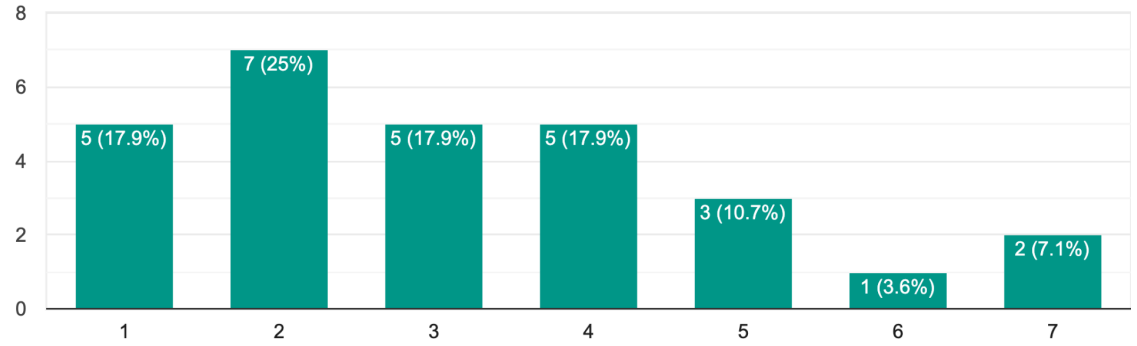
6. One of my goals is to be perfect in everything I do.

28 responses



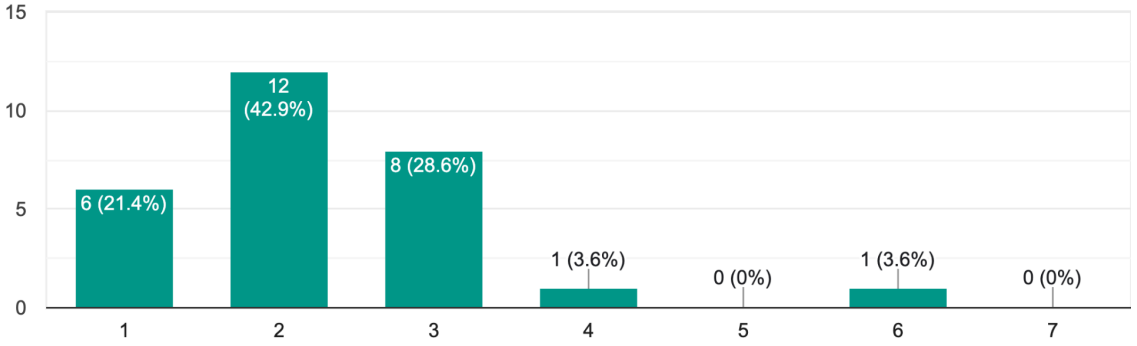
7. Everything that others do must be of top-notch quality.

28 responses



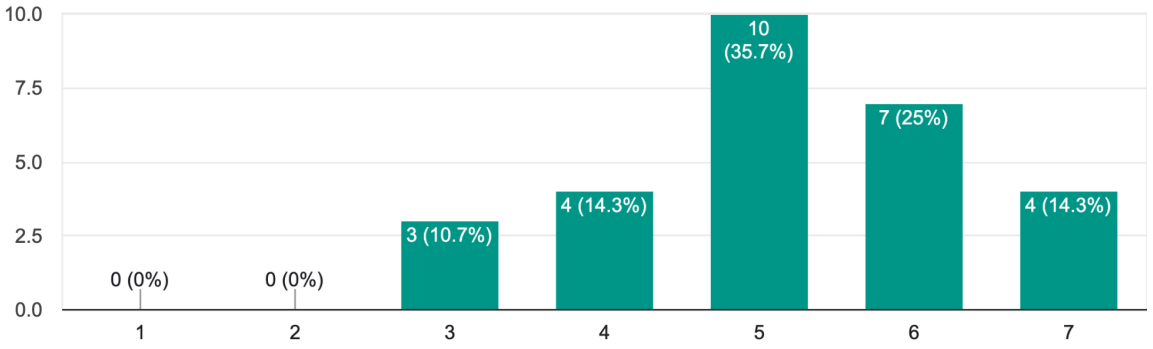
8. I never aim for perfection in my work.

28 responses



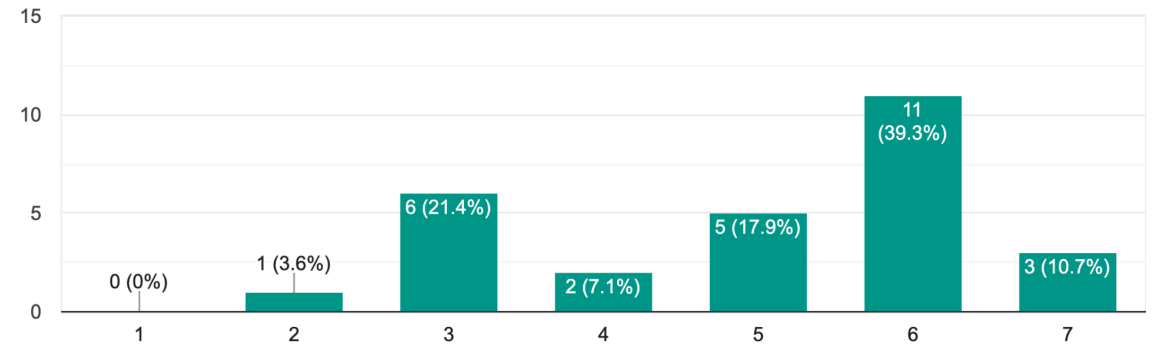
9. Those around me readily accept that I can make mistakes too.

28 responses



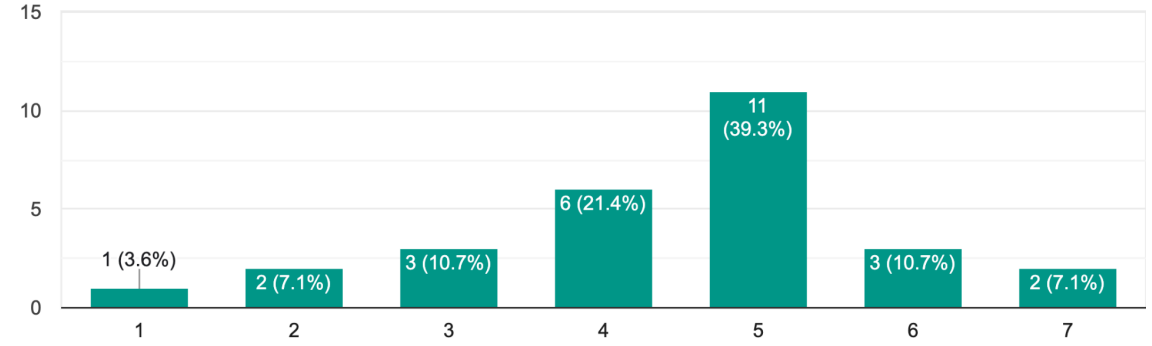
10. It doesn't matter when someone close to me does not do their absolute best.

28 responses



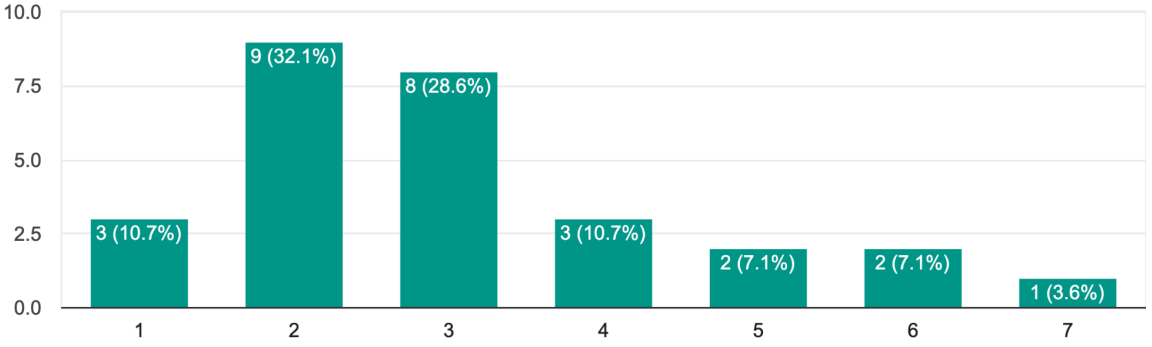
11. The better I do, the better I am expected to do.

28 responses



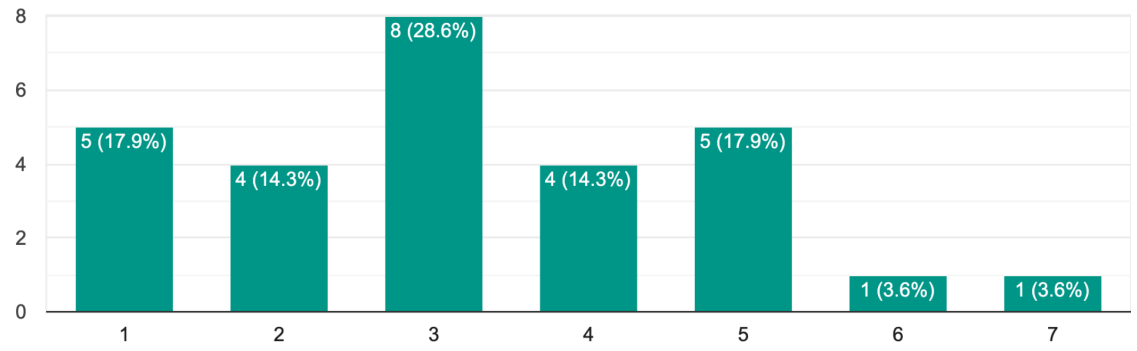
12. I seldom feel the need to be perfect.

28 responses



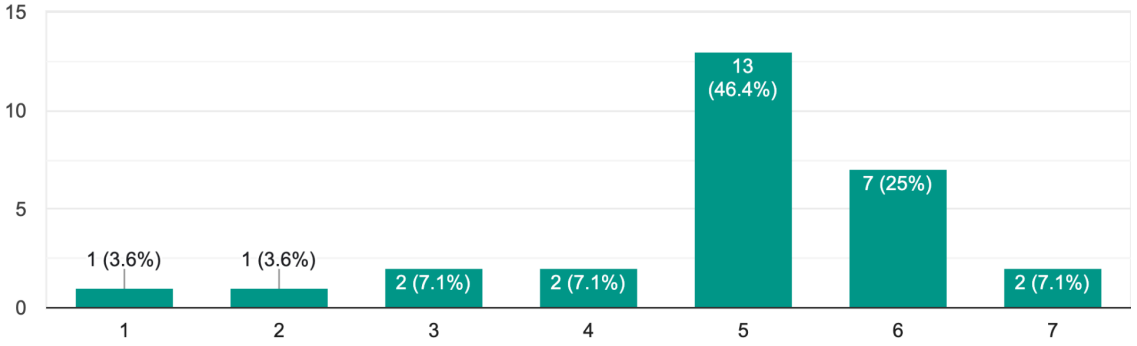
13. Anything I do that is less than excellent will be seen as poor work by those around me.

28 responses



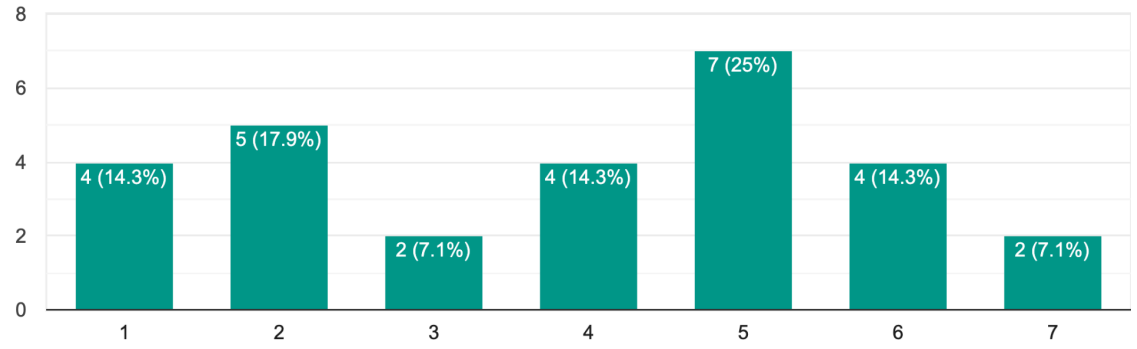
14. I strive to be as perfect as I can be.

28 responses



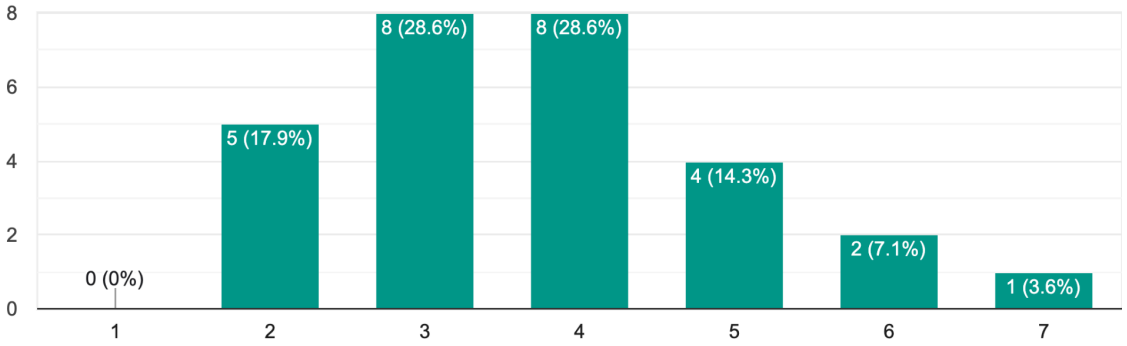
15. It is very important that I am perfect in everything I attempt.

28 responses



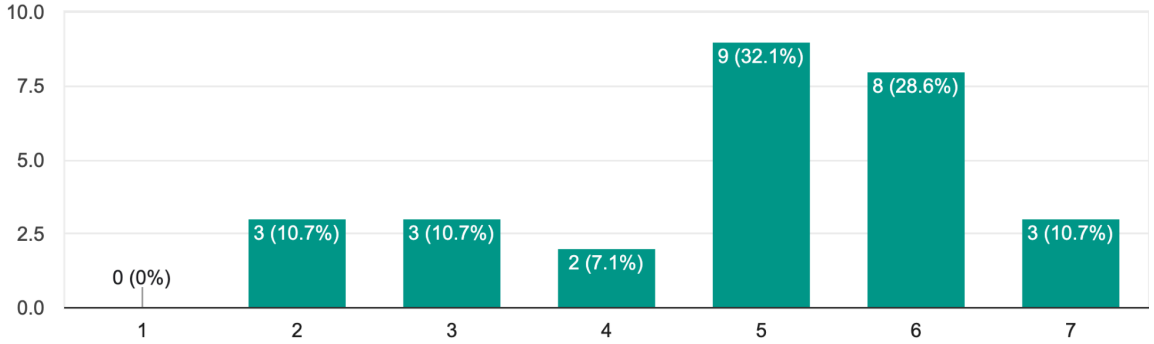
16. I have high expectations for the people who are important to me.

28 responses



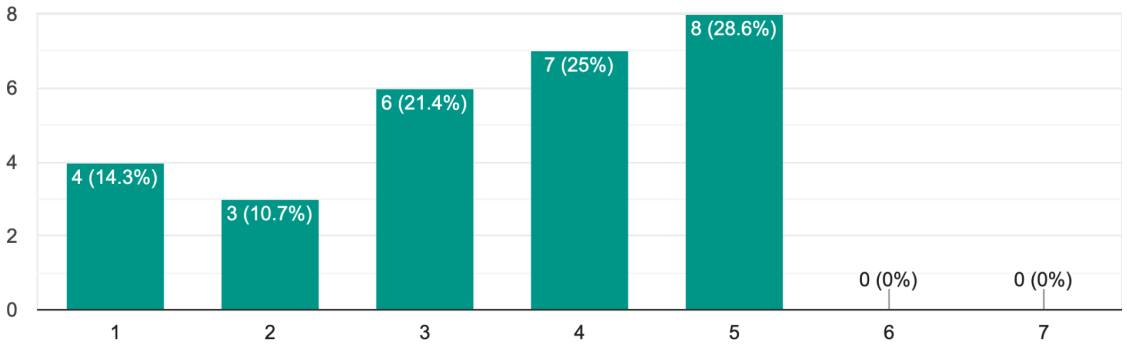
17. I strive to be the best at everything I do.

28 responses



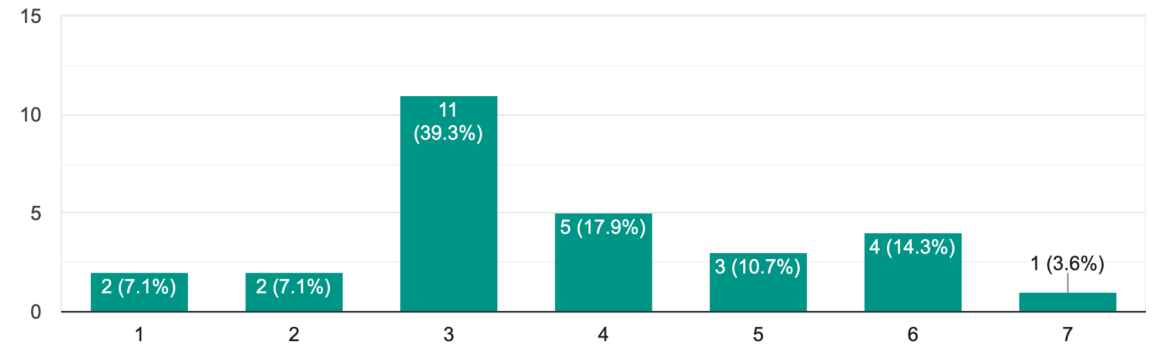
18. The people around me expect me to succeed at everything I do.

28 responses



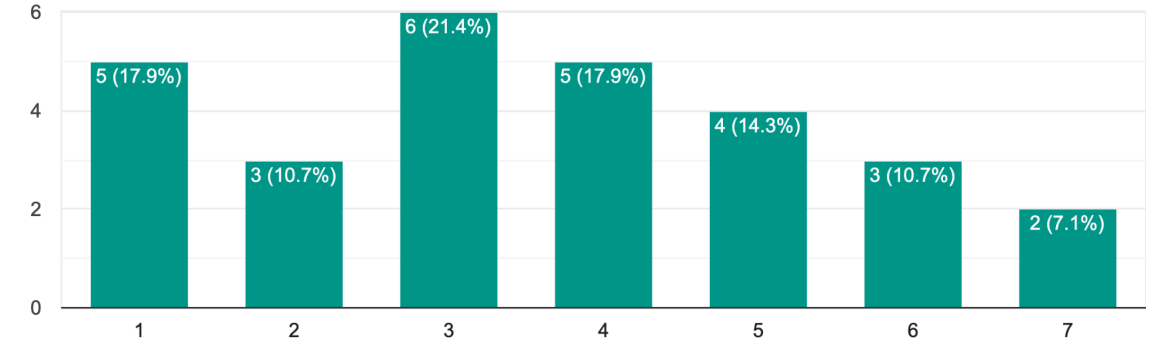
19. I do not have very high expectations for those around me.

28 responses



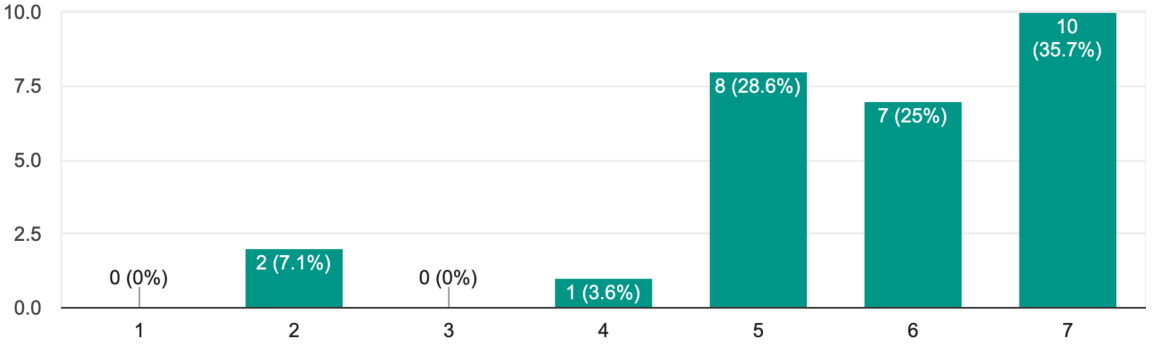
20. I demand nothing less than perfection from myself.

28 responses



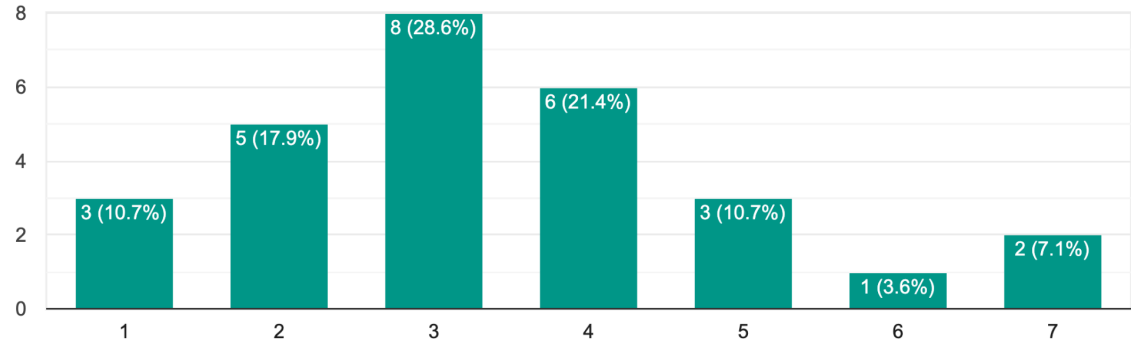
21. Others will like me even if I don't excel at everything.

28 responses



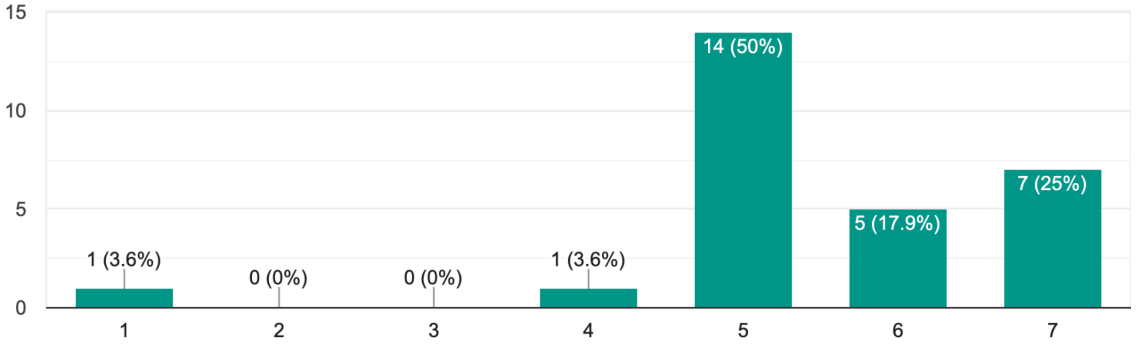
22. I can't be bothered with people who won't strive to better themselves.

28 responses



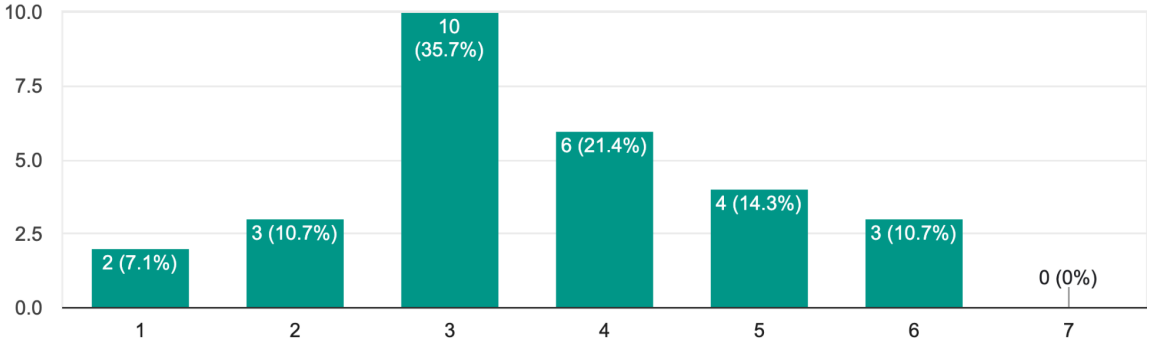
23. It makes me uneasy to see an error in my work.

28 responses



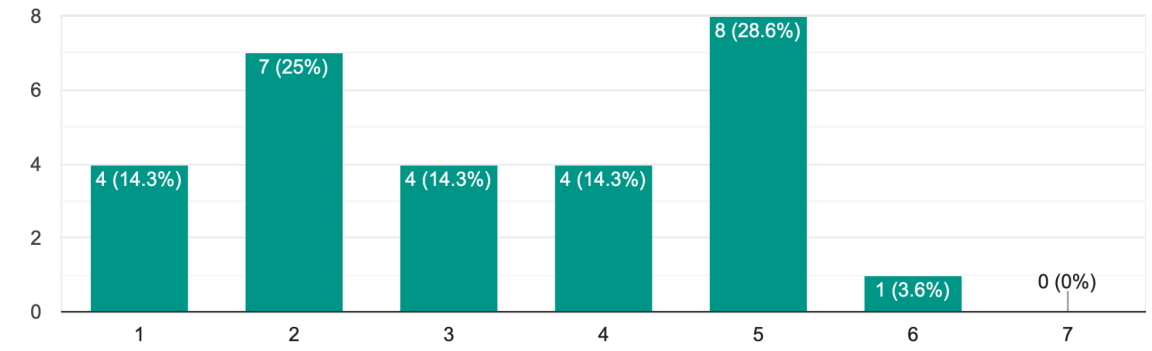
24. I do not expect a lot from my friends.

28 responses



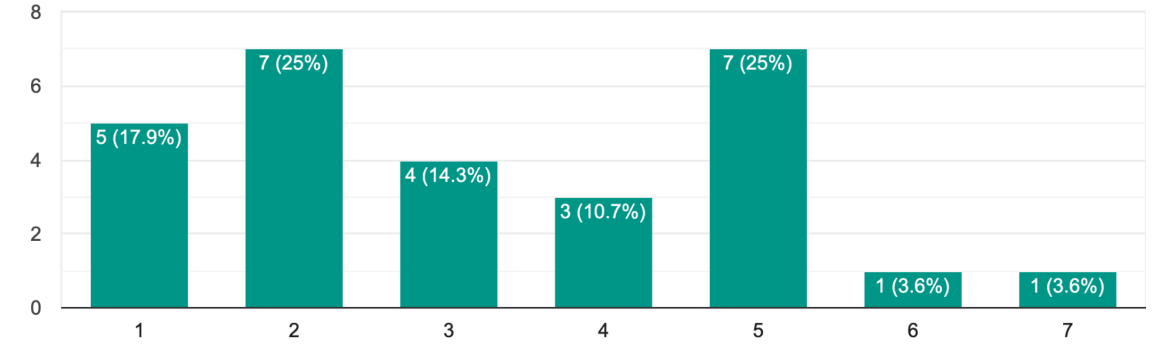
25. Success means that I work even harder to please others.

28 responses



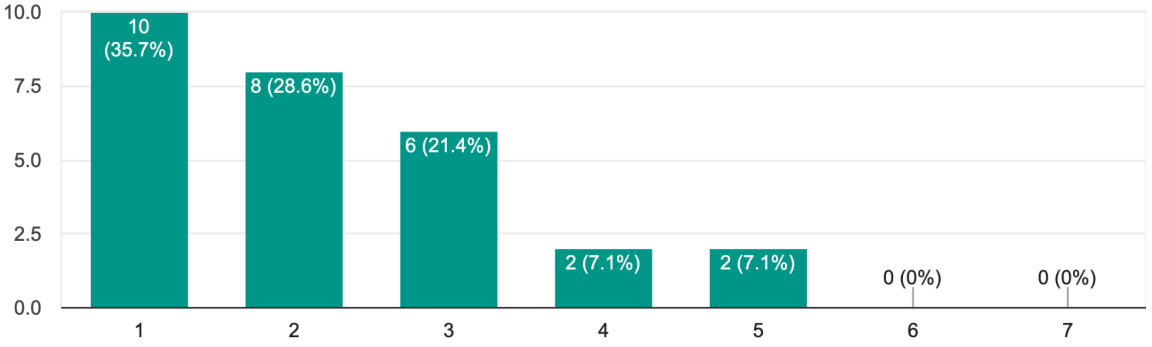
26. If I ask someone to do something, I expect it to be done flawlessly.

28 responses



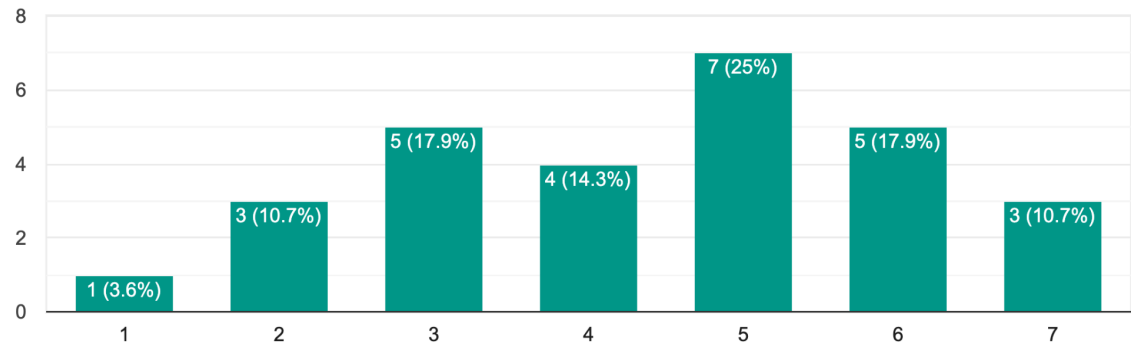
27. I cannot stand to see people close to me make mistakes.

28 responses



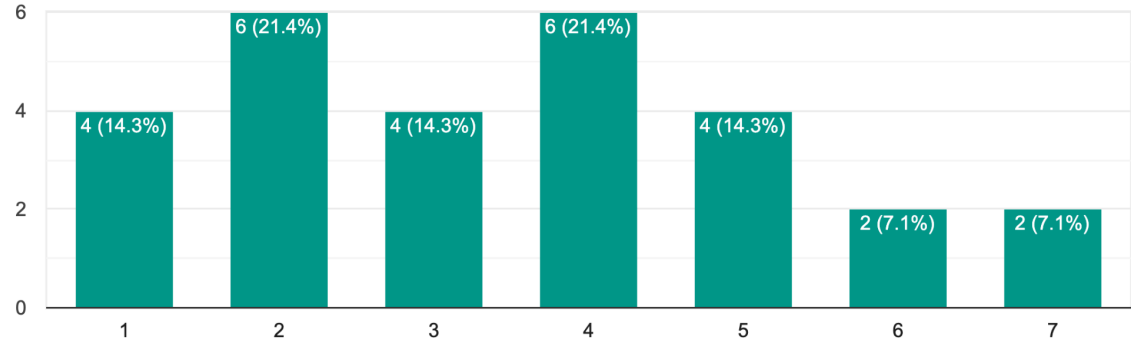
28. I am perfectionistic in setting my goals.

28 responses



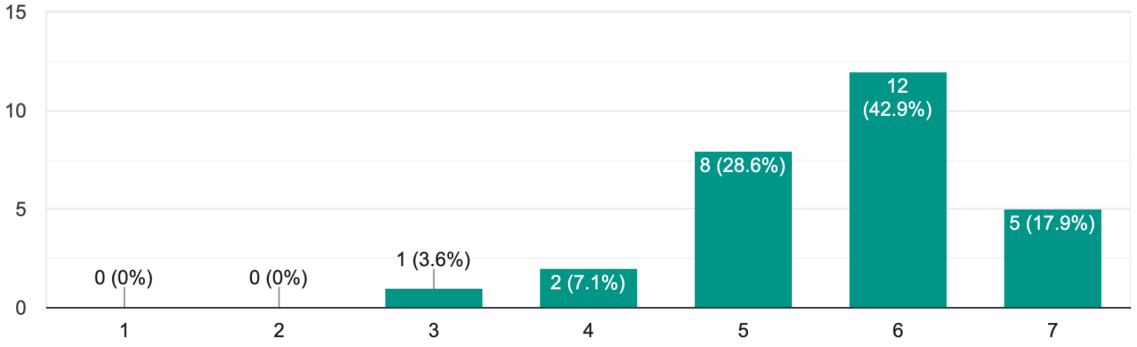
29. The people who matter to me should never let me down.

28 responses



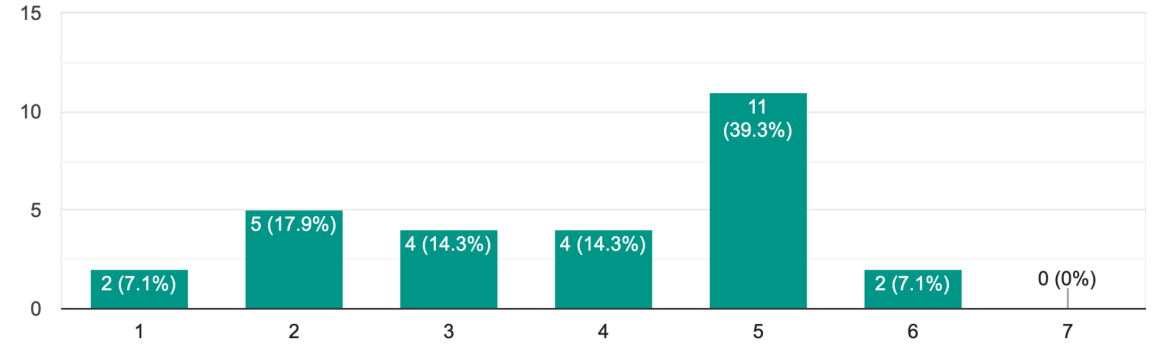
30. Others think I am okay, even when I do not succeed.

28 responses



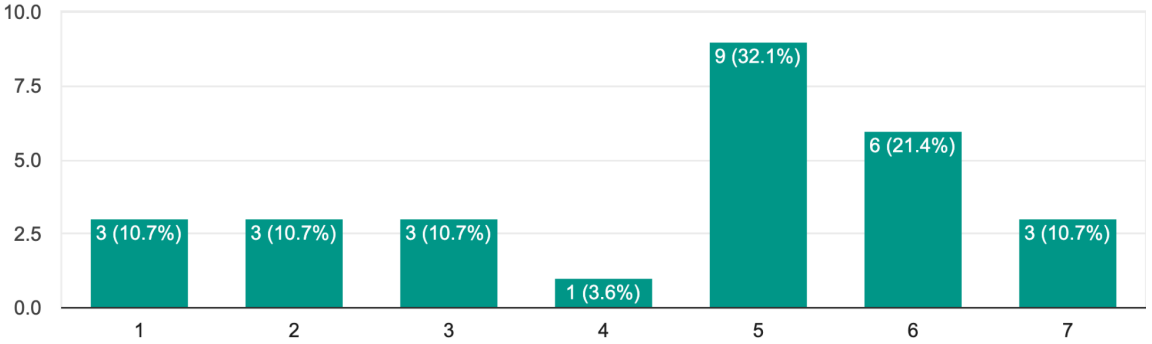
31. I feel that people are too demanding of me.

28 responses



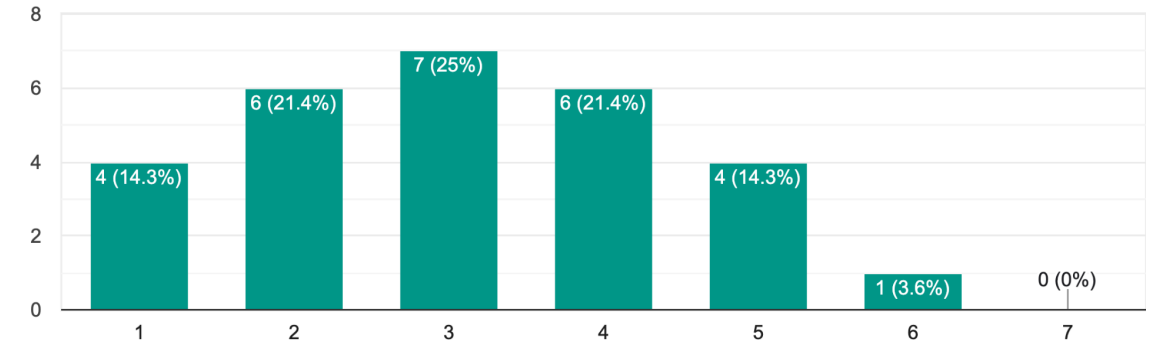
32. I must work to my full potential at all times.

28 responses



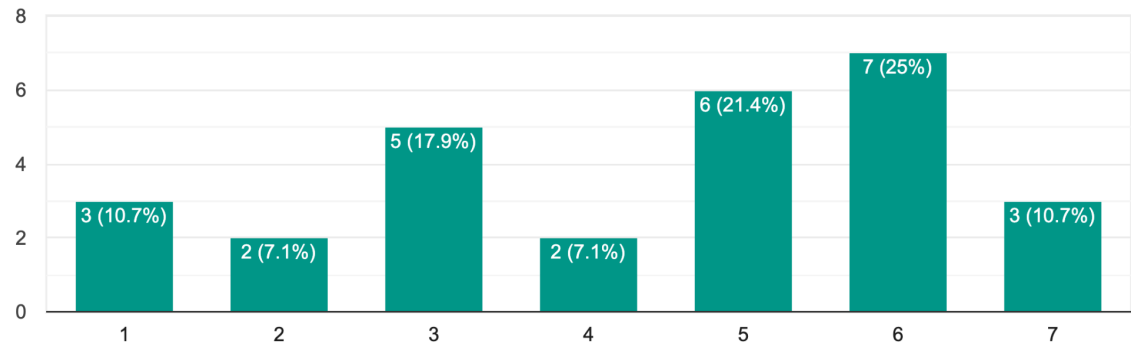
33. Although they may not show it, other people get very upset with me when I slip up.

28 responses



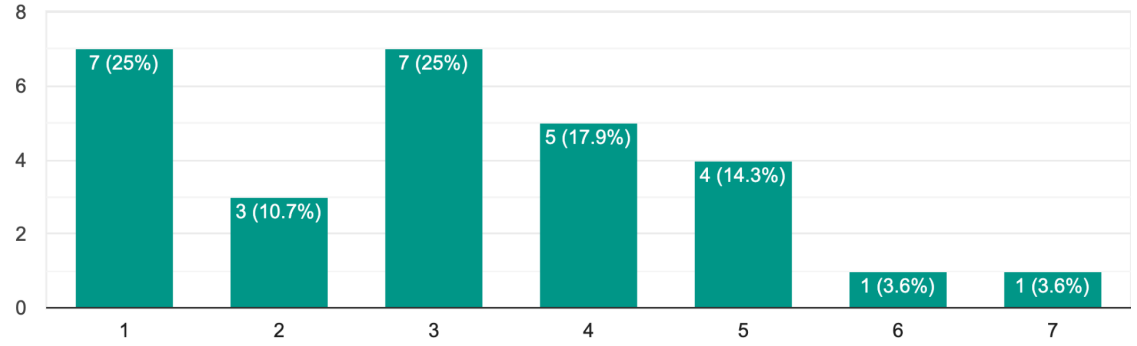
34. I do not have to be the best at whatever I am doing.

28 responses



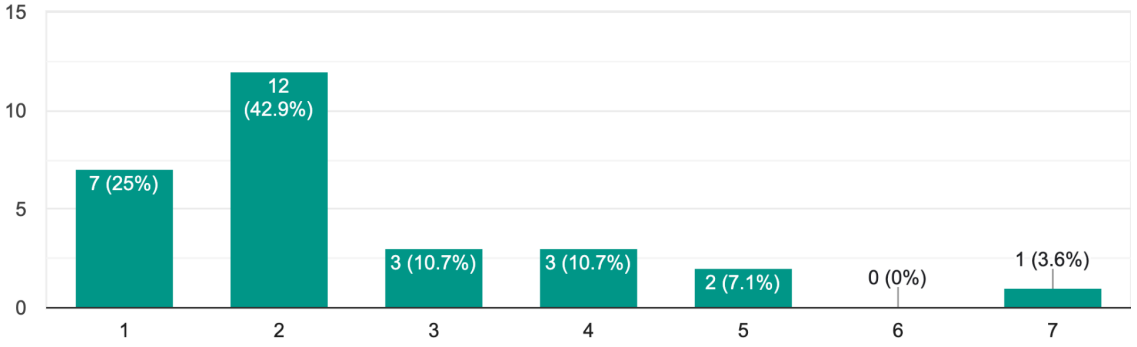
35. My family expects me to be perfect.

28 responses



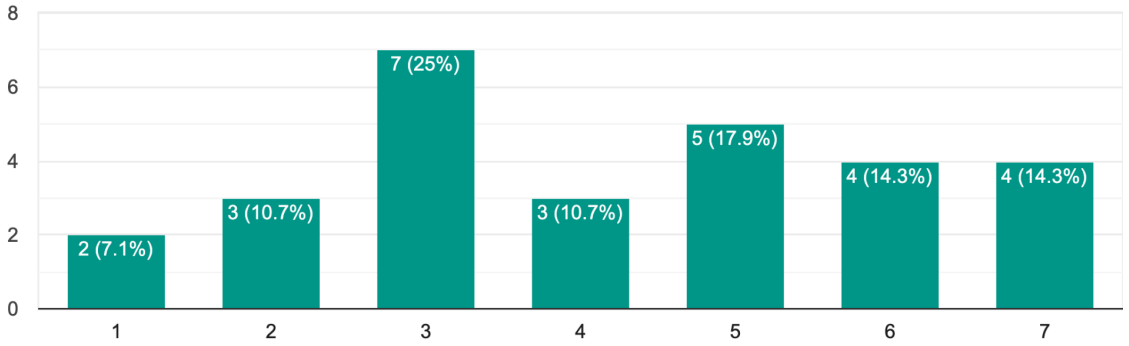
36. I do not have very high goals for myself.

28 responses



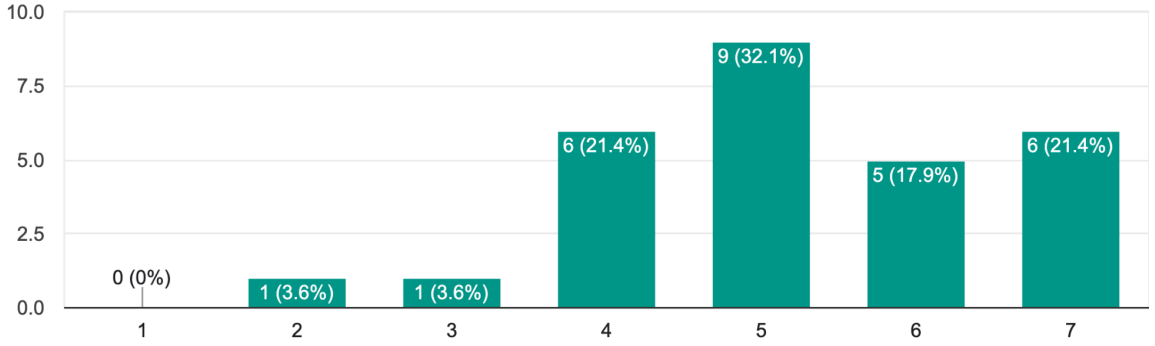
37. My parents rarely expected me to excel in all aspects of my life.

28 responses



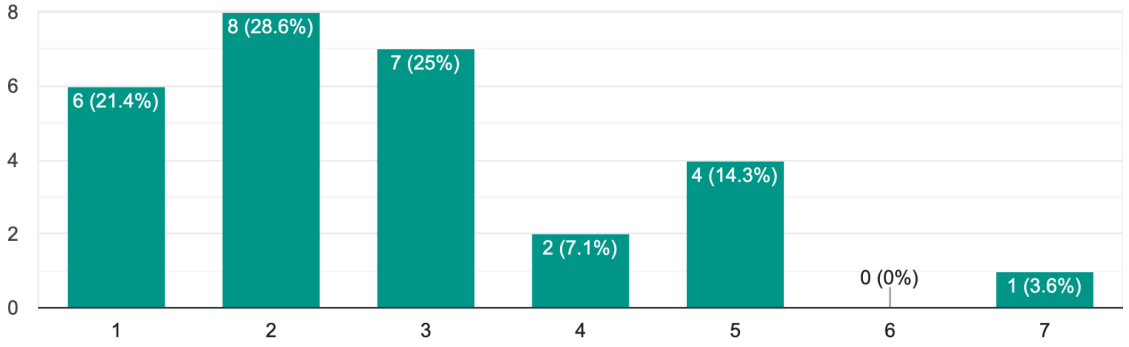
38. I respect people who are average.

28 responses



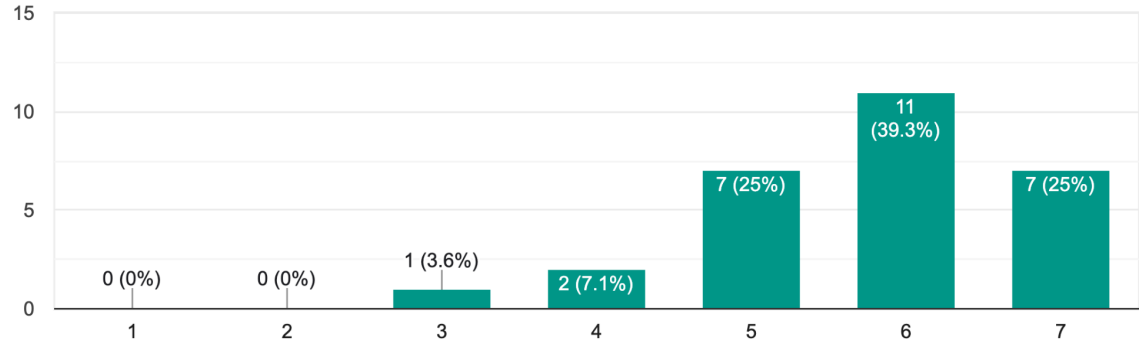
39. People expect nothing less than perfection from me.

28 responses



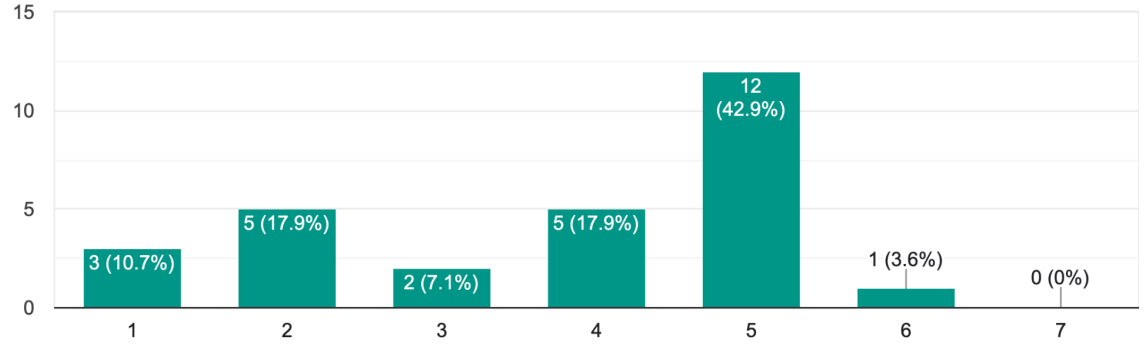
40. I set very high standards for myself.

28 responses



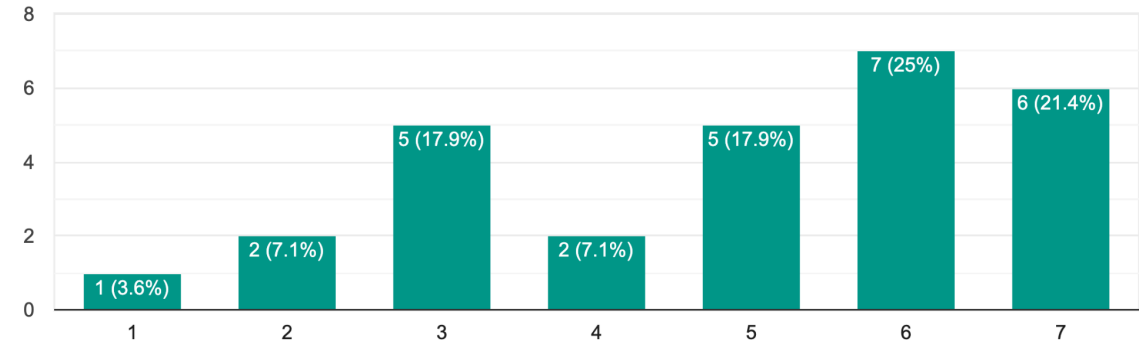
41. People expect more from me than I am capable of giving.

28 responses



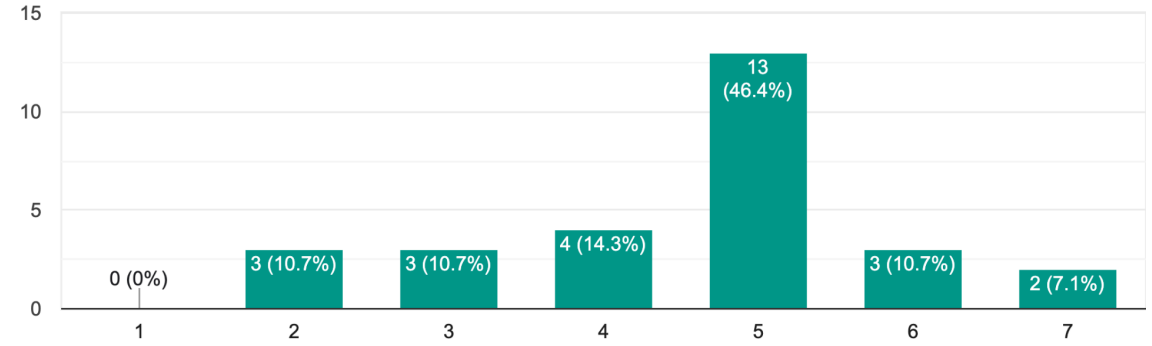
42. I must always be successful at school or work.

28 responses



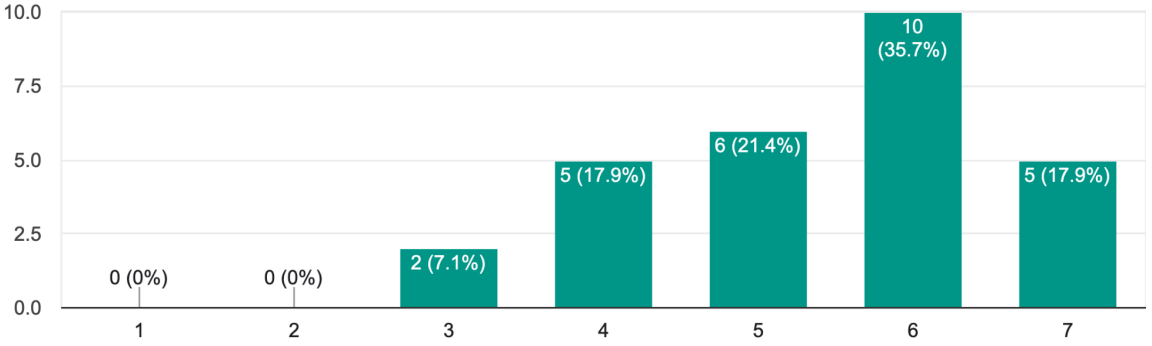
43. It does not matter to me when a close friend does not try their hardest.

28 responses



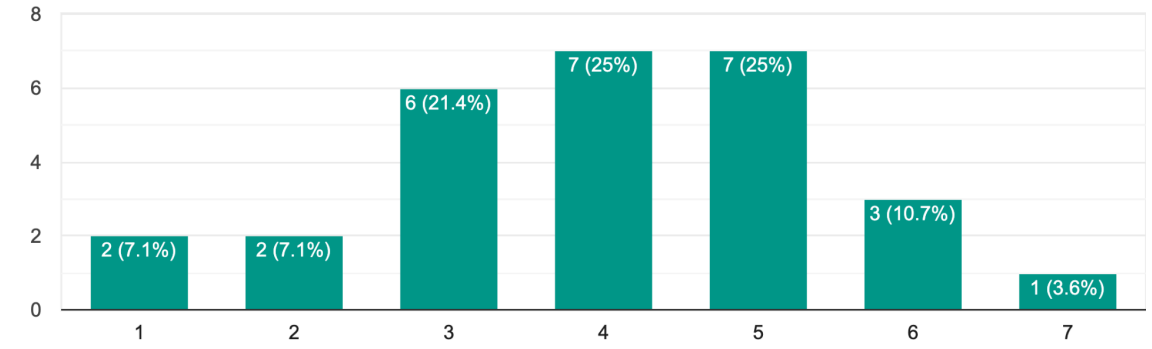
44. People around me think I am still competent even if I make a mistake.

28 responses



45. I seldom expect others to excel at whatever they do.

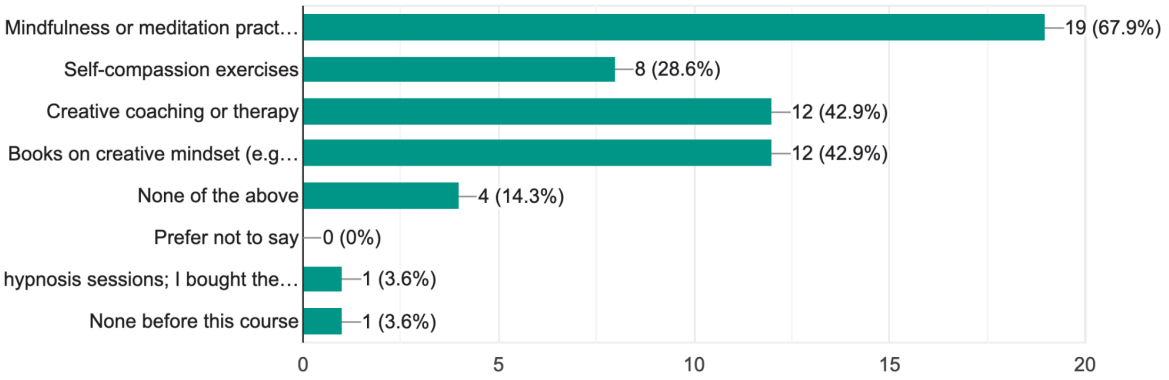
28 responses



Final Questionnaire Part III

Have you previously engaged with any of the following? (Tick all that apply)

28 responses



Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future?

28 responses

Be less critical of myself
find a quiet and productive space to write.
Take the time to "be in the moment" while writing
Don't rush to complete a piece of songwriting
Feel all the uncomfortable feelings around painful subjects that come up wile writing

I think they are all great concepts and I would be open to incorporating all of them into my practice. I would like to try the creative warm-up exercises before my songwriting practice and I can also imagine that trying other creative pursuits would be inspiring and help me let go of the need for outcomes in my songwriting. I think the self compassionate approach to the inner critic is the strongest practice for me and something that I would really benefit from applying regularly.

I am not sure, I try not to be too hard on myself, but the world expects certain things. E.g. bills need to be paid, if your work is not up to a certain level, will you still be in work etc… (so demands/expectations are there.) However, with music if you are too tough or critical of your work you may not do as much.

I'll be pinning the reflective practice on my wall with the reframing technique next to the critic picture, using the word randomisation for songwriting, and continuing to make pieces of art similar to lesson 1

Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future?

28 responses

Regularly as I do get super hyped up sometimes when a lot is going on

Questioning the inner critic, composing/improvising/practising with less self-judgement

Taking a subject and writing down several words that are identifiable in the subject, then making up some poetry from these words was extremely useful.
Using the words from the inner critic then rearranging them into a more positive statement will be of great use when there is a danger of beating ones self-up.

I kind of already apply these concepts in my day to day life. The art of being.

I loved the guided meditation exercise as a way to get quickly in touch with calm, hopeful and positive feelings

I love the idea of rewilding my creative practice and will definitely use this concept! Also I loved the first exercise, and I will also use the inner critic reframe when I catch it.

Being less judgemental and critical of yourself or your ideas

Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future?

28 responses

I enjoyed the process in the first lesson of writing down words, phrases, then mixing up. I can imagine using that again.

I will take notice of my inner critic and try to reframe that positively.
I will use the warm ups for writing
I might try creating anything rather than worrying about my creative to do list and try to enjoy it more than try and be successful

Implement ways to reframe critical thinking beofre a piece of work is complete

Maybe not to have a final goal and be more mindful of my thoughts on the creative process

Reframing inner critical thoughts was something I found useful. I also enjoyed being creative with no pressure in Lesson one, and having a starting point made it easier for me to get into the activity, so I will find ways to carry this forward

Tearing up things and reordering them. Challenging negative perspectives and reframing

Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future?

28 responses

I found task 1 really helpful, as creative writing is something I feel I struggle with a lot. Even just the act of physically cutting up my written lines, I found quite cathartic, as though I had already created something new and unexpected. It helped me to be less judgmental of what I had written and be able to take a step back from it in that way.

Thinking more frequently about the inner critic and how they can negatively impact my creative process.

I will try to see creativity as something that needs to be allowed to run wild in order to result in something fulfilling. This statement, of course, reiterates my need for creativity to yield a result. While the term 'creativity' does imply an expectation of a result - that which has been created - I think I need to shift my focus more towards having fun in creating, and away from the desire for results. The mindful/self-compassion exercises in lesson 3 may be useful in facilitating this. I might then find creativity more enjoyable and the results would, I feel, be more sincere.

Nothing stands out, but perhaps I'm more self-aware about the process

The 'rewilding' concept is a nice way of framing the idea of returning to the 'source' for creativity, which is something I actively work on. I had done similar exercises to the ones in Lesson 3 before and found them very helpful.

Thinking about the course as a whole, how might you apply any of the concepts or exercises to your creative practice in the future?

28 responses

very helpful.

Next time I am feeling particularly creative, I will try to escape the humdrum of the mind and step into my creative element, putting aside all the woes and worries of everyday life to allow myself to be surrounded by creative freedom and expression.

It partly depends on why you are writing a song. Is it because you have something specific that you want to write a song about, or because you want to write a song per se, and perhaps have a general idea of a subject for a song. In the latter case, the list of related words is very helpful.

Doing low pressure warm ups, continuing to work compassionately with my inner critic, exploring other art forms, summoning up my inner creative purpose (in short, all of it!)

Self-compassion would be very helpful for me in everything I do.

i will use the method in the first video when having writers block

Maybe to be more conscientious of the listener and others… those receiving the music.

Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts).

25 responses

Nothing specific comes to mind on this subject, but I would be more aware that these options are out there.

I thought it was great, really interesting and relevant over all! Defintiely some practical takeaways that I will apply to my practice. I think the only thing I found a bit challenging was the wording of the initial questionnaire and also final questionnaire (which seemed to be the same). I felt the wording of some of the questions were very similar to each other and I couldn't easily understand the difference between their meanings and therefore wasnt sure if my answers were accurate.

It's good to self-reflect... I think you brought up some points I hadn't thought about in as much depth. Food for thought. I am trying to remember the points off the top of my head... I'll have a think

Rearranging the order of the reflective practice (as mentioned in the reflective part of the 3rd exercise)

I think this can be employed for students doing academic studies

I found the second exercise to do with creating something in a less familiar medium not quite as useful as the others.

Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts).

25 responses

For me, it was at the correct pitch (no pun intended). Nothing too deep, easy to engage with.

Perhaps a more operationalised definition of the concept perfection would be helpful. Unclear if it was related to rigidity/ocd (concept that I am not perfect- in this case perfection causes illness) or having a high regard for self and others (concept that I am already perfect, so do not need to do anything to be perfect - in this case perfection causes growth).

I would be interested in self-compassion exercises

I loved it! Maybe more songwriting warm ups? and more about the rewilding concept. But I loved the course.

I haven't got any suggestions. I liked doing these exercises.

I liked it all. I can never fill in forms because I usually think both opposite answers at once. Could have a box to explain my don't know/in the middle responses

I'd be really interested to do all of these in a group together perhaps all in one go?

Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts).

25 responses

Finding time and what motivates people

I would love to see if there could be a way to incorporate similar exercises but based around the instrumental/musical or harmonic aspects of songwriting, as this is often where I overthink the most!

Sadly I did not give myself enough time for task 2 but having enjoyed task 1 so much, maybe a development of that in some way. Another way of reimagining written ideas that can help you step back and be less judgmental.

I'm not really sure. The inner critic work was very usefu to me. Perhaps you could have a task in which you have t create something that you know the inner critic won't like?

On the whole I thought the course was very accessible. It's challenging materials, importantly, were disseminated with sensitivity and emotional intelligence. Making the exercises timed is a very practical method of teaching in that it helps the student avoid getting too wrapped up in their thoughts to complete those exercises (and being perfectionist in that endeavour as well!).

Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts).

25 responses

I do have some unease about the phrasing of some of the questions in the reflection and final surveys, in that I found some of them ambiguous (please do not be intimidated by the verbosity hereunder; this is a nuanced criticism, and is probably as much about me as it is about the course execution). For example:

In the final survey question 3. 'It is not important that the people I am close to are successful' doesn't acknowledge the way in which that phenomenon is important: I'm not sure how I answered but my point is that the success of others is highly undesirable without my own success. So it is, indeed, very important, but that is not the same as saying I want it (for them).

In the final survey question 5. 'I find it difficult to meet others' expectations of me', am I being asked about others' expectations literally, something I may not know, or about my perception of others' expectations of me?

In the final survey question 38. 'I respect people who are average' I answered 'slightly agree' (5) but the question I was actually answering was 'I respect people who can live with being average'. I find it hard to respect the average-ness, in itself.

In the final survey question 42. 'I must always be successful at school or work' I answered 'strongly agree' (7); this answer was given as a reflection of my own expectations of myself in those situations, not the expectations of me by my employers, teachers etc..

Thinking about the course as a whole, what suggestions do you have for future versions? (e.g., topics you would add, exercises you would change, or different ways of explaining concepts).

25 responses

No suggestions

Lesson 3 is effective as is but could also be expanded further for a deeper course. Some of the concepts reminded me of the book 'The Deliberate Musician' by Les and Linda Wise, which might be worth checking out - it's where I first learnt techniques for reframing self-criticism.

There appears to be a presumption that pressure and by inference the weight of expectation is bad, and harmful to your physce. I think it could also explored how to harness pressure in a positive way

I think slightly more time for some of the later parts of exercises (especially, for me, responding to the inner critic, and rearranging the poem words)

6 week course perhaps?

maybe having different types of song writing genres in there

Maybe the reasons why people struggle to stay motivated or loose something creatively at certain points in their lives and how this affects them.

Is there anything else you would like to share about your experience with this course?

25 responses

I found it very useful and i'm more aware I need to slow down when writing and that its okay to go back to a piece of songwriting after a while, no pressure to finish.

I am looking forward to hearing about your findings Lilli whcih Im sure will be very knteresting, and wish you the best for the rest of the study!

Lots of reflection and how we treat ourselves and expectations. I suppose it helps us to understand ourselves better. You can have expectations of others and be let down or pleasantly surprised… maybe it's learning not to expect. Also, you don't always know what others think of you or your work.

It came about at a great time, I'm just doing the artists way chapter on perfectionism and I had not idea I was such a perfectionist. All this activity is helping make calm my nervous system after three burnouts and a near break-down, so I'm really grateful, thank you!

I did it in one sitting, which probably is not quite ideal! I think it would work better over a period of a few weeks (as suggested!)

It was very enlightening and I am very pleased I did it. Thanks.

Is there anything else you would like to share about your experience with this course?

25 responses

Love the concept of naturing and allowing the experimentation of being.
To consider ideas for people less physically able; e.g. sitting in garden; looking out the window at the night sky - star gazing.

It has been a positive and valuable experience, happening 'at the right time', as I am trying to complete an original song which I started many years ago, and now in the midst of my MA studies and life hiccups

I really enjoyed it, well done!

It was interesting and thought provoking

It made me realise that I don't have such a fierce inner critic after all. And I have a good sense of play!

I emailed you but you popped up magically when I was wondering how to get unstuck creatively whilst being a bit stuck at home. And having a hard time. Hoping this will make me spend my time a bit more creatively.

It's been good to reflect and think about the creative process from a mindful perspective

Is there anything else you would like to share about your experience with this course?

25 responses

I enjoyed the short, bite size formats of the lessons! It made it easy to engage with.

I feel really bad I haven't found more time to dedicate to this so I'm really sorry. It's such a great research topic and I really hope that other people have given you more helpful answers for your work. Life juggling kids, work and responsibilities feels so full and creative time always comes bottom of the pile even though I wish it didn't. All the very best with your research, analysis and writing it all up! I'll answer no for the below question only as I don't think I'd be super helpful to get more info from but you are more than welcome to contact me again if you need to. Best wishes

It was all really excellent and explained really well.

I found it very emotive and straight to the point. The tasks were effective and the language very easy to understand. It felt safe and supported and the act of doing it collectively reiterated the principle that self-criticism is a common experience of creative people.

I thought the course had been very well-thought-about, and that a lot of time and effort had been put into it, with accordingly excellent results. I am confident that the project will be of credit and of benefit to its creator. The course has also constituted an often-needed reminder to me to be mindful and self-compassionate in my creative efforts.

Is there anything else you would like to share about your experience with this course?

25 responses

I'm neurodivergent, and not in a touchy-feely way! Maybe an outlier.

I think the course was concise and followed a clear logic. You have a calm, professional presentation style which is very effective for this kind of work. I love the way you are tying it with nature and I found this a great way to set the tone and mood for the exercises.

It was a brilliant short course that really helped me step into my creative world easier.

Is there anything else you would like to share about your experience with this course?

25 responses

I come from a different generation (or two) so in my formulative years mindfulness had not been heard of, and certainly not being kind to yourself. Rightly or wrongly, it was always a bit more like 'just get on with it'. I have always had ambition, so strived to do better, but long ago accepted that perfection is rarely obtainable, (either by myself as I was never a Grade A student, or by anyone else for that matter) so always to do the best I can. Once I know I've done my best, then I am comfortable with myself. So equally, I don't expect perfection from others, but I do get a bit tetchy with people that don't try or do their best. But the other point, as inferred from the answer to the previous question, is that I personally thrive on pressure, and produce much better results under pressure. On reflection, I sometimes leave things to the last minute to create pressure. I know there are some people who play much better in practice at sport whether say football or tennis, but on the day of the big match falter. Personally I always play better 'when the whistle blows'. Similarly, when I am practicing for a gig, I sometimes get a bit worried at how I am playing, but when the (imaginary) curtain rises so to speak, my level goes up. I know not everybody is like that, but I think it is important for people to recognise whether for them pressure to succeed and expectation is a weight to be lifted, or welcomed as an incentive, and harnessed. For me it was the latter, and one of my friends refers to me as a serial overachiever!

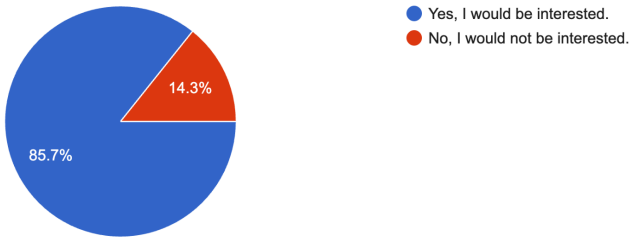
It's been really nice, you're really encouraging!

Thank you very much. It was fantastic!

It's nice to reflect and have a space for songwriters and writers to discuss

Would you be willing to be contacted about an optional 45-minute follow-up interview (with the lead researcher, Lilli Unwin) to discuss your experience i...er of participants will be selected for an interview.

28 responses



Interview Transcripts

P10 interview module 6 (transcript fully checked and edited)

P10 (00:22)
Sort of skating.

Lilli Unwin (00:53)
Recording in progress.

Lilli Unwin (01:06)
Hello

P10 (01:09)
Oh, no, come on. Hi

Lilli Unwin (01:12)
Can you hear me Alright?

P10 (01:13)
Oh, I can. Can you hear me? Yeah, I was a new season, didn't have my video.

Lilli Unwin (01:17)
No, I can't. I can hear you. I can see you so nice to see you

P10 (01:23)
Soon looking, glorious.

Lilli Unwin (01:24)
I think it's the year yellow. That'll do it. Very like bright, sunny kind of colour.

Lilli Unwin (01:32)
How's your week going?

P10 (01:34)
Sunshine, yeah, I can't remember

Lilli Unwin (01:38)
Busy, busy busy. You're very busy.

P10 (01:43)
So sort of not really I'm in a constant state of not really being busy, but it'll being a bit sort of stressful sort of not it's alright. But yeah, I went to work yesterday and only work 1 day a week. But that's enough to make me go like the next day which is today.

Lilli Unwin (02:02)
Yeah, well, thanks so much for taking the time for the interview. I appreciate that.

P10 (02:07)
That's all right.

Lilli Unwin (02:07)
Hopefully, apart from maybe just hearing your thoughts like you don't need to kind of be or do anything other than be yourself and sort of you know. Let me know how you think about certain things. But yeah, no sort of right answers if that makes sense.

P10 (02:28)
One, I'm sure I'll Witter on in the wrong direction. So do stop me

Lilli Unwin (02:33)
No, that sort of I'm actually I'm taking a relatively Like flexible approach with the interview. So I am kind of interested to hear where conversations end up going. And I've got.

Lilli Unwin (02:46)
I've got some questions over here. And I've also got your bits of your responses and things and so if you see me sort of looking around. I'm sort of taking lots of notes and yeah, but ultimately, I'd love to just hear more about your experience with creativity a little bit about a bit more sort of explore things that came up during that online course.

Lilli Unwin (03:11)
But it's just kind of getting a picture from P10's perspective. About songwriting and creativity and sort of how that fits into life? And all that.

Lilli Unwin (03:22)
So, you are the expert in your experience and that's the beauty of qualitative interviews is that I am looking for all my subjectivity. I'm looking for what's your unique experience? Do you have any questions before we get started?

P10 (03:40)
I don't think so.

Lilli Unwin (03:42)
Cool it. Well you'll see that it's being recorded. I hope that's okay.

Lilli Unwin (03:47)
There's a transcriber in here. I think because I'm on the free plan. It's probably going to leave us halfway through.

Lilli Unwin (03:55)
So if that happens just try to ignore it, but anyway, I've got I've got multiple transcriptions simultaneously, just in case. amazing. Alright, let me think. Where should we start?

Lilli Unwin (04:12)
Why don’t we start by? Maybe you could tell me a little bit more about where your creativity are in the last couple of weeks. What's going on?

P10 (04:23)
So I do like 1 day a week. I teach art to adults and it's like kind of it's a franchise art class, so it's called seasons and they do whatever the country in the world, and they basically give you what you're going to teach the class, and it's the same for every class all over the place. So I'm not saying that isn't creative, but it does make me like I have to do my homework each week.

P10 (04:52)
So I have to paint each week but apart from that, oh, and I do open mic at the pub. Like once a month. So that's kind of the singing I'm doing in a moment, but that's kind of that's what I do creatively and I've always been very, not unmotivated, not very productive, and I got diagnosed as autistic last year, because I was looking into it for my son, and you know.

P10 (05:28)
That kind of thing. So yeah, they diagnosed me as autistic, but I'm also probably ADHD but they haven't got around to that one. Yeah, if they have do.

P10 (05:40)
So I think recently I've been looking at, you know, since that, I've been looking at my lack of motivation or like, you know, ability to like actually do all my creative ideas. I have a lots of, you know, have constant thoughts about things that I want to do, but the actual doing of it is very sporadic and yeah, I find it sort of hard to Yeah, just get on with it. So I'm presuming that, well, I'm sort of letting myself off the Hook, a little bit, more recently, because I'm sort of thinking is probably, like the rest of my life.

P10 (06:24)
I have trouble doing things because I'm lacking in dopamine and reward chemicals and so yeah, I think that might be at the bottom of not, you know, following all my talents and you know the things that I know I can do. So yeah, there you go. That's a sum up of the last couple weeks and 40 years.

Lilli Unwin (06:55)
Very concise interviewed done… joking, yeah, does it feel like when you're because it sounds like an I obviously I know you're a little bit prior to this interview anyway, so like you said you got lots of talents, lots of interest, and then you're mentioning about finding it hard to maybe just get round to it or time management, or something like that, like how does that kind of make you feel does that feel frustrating or you not too bothered by it or somewhere in the middle?

P10 (07:27)
I think I've had to, because that's just what's been going on for such a long time. I've had to kind of just be alright with where I'm at yeah, and you know, sort of think. Oh Okay.

P10 (07:37)
Well I'm not, you know, I'm not singing out in public like, you know all week-long or (I'm not saying that's an easy thing to do anyway.) But erm, you know, I kind of I kind of have to go okay, but you have done that, and you've done this, and you're, you know, I kind of I

suppose I'm more at ease with, you know, just where I'm at because I have to be. But also, I'm not, because.

P10 (08:06)
I know there's all these things I could do and want to do and haven't done and, you know, like, you know, find it really difficult to just like, keep it. I don't know yeah, like real life gets in the way as well. But you know, I have similar problems with real life, but yeah, it's kind of it's sad, really, because, yeah, I know there's lots more that I'm capable of but also, I'm sort of not capable of the doing bit in some ways.

P10 (08:42)
So yeah, a bit of both. I'm kind of I'm accepting of it, but also, you know, would like it to be different, and I've been thinking about going to the GP getting some pills because my nephew started taking something and hasn't been diagnosed as ADHD or autistic or anything. But he's just sort of taking these pills and found it helped with his motivation.

P10 (09:10)
And you know, he's a very creative person, probably does get like he gets a lot more done than me in life, but like feels like he struggles with it. So yeah, I might actually get round eventually, to asking a GP just to see if that, you know, makes the difference to my everyday life and my creativity… it's kind of you know, it's not just a creative problem. It's a you know, just a life… I get stuff done and I'm alright with it, but, you know, I feel like there's more, I could be doing.

Lilli Unwin (09:44)
Yeah, yeah, this is really interesting. Can we pursue the thread of if you don't mind fleshing out? What are the obstacles for creativity?

Lilli Unwin (09:55)
And then we'll maybe go on to like what you might think might help those in a sort of ideal, realistic world. So like, maybe you could tell me a bit more about what are the, yeah? What the kind of obstacles that that stopped the creativity For you

P10 (10:13)
so it's kind of having a big to-do list like and getting a bit paralysed by that, like not knowing where to start or you know, having like sort of practical life things. But, you know, like emptying the dishwasher, or whatever that it feels like a massive to-do list, and then on top of that, I've got a sort of massive creative to-do list, which also, you know, it's the weight of the demand demand just space or expectation or Yeah, just it's just sort of overwhelm. It's a feeling of like just sort of paralysis.

P10 (11:00)
I suppose, yeah, due to like you know, always having that much to do, and yeah so maybe a bit of real life. And I feel like I've got to do all the things in real life before I get to treat myself and do the actual creative nice thing. But yeah.

P10 (11:24)
Also, I'm not going to do. I'm not doing the vacuuming or doing the creative things. So

Lilli Unwin (11:29)
Yeah, and if you I know you just mentioned the word, treat yourself like for creativity for your creative pursuits. And I can imagine, and please correct me if I'm wrong, but I can imagine the logic behind Oh, like the hoovering is more important. So when I do that, I can treat myself and have a creative moment.

Lilli Unwin (11:51)
But then if you don't do that, then you don't get the treat is that kind of

P10 (11:55)
I think there's definitely a yeah, there's that going on, and I think it's always been like that, like I kind of you know, like at school I wasn't sort of doing my school work. So I'm like of well I can't go out because I haven't done my school work, you know, so it's kind of yeah, the nice things, yeah, you can't have, because you haven't because I haven't done the things I'm supposed to be doing, yeah, I think it's not just that. Obviously it's a kind of Um.

P10 (12:27)
Yeah, I don't know what was I about to say? It's a kind of Yeah, I suppose the weight of importance yeah like, yeah like, yeah, it doesn't feel like I'm allowed to do it. Yeah, yeah, first, like

Lilli Unwin (12:47)
Okay, right? Yeah, because I was wondering what if we flipped it round like, how would that balance? Look like almost like you can't do hoovering until you've done your creative bits.

P10 (12:56)
That's a nice idea. I like it.

Lilli Unwin (13:00)
I'm actually thinking this is I mean, I do sort of have anyway. This is not about me, but I do sort of have some ideas like that that because creativity can be a form of self-care, can't it? And we We might need that to kind of to do the trickier more hoovering and dishwashary bits.

Lilli Unwin (13:18)
Anyway, I digress, right?

P10 (13:21)
No, you're right.

Lilli Unwin (13:23)
So the weight of importance . Do you get?

P10 (13:29)
And also, it is more important than hoovering to me like, you know, I value it more than hoovering. I don't…, so yeah, that's upside down.

P10 (13:41)
But sorry, you were going to say.

Lilli Unwin (13:42)
Oh, no, no I mean, I'm, I'm always more interested for you to keep your train of thought. So we're thinking about weight of the importance. We're thinking about, but then you're now saying, but actually to you as a person, creativity is more important.

Lilli Unwin (13:58)
Can you like talk more about where you think this funny balance, that sort of one thing's important, is it important? Like where's that coming from? Like, is that a societal thing, or like, do you see any kind of things that feed into that idea for you?

P10 (14:15)
Yeah, definitely a societal thing I suppose parents My so my mum and dad were singers and and you know, creative people. But my mum's very practical and gets all the housework done and you know, has got a very tidy house. And uh, my dad, my dad is not. so you know, my dad's lives in his head and you know, is like, just surrounded by mess and like whatever.

P10 (14:54)
But yeah. Me, there's there's probably living in between those 2 so get on the screen living between those. Yeah, like things I'm constantly sort of yeah in between Yeah Where is it comes from?

P10 (15:17)
Yeah, definitely society as well and yeah. And like I said, a lot of my Uh, yeah, a lot of it like when I was thinking about what I was going to say to you, it was like so much of this at the moment is to sort of from an autistic ADHD kind of perspective where things like that are getting in the way of you know, my life or my expectations of myself, or what I, you know, should or shouldn't do so yeah, all of that stuff.

Lilli Unwin (15:49)
And do you think I'm just thinking about housework, and I'm thinking about doing that housework, but this is the joy of interviewing, it goes. It's relevant. It's so relevant housework and also autism and stuff.

Lilli Unwin (16:07)
There's certain like gender connotations with those, there has been historically. I don't know if that's your like, I think there's been more studies in male autism and housework has been, tended to be like, historically a sort of a woman's job. You know, so when, like do you have any sort of gender-based experiences to do with those things and how you… Those expectations.

P10 (16:37)
Yeah, I suppose so I mean you know I was before I wasn't working. I was working, but yeah, those like, and I'm not married anymore, but so it's all down to me. But yeah, I guess yeah, we definitely fell into, you know, a little bit of those roles, and it's my job to do the cleaning and you know or I was working less.

P10 (17:02)
So yeah, absolutely. I had to do the Cleaning

Lilli Unwin (17:05)
Yeah, well, the expectation that we should as women be really good at cleaning or really enjoy it or something.

P10 (17:13)
Yeah, well, I suppose you know it's it is only me that's going to get it done so nowadays as well, so it is up to me. But yeah, no, there's definitely that's sort of my job and you know, he would take the bins out or do a little bit of cooking now and then, but yeah, general every day, yeah, household stuff. Definitely.

P10 (17:39)
Yeah, I was expected by society, and that's how my marriage kind of fell into as well. Yeah, yeah.

Lilli Unwin (17:51)
So when we go back to thinking about those The what was it called the Oh, I can't remember what I phrased the man's anyway. The obstacles, yeah, the obstacles. If we're thinking in a sort of Realistic, but slightly ideal world, like, what do you think are the kinds of things that Like a tangible, practical ways that could help you like prioritise creativity in a nice way in your life.

P10 (18:21)
Um. I'll say what came into my head before I forget, rather than this is the definitive answer, but doing things like talking to you. And you know, if I've ever done singing courses, or you know, like actually joined in with people and like done stuff with other people that definitely makes you, make me, a bit more likely to be a bit incentiveised or inspired or motivated, having a deadline as well.

P10 (18:59)
So

Lilli Unwin (19:01)
And the ticket for the study I'm like, yeah, okay, go.

P10 (19:06)
So yeah, like with your course like that was a good one, because it wasn't too long and it was like, oh but you know I wouldn't want to let you down. So, you know? Well, you know, but this is a bit daft, really, so I wouldn't worry about letting myself down and not doing it, but like when you've got a you're accountable to someone else then.

P10 (19:30)
And yeah, I'm more, I'm more likely to do things because

Lilli Unwin (19:34)

You've said you would somebody else? Yeah, okay?

P10 (19:38)
Yeah, yeah, so yeah, sort of joining in, like the actual doing it bit, but obviously the more I do it, the more I'm like, oh yeah. And that goes well. Or It doesn't, but you know, like doing it makes you do it a little bit more.

P10 (19:54)
Sometimes not always like with the singing I'm, you know, I get sort of praise and stuff, so even if I'm like, you know, I don't have the confidence or the like whatever. Like people say nice things to me. So I'm like, people are saying, nice things, you know, that must mean it's going well so yeah, I guess that's a dopamine

P10 (20:16)
hit isn't it as well so yeah, I go back and I do again so I'll practise for that, because you know so I make time for that and yeah, having oh oh there go having a little timetable and a schedule works but I haven't got one of those for art apart from, you know, I have to do my homework, but when it's like my art and my ideas, it's just it's all there. I haven't got a like you've got to do this by then unless I'm doing something for someone's you know, birthday or so, but then that's usually late.

P10 (20:55)
Actually, I'll get around to it. Eventually, maybe, but yeah, sort of timetables and schedules. So I like them, but I also don't like them.

P10 (21:06)
So that's a bit of a confusing one.

Lilli Unwin (21:09)
Yeah, because that's something I've definitely thought about is like how to um. Find the The balance between accountability and giving people schedules, but then also like, letting things be free and like, you know, enough freedom, but the things if you have too much freedom, then will people get things done obviously everyone works in different ways, but because we're focusing on you today in your experience, it sounds like, yeah, a bit of this balance of like freedom, but not too much freedom and

P10 (21:39)
Yeah, yeah, definitely, also fitting it around how life is, so I have had quite a stressful time so that definitely impacts you know, on. I was writing songs and you know, I'd got quite into it. And I could do it just sitting around and you know, writing notes on my phone and like, you know, like I'd got into a good habit.

P10 (22:03)
And I'd got over sort of worrying about what I was saying, and like, you know, it was standing like s*** and so like I was in I was in a good place with it. And then yeah, everything happens with d*** hole, so that just, you know, sort of blew that all out of water really, and I was dealing. With, you know, obviously like, you know life kind of got in the way yeah.

P10 (22:31)
I was going say something else about that as well. Oh, and the stressful bit so and the and the making it fit around my life in my circumstances, but I'm kind of like my son's not been at school for like almost 3 years. So I kind of you know, like with open mic, my friends come over here and we practise, because I can't necessarily like leave him like for ages so and the pubs only down the road and I don't have to stress about it too much.

P10 (23:02)
It's not too much of a yeah, like, yeah, I kind of make make it work like with my circumstances, what I can do. And yeah, so also the stress of life kind of you know, if you're a bit too sad or stressed out or tired or have sort of broken sleep and like, you know. Funny routines, and that sort of thing.

P10 (23:27)
So there's all that gets in the way.

Lilli Unwin (23:30)
It doesn't feel… can you hear me okay?

P10 (23:33)
Yeah, just someone annoying's phoning me, get rid of it end accept. I'll just ignore them before they go away and work personal. But.

Lilli Unwin (23:45)
Yeah, because I was going to say it doesn't sometimes feel like a priority if you're let's say yeah, broken sleep, going through lots of stress and all sorts of things to be like, let me go and write some lyrics. This is really important, but at the same time, I know that for creative people. It is a bit of a lifeline, sometimes.

Lilli Unwin (24:01)
So it's like how can we weave it in Maybe it's weaving it in tiny ways. Do you think that when when you're going through, like a hard time? Do you think that creativity can be a bit of a lifeline or not Really?

Lilli Unwin (24:14)

P10 (24:15)
Oh, yeah, definitely. And like, you know, I've written a few things like obviously writing about it like, gets it out of your system and like, yeah, it was just that the amount of things that I thought, you know, you could say to the world like, a lot less, like, cause it all just seemed a bit ragy and you know like, not like it was like I'd write stuff, but it's not, you know, it's just to write it down rather than to do anything public with it? I suppose yeah, but yeah, no, definitely yeah.

P10 (24:52)
And Yeah, I mean, yeah, it's good for you when you do it, obviously, but yeah, it's whether I've got the yeah, whether I can get past the obstacles to weave it in, yeah, get past my brain to weave it in because, you know, that's shutting some things down before they even start

sometimes

Lilli Unwin (25:15)
I'm picturing you sort of like with some sort of sword like nashing all the obstacles out the way or

P10 (25:22)
Well, probably not probably just sitting on the sofa with them on top of me most of the time and yeah, just sort of figuring out how to be okay with it. Yeah. Yeah.

Lilli Unwin (25:33)
I guess we have those phases. Don't we? So if I'm thinking about again about these things that would help with?

Lilli Unwin (25:43)
Creative creativity, like and your songwriting, so we're thinking about a bit of that sort of I guess accountability, and being part of you mentioned like being with people, I think being part of a group, maybe or even just with a 1 to 1 teacher or something like that.

P10 (26:02)
Yeah, it's just anything like, you know, like I'm thinking about it in terms of art as well. Yeah, that's what, because that's what comes to my head more.

P10 (26:11)
But. You know as well, but like even going to an Art Gallery like I haven't been to one for ages but like, you know going and seeing other peoples art makes you go oh yeah.

P10 (26:22)
Oh, yeah, I know that. And I can see that, and oh I can do this, and that's cool and you know, like it just just looking at it, I suppose I listen to music, obviously but.

P10 (26:35)
Yeah I dunno… does that do the same thing. Yeah, I mean, I sometimes you know, I listen to music. I'm like, oh yeah, I could write something like that.

P10 (26:41)
Then I put it on my. I've got a long list of like write songs like this, or you know, like playlists and things and yeah, but yeah, it's the so I do little things to set myself up, but then like, yeah yeah, don't always bridge that gap, so yeah, that gap

Lilli Unwin (27:00)
So no, I'm trying to think about, because obviously, I'm sort of asking you these questions with you to hopefully designing things that can help people in these circumstances. And so it's really great to hear insights, because I actually think it's more important if I could design things that will help people when they're really busy and have loads of stuff rather than I'm only helping person, that's like all the Zen time in the world for creativity. So it's trying to think.

Lilli Unwin (27:29)
Do you have any insights around if there was like a little thing a little creative moment that like if there was something that, for example, that I could design or somebody like me, could design. To sort of help you stay down track and help you say connected with that kind of thing, whether that's daily or weekly like, do you have any idea of what that kind of thing would look like? And I mentioned, sort of group like check-ins and community kind of thing, little tasks

P10 (27:58)
Yeah, or just… like with the just being accountable to you like, you know, like with this interview, I was like, oh no. I've gotta speak... And of course I'm alright with speaking to you.

P10 (28:07)
But like, you know, I have that anxiety that like stops me and makes me worry about it before, but that, you know, I'm not going to cancel and like the guilt. And the

Lilli Unwin (28:20)
I'm glad that we're getting it out of the way for you is not ridiculous. It's very relatable.

P10 (28:27)
No but those things where you like. Yeah, you have you are accountable. So if you're with your course, you did a few little exercises that I was like, oh yeah, that's cool.

P10 (28:37)
And of course, I can just do that, just, yeah, you know, sitting around, it's not it's not any hassle or I don't have to go. And um, you know, there's not like 15 steps that I have to do before I can do the thing. I can just, you know, think about nature like scribble it down on a bit paper and like, yeah come up with those ideas and then rearrange that. so I'd say, having little tasks like that is cool and yeah like accessible things. So like even the makes something out of something else thing I was like, ah, but I've got to get up.

P10 (29:12)
I've got to go and get the thing and like, you know me like steps like that get in the way from me as well. So what I actually did was I had some, I've been making t-shirts with T-shirt pens like band names that I come up with lots of band names that I never use. So I thought I'd make the t-shirts for the bands, but I had some t-shirts and I've got some like, you know, I've got a sewing kit.

P10 (29:36)
Yeah, just nearby so I was like, oh I can do that because I can just do that. And it's, you know something I've got already. And isn't too much effort, I think yeah, the things that seem like a lot of effort to me.

P10 (29:49)
aren't necessarily effort to other people. But that can get in the way, having having too many steps and too many things, so anything you can just write down on a bit of paper that you've got you know, or you can just go and get a pen.

Lilli Unwin (30:02)
That, like maybe it's only going to take 1 minute, and then you can turn it off or something. And yeah

P10 (30:07)
Yeah, yeah.

Lilli Unwin (30:08)
Do you feel like its the getting started? Is that the hard bit or the heart?

P10 (30:13)
It's like, yeah, definitely just the just the getting. I have trouble with I've been learning about this, but I have trouble with transition. So you know, just going from watching the Telly to tidying up, you know, or sorting something out, I've been sorting my son's room out and it's not like it's not like I don't want to sort his room out.

P10 (30:34)
It's that I do want to sort his room out. And I'm sort of you know, got a time, you know, sort of promised him and I quite enjoy it once it's done, but yeah, getting started and changing from one thing to another. So if I can.

P10 (30:49)
If I can do it from the sofa that I'm already on. Yeah.

Lilli Unwin (30:52)
Amazing, this is really insightful. Thank you, and by the way, you know that I I have lots of relatable moments like that, you know, that it really? I did think about that quite a lot with the course was, how can I make this?

Lilli Unwin (31:11)
As kind of easier as possible and like, yeah, yeah quick like bite size. What about the timers and stuff? And by the way, when asking about the course really like as a researcher, I'm really, really keen to hear like the good, the bad, the ugly everything like, I'm just just curious like to hear it all like, so feel free to, you know, speak freely as you feel.

Lilli Unwin (31:38)
But with the timers, I'm wondering, did that have an impact on Like, how was that for you?, like with the time is and the fact that you you had the time is running for you if that makes sense, so that's that extra level accountability. So I'm not asking you to set a time. I'm saying the timer is now running go.

P10 (31:57)
Yeah, that was good. I can't remember I can't remember if I did something where was like watching it or you know, did I pause it and I could go and do other things in between or you know? Because yeah, I can't remember what happened now.

P10 (32:11)
There's something I'm thinking where I sort of let the timer go yeah, but I wasn't looking at

the, oh yeah, maybe I did set my own time, but yeah, having the timer there, and the not having the pressure of having to do it yourself or yeah, that was good having the time because yeah, just to do it quickly as well. That was good because yeah, I could think about things forever. Or Change it forever like, you know, go over it a lot.

P10 (32:42)
And I don't like the word overthinking because I don't really think you can overthink you just think, however much you think don't you? But yeah.

Lilli Unwin (32:50)
Who's who said setting the standard for what thinking is this is the normal amount of thinking, and now you're overthinking.

P10 (32:58)
It's the people that thinking (inaudible) saying it's overthinking but yeah no I would yeah, having having little short timers to do it and you know, I might bend that a little bit or you know, do a bit extra or not? Yeah but yeah, no, that was good.

Lilli Unwin (33:15)
Okay, why didn't we dig into? I'll just get your responses up a little bit. So

P10 (33:22)
I'm no good at responses either. Because I'm always like, oh, this, but also the entire, the exact opposite is usually true for me as well.

Lilli Unwin (33:29)
Yeah, I know well the you know the The very long-winded the questionnaires with all that I see myself like this that I didn't write those. They're like, prevalidated like, anyway, I won't boy you whether don't know I get what you mean. You probably recognise that that there are certain their scientific like anyway, so that they're not, they're not particularly nuanced, I would say.

Lilli Unwin (33:58)
So.

P10 (33:59)
No, but also they have got the don't know option, which I can't remember how often I went for but like, it's definitely it's definitely better to have that than yes or no, because I'm always like, well, yes, but also no.

Lilli Unwin (34:12)
Depends on the minute. The day like this. Yeah, and honestly, thank you so much for your responses. in my mind.

Lilli Unwin (34:18)
You gave great responses. So yeah, I'm looking at your things, so when we're thinking about that lesson one, it was that the creative warm, up thing where you're like, my mapping writing downwards, tearing it up just all of that it sounds like that kind of Worked relatively well for

you and but then the thing that I was wondering about Um, maybe if I read out your response is that really embarrassing? Will that be okay?

P10 (34:49)
Yeah, it probably will be. But that's alright.

Lilli Unwin (34:51)
Embarrassing for you. I mean like, you know not for me, I think they're lovely responses, but Okay, so main takeaways from that lesson one, because I'll read out to you and may we could just chat a little bit more about 'that that there are lots of words inside me. And I pretty quickly remember that that I enjoyed playing and making different accidental connections without worrying too much, what people think that I worry more, what people think of me, how I am perceived because of the tune and the feeling of the tune that I created.'

Lilli Unwin (35:26)
'Much easier, in confidence with the words that happen more worried about how my identity comes across with the song when singing it, but writing this now I probably should just be me and not care so much.'

P10 (35:38)
Forgotten every single word of that, yeah, cool

Lilli Unwin (35:41)
So you mentioned stuff about how are people see you? And the worries that that brings, do you feel like when you're in your songwriting zone does, okay, the AI thing will make a noise in a minute, just so you know, ignore it. Do you feel when you're in your songwriting zone, does that kind of?

Lilli Unwin (36:02)
Thinking about what other people think of you does that bother you? Does it interrupt your flow?

P10 (36:08)
I think it used to stop me doing it full stop yeah. And I think when I started doing it so round about when I met you and went to jazz school and I was, I was going to Jazz co up where they have workshops and its lots of old boys in southend, that, you know, play the saxophone and you know, they obviously learnt how to improvise, but I wasn't, I wasn't great with like really. I don't want to scat…

P10 (36:43)
So I'd write lyrics for tunes so that I could sing. So I could join him with the workshops with the lyrics, and I think there was a little moment where I kind of Yeah, like I got good feedback for the lyrics, and I think I that just really made me go okay, I'm going to start worrying that that sounds s***, well, that's rubbish, or that whatever, and I really was just writing, you know what I wanted to write and what came up and I wasn't I wasn't so worried, but yeah, I'd always sort of It like writing words before that of any sort really, I'd sort of … that inner critic thing, like, I'd be like, that sounds s***, you sound ridiculous like, you know, that's like, what…Who cares?.. you know?

P10 (37:39)
So yeah, I think the minute I got a bit of praise, and like, you know, in public, and I was doing it, and you know, someone sort of laughed at some of the … so Yeah, I think it it really used to stop me a lot like, you know? I mean, I've come to this fairly late, I guess actually doing things I've always been like, you know, sort of creative, obviously, but yeah, I think doing it. And maybe later in life, being, coming to it later in life, I think maybe I was less critical.

P10 (38:22)
I was a bit more able to be objective about it, and sort of look at myself a bit more kindly than I did when I was younger, perhaps or worry less about what people think about me to the point of not doing things so yeah, I was rambling there.

Lilli Unwin (38:42)
No, no, it's interesting. I think rambles are good because you know I probably should have sort of iterated this months like

P10 (38:50)
I think you did, it's alright.

Lilli Unwin (38:51)
It's just like, you know, you don't need to have prepared answers. I'm kind of like just really curious to see what happens. Brain loading loading, you were saying about before I thought thought about that.

Lilli Unwin (39:06)
Yeah, so You were saying that it used to interrupt you quite a lot with your songwriting process. So, when you get into your songwriting zone at the minute or like, whenever that happens, let's say in the last like, handful of years or something do you feel like? Is it that the perceptions of other people?

Lilli Unwin (39:24)
Does that bother you or is it fine because you're in your zone?

P10 (39:29)
Um, when you're actually doing it um Hmm.

Lilli Unwin (39:36)
Because I know you mentioned that in here

P10 (39:40)
Yeah, I think, oh, maybe it goes a bit hand in hand with how I'm feeling in life. Yeah, so yeah like I did get into it. And I was, you know, like, really not caring, I was just like writing stuff and yeah, just doing it and sort of going with the process as well.

P10 (40:00)
Because I was writing lyrics to like the vocalese stuff, I was kind of I was just doing it, and fitting it into that, rather than having to fit it into some other idea of What people thought, I

suppose yeah, it was a process and I was writing because I was doing it to go to the workshop and I was like, okay, well, I will have something to sing and also fitting it into yeah, yeah, fitting the words to the music and coming up with ideas, let's say yeah, having that framework. I guess that I guess that helped, rather than just like I'm going to write a song.

Lilli Unwin (40:39)
Yeah

P10 (40:40)
yeah. And then when I was like, yeah, like the last 3 years. So I kicked the idiot out, 3 years ago 3 and a 1/2.

P10 (40:51)
So yeah, I guess I just I haven't been feeling. Like, well, I stop going to the co-op as well. So I didn't have that structure.

P10 (41:03)
I have written a few things. Some of them have been alright. Yeah, dunno that that really sort of squashed it again.

P10 (41:14)
Yeah, and yeah, I'm more like, yeah, less gets through so I write less ideas down I like, you know, putting together less. Yeah, it's kind of, it's affected. Yeah, is it that my mood?

P10 (41:31)
Is it like my circumstances? I don't know that have kind of stopped stopped me being in that good place.

Lilli Unwin (41:41)
Yeah, that really makes sense. I think that's a really interesting point. It's yeah, linking it to your life and how that it can they can go so kind of hand in hand that sometimes when feeling you know, in that lower period it can really like bring other things down as well.

P10 (42:02)
Yeah, I guess like the confidence in myself and I'm i'm not getting out as much as well, so I'll be more like, yeah, I'll be more anxious if I am going out. Yeah, maybe it's that too, it's kind of, you know, my world's shrunk a bit so. I'm not, I'm not going out and doing things and the people and having the successes and yeah as well.

Lilli Unwin (42:27)
No pressure from me, by the way, to write all the songs and you know, I'm just… my main priority for people is that, you know, doing all right and finding ways to kind of get through each day.

P10 (42:41)
Oh, yeah, definitely well I have to do that

Lilli Unwin (42:45)

What about the why didn't we talk a little bit about the, by the way, how you do if time because I'm aware that I said, we wrap up by quarter 2, do you want what

P10 (42:54)
What are you right if you're right?

Lilli Unwin (42:56)
I mean I love to talk to you for longer but I don't want to take up too much. Your

P10 (43:00)
No, I've got time. I've got to go and pick up a Christmas tree to put up for the Christmas tree display at the Anti-fascist group in Burnham, so no one else could know what everyone else was working. And I'm not so I said again, sort of Christmas tree out anyway, that's super leaving this off.

Lilli Unwin (43:20)
Oh, okay. Amazing. Well, I won't keep you for too long, but yeah, great, so you're happy to chat a little longer as Louis theroux always says, in his podcast, like how's your energy?

Lilli Unwin (43:29)
How are you doing? Why do WeChat a little bit about that lesson 3, which was about the inner critic? And it was bringing those self compassion to the inner critic, and I'm just sort of giving you a little refresh memory refresh that was the first bit why don't We Chat about that.

Lilli Unwin (43:49)
First, so Let me look at your notes, you rated it as being pretty useful. That's that bit of it. And Come on this, and he said, you felt more distance from the positive voice and I don't really ever think about other people going through the same thing, forcing myself to try the steps with clear instruction, and clear example, made me feel more engaged with that process, so it sounds to me like that exercise was relatively.

Lilli Unwin (44:23)
Useful for you. Can you speak a little bit? I don't know if you remember that exercise.

P10 (44:29)
Yeah I do, I remember bits of it. It's funny what you don't remember, isn't it? But

Lilli Unwin (44:35)
I mean time flies by it. I'm out if Thomas says what did you do yesterday? I look at my calendar and then I tell them

P10 (44:41)
Haha, absolutely. It's been and gone.

Lilli Unwin (44:44)
Exactly. See it was that bringing up, it was drawing the inner critic and any phrases that they might say about your songwriting, and then and then I introduce that mindful self compassion model. And we're looking at rephrasing them in a sort of positive way.

P10 (45:00)
Yeah, I remember sort of thinking, oh I must. I must write down or remember how to do this because it was without your example like I find that very difficult. Yeah, I don't know if that's a an emotion, I was gonna say if that's an autism thing.

P10 (45:25)
But, I yeah, I find that quite difficult, like sort of how to how to rephrase something. So I remember you did give a good example and I was like, okay and then I had to keep going back to that, because that's how you do it, like, I think I struggle with how to how, that step. Yeah.

P10 (45:51)
And yeah, like, I'm quite an emotionally intelligent, intelligent person, but I do like some things I'm like, what I don't get how to do that. Yeah, yeah, I can't think, am I explaining myself…?

Lilli Unwin (46:08)
They know where you are, you are. That's useful information for me.

P10 (46:13)
I remember there was there was something with I had to do for my son when I was doing, you know, courses and stuff, yeah, help him out with the school and they were like, okay, break down, he's having trouble going to school at the time. So they were like, break down, you know, going to school into steps, I'm like, well. You just go to school, I didn't yeah?

P10 (46:41)
I can't break that down into steps like, and yeah, I have I have trouble sort of, yeah, identifying, you know, you do this. And then this and then this and that yeah, I don't know. So yeah, I find that difficult to see where that exercise.

Lilli Unwin (46:59)
When we did the exercise in the online course, was it therefore then helpful to have it in tiny steps. But you know, it might have been hard if I'd have just said now address that in a more positive way like that would be harder to do.

P10 (47:14)
And it wasn't even like, you know, like, yeah, you had broken it down into steps, but also you've given an example yeah, you know, the actual words to use, because I think that's that's what I have trouble with the sort of, finding the words for that.

Lilli Unwin (47:30)
Find new language yeah yeah yeah. Yeah, that's really helpful for me to know. Because I know, I can only assume that certain things might help, but it's really helpful to know what specifically I think so, from what I'm hearing from you for somebody like you, it might be even good to expand on that exercise and keep giving lots of examples to help build that new kind of mindset.

Lilli Unwin (47:54)
Or build that new

P10 (47:55)
Yeah, like a sort of vocabulary of how to…, it yeah, because I've got the one that's in my head that you know comes naturally. But yeah, and yeah, it feels oh stuff like that usually feels a bit like cringey. Yeah, like, you know, being nice to yourself or saying, nice things to people on purpose

P10 (48:19)
It's a really hard thing to do for some reason.

Lilli Unwin (48:27)
Well, I would see you as a person that is very, very kind to lots of people, you know, I don't see you as having a block for saying nice things to other people, but I don't know. I mean I haven't seen you in a while.

P10 (48:39)
No, I guess I guess no. I'm not a complete bitch, but

Lilli Unwin (48:45)
Quite the opposite P10, from what I recall

P10 (48:48)
Okay, it's like it's literally like it feels alien to be, like positive, you know, it's very easy to be like negative. And like, you know me, like particularly to myself. But um, yeah, like the words seem the words seem a bit like, yeah, like urgh

Lilli Unwin (49:07)
Yeah, icky. I know what you mean does that, does that make it hard to kind of engage with that type of exercise? Was it really off-putting.

Lilli Unwin (49:15)
And please do you tell me if it was

P10 (49:18)
No, it wasn't. I can't remember. I can't remember the examples or the words that you said.

P10 (49:23)
But um, yeah, I remember, I think it's because I trust you as well, and because I like you so you know I'll be "ok…"

Lilli Unwin (49:30)
If Lilli says it's good to give it go.

P10 (49:34)
But it wasn't too bad. Yeah, you know, I'm just I'm thinking in general about that kind of stuff, I think the way that you said it wasn't that, you know wasn't totally off-putting, so yeah, I have

a problem with it, but I think the way you did it was yeah, it was good also with all the tasks I remember coming away thinking, oh yeah, I'll do that. That would be a good one to do, and that would be a good thing.

P10 (50:00)
And yeah, I should do that and that and that and then I didn't follow it up. So it's like, yeah, I know. it is life. But yeah, and obviously it was like a little short course, and yeah, so I guess if you were doing it on a bigger scale.

P10 (50:16)
You'd be doing follow-ups and

Lilli Unwin (50:19)
More in the pipe pipeline, so you're one of my absolute number one on top of the list to let know first when that kind of thing happens, because I think also developing things that People like yourself in your phase, at the minute can fit in at home might be helpful so that you don't have to travel to blah and blah, like, you know that you can do it at a time that suits you, I don't know if that did that help having the fact that it wasn't like at 7 o'clock or something?

P10 (50:52)
Absolutely yeah, and like, yeah like having it recorded, and I can do it in my own time and I can do it like, you know, I did it all once probably, to, you know because I was like, oh deadline' s then, oh okay, I've got time now rather than like, you know little bits, But obviously some people would like to do a bit at a time so yeah, rather than it being live, obviously having things live and joining in with other people I've done at other times as well, and you know that works that's good, but yeah, that was a good thing

Lilli Unwin (51:23)
Everyone's got such different like lives when we think of so. You know, my research, I'm heading towards this, like rewilding creativity philosophy like, I know I've got my own perspective of it like if you think about what would that look like for you?

Lilli Unwin (51:42)
Maybe it's something that you're visioning, like as you go into the future, like and getting more in tune with your creativity again. What does rewilding creativity look like to you?

P10 (51:54)
Just doing it just, you know the minute I do it. I'm, you know, I'm alright because, of course, I'm creative and I do. Yeah, I mean, it's good to have like little injections of like, oh yeah, of course, of course, you're fine, but yeah, but generally, I'm quite once I'm doing it,

P10 (52:13)
I'm alright, you know, I'll be making some stuff and Yeah, it's okay but yeah, doing it. And I guess, not just doing it for myself, I guess its going doing it in public so you know, maybe singing my own songs. Yeah, we're just doing covers at the moment, so yeah, maybe I could do that a bit more.

Lilli Unwin (52:40)
Yeah, and like a sort of external, like end goal, kind of thing or ?

P10 (52:44)
Yeah, right.

Lilli Unwin (52:46)
And when because you you obviously perform, but I know that in your notes and I know this obviously You say more of a hobbyist writer, and you're not particularly looking to grow a career in music. It's more just for yourself, that's what you've written down.

P10 (53:04)
I mean, that's… Maybe I'd like that. Maybe I'd like a career, but you know, maybe my life isn't in the right place to be generating one at the moment anyway. so yeah, I think it's not that I wouldn't like it. I think, you know, there's a part of me that'd love that.

P10 (53:30)
Yes, you know. Thinks that I should (terrible word isn't it?) But yeah, I think Yeah, maybe that's my circumstances in life so far, yeah, and I haven't done that, and I haven't gone in that direction, but yeah?

Lilli Unwin (53:50)
There's still time.

P10 (53:51)
Exactly

Lilli Unwin (53:53)
It's totally breezy as a singer-songwriter life is it's all golden here, I'm joking, but you know, but it's something also about following your passions. So you never know. I mean I should have rephrased that because she says, I do not currently earn an income.

Lilli Unwin (54:10)
From my music and do not aspire to so maybe that do you do you see a distinction between like maybe wanting a career from it? Does that feel separate to an income from it?

P10 (54:23)
Um, I've earned little bits of money here and there and I can, you know, you know, there's things that I could make happen where I earn a little bit of money. Yeah, but Yeah, I guess I guess a little bit of money isn't a career to me. Because it's only a little bit

P10 (54:41)
so yeah, income Vs how much income I think, would tip into wanting a career or you know, it being a career. But yeah, it's kind of come up recently because like we do open mic sessions down the pub near to me, me and 2 guitarists, so like from that people have asked us to do things locally like, you know, local pub or clubs, whatever and it's kind of like, okay, like the stress of actually having to do that like because we do like 3 or 4 songs a month? And like don't often do like hours altogether, although we are doing my mate's birthday on Saturday,

which is nervewracking.

P10 (55:23)
But yeah, it's kind of come up recently, where it's like, oh well, do we want to do we want to practise more and get good enough to, you know, go and earn 50 quid or is earning 50 quid not is earning 50 quid not really.

Lilli Unwin (55:38)
Worth the time or something? Oh yeah.

P10 (55:41)
Like, you know, do we just carry on going down the pub? Because we like it and it's nice, and it's no stress or pressure Vs you know, do we put a bit pressure on and go and earn 50 quid? It's kind of

Lilli Unwin (55:52)
Do you think it like do you think it would add quite a lot of pressure? If there was money involved a lot more money or something?

P10 (56:00)
Uh, just with the… sorry phones you

Lilli Unwin (56:03)
Yeah, do you want it if you need to plug something in?

P10 (56:08)
That should work as a concept, putting this charger lead in Hmm, is it? I can't see my phone's so broken. Yeah, that's right.

P10 (56:21)
So I think, because I'm very used to going down the pub that I go to. Yeah, so I know everyone. everyone's always really nice to me like, you know, so changing venue and situation is like : "argh!", nerves wise. Yeah, I could probably get over it.

P10 (56:40)
It's whether yeah, it's whether to get over it and just go and do it or with a like do I need to do I need to get over the stress and bring that stress into it or just carry on having nice time?

Lilli Unwin (56:57)
Hey, yeah, yeah, yeah, yeah, yeah, it's um, what that makes sense. Um. Right?

Lilli Unwin (57:05)
I'm looking at my notes. I'm thinking. Did it, does it um, in terms of like how you see yourself and like your identity?

Lilli Unwin (57:20)
Does it? Is it important to you at some point to kind of have that professional status or like a like if you think hobby Vs pro, like, is there anything in that for you, is there anything

important, like in terms of identity and status?

P10 (57:37)
Hmm. Um. I think the pro bit brings up lots of anxiety and sort of it'd show up my weaknesses more because I can sing or I've sort of learned, that I can sing, but all the other stuff that goes with it like, you know, even counting a band in or like, knowing what you're doing with equipment or Knowing how to be in a band or knowing the sort of etiquette of things.

P10 (58:16)
like I'm, you know, I'm not very good with that, so yeah, I think Oh Yeah, I dunno… like I can. Maybe if I do it more, and I get more practise. And you know, I feel like I could be professional about it in those aspects, yeah, it's not, it's not the creative part or the being able to do it part.

P10 (58:48)
It's all the other things that go with being a professional that I would feel like I'm lacking in and any other professionals like, you know, any other professionals would be like, mm yeah, okay like they'd know.

Lilli Unwin (59:03)
Yeah, I have to say I don't particularly like all the other bits that come with the job and it like all than too much just yeah, you get into it for one thing. And then you end up doing all the other bits. So that's kind of interesting, because some people might, you know, might want that professional status, but maybe when I say prior to you that that has different connotations almost like it's

P10 (59:29)
Yeah, I think I'd want it, but I'd be very aware of my, what I was lacking in. I think yeah, yeah, unless I was with people that knew what I was like. And knew where my

Lilli Unwin (59:45)
A safe space, so to say to speak anything like the pub is a safe space.

P10 (59:53)
Yeah, and like, you know, my little jazz band like they, they like me, they think I can sing they. I've known them since I started doing it. So, you know I've sort of gotten through lots of mistakes with them so yeah, yeah?

Lilli Unwin (01:00:08)
That makes sense. Do you kind of when you're thinking about your creativity and your songwriting. It sounds like there are fair few kind of pros that you've mentioned about it.

Lilli Unwin (01:00:22)
Sorry using the word pro, but in a different way like pros and cons, you know, it gives you things do you feel like with your creative, your creative stuff? Your songwriting does it kind of take from you? Are they sort of any more?

Lilli Unwin (01:00:37)
Detrimental sides to it, or is that not your experience?

P10 (01:00:42)
Um. I don't think so I think the detrimental part is the I don't do it enough or yeah. I don't get things done.

P10 (01:00:52)
And yeah, I sort of yeah, not followed. Not followed that in the rest of my life, you know, like, yeah, like I'm 48, so I've spent a long time not doing things and yeah. So that's the only detrimental bit really when I do it.

P10 (01:01:11)
Of course it's a bit of a challenge. I mean, it's frustrating and like it sort of constant sort of push and pull between. Of course, what's good and what's not, and the sort of inner struggle of it all.

P10 (01:01:25)
But overall. No, it's only a good thing, it's just the not doing it, is the detrimental part.

Lilli Unwin (01:01:34)
Fascinating sounds simple, but I'm like, sometimes you say these things I'm like, that's a really good knowledge. Now, get that's the researcher in me.

P10 (01:01:44)
And in a 100 words yeah, or more

Lilli Unwin (01:01:48)
If you're thinking about Speaking to like a young person starting out in, let's say they're like, you know, that sort of age like GCSEish kind of like, what am I doing with my life? Like get maybe going towards being a singer-songwriter or something like, and we're thinking about? Not sort of burning out creatively.

Lilli Unwin (01:02:12)
I don't even mean in terms of the career, like, do you have any kind of insights? Maybe that's through things that you've learned or things you've observed yourself that you would have done differently, like what kind of advice would you give to somebody at that stage to kind of sustain their creativity? Haha, even though you might, you might feel anxious about being that voice, but like, maybe from things that you wish you had done differently?

P10 (01:02:41)
I'd tell people to do it and yeah, like join a band or like go and. Yeah, go and, do it. Yeah, but that's easy to say, isn't it?

Lilli Unwin (01:02:53)
No, I mean, sometimes simple advice is great. Isn't it like, you know, just get stuck in? And then if we're thinking about the future, hopefully I don't worry you too much.

Lilli Unwin (01:03:05)
But if we're thinking about the world in which we live, you know, do you kind of have any thoughts about what is important for like artists and creatives and songwriters like what do you feel like we might need to kind of take close to us in order for our creativity to survive?

P10 (01:03:27)
I don't know, I genuinely. I don't know like I kind of I feel like I haven't answered that for myself, so yeah, it would be hard to

Lilli Unwin (01:03:38)
That's fair enough.

P10 (01:03:40)
Just yeah, I guess. I guess talking to people and like keeping in touch and yeah, just encouraging each other. Isn't it?

P10 (01:03:49)
But.

Lilli Unwin (01:03:51)
staying connected?

P10 (01:03:52)
Yeah, yeah, like I well, so I teach an adult art class, and you know, that's that's great for them, because like so many people like, you know, a lot of them are sort of 60 ish and you know, retired and so they can come to the art class, but yeah, so many people just turn up they're all really talented, but they haven't done anything since school with it or yeah. But they all come along, and they they're doing that, at least so yeah, I guess it is just doing it, isn't it, yeah, that's the important thing, really whatever happens, like it's actually doing it and maybe meeting other people, joining in with other people at the same time.

P10 (01:04:41)
So

Lilli Unwin (01:04:41)
Yeah, maybe even sharing it with other people are performing whatever, like, but I like what you say I personally resonate with that. It's the actual the doing it is that's the juicy bit.

P10 (01:04:53)
Yeah, and I probably don't. I probably think I have to have some success by the sharing it thing, for it to be valid, rather than just I've made something and here it is, I think, well, I probably, you know I get the likes by...

Lilli Unwin (01:05:12)
Yeah, like you say dopamine like

P10 (01:05:16)
Absolutely. But yeah, the kind of like if I was just turning up to my art class, it's like that

wouldn't quite be enough for me because it's just doing what someone else tells you like, I literally have to be making my own ideas and sharing them. I guess rather than just being happy with doing it like I've got.

P10 (01:05:38)
I've got for myself. I've got like, yeah levels of success in that, just doing it maybe isn't enough. Oh, God.

Lilli Unwin (01:05:49)
Do these levels of success. Do they feel helpful or do they feel hindering or anywhere in between?

P10 (01:05:56)
No, I think hindering because other people can just do it and enjoy it, and that's enough. And yeah, maybe I'm not giving myself that Uh comfort. I suppose.

P10 (01:06:10)
Yeah. So yeah, oh, maybe that's why there's too many steps, so I don't do it because then I have to do it and share it and be successful. So yeah.

Lilli Unwin (01:06:22)
It feels like we get getting a bit of a Jigsaw together. Aren't we that? Okay, so let's let's pursue that a little bit.

Lilli Unwin (01:06:29)
So lots of steps and you were mentioning, right at the beginning of that interview. All the decision paralysis kind of thing, right? Or maybe I don't think you said the word decision, that's me dropping that word in.

Lilli Unwin (01:06:40)
But like to do list paralysis, so I guess if you're thinking starting a song, writing the song, sharing the song, performing the song then.

P10 (01:06:54)
Being Successful at the song… like it being a good song, yeah, okay. Yeah. There's a lot that gets in the way actually, yeah, pressure to be, the pressure to be good, even though I know I'm good when I do it because the people say I'm good there's a weird thing in there.

P10 (01:07:12)
Yeah.

Lilli Unwin (01:07:13)
How would it feel like if it wasn't a good song?

P10 (01:07:21)
Hmm.

Lilli Unwin (01:07:23)

Or if people didn't like it?

P10 (01:07:27)
Yeah I guess ah, so last time I went to jazz school. I'd written my own song and I performed it but I did that after singing teacher told me years ago to sing peacocks. Yeah, timeless place right?

P10 (01:07:48)
So I did that and like, I sung that, and then like all the tutors were just like, oh my God, that was amazing. And so I was like, oh my God, this is amazing. And it was like this amazing moment.

P10 (01:07:59)
And then I did my song after that, like, you know few days after yeah, and they weren't horrible but like it was like it didn't receive obviously totally ok with it, but it was like.

Lilli Unwin (01:08:12)
Yeah, less coming at you less of...

P10 (01:08:14)
Yeah, yeah, yeah, and like, you know, some people said some nice things and it's fine. But I was like, oh yeah, like it wasn't the same sort of level? Obviously yeah, not obviously because like peacocks is quite difficult, like that was all great, just as it was, but yeah, I kind of like I.

P10 (01:08:32)
Think I wrote it and worried about it, and I thought it was probably I thought it was, all right. And then I was like, they don't really and not that they didn't you know, think it was alright, but I was like, oh yeah, and it was like the first whole song I'd written and you know, like I can like, go back and go oh yeah, but that was the first time song you'd written and of course, it's not going to be like that. Yeah, you know, I can justify all but like it's quite a sort of like.

Lilli Unwin (01:09:02)
Oh, yeah? Does that I'm picking up deflation? I'm feeling deflation from me doesn't sorry I'm going to shut my window.

Lilli Unwin (01:09:10)
I've chilled myself too much now. Does that feel? Does that feel off-putting next time you go to write another song?

Lilli Unwin (01:09:18)
Or does it not bother you?

P10 (01:09:21)
Yeah (about deflation). Maybe I think being at the beginning of learning something for me is a bit of a hard one, and that might be the ADHD and the whatever you know, I've been quite naturally talented and good at things so like I thought I was just sort of lazy when it came to trying, but I think I'm probably, I just haven't got the brain chemistry to, you know, do

long-term like, oh, if I just put myself through this boring, horrible practise theory thing. Eventually, I'll, you know?

P10 (01:09:52)
I'll be good at it so yeah, if it's not instant success. Then I am a bit terrible for not doing it, then.

Lilli Unwin (01:10:00)
Yeah, going back on the creative horse kind of thing.

P10 (01:10:04)
So, being at the beginning of songwriting, like, although, you know, it was okay and I should have carried on, I might have just gone. Yeah, there's a lot to learn and same sort of music theory I was doing like jazz theory with singing teacher and so like that was cool and I was sort of into it and then, but you know, it's like I'd really like to go and practice that and find out all about and do it, and you know, actually learn it, but I was like, but it's too much like it's kind of

Lilli Unwin (01:10:36)
Little like the to-do list, maybe

P10 (01:10:38)
Yeah, yeah, like too many too many things to do to and too long-term, yeah. And not being like amazing instantly. Yeah.

Lilli Unwin (01:10:50)
That makes sense when when you said when we're chatting a little bit, we'll go about the, you know, start the song, write The song share the song from the song that kind of thing and the pressure for it to be a good song and I guess, maybe pressure for people to enjoy it, that kind of thing or yeah. We've mentioned again we've talked about this earlier, but like, can you speak a little bit more about where you think that pressure might come from?

P10 (01:11:20)
Um. I think in relation to jazz school, that's a lot of where I've done things or you know, like it's a pretty amazing experience and you meet amazing people, so I guess this sort of yeah, the not… like I guess it's from me the sort of you know, not wanting people that I respect or you know, can see that they're obviously really good at something or know a lot like, you know for them to be like 'oh but. Yeah, you don't know that' yeah, to obviously I'm not on the same level as those people.

P10 (01:12:04)
I can't remember the question now either.

Lilli Unwin (01:12:07)
Where do you think? Where do you think that sort of your internal pressure comes from? Like so you mentioned

P10 (01:12:15)

That are not being good enough thing. Yeah I guess that's, you know, family and my brain, yeah.

P10 (01:12:27)
And that I was always quite like talented and able and academic as a kid, but you know, gradually like all these. But I'm just assuming, I've got ADHD but yeah, sort of things got in the way, and then I wasn't successful and I kind of dropped out and I didn't do X, Y and Z, and you know, haven't made the most of what I used to have, so yeah, I guess it's from myself. You know, like?

P10 (01:13:02)
My mum, maybe my dad's a lot more relaxed and but my mum's got lots of things going on like, yeah, that's a long story. But Yeah, that kind of Like it's it's she knows what I could do. So what I am doing isn't quite, you know, it's like 'but you could do that' like only from a place of love with yeah, her mum was an arsehole.

P10 (01:13:27)
And you know it wasn't coming from a place of love, but yeah, it's kind of like, yeah, I guess childhood. And like, not Failing?

P10 (01:13:37)
Well, yeah, kind of failing in places and not achieving what it looked like I could have done, I suppose.

Lilli Unwin (01:13:46)
And you mentioned like the time component that almost like, the longer things have gone on. And the more you've, does it feel like the longer things go. And they don't go, maybe how you had envisaged or something or how you could like.

Lilli Unwin (01:14:00)
There's more pressure, the more time goes by, or ?

P10 (01:14:05)
Well, I started like when I came to jazz school like that's when I sort of like kicked this whole thing off myself, I hadn't done anything much with it. I've been singing with my friend in his garage. You know up the road but not singing in public and not doing a lot with that.

P10 (01:14:23)
So yeah, I think yeah, I sort of started started something then. And yeah, I did, I did something with it because I was like teacher said I was good so I should do something with that, so yeah, I kind of yeah, definitely.

P10 (01:14:45)
Started something, and wasn't, you know, I just started it when I started it. I knew that I'd sort of lost all that time, yeah, I'll never get that back. I'm not, I'm not much of a one of wishing you could change things you can't change.

P10 (01:15:00)

So yeah, I kind of like started doing that. And it was all going well and then yeah, life's been life's been pretty mad the last few years. So I'm not, you know, I'm not going to beat myself up and hopefully I can yeah, when you did your course.

P10 (01:15:17)
I was like, oh yeah, cool, maybe I can sit around and like actually write some songs again.

Lilli Unwin (01:15:23)
Uh, yeah, yeah, get stuck in well just so you remember at the minute I mean, I don't see if that's going to change the videos are still there. So, you know, on YouTube and stuff so you can keep using them if that's helpful to you.

P10 (01:15:35)
Yeah, yeah, yes, absolutely yeah.

Lilli Unwin (01:15:39)
When you said about teacher said that you were great. And that means you know, it's just an example of like, oh yeah, great. So I should carry, and I should do something with that.

Lilli Unwin (01:15:49)
When you're thinking about without anybody's input with just P10 in mind, like, what is, what feels like best to you in terms of your creative kind of songwriting, and what motivates you like without thinking of what other people think you should do or

P10 (01:16:10)
What I, well the things I've come up with usually like, yeah, if I take all that other stuff away and the worrying about it and the performing it and the like, obviously I obviously get good things from performing it like I've said, because people say nice things so I get that But yeah like Certain things that I've written I'm like, Oh that's that's cool. I like that. I like those words or that idea or like, you know, like oh, I did that so.

P10 (01:16:42)
Yeah, just the satisfaction of the doing it and the like, yeah coming up with good thoughts and words and yeah.

Lilli Unwin (01:16:51)
Hmm, I say sorry, I feel like it might feel like you're repeating yourself, but sometimes it's really great to hear it that bit from a different slightly different angle, and it helps me really build a picture. Let me just double-check my questions, but we should probably start wrapping up. Check if there's anything else I need to Here.

Lilli Unwin (01:17:24)
Sustainability, I've checked about that. I mean I'd be really curious just to know a little bit about thinking about it if you were in a community that so let's say, let's say I'm running something in the future. And it's got a community element, you know, like an expanded version of what we were doing kind of thing like what are the kind of community or imperson like digitally in person like, you know, what are the kind of things that you feel uplift, you and make you feel creatively kind of kind of inspired.

Lilli Unwin (01:18:07)
Rather than feeling like pressured

P10 (01:18:11)
Um, but I think the like I do like sort of in-person like, you know we'd do sort of like the things with singing teacher where you're you're all singing something and giving it go, and it's quite a lot of pressure, but also it's fine, because it's you know, like it's like, yeah, you've practised it and you've done it before and you know, those people I guess. So yeah, a bit of a bit of pressure's okay. And then when you get to know, or if you trust the person that's like, leading it that's cool and then generally you find people that are nice as well but I find the least pressure like is not face-to-face, and not actually speaking like I'm good at like writing things down like, you know, texting.

P10 (01:19:07)
Or yeah, like sharing pictures or sharing things. Yeah, just without without that, I'm not saying there isn't a place for that as well like that's a good thing and it works too. But yeah, the lowest pressure, lowest demand thing is that literally sending a text or looking at something on Facebook.

Lilli Unwin (01:19:31)
Yeah, commenting or something like that.

P10 (01:19:33)
Yeah, yeah, like posting a picture or posting a little song or yeah, stuff like that? Yeah, so the sort of faceless, yeah. Yeah, faceless voids of the world is somehow yeah, less scary sometimes.

Lilli Unwin (01:19:50)
And we don't always feel like putting our face on. Do you know what I mean, like, we don't always feel like being there, especially in a group setting, I know, sometimes people that that might feel a bit much. And with the let's say you're engaging, like, let's say we're visualising like version 2 of the course, like, maybe some more people, some more activities.

Lilli Unwin (01:20:11)
Some commenting and stuff, does that, do you feel like you could get a good sense of community from that? Like?

P10 (01:20:17)
Yeah, like I saw a few things that people had written, but it wasn't, you know, it wasn't kind of people joining in with each other or Yeah, I mean, yeah, I think if it was more, yeah, like commenting to each other or showing each other things. Yeah, that's

Lilli Unwin (01:20:35)
Conversation, that's a way that you feel like maybe for you, that might yeah build connections and that kind of thing, even if it is just through a few comments or a few things. Yeah, cool. Right?

Lilli Unwin (01:20:49)
Amazing I've asked you so many things I'd love to say if there's anything else you want to tell me or that anything you think I should know or that you wanted to say earlier.

P10 (01:21:00)
I mean, that's no, but, I mean, you know, I'll probably think of 3000 things after I talked or none or yeah, yeah.

Lilli Unwin (01:21:08)
Well, I've been going into these interviews. Just thinking, you know, like there isn't the perfect outcome. It's just it's just a moment in time.

Lilli Unwin (01:21:17)
It's a conversation so you know, it's just been really, really nice a chat to you, and I'm going to be sitting with this kind of data, and it sounds very impersonal. These words, these stories, these thoughts, and we sitting with it, and thinking about it and how it kind of all links together, and that so I'm just really, really thankful that you took part and also took the time to chat to me today, so thank you so much.

P10 (01:21:42)
No, it's great. It's really you know, it like the actual course, made me go ‘oh yeah’, and came just at the right moment. And then like talking to you again as maybe go ‘oh yeah, I remember’

Lilli Unwin (01:21:52)
That stuff. Well P10, I'll try and bug you again next year and be like. There's something else so I feel like, yeah, I'm having lots of ideas.

Lilli Unwin (01:22:02)
Yeah, cool. Can I share with you one little thing you let me share with you one little thing before we go in a sort of because you mention that sorry, I'm just trying to load a page that I can share with you. Apparently the internet is taking its time.

Lilli Unwin (01:22:21)
That's fine. You do your thing, internet you be yourself and flow in your own time. Let me search again because you said you found that bit somewhat helpful.

Lilli Unwin (01:22:36)
I wanted to just kind of share the link with you where you can find More of that info. Yeah, so I hope that's helpful. However, the internet is try.

Lilli Unwin (01:22:49)
Google Okay, apparently the internet is working. Okay, so Okay, right? I've got the link.

Lilli Unwin (01:23:02)
So um, the self compassion stuff that I was looking at, just to give you a very nerdy little overview, I've done tonnes a research on it. It's been shown and load. There's just so many studies, like it's good for creativity for well-being happiness for life, fulfilment, lowering

anxiety, depression, perfectionism, all these different things, so it's top-notch in terms of what it's showing.

Lilli Unwin (01:23:27)
And there's this one main researcher called Christin Neff and she's she's pretty good online, she's got she's got losy YouTube videos, and she's got a TED Talk and that's her website and it's full of resources. So I would just say that link for you because if you found that useful, you may want to look at the website and yeah, check it out, its basically its a strand of mindfulness. Yeah, and if you lose the link, just let me know but it's a type of I don't know.

Lilli Unwin (01:23:59)
If you've heard of four example, like mindfulness based dress reduction. Have you heard of that?

P10 (01:24:03)
Sort of my sisters, a coach kind of and does time to think? And yeah, I mean, I haven't heard of that exactly.

Lilli Unwin (01:24:12)
Yeah, well, like there's, you know, transcendental meditation, there's all these different types of mindfulness, and this is one of them. And I personally think it's really nice like you might find it a touch iki, because it is about the, you know, let's be kind to ourselves and sort of being candided like I have found that a little bit ichi Uber the years like when people go like oh you need to do is like self-love, you know, it's a bit there. But there's some way that she phrases it in like, quite a good way.

Lilli Unwin (01:24:44)
It's an interesting philosophy like just a sort of a remindse approach. And if you resonated a little bit in the course, you will have seen that In NASA, I don't know, you might just find that interesting, yeah.

P10 (01:24:57)
Folks anyway.

Lilli Unwin (01:25:00)
Alright, well, thank you so much. Your time and sort of really really nice to see you and I hope I can just see that I'll message you again next year when they're stuff cooking, because you're top of my list to let know.

P10 (01:25:13)
Our fine slie, yeah, good luck.

Lilli Unwin (01:25:15)
Thank you.

P10 (01:25:17)
Which is a good thing?

Lilli Unwin (01:25:18)
Yeah, yeah, I hope so. These conversations also that help me keep going some like, okay, there are people that you know, need things and interested in things. So got you go

P10 (01:25:30)
And absolutely no. You're great it as well like, you know, you like all the things that you're doing, you know? Oh yeah, oh I'll go to do that.

Lilli Unwin (01:25:37)
Damis P10 well, maybe have a wonderful Christmas and yeah, hope you touched, yeah, yeah, happys.

P10 (01:25:49)
Okay. So

P12 Interview module 6 (transcript fully checked and edited)

P12 (00:58)
Recording in progress.

Lilli Unwin (01:02)
Hi, P12. Hello? Oh, hello.

P12 (01:20)
Hello, oh, right?

Lilli Unwin (01:21)
However yeah, I can hear you. I can see you. What about you?

Lilli Unwin (01:25)
Yeah, thanks. How are you?

P12 (01:26)
Yeah, very good. Thank you very much.

Lilli Unwin (01:28)
You can hear it. Yeah, likewise, long time when did I last see? Was it?

Lilli Unwin (01:33)
Which year? Was it?

P12 (01:35)
It was this year.

Lilli Unwin (01:36)
It was this year, okay? Oh, my gosh. Yeah, great, so yeah, not too long ago then.

Lilli Unwin (01:44)

Then, December.

P12 (01:45)
April, but by Easter, wasn't it? The Let's the CMM residential.

Lilli Unwin (01:53)
All of the cmms like I never remember the faces, but I never remember like exactly which year they attended because it's such it's such like a just... There's so many people. It's very hard to like, remember.

Lilli Unwin (02:07)
Every Anyway, anyways, hey, thanks so much for being part of this study and also for taking the time to do an interview with me, I really appreciate that. It's nice look like you're in a very creative space back. There is that a studio?

P12 (02:25)
Well, yes, it's what I call my studio. It's actually our spare room.

Lilli Unwin (02:29)
Nice.

P12 (02:30)
Yeah, I got to. I've got sort of a little studio. Yes, so yes, this is my studio.

Lilli Unwin (02:39)
Amazing So interview wise, it's just a chance me to really, I mean I really love reading your insights about the course, and I'd love to just kind of explore that a little bit more like maybe check a few things with you. Ask you to elaborate on a few things, but also just to get a sense of for you for P12, what is P12's perspective on creativity on songwriting, where that fits in your life? And so in that in that kind of respect, you're the expert on your experience is sort of no wrong answers.

Lilli Unwin (03:16)
If that makes sense, and I'm just kind of curious to see where our conversation goes, I'm, I've got a bunch of sort of areas and potential questions. That I might want to hear about, but generally just talking about sort of creativity and songwriting and maybe touching based on that online course a bit so I can hear, you know, the good, the bad and the ugly and the things that like you think in your experience, what worked and what might work better for you do you have any Questions before we start ?

P12 (03:48)
Now I'm i'm kind of coming with an open mind. So fire away.

Lilli Unwin (03:51)
Amazing Brilliant, alright? Well, let me start by why don't we do? Why don't you tell me a little bit more about where creativity and songwriting writing fit into your life right now?

Lilli Unwin (04:06)

What's what's that balance like for you?

P12 (04:10)
I'm kind of Can I just do a little bit of history?

Lilli Unwin (04:15)
Oh, yes, please. Yeah.

P12 (04:16)
Yeah, I mean, creativity has kind of always been the bain of my life, in that it's been the most important thing to me since the early adolescent because that's when I finally realised that music was the thing that kind of um. Uh, floated my boat, the thing, THE thing. All that mattered actually, you know, in the end and And it's ever since then, I have been trying to execute it in a way that I feel I feel it's um good enough, and I dare say we'll cover what good enough means fairly extensively.

P12 (04:56)
So I won't go over that. I won't go into that. But yeah, so it's always been my dream to be successful, creatively in music.

P12 (05:05)
And that means in creating music, in composing music, whether it's instrumental or songwriting, whether it's electronic or acoustic, I go through phases of being into different things. right now, I'm I think I am at my most confident in terms of creativity, My creativity. When I say confident, I mean confident in a realistic kind of workman sense, rather than Um egotical sense, right? I am every bit, I've always been very aware of my friends limitations and inadequacies in terms of I've never been able to come up with anything as anything like as good as I want to.

P12 (05:58)
And that's still the case, but I'm a bit nearer that now. A lot of that is to do with the studies. I'm quite a lot of it to do with a fairly long-term amount of therapy as well.

Lilli Unwin (06:14)
Yeah,. Everything coming together at the right moment..

P12 (06:17)
Yeah, well, guess. Yes, I think so one things kind of have to wait their turn, because I kind of tend to be a kind of not multitasking kind of person, so I'm concentrating on one thing only, but yeah. Uh, yes, that the there's more, the things are nearer being together now than they ever have been.

P12 (06:41)
So I'm every bit as aware of my limitations as I always have been, but I'm also. There's a mindfulness thing in there as well. I'm much more forgiving.

P12 (06:54)
To myself about those things, and I am dare I say a little bit more well no, I do dare say,

because it's true, I am more Uh, prolific, I mean I'm not prolific, but I'm more prolific Than I have had been, um a lot more, I was saying that's that that currently takes the form of songwriting in purely kind of singer-songwriter, form, which is just me on the guitar or maybe keyboard, you know.

P12 (07:28)
Yeah, so that is That's More um, real, if I can put it that way, than anything I've tried to do creatively in the past um, and that's been that has been More than half of that, I think, is being more willing to engage with other people. that's not to say, I collaborate musically, because I don't. I'm definitely Oh, I don't like to co-write in a literal sense, but, I've been going to like fairly regular online workshops, songwriting workshops. I've actually been to 1 or 2 in, uh, in person, ones as well in the past, and that's all been in the past.

P12 (08:18)
14, 15 months. Until about August last year I had never, ever ever done anything like that. And really literally, I've been in bands and doing my bit on the keyboard, whatever. But yeah, the workshops, songwriting workshops like that never, because there's the egotistical thing, because in the past, I was always, I shouldn't need other people's help.

P12 (08:42)
I was born to be Oh, yeah, songwriter/composer. Whatever I should know. I should know everything because that's who I am.

P12 (08:53)
So I've kind of created myself, which is which is fine. But. Without kind of having the pragmatism to know that I won't, I nobody can know.

P12 (09:08)
all the techniques and skills of any anything so that also I come more into that. Uh into that realm, and that's been very much because of the songwriting workshops, and the and the residential with the choir, your choir thing, and the ensembles, those were so amazing because they pushed me right out of my comfort zone in the way the things that were talking about and But the when it comes together coming together of it, and the fact that it you just say, kind of see it working hear it working makes it more than worth the work, yeah and the discomfort actually more than its, it's a it's coming away with a win(?).

Lilli Unwin (09:59)
That's lovely to hear pleased to hear like just as a human just pleased to hear that things have been coming together for you. That's that's exciting. And when you think about those songwriting workshops or indeed, like the residential, what about the sort of making music in community, even if you're not collaborating, do you have any kind of hypotheses around, if there's a part of being part of a musical community or a cohort that feeds into this transformation?

P12 (10:31)
Yes, it's a buzz, it's a buzz like I've never experienced before even being in a band. There was a degree of that,I enjoyed, you know, being in bands in the past, but The it's kind of more concentrated, somehow I don't know where that's me, or the fact that it's slightly

different. Yeah, maybe more intense things that I've been doing, I don't know honestly don't know.

P12 (10:56)
But yeah, it's it's just a real buzz. The communitas, as Open University of the call it There's nothing like it as far as I can think really? I don't do many things in a group form anyway, but I do get a buzz out being in a group doing something (having) with a common goal, because my day job involves being on a panel, I'm not good details, it's a sensory testing, and in fact, that's that's a panel, that's a group, so I do get a buzz from that, actually, but yeah, because it's when it's music cause that's that's the special thing for me, that just makes it all the more kind of magical and exciting and indeed intense.

P12 (11:46)
So it's not that It's not um. It's not the technical well, I enjoy the technical challenge. But it's not.

P12 (12:02)
No, I've started to bullshit now.

Lilli Unwin (12:06)
It's fine. We can go through all of those interesting to hear where you go with things.

P12 (12:11)
Well yeah, I was Sometimes, you know, like even in the in the koir in the choir project. Sometimes the guys around me kind of looking at me 'is this right?' 'How does this go' that sort of stuff?

P12 (12:26)
I'm not quite sure why. But I must give the impression maybe because I was so into it but I gave the impression of being very confident and very knowledgeable. I don't know anyway.

P12 (12:36)
I get a buzz from that as well.

Lilli Unwin (12:38)
Okay and feels like not a pressure. It feels like the buzz that you get from that that people look to you for those kind of things or

P12 (12:47)
It's both actually because I kind of. There's a bit of me that says - Well don't I don't rely on me? I don't, I might not get it right either

P12 (12:56)
I thought you I don't want to kind of I don't want the buck to stop with me. That's but yes, there is. There's definitely that buzz about that as well.

Lilli Unwin (13:06)
When you think about Having not done too much in a group for a long time. Do you get a

sense of why you held back from that for so long?

P12 (13:18)
Ah, because I thought it would dilute my ownership, of whatever I did, hence, the not co-writing that's why I don't do that. And so yeah, that seeps into everything. I doubt, whether it's a quite straightforward is that that's probably only one reason.

P12 (13:40)
It is a big reason. I want my name, only my name to be under The under the title, so there's still egotism, going on. And yes, that's The main thing that I think would affect Yeah, also creatively, in terms of like if its a band doing original stuff, which I have Done a long time, you know, as a young young person, but my 20s, yeah.

P12 (14:14)
I have always felt The I wanted to be kingpin. I wanted to be I if I had my way I'd be the sole writer, right? I'm doing doing everything, and in fact, I've worked in bands, where there are far better songwriters in the band than I am, or at least than I was, then, um, and that has been very uncomfortable because I have not wanted to be in that position and yet, I've been forced to acknowledge that there's someone else who could do the job better.

P12 (14:44)
So they obviously logic dictates that they're the one that does it. And that was very uncomfortable, and that's, I think probably the biggest reason why I have latterly, on the whole, shyed away from group situations in music

Lilli Unwin (15:02)
And I'm wondering, like, does that, is it? You know, when you said it's the buzz and the pressure does that apply in that sense when you're the kingpin, as you say?

P12 (15:12)
I think it would do… I think it would do… although It's difficult to say because I've never really felt. I've not really ever felt as though I was in that position So I'm really the only thing I could think of is. I suppose in the bands, the bands I've been in the past.

P12 (15:35)
I have tended to have more technical musical theory knowledge than the other most of the other members, probably because I've just such an anorak. I've never studied, done a formal study of music til doing the open university degree but I kind of just picked things up, read things and heard Things up about music theory, so I tend to spout a lot of it, and so people think that I know and they kind of ask from technical stuff about they would in these situations have asked me, I think sometimes they would look to me to Explain why we were playing something in a certain way… I can't think of any examples.

P12 (16:23)
But yeah, so there has been a bit of that position. I suppose, and I guess yeah, it does feed into my ego again. I am going to come across.

P12 (16:35)

as a complete megalomaniac im afraid but in case you didnt already know that there it is, you know.

Lilli Unwin (16:42)
I mean, from what I've heard with any of that kind of thing, like if you have an awareness of it kind of shows that you're maybe not that much like that.

P12 (16:53)
That's true, actually. I might not be a psychopath, because I worry that I am

Lilli Unwin (16:58)
No, I think yeah, and one of the things that I really liked about your I mean, maybe liked it's not the right word but like I was interested by your responses. Was your high levels of self-awareness and how you were able to kind of look at things from so many different angles? Like, say one thing.

Lilli Unwin (17:16)
And then analyse it was quite interesting. Yeah, really interesting for me to read. So let me just check it.

Lilli Unwin (17:28)
So We've got I know this is a bit of a weird one. But on the form you write, I do not well. This is one of the questions that we have in that I do not currently earn an income from my music, but I aspire to in the future.

Lilli Unwin (17:41)
So if we think about your sort of your career, are you sort of hoping to? I don't know. Yeah, you see, hobbyist at the moment with songwriting, but do you feel like you're heading for a professional realm?

Lilli Unwin (17:54)
Is that what you're hoping to kind of achieve?

P12 (17:57)
Alright, I feel um. A degree of that degree of that workman-like confidence that I'm talking about that. I that I haven't had until Well until this year, I suppose, actually, that's not to say, I don't still have like the pipe dream of being like a superstar, but There's just there's this little voice that says there’s lots of, so many different things that you could do.

P12 (18:32)
For example, I'm But I'm not sure it’s happening now, actually, but I'm still doing it. One of the other Students. Has talked about doing a choir?

Lilli Unwin (18:47)
Amazing.

P12 (18:49)
And um, so because we’ve all got a whatsapp group, you know, which we still communicate

on now and she's talked about this, she did it as a final project for the degree, actually. For the module and for the degree Yeah, choir project, so she'd be the director and I said, oh, this was going back to shortly after the residential, I said, let me do a song for it. This is like the 4 part harmony, which I had never done until I did my final project, which was 4 part harmony, vocal and quartet kind of I wanted to when we were asked to decide what we were going to do for a final projects, I chose to do that.

P12 (19:34)
Because I've been mulling over and thought, you know what? I've never done that. But I thought, well you know, I never will do it if I don't do it.

P12 (19:45)
So I told um Liz that That's what I do in that way. Indeed, what I did so that gave the confidence to then say to Arlene, let me do a song for this choir. And I have been working on that I would do that as a free….

P12 (20:01)
I was never going to ask for paying for this project. It may have gone cold herring.. I don't know, because I messaged her about it fairly about a month ago and she didn't come back. So I don't know I'm, I'm not going to just disappear.

P12 (20:19)
I'll give her a demo when I've got something together anyway. But that makes me think. Well, if I can manage to do an incredible choral 4 part song?

P12 (20:33)
Maybe that might be something to, and that's that feels a bit more realistic than the being of the rock superstar. It doesn't rely on youthful looks. or, really.. Certainly not…(?)

P12 (20:43)
You're not sounding not so much, I wouldn't fall. So Yeah, that's an example of where I'm thinking actually that feels kind of real, kind of realistic. Not just a dream.

P12 (20:57)
I completely forget what the question was.

Lilli Unwin (21:00)
Well, are you having towards professional life? Is that the dream?

P12 (21:04)
So that little project there gives me a more evidential yeah, reason I think to think that I could be, and I think that I would want to be as well, because the fame and glory thing I'm not even I when I think about it. In the cold light of day. Not even sure that I would want that.

Lilli Unwin (21:24)
Right? Yeah.

P12 (21:26)

Ah, because I would find it too much of an imposition. I'm quite a I'm quite a single not, I'm not single, but I'm kind of a bit of a loner and the private person. Um, certainly on a level, and that's a big part of me as well.

P12 (21:42)
So I don't, I'm not, I don't even know whether I'd like the fame glory thing, so something more modest, but more real. Uh has um. Is a calmer thing to think about if I can put it that way. It seems more

Lilli Unwin (21:58)
Yeah,

P12 (22:00)
It's more pedestrian, but maybe that's maybe that's not a bad thing.

Lilli Unwin (22:05)
Do you think you would have um? Had that same perspective, even 10 20 30 years ago.

P12 (22:11)
No, sorry. I've got to… (leave the room to answer front door)

Lilli Unwin (22:14)
No problem.

Lilli Unwin (22:38)
Sorry, no worries, no worries, yeah, I was saying about what would you have that?

P12 (22:45)
No. Absolutely not.

Lilli Unwin (22:47)
Okay, tell me more.

P12 (22:50)
Because it would have been It would have been too mundane. I would have, I would have regarded it then as to mundane. it's not the dream. I'd have regarded it as a compromise, and I've never felt.

P12 (23:05)
I've always This kind of almost beligerent. Attitude that I will not compromise on my dreams so I wouldn't. This is this is more recent

Lilli Unwin (23:17)
Okay, cool. In that spirit, like if you were speaking to 20-year-old, P12 getting into music or somebody that kind of age like based on your life experience and the conclusions you've come to. If that's that person is asking you about, you know, sustainability sort of emotional, sustainability in creative songwriting, what kind of lessons might you share with them?

P12 (23:43)
I'm just saying to do it for itself. Do you.. forget. absolutely forget… about? The dream, the future. The dream is an illusion.

P12 (23:55)
It's not to say you can't do something amazing, but that's not the reason for doing it. The reason for doing it is you enjoy it. And if you don't enjoy then don't do it, that's basically that's my attitude now

P12 (24:08)
yeah, yeah, really just that. just don't That don't work for a dream, work because you enjoy doing the thing. After all, I'm not getting paid. you do music(?)… so if I don't enjoy it why am I doing it?

Lilli Unwin (24:21)
Yeah, and even when you become a professional, you don't get paid a heck of a lot more either. So

P12 (24:27)
No, I'm sure you don't

Lilli Unwin (24:28)
Yeah, so when you're thinking about your own personal enjoyment, like, what really drives you beyond, like, sharing with anyone or what anyone else thinks, like what is it about songwriting and being creative? What does it give to you, maybe even like emotionally? What does it give to you?

P12 (24:46)
Difficult to describe, because it's very although it's very What's the word? intense? I suppose. It's also a very abstract it's like going is like being taken somewhere else to a different place. when I come up.

P12 (25:06)
And it's the initial coming up with an idea that seems to work that I'm talking about. Because I soon get sick of this sodding thing. I think, oh that actually this was c***, but…coming up with.

P12 (25:19)
An idea, and this is this is where the workshops have been fantastic because they give me the impetus. Not not, you know, in no small way because I've wanted to prove myself to the other fellow group members, which is like kind of rivalry it's, it's, it's a motivator you know, but for whatever reason it makes me come up with something.

P12 (25:47)
Incidentally, when it's in that group situation Much less judgementally. Than, when if I was just on my own, (doing it alone?) because there's time constraint as much as anything, and I'm anxious to show that I can do something. Yeah, and anything's better than nothing I think in those.

P12 (26:08)
So totally the time constraint that's actually very helpful. But what What I get from that is It's kind of like I wanna say it's like having a superpower. It's like having taken a drug or some kind of like upper not I mean, I know I've never taken apart from fags in the past and alcohol still.

P12 (26:32)
I've never really been into drugs, but I'm sure it's kind of like a high, it is a high it's yeah. That's probably as good as anything to describe it, so a high it's also a transportation. It's been.

P12 (26:48)
It's a change, a different state being just being in a, somehow finding yourself in another place.

Lilli Unwin (26:57)
So if we sort of play with that sort of high and drug metaphor like, do you feel like there are any comedowns or any kind of lows as well like you mentioned being quite high up? But When within your own process, do you feel like it also brings you low or

P12 (27:17)
When I can't do it. It's extremely frustrating that that gets me down and I'm better dealing with it now than I used to be. I think I've grown gradually better at that.

P12 (27:28)
Anyway, as I've got older. It has in the past made me feel really absolutely Lowest of low in terms of misery and so, just and of course self-criticism, I suppose, Self-loathing definitely lots of lots of self-loathing, because and and self-pity probably because I suppose I Like I kind of tend calamitise and I suppose, in that situation when it's not happening. I'm thinking, oh, it's left, it's left me forever, yeah? And that's never coming back, because I just didn't have for whatever reason, I just didn't have any faith and it does take faith.

Lilli Unwin (28:17)
Yeah,

P12 (28:18)
Uh to believe that it will come back. Yeah, it does. It does so yeah, that's the other side, and to a lesser extent also, when the thrill of that new idea has kind of worn off and you're actually stuck in, then I've actually got to make this into a bloody song now.

P12 (28:38)
That's much more earthy.

Lilli Unwin (28:41)
Yeah, the honeymoon of the the honeymoon phase with the idea wears off doesn't it?

P12 (28:46)

Exactly. Yes, I knew. And you're stuck with you actually having to do some work.

P12 (28:49)
Yeah, because you're that initial idea, it just happens. This is no work involved, They just… not really doesn't feel like it.

Lilli Unwin (28:56)
Do you feel like? Does it deter you from working on stuff when you've crashed down a bit or even if you get really frustrated?

P12 (29:04)
It makes it more difficult to motivate myself. Yes. I try not to let it… as I say I'm, I'm better at getting All of it now that I've used to be, I'll get gradually better at that, but yeah, it does. It does demotivate me because it's not as, it's not the thrill that the initial thing was.

Lilli Unwin (29:24)
What are the strategies that you've kind of been implementing these days? To get you past that

P12 (29:30)
Um, I think probably it's helpful to have more than one thing on the go, maybe maybe even just two things. So what I mean with this choir, this choral thing, I'm interspersing that with working on 1 or 2 song ideas of my own, singer-songwriter style. song ideas of my own and I'm kind of sort of like oscillating between those, rotating among them. So that's a good thing.

P12 (29:56)
Also, don't don't push it , if something's not happening after. If you're not if you're not moving things along after about 5, 10 minutes of having sat down to do it, then then give it a rest? come back later, maybe even later on the same day, it'll be different.

P12 (30:17)
So remembering to not try and slog away because it's not something you can slog away at, I don't think if it's not happening, it's not happening. The more you try. Definitely, the more you try.

P12 (30:27)
I'm sure you've sure you know this. The harder it is. It just ends up impossible because you're trying too hard.

P12 (30:34)
It doesn't work. Yeah.

Lilli Unwin (30:36)
Or I guess?

P12 (30:38)
Basically, it's to lighten up and not be obsessive on any 1 bit of work.

Lilli Unwin (30:46)
Yeah, I think when I saw If I can, I read somebody or responses to you? And we can chat about them a little bit.

P12 (30:54)
Feed by ego, yeah.

Lilli Unwin (30:57)
When we looked at the first The first lesson so that was to do with the creative warm-ups, with with the writing things down, tearing them up my mapping all of that stuff. Um. I think you rated it when it says, during the creative warm up, how much pressure did you feel to get it right?

Lilli Unwin (31:19)
And you rated it like quite quite a lot of pressure. And then talked about your takeaways, being I think this lesson has reminded me that I approach any creative effort with preconceptions about the result, and in fact that I demand that there has to be a result at all. Um.

Lilli Unwin (31:39)
And and the cutting up and redistributing the poem lines, however, seem counterintuitive, as I was expected to allow a random inference in on the creative process, this was challenging, as I must have complete control over everything I do? How are you feeling about that response? Does that resonate now?

P12 (31:58)
And yeah, yes, yes, I haven't changed since then. I Ah, yeah, I kind of have this. Control thing where I need to I need to be.

P12 (32:16)
I need what I create, I hate the unconsciousness of creativity. I suppose, is what I'm trying to say I want my. I want what I wantever I do I want it to deliberate, and considered, and thought through and, or come up with in a conscious way.

P12 (32:34)
And that does actually make trouble for me, because I also when I'm thinking of them when I'm in that frame of mind, I think I'm in that frame of mind more often than I realise even now, I credit other artists or creators with doing that. So that makes them something that actually doesn't exist, and that I can never live up to it, because you can't actually do that. So that's that so then there's a comparison thing where I'm...

P12 (33:06)
I'm the imposter because I can't do what I think everyone else does.

Lilli Unwin (33:11)
Sometimes we compare our initial ideas to their finished idea. You know what I mean is that the sort of what you're alluding to ?

P12 (33:19)
I think that part of it, yes, because I'm not thinking about the fact that they had to kind of do rough copy after, rough copy and tweak and redo, and chuck out and stuff like that, I'm not thinking about any of that process I'm just looking, yes exactly. I'm looking at the what I've got in front of me, what I'm hearing what they have allowed me to hear. Yeah, so I've just forget all about The work

Lilli Unwin (33:45)
yeah, the comparison is with tricky, isn't it? And I think some of the things that we've mentioned we mentioned like control that pressure, and you mentioned, sometimes that that having those kind of standards for yourself causes you trouble a little bit, and I guess I like, I think you even mentioned it in your In your responses, at some point, somewhere to yes, you did about sort of perfectionism, and like, does that kind of resonate with you? Do you identify with any of that during your

P12 (34:18)
Oh, perfectionism is still another bain of my life. Absolutely. Yes, I find it very hard to just have an idea and leave it be.

P12 (34:28)
I then want to fiddle about with it and tweak it, because it's because I don't perceive it as being perfect. And that's I'm trying to make it so, which is ridiculous. So yeah

Lilli Unwin (34:37)
Are you? I mean I'm getting just from that sentence. Sounds like you're getting it fed up of that kind of what what are you kind of hoping to I mean, I guess I'm making an assumption that you want to move past it or something is that do you have an aspiration for how you kind of a new, creative phase that you're moving into

P12 (34:58)
well, certainly, I mean, I've always wanted to do have a bigger output of material which isn't saying much because my output in the past has been almost 0. Actually, that's something I aspire to, and I think that would be helped by, not letting perfect be the enemy of good, for example, so being more accepting, I mean, because although Along with all the egotism is also this.

P12 (35:31)
This very intense to self-criticism as well. So it even extends to I don't know, hopefully not so much nowadays, but It can extend to if something has been created by me. It can't be any good Because I'm s*** basically. So yeah, that's you're on a loser right from the start, with that thought in mind.

P12 (36:04)
So I really need to chuck that out. I think I'm much less like that than I used to be. That's the self critic thing.

Lilli Unwin (36:11)
It certainly sounds like A And when the, by the way, sorry you will have seen notification that

ignore it this transcription, I'm on the silly basic fan, so it's going to leave us shortly but ignore it when when we did lesson 3 with the online course where that was looking reframing that in a critic like mapping. Out some inner critic, how it turns up in the songwriting process, and then using the self compassion to reframe it, can you talk because it? I know you rated that that was extremely useful for you, that kind of thing.

Lilli Unwin (36:50)
And it was a little more difficult to meet these statements with a calm balanced response. Can you tell me a bit more about that experience with the self compassion?

P12 (37:01)
Yes, I'm kind of um cursing myself a little bit because I threw away all my, I symbolically threw away all my notes, about that of that lesson, yeah, because I thought it was a good thing to do which I think he probably made well have been, of course. Now I'd love to be able to refer to, but I do remember basically what I did, which is I actually. Uh, I did a drawing of my late mother,

P12 (37:32)
Ah, and so that's the form that my inner critic took and I certainly not do it go over all the history, though, because we've just had a lot of time. It's it's a good enough, it's good enough Avatar, and I said, so criticisms. Self-criticisms would be things like you'll never, be um, a creative creative.

P12 (38:00)
You'll never be a good songwriter, or composer, whatever, because you don't spend enough time doing it. That's an easy one to fall for because, you know, it kind of does in a way have a basis in reality. And that you know life gets in the way, for all of us.

P12 (38:23)
Um, so that was one thing. I think one another was you sometimes like you've never been successful with music because you've never wanted it enough. I think that was another one, and I'm just struggling to remember what the comeback.

P12 (38:43)
What my comebacks in the now are. And as far as the not spending enough time Oh, on it. I think my response is basically along the lines off.

P12 (38:55)
Well, yeah, that's probably true. All I can do is try and be more self disciplined about timetable, time management, etc. Because I am very, I just am very bad at that.

P12 (39:06)
I'm a hell of a procrastinator, um, so And it would say, so I'd probably say, I don't remember if I said it or not in my notes, but I would say probably try to cut down on the procrastination, but don't beat yourself up about it, because probably most of us do procrastinate to some extent. Yeah, some people say I get my best work done when I’m procrastinating, you know and as far as the never wanting it ,not wanting it enough, I'm thinking, well.

P12 (39:36)
I'm not sure what my response I wrote down was, but I'm thinking now that would be my response to counter that would now be something like. That sounds like classic. Imposter syndrome.

P12 (39:48)
You're assuming that every other musician that you see as successful always is into it. The thing always is into it all the time. lives and breathes music.

P12 (39:59)
How do you know that's true? They're just human beings at the end of the day. They'll get tough times tired and p***** off and bored with whatever we're doing, wouldn't that be more realistic?

P12 (40:11)
So trying to just bring in trying to just make it More life-size rather than yeah out there.

Lilli Unwin (40:19)
Realistic a lot below, like you were saying about your your sort of career aspirations now like making them more life-size and realistic, rather than super grand and something to fail from.

P12 (40:32)
If something hasn't got a if something hasn't got a little bit of a taste of earthiness about it, then it probably is bollocks. If it doesn't seem reasonably… if it doesn't seem like part of the real world. Then it probably isn't, you know.

Lilli Unwin (40:53)
Yeah, or would we really even enjoy it? If we got to that kind of high echelon, yeah?

P12 (40:58)
Exactly, because it's a completely hypothetical fantasy thing, it's your own creation… It's probably my own biggest creation that I've ever, you know, my (...?) creating is in making that dream

Lilli Unwin (41:13)
So with that self compassion, just thinking back to that exercise. You know, because I'm sort of I'm basically. I mean, as you can imagine, I'm trying to build these resources for four people to work through these kind of things.

Lilli Unwin (41:28)
So if you know that you have been through that exercise now, is there anything that you kind of think about? The the use of the self compassion that should be changed or expanded on or do you find anything to be particularly helpful with it or unhelpful?

P12 (41:44)
I think I think more. I think the more the better, in my case, because I am very, very self-critical. And very historically, unconfident and have made up for that with pipe dreams and yeah, ridiculous expectations thinking that they are real.

P12 (42:05)
So I uh I would say. Um. Really

P12 (42:14)
Treat yourself as if… talk to yourself as you would another person if you are a decent person. I am.

P12 (42:20)
I do think I am a decent person. You kind of like the question. Would do you talk to someone else the way you talk to yourself? For example

Lilli Unwin (42:28)
And we just don't realise it as well because we're not actually often saying the words, are we?

P12 (42:34)
Not saying it out loud. And also it's fleeting thoughts because it becomes habitual as well doesn't it? so it's very quick, but it's there. It's in there, so yeah, trying to be trying to be more conscious, I guess. always that that's one of the exercises to do in creativity. I suppose.

P12 (42:53)
Somehow, come up with a reminder regime of some sort, To think about what you're saying to yourself, is it? Is it compassionate? Is it allowing yourself to be a real, imperfect

P12 (43:09)
Human being, or is it too critical? So only I would think that that's definitely a big part that would be a big part of it.

Lilli Unwin (43:18)
Yeah, because I think obviously we covered it a little bit in that, but I tried to keep it really bite sized, but what I'm hearing is maybe taking more depth and time to do those kind of exercises might be useful.

P12 (43:30)
I think they're very, very important. Yeah, I think that aspect, that mindfulness, in being in the now, self compassion aspect are very, very, very relevant. So I would say, you know for what it's worth.

P12 (43:44)
So what I would say you were right to have that as a important part of the of the course.

Lilli Unwin (43:51)
Okay, good to know. Thank you. And then when I'm thinking about the, I'm aware of the time, by the way, if you got a -

P12 (44:04)
Have to - at about Uh, 3.30.

Lilli Unwin (44:09)
Okay? Yeah, yeah, brilliant. Well, maybe a few more minutes.

Lilli Unwin (44:12)
Does that work for you? Amazing? Its so good to like unpick this with you.

Lilli Unwin (44:20)
So second part of that exercise was to do with visualisation. Do you remember that the guided sort of visualisation about? creative moments.

Lilli Unwin (44:33)
In any case, you rated, that is a bit more sort of like less sure about that. And I think some people don't find visualisation super easy. I mean, could you tell me anything about how that is for you?

Lilli Unwin (44:45)
In terms of when you're trying to visualise these things. Or, maybe it's hard to remember.

P12 (44:52)
Have you got anything sort of salient that I wrote down in the my response about that. I'm just trying to remember what I did.

Lilli Unwin (44:58)
I don't think you mention that because it was part of lesson 3 and you talked more about the first part of the lesson, rather than the second

P12 (45:06)
Yeah, the self critic thing.

Lilli Unwin (45:08)
Don't worry if nothing comes to mind just I'm kind of curious to hear for the things that didn't resonate as much with people, and yeah, if it's not as memorable but clearly the first half, the exercise was more memorable to you.

P12 (45:24)
I suppose it can't have. Definitely, cos the inner critic thing. Is, it definitely a big thing with me.

Lilli Unwin (45:28)
Yeah, and that's something im noticing as well. Some people prefer to have the sort of like, let's unpick let's unpick the negative in a way, and some people prefer to go. Let's kind of boost the positive, I think you kind of end up in the same place in a way, but but people seem to have different.

Lilli Unwin (45:47)
Kind of preferences.

P12 (45:49)
Normally, when when I think about visualisation, I imagined thinking of it of like being in like your happy place being literally in a place yeah, where there's no stresses going on. So maybe like being on holiday or something honestly, I just can't remember, but it would be something like you. Are being in A On the balcony of a holiday flat or something like that

Lilli Unwin (46:13)
Yeah, yeah, that makes sense. Let me just I'll zoom over to another bit of this. Let's go to Ah, what's I can ask you?

Lilli Unwin (46:33)
Yeah, okay. So When I'm thinking about Let's say about the perfectionism. We might think, as you've sort of highlighted, sort of in a critic how that might kind of the influenced by our sort of earlier experiences if like within the family or that kind of thing.

Lilli Unwin (46:56)
Our closer community can you think do you have any sort of ideas about whether there are like societal influences on that sort of perfectionism? Do you have any sort of thoughts around that?

P12 (47:07)
Yes, we socially societally. We are We are conditioned to aim for something, aim for something specific. Um, and to Achieve what we need to achieve along the way, in the now, in order that we will achieve that.

P12 (47:31)
So in other words, we are working towards an objective, almost the same as my pipe dream about fame and glory. We are always we are told to work towards this objective. We are never taught just as far as I can tell really basically never taught as kids, you know, in school, or in their families to do something for sake of it, because if we are doing something for the sake of it, we're just playing all we've been playing, you know, we're just mucking Around or…

P12 (47:59)
Wasting time, etc etc you know, so that for me, that the crux of it, I think, is the the the objective, the focus on an objective, and that's where I've gone wrong in my creativity, because I've been about the where's this going to get me really, absolutely. Where's it going to get, all along until recently

P12 (48:24)
Rather than What do I want to do?

Lilli Unwin (48:29)
Yeah, what's this giving me in this moment? But

P12 (48:32)
Yeah, and in terms of society, as you ask, it’s definitely the former, that we are brought up to, so no wonder, I think that way. Now, I think it's an achievement if anyone can think the other

way without a lot of Therapy, or whatever.

Lilli Unwin (48:47)
. Yeah, I mean, if you think, let's say you envision a different kind of future like that. Prioritises different things, because I suppose, when you say we don't get taught rarely get taught to do something for the sake of it, I guess, society tends to want something to have an economic value?

Lilli Unwin (49:07)
Or to have an outcome or an object

P12 (49:10)
Yes exactly you have to be productive.

Lilli Unwin (49:11)
But if we were invasioning like a different kind of future in terms of creativity, do you have any kind of thoughts around what would facilitate that sustainable creativity in the future?

P12 (49:25)
No curriculum, and infinite opportunity in the utopian way, in the ideal. It would be nurtured, so you would be As far as possible as a young child. For example, you you would be given every opportunity to experiment with whatever there were available, whatever experiences are available and types of experiences.

P12 (49:55)
And hopefully there would for each of us emerge, a set or even just one set of things or a thing that was your thing.

Lilli Unwin (50:08)
Yeah, you're passion. Your vocation or whatever

P12 (50:12)
And the thing that you are made kind of made for yeah. And then that could be nurtured, obviously I suppose it would have to be a balanced way because otherwise it would all be complete psychopaths and there would be no society.

Lilli Unwin (50:28)
We take that everyone chooses like a certain amount of people choose to be doctors, hopefully.

P12 (50:36)
Yeah, yes, I've always whenever I think about it, I think we are. We are channelled into certain ways, it's a crude set of things that we have to do.

P12 (50:48)
That we have to learn, and there's nothing in between or outside those things. So we end up (Not we're aware of) not doing what we were supposed to do when I say supposed to do I mean the thing that you have, because However, much is the nature-nurture and so on. We

Just are, we just turn out better things than others and liking something more than others, and hopefully those 2 are the same thing.

P12 (51:23)
For no, for no, apparent reason, it's just that's the way we've made, but that's not allowed for that. I know there is thinking, in fact, I'm kind of remembering now that I've heard someone recently in a TED talk, can't remember who it is now. My wife looks a lot at TED talks, so and I was in on this obviously, this one as well.

P12 (51:44)
Yeah, and they were saying that exactly that. Kids, are never allowed to just Just do what they want to do, and if they do, they're… she's she he's sort of gave the example of this young girl who was always fidgeting, and they tried to label it with the obvious ADHD whatever or autistic or something, trying to work it out, and This insightful teacher kind of just um. So what do you do?

P12 (52:18)
Said: So show me what you like to do And so she started dancing and that's what she did. She was dancing.

P12 (52:25)
She just did that. I talk about kind of you know, 5 six-year-old girl or something she, that's just what she did. And that didn't come from… certainly didn't come from nurture.

P12 (52:39)
You know, so that's what we don't have.

Lilli Unwin (52:43)
Letting people flow into it. Okay, brilliant final very little tid bit, you know, I'm working towards this? Well developing this philosophy for creativity called rewilding creativity.

Lilli Unwin (52:56)
And I have my own sort of interpretations of it. But I'd love to hear like, what do you interpret as rewilding creativity for you?

P12 (53:06)
Oh, that's quite a big question. And I feel quite, I feel quite

Lilli Unwin (53:10)
Or in this moment, what does that mean to you?

P12 (53:13)
Yeah, I mean I'm in danger of belittling, your idea because I'm because I'm not because I haven't thought about it in those terms, so please forgive me.

Lilli Unwin (53:23)
That's fine, thank you.

P12 (53:28)
I think I kind of you know. I'm kind of kind of riffing here.

Lilli Unwin (53:32)
Yeah, yeah. Yeah.

P12 (53:34)
It’ss a very novel. It's a very novel. It shouldn't be I suppose, yes, yeah, I don’t know, whatever should or should not be whatever, it's a novel for me,

P12 (53:42)
It's a novel way of looking at it. I think it's placing less importance on Theory and Exercises, formalised exercises, I think in terms of music, things like scale.

Lilli Unwin (54:01)
Scales, and yet Y.

P12 (54:02)
Yeah, and scales and stuff and theory, not so much. and just mucking about yeah, in quotes, more in other words, let it be. It's wild, self, don't don't slap a harness on it straight away.

P12 (54:19)
Let it let it Be free. And I mean this is hypocritical of me to say this because I don't do this, I find I'm going to..well, hopefully I do sometimes. It's so easy to say and so difficult to do I think but to just let it?

P12 (54:38)
I don't know what format would take either, but just let it Run around the field sort of thing I was going to use a horse analogy here with no harness, no saddle. Just let it run and see where it goes.

Lilli Unwin (54:53)
Does that feel like it might be helpful to creative practice for you or

P12 (54:58)
Yes, I do. and I just need to encourage myself to do it more, for example, if I'm practising something on the guitar, even if it's something I've come up with, and it occurs to me, I really want to play. Something…someone else’s song or whatever or I can't, I do something that catches my ear. I want to encourage myself to just go with that just to break off the exercise, whatever that is straight away and go with whatever that thing, that thing, that just came in was, yeah, so that's kind of one of the ways in which it would manifest itself for me.

P12 (55:35)
Which I want to encourage myself to do.

Lilli Unwin (55:37)
Thanks, P12 super insightful to chat to you. Thank you. Let me just send you a quick link.

Lilli Unwin (55:45)
I've been giving this to everybody because people seem to be quite interested in the self compassion, and it keeps on not loading, I'll just put it in the chat, but there's the main researcher, there's loads of resources online should you want to investigate that anymore.

P12 (56:06)
Okay.

Lilli Unwin (56:07)
You got it yet, it's in tonnes of studies shown to be really good for creativity. Well-being all of that. It's yeah, there's a lot of research behind it.

Lilli Unwin (56:15)
So I just want to share that with you in case you look into it 1 day and it's useful, there's loads of resources online and the TED Talk indeed. So maybe check out the TED Talk.

P12 (56:26)
I'll get my wife to look at it.

Lilli Unwin (56:28)
Yeah, she can um sort of suss it out for you first.

P12 (56:34)
Yeah, that's right.

Lilli Unwin (56:36)
Amazing Well, thank you so much for your time. P12 and I hope you have a lovely Christmas.

P12 (56:41)
Thank you. You have a lovely one too, especially again, I haven't had the courage to explore your stuff. I've got.

P12 (56:50)
I've got I bookmarked your site. Okay, great, I'm in your music, you know? Because I know you, I think the the comparison thing is going to be all the more intense so

Lilli Unwin (57:04)
Oh, well, just bear in mind. I ask these questions because I also know these experiences and very much. You know, go through it all as well, so they've been very rough ideas.

Lilli Unwin (57:18)
There's a lot of rough ideas there

P12 (57:21)
That's greatly well moment. You feel better.

Lilli Unwin (57:23)

Yeah, it's a blood sweat and tears. It's been through many iterations, but yeah, hope you enjoy it. But yeah, thanks so much your time, and yeah, thanks for being part of it.

P12 (57:36)
Lovely good luck with all contracts and the research and the the

Lilli Unwin (57:42)
Yeah, nearly finished. It is yeah, yeah, it'll be finished in March. I think so.

Lilli Unwin (57:48)
Yeah, very, very

P12 (57:51)
So you're your absolute.

Lilli Unwin (57:53)
Thanks, P12 takea bye.

P21 interview module 6 (transcript checked and edited)

Lilli Unwin (00:07)
Hello, P21.

P21 (00:10)
Hello?

Lilli Unwin (00:11)
Can you hear me?

P21 (00:14)
Yes, I can hear

Lilli Unwin (00:15)
Fantastic Yeah, good. Ah, I can hear well. How are you?

P21 (00:19)
Oh, dollar. Second. Hi, I raised the volume.

Lilli Unwin (00:28)
Testing testing.

P21 (00:30)
Can you hear me this? Okay? Not just my computer.

P21 (00:33)
Audio was low with himself for a-okay good

Lilli Unwin (00:36)
Amazing, let me just um. And just making sure that I've got all my um transcriptions, just making sure that I can um record this. Thank you so much for taking an interview with me.

Lilli Unwin (00:51)
I really appreciate that. It's so nice to read your reflections and then get and then get the chance to kind of just explore a little bit more, how the course was for you, but also just to find out a little bit more your sort of views around creativity and songwriting, and what it means to but I'm going to be taking quite A A creative approach to the interview where we can flow in different places. I've got a sort of a mind map.

Lilli Unwin (01:22)
Ah, so yeah, that let me just make sure I can get this transcription in. Let's see if this works. Okay, should be coming alarm?

Lilli Unwin (01:34)
Yeah, sorry, got another screen here. So yeah, that you'll just see there's a transcription in here. I hope that's okay.

Lilli Unwin (01:42)
It's a recording.

P21 (01:44)
Express.

Lilli Unwin (01:46)
It's just, it's just um, there's nobody in there. It's just AI transcribing.

P21 (01:51)
Sure.

Lilli Unwin (01:52)
Beautiful, right? So let me just yeah, if you see me looking over here. I'm listening, but I'm just checking my questions on that kind of thing.

Lilli Unwin (02:04)
Great, I mean, are you ready to get started?

P21 (02:07)
Yes, yes, would be able to turn up your volume your recording just a little bit if you could.

Lilli Unwin (02:15)
Yeah, let me see what I can do. How's that any better? Can you hear me better now?

P21 (02:25)
Yes, I think yeah, yeah, that's one

Lilli Unwin (02:28)

I oh, was that I think I turned up the wrong 11 second. How about now? Is that any better Okay good.

Lilli Unwin (02:39)
I'm happy that you can hear me. Okay, hopefully not too loud now. Right.

Lilli Unwin (02:49)
Amazing So yeah, thanks again for taking this interview. So I guess, let's just start. So I've got on my screen over here.

Lilli Unwin (03:00)
I've got your responses. So I thought we could use them a little bit to kind of springboard from, but obviously we don't need to necessarily repeat it, but we can go through it a little bit so I can see, you know, that you've been doing approximately 10 years a song writing and aspiring to earn maybe money from music. In the future, can you tell me like a little bit more about that?

Lilli Unwin (03:26)
Like what's your vision for your music in the future?

P21 (03:30)
Ah, okay, I'll try to um. I would like to write by actually to release an album um, so I'll been writing songs for a while. I think it was more about trying to connect and liaise with musicians and just to try out my emails clear up you take, you know.

P21 (03:52)
So it started just out between therapy and self-expression, and I love that so I was just doubling that And that was a while ago I was singing in a jams and I was working, you know, something unrelated to music, and then. Yes, so I stopped collaborating for a while because I found musicians that didn't reflect my tastes in music. So to speak.

P21 (04:26)
But it's been an amazing experience in any case, and I think in the past. Yeah, actually, yeah, last year I really wanted to do something about it. And so, yes, so when I finish my masters have time.

P21 (04:49)
I got out of the time. Definitely to songwrite a little bit more, yeah.

Lilli Unwin (04:55)
Amazing So finding a new kind of a new path for what that looks like for you.

P21 (05:02)
Nice. I mean, I'm, I've been singing in quite more often in the past. Ah, well 2019, 2020 that there was covid, let’s say in the past couple of years and enjoying it a lot and yes, I've been also singing renowned and so I sing Jazz standard, then I would pop in like one of my originals, so just to test it with.

P21 (05:37)
Different musicians, because seeing I don't have a band I call the musicians that I need, whether it's a Duo a tree or depending on the budget. So yeah, and I lost my train of thought okay? So it's really fun.

P21 (05:56)
It's great. And I think this is like I've been constrained by time, also like and I've been in conflict this past year, because something has been happening. I don't know exactly what is, but I really had the need to to express it.

P21 (06:18)
Um, so since I started, this masters. I just kind of shut down or shut up.

Lilli Unwin (06:27)
Yeah, is that shutting down A? What do you talk about? Shutting down and shutting up?

Lilli Unwin (06:32)
Is that you're songwriting, your creative expression?

P21 (06:34)
Because I don't have the time because I started the new teaching job in 2023. So I've been teaching a singing teacher for 3 years at the very beginning I found it obviously quite daunting. A secondary school GCSE, ABRSM music and so I just, you know, put my singing on the side to get better as a teacher.

P21 (07:00)
But maybe this year I felt more in my shoes, so. To speak so okay and now it's done, you know, for my voice, and there's still a family quite struggling because of you know, you still teaching. You still working like anybody else, but you got the master, yeah?

Lilli Unwin (07:17)
Yeah, I mean, aside from the interview, I know them, I know the pain of the balance, so we're doing a lot on we juggling all of the the studying. And the working and then the creative thing I mean, I'm thinking back when you mention a few minutes ago about it was really fun like when you're feeling like really fun with your creative expression with your songwriting with your singing, like what is the atmosphere for that. What happens?

Lilli Unwin (07:43)
What what kind of what things are going on do is that in the summertime? or?

P21 (07:50)
No, I've been having. I mean singing wise like one concert a month. You know, on a Sunday but sometimes two concerts a month because I got my steady gigs coming in and then around then I know a few people obviously are connected quite extensively in the past years.

P21 (08:15)
So sometimes they call me to kind of to, you know, jam when you conversations. And so I

started first set so to speak. So it's like a jam musician singers and any instruments, any music genre.

P21 (08:34)
And so they would call me for the first set and yeah. And sometimes they call me also because singers us go so far. So the pub owner the restaurant owner knows me pretty well and so yeah so I read up sometimes also like last to September, having like free gigs.

P21 (08:55)
So yeah.

Lilli Unwin (08:56)
Amazing, and that kind of like

P21 (08:58)
Out now, back to one. So my next week gig would be in three weeks time.

Lilli Unwin (09:03)
Right, so that the jam space that performance in jam space, how does that feel for you? Is it? Is it a creative space?

Lilli Unwin (09:10)
Do you feel free? Or does it feel

P21 (09:13)
Yes, absolutely. Yeah, I'd mean before I even could call myself singer. Yeah, it took like 100 years a long time, and I remember actually a friend of mine, a pianist introduced me to somebody else.

P21 (09:28)
I remember exactly talking about many years ago and he said, like, oh this is P21, she's a singer. I was just looking like. Like, you know, I'll think I'll gosh I'm a singer!

P21 (09:41)
because yeah, I didn't feel like one, but now I do. irrespectively whether I you know, are singing well, once a month, or twice or 3 times yeah. the thing would be definitely as singer songwriter, so slightly different because when I sing usually Jazz standard you know my, you know, I started actually have a couple of songs that I did as mine, but then for the singer songwriting this is like, you know, turtle, turtle movement.

P21 (10:20)
So very slow.

Lilli Unwin (10:22)
Yeah, oh right turtle. Like, yeah, a really a really slow animal. Yeah, I understand so what about the jazz jam atmosphere?

Lilli Unwin (10:31)

What makes it so fun for you? If you can like, do you know if you're if you using your scientist's mind? Like what are the components that make it so fun and enjoyable for you?

P21 (10:45)
Um, when I sing with a band or when I sing in a jam?

Lilli Unwin (10:51)
In either.

P21 (10:52)
Well, it's actually similar to be honest with you because I know... Well, sometimes I knew the musicians? Obviously, if it's like my own concert we call it a gig.

P21 (11:04)
I know, was gonna be singing with me because I paid them. I love exploring different musicians. Other times I like to, you know, stick to the ones that I find Really supportive musically.

P21 (11:24)
Some of them are my friends some of them, you know, returning their favour because they call me a lot for their own gigs. So yeah I try to be like, you know fair, but yeah, it's pure fun. I like to sing. I'm coming back home in a high then I need ice cream because I'm really in a high and yeah, I received good compliments and yeah.

Lilli Unwin (11:54)
and when you think about your songwriting practise, what kind of are there any similarities in the atmosphere or is it well like the mindset you have for your jams and the mindset you have for your songwriting, what are the similarities and differences? We could start with similarities.

P21 (12:13)
Good question. okay, I'm starting with the differences.

Lilli Unwin (12:16)
Difference is great.

P21 (12:18)
Because right? So first of all, I mean singing with somebody somewriting by myself. The genre is completely different because singing will be jazz, whereas when I write my own songs, I think that they appear to be pop between pop and Folk, which I love, because I was brought up in in Italy, and I used to listen to to pop, so jazz was something that my father used like.

P21 (12:54)
But I got into it a very late in life. I mean, when I came over here. Yeah.

P21 (13:02)
And I recognise myself obviously with when I arrive my own songs because it's more

therapeutic is more or has been so far although I have other things in the pipeline, but so far as being songs about um relationships, yeah, um, and yeah, yeah, and more or less my life I try, it's not 'I, I, I'. I'm trying to be very neutral because I don't want to disclose my life when I'm singing, but it relates to to my own, you know, events, at least there's some starting point then it evolves a little bit and so that's lovely.

P21 (13:48)
So I yeah, I would sit at the piano I did do some guitar started actually by on guitar. And yeah, and listening to other artists And then finding influences and then you know, writing lyrics. And then strumming or plain, some chords. Although I find it quite difficult because I'm not a musician.

Lilli Unwin (14:22)
Okay, what do you mean? You're not a musician like in terms of playing?

P21 (14:26)
And when I started, for example, when I started collaborating, so that's the beginning of my songwriting, the first song started as a guitar, so just chords. And then I will go… to I went to a friend of mine, who was a producer and guitar player, and so he helped me out to put some songs on myspace. I mean, no longer in the age if myspace, but back in those days, so yeah, we did a recording.

P21 (15:00)
And so yeah, he helped me out producing it. So I did 1, 2, about three songs with him and then I was working in a mental health at the time there was another guy who was running workshops. It was another guitar player, but he was inspired by more of a Rock.

P21 (15:23)
The beatles, but also like on a rock scene. And I did another song with him we did also harmonies as well, so I learned quite a lot. Yeah, he wasn't like a great music producer.

P21 (15:42)
I mean, the, you know, we were in his bedroom, so im not talking about going into the studio. So I never released a song professionally, but it was all you know, like bedroom project, so to speak. Yeah, so and then we did another song, it's a lovely song.

P21 (15:59)
But I didn't recognise myself in the yeah, so I wouldn't have done an album with him and so I stopped

Lilli Unwin (16:08)
Yeah, right, I see, and then you're thinking about maybe starting again. And

P21 (16:13)
Yes, I already asked. So in like say like in the middle of this, you know, your research, you know what I've got to do, I've got to do I got to do it. Didn't study much, and there's been like a refusal to study sorry.

P21 beginning to cry

Lilli Unwin (16:35)
Take your time.

P21 (16:41)
And so there was a song that I did in the past, and which I had a skeleton chords wise, because it was a song that I had. so the lyrics and the melody are mine, but the chords are Like somebody else helped me to find the chords. So I got this skeleton, literally And II I went back to it.

P21 (17:14)
I wasn't really happy about the chorus, and so just I sat down, I did one of your exercises, yeah, the guided meditation. And I thought okay. I sat on the piano, ding ding ding ding ding, some melody and I found it.

P21 (17:33)
And I was really, really happy, and that happened in a way, I mean, it's been in the back of my mind for like weeks. Yeah, months but then I found, and then I recorded the acapella on my phone, and sent it to this guy who was another pianist, not a guitar player. Somebody I have been playing with because I call him when I sing Jazz but he's influenced by other lots of other genre music, and actually like the style.

P21 (18:02)
So yeah then I stopped so I said it was busy because it was during the jazz festival, and now I'm kind of waiting a little bit, and I'm going to ask him. What you think, have you got time? Because I had asked him first

P21 (18:19)
And then II withdrew, because I said, I can't do it, I got my master, yeah. And he said, okay, and then I asked him back now and still I can't do because I got my master, but at least I've got one other module left.

Lilli Unwin (18:32)
Yeah, off. Maybe, you know, a few months always not long, not far away is it? What so I have so many questions for you?

Lilli Unwin (18:41)
You're giving me so many interesting things to think about with a very short one with the you said you put on the meditation that I did in the online course. Was that did you do the online course? The full thing, and then you did the meditation again.

P21 (18:58)
yes, I did the full thing.

Lilli Unwin (19:00)
You've reused it kind of thing.

P21 (19:02)
I really liked a meditation. I think it was because I can't remember exactly what I wrote. Yeah, within the exercise but I think the guided meditation was the best idea that I go out of it.

P21 (19:18)
I think more than the the creative writing yeah. Because to write, I like I have landscapes in my in my head. I think so I'm very visual but I love The guided meditation.

P21 (19:38)
Yeah, and then I just like just to set the, you know, the tone.

Lilli Unwin (19:44)
Yes, you're getting the right mindset, so maybe for you, like maybe doing that visualisation is less about doing something. It's just about just being a yeah, okay, so many things.

P21 (20:02)
Letting go. What we are then you're asking about was this is the differences, right?

Lilli Unwin (20:08)
Similarities.

P21 (20:10)
Um, so then the Okay, differences. Okay, ma, my own the therapeutic um. Yeah, and this is a thing that I actually need.

P21 (20:23)
Because when I'm singing, I'm like I'm singing. To somebody right, so it’s the crowd, you know, whover is listening. I'm singing to myself is something that is in harmony with another musicians or 2 musicians or a band but obviously when I start writing, I’m by myself.

P21 (20:46)
And and I always had lyrics and music ready. So I never had that collaboration where you know, you meet up, and you think, okay, what are we going to be doing, you know, at the same time so they will be like, you know, a difference in a way because we are Um, but also another big differences is that, for example, when I sing, Even though a single different musicians, they would know the song/music, whereas when you improvise, or when you meet up to okay let’s you know, think about a song there would be pure creativity.

P21 (21:32)
Um, what else? Yeah, and maybe like because I've been writing about myself, another difference is that when I create my music, it's total release, whereas when I'm singing it's still a release, but singing somebody else's song, so I try to get into the character because I choose what to sing so whether I like the story or like the melody is not so It is not always so sincere

Lilli Unwin (22:08)
Okay? And that's the performing, rather than the writing is that ?

P21 (22:12)
Yes, yes, of course yeah.

Lilli Unwin (22:14)
And you were mentioning. About the self-expression in the songwriting, like you say, very sincere and I also noticed in your responses. There was a little bit of things to do with like keeping your your identity private sometimes.

Lilli Unwin (22:34)
So is there is there anything about that? Where with your songwriting It feels more precious to kind of keep that for yourself?

P21 (22:54)
Well, I mean, a good question because when I write, even though it's starting from something that I have lived. I would like it to be more universal, so that other people would associate with, yeah, but so it's like, I'm just trying to find a balance between, you know what I want to write and maybe how could that help somebody else to surviving that situation or to leave that landscape or yeah, so sometimes. For example, even though the The for example, a relationship you're talking about previous relationship either it go well, always trying to Well, it depends actually, but yes, a couple of songs.

P21 (23:50)
I ended it as with an empowering message. That was really representing the truth of that specific relationship, because because my producer said, you know, and we think about the audience and maybe you want to keep it, you know, uplifting, it depends, yeah.

Lilli Unwin (24:10)
Do you feel more do you is? Do you feel more comfortable when you're sharing songs that have empowering message or do you feel like? Do you want to keep the other ones more private if they don't have like a universal empowering message?

P21 (24:33)
I'm sorry I need to think, cos I need to think back to these songs. No, there is one song, our love underground actually did have finished well, and I there was yeah, there was there was a way of you know, taking it out from the underground, but I think I left it there. So meaning like, you know, it's then it's up to whoever’s listening to interpret it in their own way.

Lilli Unwin (25:05)
Yeah, finish the song right? Okay, if we Think about your songwriting practise a lot. It sounds from what im hearing from you and reading on your things.

Lilli Unwin (25:20)
There's quite a lot of solitude as well with your collaborating. But when you start your songwriting, it sounds like you're doing it quite a lot by yourself. Can you tell me a little bit more about the that sort of aloneness, and how that feels?

P21 (25:35)
Yeah, well, because, for example, if somebody was asking me like, you know, let's make a

song English is not my mother tongue, so it takes me quite a lot to write lyrics, to write words and sentences because obviously I'm very picky about, you know, whether there is rhymes, the cadences you know, like if he's like a walls like in ¾ or in 4/4, so it takes me quite a long time, and I think I would need to be by myself. Because I wouldn't be as productive. Also, it takes quite a few days because I don't write, it happened.

P21 (26:26)
Only on my first song. I wrote the whole song. I was just watching something on the internet.

P21 (26:33)
You know, the usual, like, ah, good idea. And then I wrote in about 45 minutes never happened before. That was my first song, I really needed to release everything.

P21 (26:44)
It was, you know, it was good and then I collaborated with this song so yeah, usually it takes me quite a long time instead to, you know, to be happy about about that. Yeah?

Lilli Unwin (26:58)
Do you kind of enjoy that solitude with your creative process, or do you wish there were ways to kind of connect with a songwriting community? Even if it's just being on the same journey together?

P21 (27:10)
No, I think, unfortunately, I actually like this solitary experience, so I would basically go there on the piano yeah, and I've been writing during the daytime. I just had this image of very so few(?) is very, you know, a couple of dim lights, and like incense, (awareness is often a folk. But -?) like candles, I got my coloured pens, yeah, and yeah, and I just started on the playing a few chords sometimes to go into the mood or just writing a title.

P21 (27:47)
What I got like, you know, skeleton of a subject or a theme, and then meticulously I started writing

Lilli Unwin (27:58)
And somewhere in, let me just look at your responses, but I think Oh, I think it was in the first There was me a second. Where am I thinking of this? It was something about spirit, um I know I've read this somewhere sorry because I was looking at your just blimming, lost your Right.

Lilli Unwin (28:32)
Let me

P21 (28:33)
Thank you, thank you.

Lilli Unwin (28:35)
Yeah, rest. Your voice. There was somewhere that you are mentioning about spirit.

Lilli Unwin (28:39)
Let me just find where that was.

P21 (28:42)
Mm spirit.

Lilli Unwin (28:45)
Um. I think it must be another okay. Here we go.

Lilli Unwin (28:51)
Can I read read one of your responses to you? Is that okay? So I'm just thinking about your you're telling me about this.

Lilli Unwin (29:00)
What sounds like? Quite ah, a soothing solitude creative space, so you said, “I felt the most engaged during the guided meditation. A keyword for me was when I remembered and visualised how I felt when I was composing my last song was a feeling of wonder magic and connection to spirit, it was a feeling that I could describe

Lilli Unwin (29:23)
As being the opposite of loneliness, not in the sense of being connected to other songwriters, but to experience something on my own without feeling alone and isolated. a light peaceful and warm moment when I felt to my surprise spiritually and meaningfully connected as if guided in union and communicating with spirit.”

P21 (29:49)
Uh, huh.

Lilli Unwin (29:50)
From I'm hearing there. It sounds like you're, creative practise in your songwriting. Is this quite it's like a place for you to have your self-care and your time for yourself?

Lilli Unwin (30:03)
And it's a spiritual place as well like can you tell me any more about that? And you're somewriting and how it kind of comes together?

P21 (30:15)
Um. Oh, I'm just going to be gone off. So I was this distance of this Yes, ok. (inaudible)

P21 (30:32)
Well, spiritual, in a way because yes, I'm on my own, but happily. Oh, my own um, well, my own kind of yeah, but still connected because I feel, you know, the intuition, the intuitive process that the feeling of wonder as well of you know, that the magic of creating. I mean, comes from me, but actually doesn't you know comes from everywhere, and so they're probably there is this connection from, you know, spirit so to speak and spirit because it's also inside us.

P21 (31:17)

So yeah, we like we You become like a channel. Yeah, yeah, as if it was already there, I don't know how to explain it, because when it comes to spirit you think…anything about the idea. What that is sorry, that's okay and I remember is being transcribed.

Lilli Unwin (31:44)
Don't worry, it's it's basically just, it's just for me. Unless all of my participants start swearing, that becomes a theme.

P21 (31:53)
Yeah. So yeah, so it's like a spiritual experience, because it replenishes you, you know, it kind of enriches one's soul

Lilli Unwin (32:08)
So from what I'm hearing is the songwriting practise, it sounds like for you. Maybe it goes beyond a job. It goes beyond that kind of thing, it is part of your what nourishes you as a person is that what I'm hearing or ?

P21 (32:27)
Um. Well, it's it's a need, perhaps

Lilli Unwin (32:33)
A need? okay, cool.

P21 (32:37)
Yeah, But to honest with you, because I was thinking about this album and this album are about old songs, because I just wanted to recognise them to spice them spice them up a little bit, so find the right collaborator and just like have an EP, you know, 5 or 6 songs, and just like, you know, release them just for the sake of it, because it's been like a work of you know, labour and because of you, actually quite Good. at least good for me. But then I've been like was it from last year, but really the idea I would like to do an album that is not about me anymore, ok?

P21 (33:23)
And it's actually quite spiritual. I don't want to really to talk much about it because it still has to happen, but I was thinking about, like, a very spiritual Album, because I think that the world now needs a lot of you know, spirituality, I'm not talking about religion.

P21 (33:48)
But, yeah, without that's the thing between like undercover. So I would like to to yeah, to kind of deal, with these themes without really being like out there without being like a religious album. Yeah.

Lilli Unwin (34:04)
By the way, you you tell me, whatever you kind of feel comfortable with, I'm, there's no, I'm really just interested to hear your thoughts on it. So when you say I have so many threads to follow you were saying About the world needs it right now. That really resonated with me, and I'm wondering if you can tell me when you think about creativity and songwriting in the future, like, where do you think that kind of stands?

Lilli Unwin (34:32)
What relationship do we need with that? In the future

P21 (34:36)
Maybe to uplift Ah, to also be within. so not as myself be within. Because obviously I'm going to be within. Because I create something, but I think maybe for whoever's listening to resonate and to go within

Lilli Unwin (35:00)
So encouraging people to have that time of solitude is that what you mean?

P21 (35:05)
Yeah, yes I would say so, time for reflection. Yeah, so maybe maybe my audience are, you know, people who are feeling I don't know, maybe lonely or maybe low in moods or maybe I don't want to sound presumtious, but maybe just like in shallow waters and kind of yeah.

Lilli Unwin (35:37)
Really interesting.

P21 (35:39)
Or, because once again, I mean, I don't know whether Yeah, just to kind of create like a channel, like a bridge in order for people, maybe to be more on the feeling side, more than on the materialistic level, everyday life. Just, yeah, just slow down.

Lilli Unwin (36:07)
You mentioned ah, materialism, there, do you feel like that kind of impacts your creativity in your songwriting? can you tell me more?

P21 (36:18)
Yeah, The opposite, obviously, yeah.

Lilli Unwin (36:21)
What what kind of ways do you think that materialistic kind of mindset? How does it impact you as a songwriter and a creative?

P21 (36:29)
Well as a songwriter, because um. It's more the style because you can even you know it's a style. You can even introduce a song like, you know, 'I was watching by the window. I was going on a shopping spree, and then I saw like a face and that reminded of you', and then you think about like, an event and the still like an uplifting, you know, chorus in between so about this style, I think, my style is quite Well I don't know what it is, but I like it to be ethereal.

P21 (37:10)
Um and so, yes, like in between the world of where we are now materialistic, meaning like not a bad way, but like tangible and more on another realm is more connected to spirit.

Lilli Unwin (37:27)
Yeah, yeah, that makes sense. Do you feel like that materialism? Does it have any negative impacts on the creative process for singer-songwriters?

P21 (37:38)
(Inaudible: Well, it's good reason) on the process you're talking about?

Lilli Unwin (37:45)
Yeah like when you're writing your songs like. Are there any sort of pressures that you feel? We could even just say from like the wider society, like, you know, we live in quite a material world, don't we so like, do you feel like there are any kind of pressures to be in a certain way to write in a certain way or to create….

P21 (38:03)
no, no not under pressure, because I think obviously being creative. You can write whatever you feel is right for you at that moment at the moment in life or whatever message you want to convey, you know, there's nothing wrong. Yeah, I mean yeah, we are surviving on a… we need, you know, we are human right.

P21 (38:28)
So materialism is our reality right now, 2025, so there's nothing wrong with that. I just wanted to yeah. So I'm not…

Lilli Unwin (38:45)
Sorry ignore that, don't worry, it's just it's the transcription thing. Sorry, carry on.

P21 (38:50)
Yeah, I don't feel pressurised… what was the question? If I felt under pressure from a materialistic society, opposite or

Lilli Unwin (39:02)
Whether like being in in this materialistic society does it sort of place pressures? I mean, you mentioned earlier about not having the time and that that could be maybe part of it.

P21 (39:18)
Well, I mean, we can talk about that. Because Yes, no, having the time, because obviously when you write it's time for you. that you cannot in the moment you're not earning it's not like a job so you've got to allow that space. And sometimes whether you are busy and you can't do it because this is like, you know, that the pace of life but right now to be honest with you, I got quite a lot of time, you know, so is how I manage the time and I'm not really managing that well, but I also have some anxiety

Lilli Unwin (39:59)
Sorry to hear

P21 (40:00)
Yeah, So I'm sorry. (cries)

Lilli Unwin (40:05)
Take your time and if there's anything you don't want to talk about. That's really fine.

P21 (40:10)
I Talk about anything. Yeah, it's not a barrier for me. So.

P21 (40:15)
Yes, so maybe I'm not utilising you know my time at the moment in the best form because my mind is somewhere else.

Lilli Unwin (40:25)
Do you feel like that's a pressure that you have from yourself like to use your time in the best way, or is it a pressure you feel from outside somewhere else?

P21 (40:36)
Um, in what way, sorry, what would you mean?

Lilli Unwin (40:39)
So if you if you imagine saying to yourself, I need to use my time better or something. Do you feel like that's from inside? Outside,

P21 (40:48)
yeah, this is from me, because I've been finding that, for example, just, you know, in the past few weeks, I am trying to study for my Masters, and then my brain goes like foggy. So I would spend, you know, a couple of hours, 3 hours, reading like a page going over the same line, without really much understanding.

Lilli Unwin (41:17)
Right.

P21 (41:18)
And just to keep you in the loop with my okay, I don't know whether it's relevant or not, I talked to the administration, you know, the (administrator) I talked to physically, and I don't think I've gonna manage to do my last module on time.

Lilli Unwin (41:37)
Okay, that. Oh.

P21 (41:39)
Yeah, so really like, really in um. I mean, I'm gonna still keep on going. I'm going to finish it.

P21 (41:48)
I'm so happy and really looking forward to it. But it's been a nightmare. It's not really what I…

P21 (41:54)
Even though I'm really passionate about the subject, and I think it's gonna help me as well, it has helped me, you know, so far because I chose it and it really regards my own work. But it's been very dry. I didn't think it would have been like about research.

P21 (42:16)
Yeah, yeah, I had other ideas about this master. So already I was shocked and there are other things that I didn't like, you know, the solitary experience. For example, I hate that because I like to study, you know, within a classroom I like to bounce back, you know, and the being online as well.

P21 (42:37)
I love books and this is like online, so I haven't really liked the whole experience. But then there's been other circumstances I lost my dad 2 years ago.

Lilli Unwin (42:48)
Im so sorry to hear that

P21 (42:50)
No worries. So yeah, it's been 2 years ago. But I'm still grieving

Lilli Unwin (43:03)
Yeah, of course.

P21 (43:05)
And then um, yes, so I had a bit of a hard life.

Lilli Unwin (43:09)
Yeah, yeah, yeah, and of course that, you know, when you're going through grief or something, maybe just turning to songwriting, there isn't time for that, or it doesn't feel like the right thing maybe or perhaps, you know, I can understand.

P21 (43:25)
Yeah, I mean, since this summer. I mean, yeah, I told me was, and im happy that you happened because I'm thinking, you know, I think mental health is the most important. Yeah, and I'm going to be very proud when I'm going to finish.

P21 (43:40)
Yeah, but if I can, as I have done, you know, go into our next cohort or take my time, I'm not in a rush. I mean, I'm 54. So this is not like a career.

P21 (43:54)
You know, gonna be going teaching university. I'm happy about my job right now. In secondary school, proud of it, and I just did it for myself. So I'm going to enjoy because I want to finish it.

P21 (44:08)
But then to for me. No more studies, I just want to live. I want to sing, I really miss that element.

P21 (44:14)
I want to express myself. I want to be creative, because this is a path, I'm actually I'm also

academic and a perfectionist. Okay I'm kind of split and like this past 3 years, it's just been about writing and being by myself, not socialising, lost my dad, menopause, and then try to recover still from because whenever I get anxious, my voice goes down.

P21 (44:43)
I lose my voice, I had a hemmorage in 2019 and so, and that's why, as well. I was because I was very anxious all throughout the summer, and I didn't want to lose my voice again. I almost lost it during module 5, and I had to postpone it, and then I spend lots of money in therapy, that's when I did CBT counselling and then like laryngial massage, osteopority, reflexology.

P21 (45:15)
So And it's been traumatising.

Lilli Unwin (45:21)
You have been through the absolute mill. If I give you a hug, I'm so sorry.

P21 (45:26)
Yeah, I'm very emotional, very emotional. So yeah, I'm strong. On the other side, but still, you know, maybe for some of the years was like it was like more, you know.

P21 (45:42)
Earthy and more like practical, you know, it's nothing, and for me, like on the edge more than somebody else.

Lilli Unwin (45:53)
As but sometimes a singer-songwriters not that we need the pain or anything, but we are sensitive, and that that brings great powers to our, you know, emotional capabilities with songwriting and performing. So it has that the pros and the cons, you know, although it's not particularly nice to feel like we're going through lots of things all at once.

Lilli Unwin (46:18)
So many things to think about. I wanted to ask you if it's okay. You mentioned about perfectionism, can I find out a bit more about how that is for you?

Lilli Unwin (46:27)
What's your experience of that?

P21 (46:29)
Yeah, and I can give you like a very recent example. So I'm working for an agency that provides me with job, in secondary school, but I also work as a teacher and also work privately, self-employed. So they asked me last week, well, no, more than three weeks ago, about like a self report, so they gonna, then after that is like 2 pages, very simple lines, okay?

P21 (47:00)
One page is also like my name is surname. You know, when I'm gonna be when I submitted, they're gonna come and observe me while I'm teaching, I had it once everything went well,

but I suffer a little bit from imposter syndrome because I don't so as a singing teacher, I play I do backing tracks, and the agency knows because you know, as a singing teacher, you can either play the piano. Some singing teachers play the guitar. I use backing tracks, and I think that within me is like I put myself down.

P21 (47:39)
So I work probably harder from other teachers to Kind of follow melody on the piano, memorise the parts really well, and that has been taking a lot of time. You know, the past years now, I got the knack of it, which is okay, so this form was very easy, probably, it's going to take me at the latest an hour. And the deadline was last Friday and I didn't do it.

P21 (48:13)
And so now I wasn't the only one because we received yesterday, another image from the same images. It's like, ok, please, if you haven't done so so far do the form and we got a deadline. Now until the 4 or 5th December, so by the end of this week, yeah, and it's in my diary.

P21 (48:37)
Every day I write do it today, so I know exactly that I got to do it. But then things happen like anything else. Yeah, but I know that because I mean, I know myself and you know, sometimes it's like, you know, the reflection… I don't know.

P21 (48:59)
Yeah, because I don't want to reflect, so there must be like questions. That I just don't want to put myself out there or maybe I'm still scared about being judged as a teacher.

Lilli Unwin (49:12)
And is that where you think, the perfectionism fits in with the sort of not wanting to start it, because it won't be good enough or something or ?

P21 (49:21)
Yes, even did the form because I wanted to talk about the master as well, because they ask for ideas and I wanted to be perfect, so even to put myself in the best, you know light, yeah, yeah.

Lilli Unwin (49:40)
Does the perfectionism? Does it kind of translate also into your songwriting, or do you feel like that's a free zone for you?

P21 (49:53)
No, I don't feel anxious when I write. And it may take a while, to you know, make it good, but I don't feel perfectionist when I write, because it's… now it's flowing

Lilli Unwin (50:06)
Interesting.

P21 (50:07)
I'm happy aboutthat.

Lilli Unwin (50:10)
I'm sort of trying to work out why? Because yeah, it can be that we can have these different kind of mindsets for different parts of our life. You know, this is really important.

Lilli Unwin (50:19)
I have to get it right, and then this one

P21 (50:21)
I feel the nurturing aspect when I write and then If I had like, um like I have to say if I have Like, um, ah, a sentence that I want to express. I know exactly what I want to express and then it is find the mean, the way, the process to express it. so choosing the right word.

P21 (50:51)
But I already have something. Whereas when it's drier like a report. I find myself stuck.

Lilli Unwin (50:59)
Yeah, yeah, so it sounds like one place is more creatively flowing, and the other ones more rigid…

P21 (51:06)
Maybe because I have less expectations for myself. When I write it's from the heart, yeah and the heart is fine.

Lilli Unwin (51:15)
The the heart can't make mistakes. It's just yeah.

P21 (51:19)
Whereas, the agency that gives the job I mean, they never questioned me. They never… I'm actually quite liked by teachers and you know, students. So yeah.

Lilli Unwin (51:34)
Is there is there anything? Oh, sorry. Did you want to say?

P21 (51:37)
No, but I had, I had a school where I think and I actually lost it this year because of budget. So sometimes I feel that I'm judged as a teacher. But not by the students becaus the students love me.

P21 (51:54)
And they did well, they did well in ABRSM exams, they well in performances because I gave really my heart. But I think that the teachers, one teacher, the head didn't really like me.

Lilli Unwin (52:06)
Okay.

P21 (52:08)
Because I was not a pianist. I'm not so sure, okay, yeah, and that really pushed on my

confidence. Then I lost the job and that yeah so yeah.

Lilli Unwin (52:21)
And that can yeah bring up those worries about imposter syndrome or perfectionism as well, I think, sometimes yeah I was going to ask whether there's when we're thinking about the teaching example and the songwriting example is there like a financial element like because the teaching is related to earning money, is the songwriting related to like a financial outcome? Or is there…

P21 (52:46)
No, no, because it's going to be an expense. I mean, nobody writes album nowadays unless you want to tour with it and you know it's so hard. And then obviously, you know if it's a collaboration fine. but that it all depends, because, you know, I was paying the producer.

Lilli Unwin (53:04)
Right. So

P21 (53:06)
Friend friendly rates because he was a friend. Then, the second producer he say, like, let's collaborate. And now I don't know exactly what is if they ask me to pay money, that's going to be a big financial constraint for me, because I lost the job.

P21 (53:23)
And I'm in a financial scary situation right now

Lilli Unwin (53:27)
Um, oh, I'm sorry to hear that, yeah. Because I'm one wondering whether When you yeah to do with your teaching, there's pressure, there's financial pressure, there's all of this, and then that makes perfectionism come up. But when if it's songwriting, if you're choosing to do it or choosing to pay to do it, that's there's like less pressure, maybe because …you're choosing.

P21 (53:52)
My hope is that when I…. Obviously, because right now I chose to be working part-time because I needed 1 day, then I lost my job in the summer, and I tried to recoup that money in a primary school. So which is not really my realm for primary sounds, but it didn't really pan out, so I'm doing only that choir, yeah.

P21 (54:22)
So I'm occupying a whole day for like 1 hour.

Lilli Unwin (54:25)
Remember oh, we can yeah.

P21 (54:28)
Doesn't really work financially, but I was hoping anyway, just to finish this master. And then as soon as I finish, I'm free. Yeah, and with the money I'm gonna have less anxiety.

P21 (54:43)

modulel 6 and I think I'm gonna feel much freer. Also, I'm gonna find more jobs, and then I'm going to have more money.

Lilli Unwin (54:54)
Amazing and maybe more time for your creativity… is that ?

P21 (54:58)
definitely, yeah,right now I'm not, I'm not exercising there so many things that I would like to do, but I find Really myself stuck

Lilli Unwin (55:07)
Stuck. Okay. How are you doing for time?

Lilli Unwin (55:10)
By the way, I'm aware we're running a bit over, I'd love to ask you a few more questions if that's absolutely how a bit time.

P21 (55:17)
This is this is counselling for me.

Lilli Unwin (55:19)
Yeah, a conversation conversations can be therapeutic. I suppose you know, think reflects self-reflection, right? So I wanted to ask you, I have lots of different questions.

Lilli Unwin (55:33)
Um. So many options. So right let me think I've got a question here.

Lilli Unwin (55:49)
My research is moving towards this idea of rewilding creativity. Do you remember that one from the beginning of the course to do with like?

P21 (55:59)
Ah rewilding yeah.

Lilli Unwin (56:00)
Yeah, like, instead of building up, you're sort of taking away and getting back to the natural state. So if I was going to ask you about thinking about a meaningful, sustainable, creative practise for songwriting, what would that look like? Because I'm kind of trying to work out, what does the future of sustainable creative practise look like? a way that we can keep motivated keep inspired.

Lilli Unwin (56:32)
What does that mean to you?

P21 (56:38)
So well, I think that okay so time related, so I'm going to have more time to dedicate, but also…I like it because back in like a long time ago I was looking for inspiration, whereas now I just sit on the piano and whatever comes, comes. But I have found it has to be more of a

routine because, you know, sometimes you're coming back from work and you don't really feel inspired, I still try to set the scene, but it would be like more of a like.

P21 (57:25)
One of those hobbies? One of those practises, actually more than hobby, so practice that you do daily. Yeah, maybe even like 20, 30 minutes could be like a line.

P21 (57:36)
A line is great because I mean, a song is not very long and yeah, but I think also for me the way I see it in my own circumstances. Also I mean, like a slightly more balanced mental health, because I never write when I'm very happy, I'm one of those artists that write when I'm more on a less than happier, but not really, when I'm very low, because when I'm low, I don't even find the need to write. it, just, it doesn't really, you know, cross my mind.

Lilli Unwin (58:19)
So not Writing when you're at your lowest. writing, when you're about like kind of low

P21 (58:23)
Yeah, when I have something to say when I'm kind of enough equilibrium, you know, kind of balance, yeah?

Lilli Unwin (58:31)
Yeah, oh I see. Okay, and do you because I think there is a bit of a belief with art that you need? You need kind of?

Lilli Unwin (58:41)
What's it called like? There's that tortured artist, have you heard about that?, have you heard about the phrase like a tortured artist that you need the pain for the creative?

Lilli Unwin (58:51)
What do you think about that? Do you think we need it?

P21 (58:58)
Well. It depends on, I suppose it depends on… personally. I resonate with that, I resonate it in the past.

P21 (59:14)
But because I was, I was writing about relationships that really didn't go well and I just need to release, okay, so talking about love. but now in the last song that I did. I'm happy in my relationship. I'm still not one of those artists that would talk about love in a happy way because no I don't know whether you do know Billie holiday, so I grew up with Billie holiday.

Lilli Unwin (59:52)
Quite sad music.

P21 (59:55)
And so I resonated with her. right now, I'm happy emotionally and the last song was actually quite uplifting. But once again, I, if there's something that if I felt tortured, there could be a

trigger to write, but if I write, I can't feel tortured, because when I feel really tortured, and very low, I usually go into a like silent and space, I don't want to think about, yeah, creativity is more for me, it's much happier than that.

Lilli Unwin (01:00:39)
And it's moving, isn't it?

P21 (01:00:42)
Yeah,

Lilli Unwin (01:00:44)
It's doing something, it's doing something it's not completely flat. And if we had a magic wand, you know, as songwriters, we had no problems, no heartaches, do you think that would be a good thing like, or would would you miss having something to write about for songwriting?

P21 (01:00:59)
If I was really happy?

Lilli Unwin (01:01:00)
If you know, if there was a fairy that could grant all the songwriters, no problems, no heartache, is that a good thing or do you think we need it to write?

P21 (01:01:12)
No, I'd still write. once again. Um, when I finished this EP just wanted to give something Like Oh, I'll have that. Yeah, there would be no more turmoil.

Lilli Unwin (01:01:31)
Yeah,

P21 (01:01:34)
And not, it's still lived in, but he won't be about personal relationship definitely about love, but love on a universal level, not about myself. Okay, I mean, this is like in my own imagination. Then God knows what I'm going to write about.

P21 (01:01:54)
Yeah

Lilli Unwin (01:01:55)
No that makes sense. Thank you. Let me just check my questions.

Lilli Unwin (01:02:01)
Check what's most important to ask you. What about if you're thinking about talking to a young songwriter? Maybe they're just starting their journey, they're like 20 or something.

Lilli Unwin (01:02:18)
How would you kind of what what are the kind of mindset skills they might need to sustain their creativity, to sustain their songwriting practise without burning out? Do you have any

kind of insights on what you think that would look like?

P21 (01:02:37)
Without burning out?

Lilli Unwin (01:02:39)
Yeah, like being able to sustain themselves relatively, you know, without without stopping for a long time or what helps people sustain their creative practise?

P21 (01:02:56)
Because I encourage practise to my own student for singing though obviously, because they're ok, so maybe I could relate to that, only because I've never been a coach, a creative coach, so I actually wouldn't know exactly what to tell him, because in my own personal circumstances I've been, I'm kind of still juggling right? But perhaps maybe to have like a goal to set a goal like a very SMART goal Yeah, for example, if they had like, you know, if they it could be happening like within a year or within 6 months, and then say, like, oh, you know, you're you're writing your song, why don't you go to a jam and you know, do your own song…

P21 (01:03:55)
Do your own set so kind of you. Know maybe something tangible to keep the momentum going.

Lilli Unwin (01:04:02)
And what about more maybe like? If we think more philosophical like life lessons as a songwriter, like maybe even based on like lessons that you've learnt even the hard way for your songwriting, if you were to give that advice to somebody starting out like don't do this or do do this, like I learn this would there be like a sort of a philosophical, maybe you could tap into that more spiritual kind of lesson that you've learned for songwriting.

P21 (01:04:31)
Ah, well as a kind of you know the key. The key message, yeah, I mean, as a positive message is it's about resilience so it might be like a bad day, but there will be also like a good day, so just try to at least remember that the way that you know, the student felt when he was she or he was having like. A good day, so keep the fire.

P21 (01:05:02)
You know lit, in a way.

Lilli Unwin (01:05:04)
Yeah, keep the fire lit that makes sense. Yeah. And then if I'm thinking about the online course.

Lilli Unwin (01:05:12)
Obviously had those 3 lessons. So just as a refresher you had the rewilding creativity introduction and the creative warm-ups where you're writing stuff down moving it around. Yes, you had the second lesson which was in nature doing a drawing, I think, yeah, and the third one with the reframing with self compassion.

Lilli Unwin (01:05:35)
And then the meditation, the visualisation. If you picture that online course… Thinking about it as a whole. What kind of Are there?

Lilli Unwin (01:05:48)
What do you think might be the most useful that I can take forwards for the industry? You know, we think about the issues the industry might be facing with maybe AI, with mental health. So we have a thing about the the creative health of songwriters.

Lilli Unwin (01:06:03)
Do you think there are any particular aspects of the course that you recommend that I follow most?

P21 (01:06:20)
It's difficult to know… I think because, you know the way that there's some people? Like in the classroom, for example, we have different way of learning.

P21 (01:06:32)
So more are more visual, some are more auditory, and somebody could be kinesthetic. And maybe there's another way I can't remember. So you know, I think that…we perceived the course through different lenses.

P21 (01:06:59)
For example, somebody was like a creative writer. No sorry, like an artist, really, because many musicians are actually great at painting I'm not, I got my own painting in my image, so I don't know exactly but I'm very visual and I'm also less auditory.

P21 (01:07:20)
I think, and so yeah, it's kind of hard because I think that just selecting one path would exclude, another audience. You know group. I loved the meditation I liked and I use it before.

P21 (01:07:41)
I think it was David Bowie. I heard it from somebody else. There was a regrouping, yeah, but there's still it was interesting because you can.

P21 (01:07:53)
We had also, we were time constrained, right? We would

Lilli Unwin (01:07:56)
2 minutes 1 minute.

P21 (01:07:58)
But it was, for example, there might work for some of it was got no ideas whatsoever. So somebody is drawing the ideas from a source like, you know, a newspaper and then cutting it out and there and then you can get more ideas. But for somebody who wants more their own input, got ideas in the moment, but still feels stuck, perhaps like feels on the edge, then a meditation to come down might help.

P21 (01:08:26)
So yeah, I don't know exactly. I know what worked for me because I know myself. But then we are all different, right?

Lilli Unwin (01:08:35)
Well, that's very, very perceptive. And it's something that I've been thinking about a lot recently is that yeah, you can't. You can't really build the perfect course for everybody.

Lilli Unwin (01:08:44)
Can you just hope that it resonates with some people? I suppose kind of on that note if we're thinking specifically about what worked for you, because that's I suppose what we can find out in this interview. You said the meditation I think in your notes, you also said that the self-compassion exercises that was something that was quite interested interesting for you and maybe to expand on that

P21 (01:09:10)
Yeah, is it when I wrote when it was about the inner critic, so this brilliant, actually, because there could be, you know, the positive message, it could be something that you would tell your own student. Hi, but sometimes you're not really it's not easy enough to tell yourself. Yeah, I love that as well.

P21 (01:09:32)
Definitely, because I am very.. I'm a perfectionist. Probably I took it from my mum and uh it's really time-consuming. So you know, it's like it's a proper reflection space.

P21 (01:09:52)
Yeah, where you let it go, you know, you got right brain and the left, you got the devil and the angel, and so you try to find a balance really. and that was the balance that I was talking about, when you know, I can't. Too high or very low, but in the middle, to be open.

Lilli Unwin (01:10:11)
Yeah, open and balanced.

P21 (01:10:14)
So yes, that counteracted the, any negativity.

Lilli Unwin (01:10:18)
Did you feel like the online course? Were their moments where you felt it had an impact on perfectionism? Some of the exercises

P21 (01:10:29)
Not that much, because and actually find it really useful, because you know why? Because we had little time. Little time, because I'm thinking, for example, if the this report yeah was like within a day and they tell me you're gonna lose your job if you don't do it, I would have done it.

P21 (01:10:52)

Yeah, and I would done it in the way that, you know, it would have taken like 5 minutes without thinking too much, without looking for that perfection. Yeah, so maybe something that may have, having like a time limit. Yeah, maybe something that for somebody like me.

P21 (01:11:13)
Who's Not really good with time management. I mean, I thought I was, but because I give priority as well for me, work is the most important thing, because if I don't work, I don't earn money, but then once again, how much do I have to work to just, you know, be a good enough teacher.

Lilli Unwin (01:11:35)
So with the timers and having the short amount of time, it sounds like you are saying that that may be almost it minimises, perfectionism, or the inner critical bit, and what about the

P21 (01:11:49)
Definitely. Because we call my own in my favourite sounds. Yeah. (inaudible)

Lilli Unwin (01:11:53)
Yeah, well, that's

P21 (01:11:55)
your your left brain styles or your right? Whatever? You start thinking you've got too many ideas then too many doubts.

Lilli Unwin (01:12:02)
Yeah, the and what about in lesson 2? You know the one where you did the drawing in nature that kind of thing. What was the relationship with the inner critic like in that lesson?

P21 (01:12:15)
I did like it to, because I actually like the drawing. I mean it’s not…. I found it therapeutic.

P21 (01:12:24)
I love drawing trees. So I found that subject. I love the yeah, sometimes when you doodle you you've got like.

P21 (01:12:35)
Naturally, you've got great abstracts um, but once again there was no You didn’t ask me to be like an artist. Yeah, didn't have an exam, I didn’t have an observation. I didn’t have to release an exhibition so it was very natural, very spontaneous quite direct and good.

P21 (01:13:00)
I mean, basic.

Lilli Unwin (01:13:03)
Yeah, exactly. And then when we're thinking about the lesson 3, where it was the reframing of the inner critic, you know, maybe sort of a perfectionistic voice. Did you feel like you were able to quieten the perfectionistic voice with that exercise?

P21 (01:13:19)
Yeah, tone it down definitely yeah. So finding I'd say like the silver lining

Lilli Unwin (01:13:28)
Okay, yeah, silver lining, yeah that makes sense.

P21 (01:13:30)
Yes, like within, you know, within a storm or grey clouds or so yeah, yeah, to balance it off to counteract to yeah, to weigh pros and cons and to quieten really the negativity.

Lilli Unwin (01:13:43)
And did you feel With learning about self compassion, was there a way that you were able to kind of grow that part of yourself, because I know you wrote in your thing that the The creative critical thoughts are usually louder, heavier and more frequent than any positive solution, but when you think about that, self compassion, do you feel like you might be able to build that kind of the more positive side of the creativity?

P21 (01:14:12)
Yes, because basically if the inner critic sometimes we're not even like conscious that we are criticising ourselves right, but while writing down a positive message, then you you've got the time, but also you you open up a space, and so, you know, like for somebody who criticises herself or himself, sometimes it's like it's done in such a hurry. It's the first and the only thought that comes in and you don't even know there are other thoughts available. Yeah, whereas, as you take your time and you hold a space and you got this pen(?) and you got the pros and cons, and you think it.

P21 (01:15:04)
Yes, but there's always this available.

Lilli Unwin (01:15:07)
Yeah, there's a pro.

P21 (01:15:09)
You didn't think about it before. so you allow yourself another reality because it's also real it's just, we are so fast in like, you know, taking the first input, it's negative, that you accepted it as the only reality. But it's not true.

P21 (01:15:29)
Absolutely, yeah.

Lilli Unwin (01:15:31)
Those self-compassion exercises, do you think that something you can keep doing in your creative practise? Does it feel easy…

P21 (01:15:39)
When I was talking to you a couple of minutes ago I was actually mentally. I was thinking you what, maybe I should keep a journal.

Lilli Unwin (01:15:45)
Oh, okay, right? Yeah, well afterwards after the interview, I can share some resources with you. If that's useful, I can share the self compassion things in case that's helpful, I think I have maybe I have 2 more questions.

Lilli Unwin (01:15:58)
If that's okay. with your honesty hat on, please please part of the course anything that felt like it really didn't work or that you felt like 'I would change that' like You know?

P21 (01:16:12)
No, I really like because it was so creative and at the beginning, I didn't want to do it, because I was thinking about myself, my own priorities and my own module. But then I was really and the topic really fascinated me obviously, and I think actually, thanks to this course it gave me like the tools. Even like the, allowed me to, you know, to express, because I finished the song while I was going through the course.

P21 (01:16:46)
Yeah, so it was going back to me. It gave me like the me-time that I really (cries)... I needed so Um and um no I think everything, because it was so differentiated, I really liked it.

Lilli Unwin (01:17:10)
Yeah, that's good. Um, my researcher hat is, I'm i'm seeing if there's anything, but it sounds like for you as a person, your type of learning and your needs at that moment. The course resonated with you.

P21 (01:17:24)
It was also nice I think, the way that you could, for example, be in a group, because once again, some people really rejoice in, you know, giving tips and at The very beginning I didn't want to, but then I did write something. Yeah, because I thought come on Now.

P21 (01:17:43)
You know, so also my inner critic, because I think I learnt, you know, it really had me. And then you let it go. You know, the only thing that I was concerned at the very beginning it was to share, and that's why I felt like, oh I don't want to share my songs.

P21 (01:17:59)
Not my actual songs, I didn't want to share ideas. Yeah, okay, because why? Because not because I was, I'm afraid of my own ideas, but because I wanted to keep them as mine.

P21 (01:18:21)
Yeah as an artist.

Lilli Unwin (01:18:23)
That makes sense.

P21 (01:18:25)
I'd like the, you know the because you offered like 2 situations, whether if you want to join in you join in and if you don't want, you keep your own eye, you know, privacy that might be

good, I think because that would welcome, you know many, many more people. Yeah.

Lilli Unwin (01:18:45)
And then if you think about your I think you've kind of mentioned this your creative process before and your creative process after it sounds like the course, has it shifted your mindset ever so slightly? What what's your experience there?

P21 (01:19:02)
After the course of our creating and everything. Well, it helped me to finish a song. I wouldn't have done it.

Lilli Unwin (01:19:18)
That's good.

P21 (01:19:19)
Uh huh. I was so happy, and so, yes it basically it helped me to pick myself up. Yeah, so to reintroduce a part of me that was hidden, and I think, yeah, for you know, for artists, I think it's Paramount, because if you stop writing, then you just stop you, I don't know about other people what they think, but so yeah, and once again tools(?).

P21 (01:19:58)
I did. I kind of thrive in the visualisation, and you know, at the awing(inaudible?). Sorry listening bit.

P21 (01:20:08)
So that will be a thing that I would do. For example, Yeah, to kind of you stop the procrastination or yeah.

Lilli Unwin (01:20:18)
Well the the video for now at least it's still up there so you can keep listening to if it helps you. Yeah, please do. Please do.

Lilli Unwin (01:20:26)
Listen, we've explored so many things unless there's anything else you think that would be important for me to hear. Then I feel like we should close the conversation because I've taken already a lot of your time.

P21 (01:20:38)
No, don’t worry. No, thank you. And yeah, no, and another thing I wanted to say it was really creative. So I like the way, what I liked about your course.

P21 (01:20:58)
Is that it surprised me because you can do a course about creativity, in a very dry way, and so that's what really maybe that’s what tickles my imagination because it was so inspiring and out of the box. I mean, from, you know, from my own perspective, even the doodling.

P21 (01:21:19)
I mean, what has to do with writing? Ok, so you drew different elements, and it seemed like

a whole creative, it didn't sound like a master module. Actually, some a proper thing to can just stimulate ideas and you know, for creativity, but in a very inspiring way.

Lilli Unwin (01:21:46)
Okay, great. Yeah, like lots of different. It sounds like you're talking about going into a creative world.

Lilli Unwin (01:21:52)
Yeah.

P21 (01:21:54)
Very dynamic. Very yeah, I also think like a game for kids, you know, even the timing I felt quite Excited in a way, just like… and and like even like doing things that I wouldn't like surprising, because the keyword was surprising.

Lilli Unwin (01:22:16)
Surprising that's why that and then interesting thing is your body language and your voice has all changed quite a lot when you're thinking about these types of

P21 (01:22:25)
Maybe people may not react the same way, but to me it kind of stirred something.

Lilli Unwin (01:22:30)
Well that I mean that's that's why we have these qualitative interviews for me to find out how it was for you. And then I have a few more people I can speak to. But thank you so much.

Lilli Unwin (01:22:40)
You know, I am really glad that it resonated with you. Obviously I'm just kind of you know. With research.

Lilli Unwin (01:22:48)
You're open to what what happens, but I think when you develop something you do hope that it will have a positive impact. So I'm glad to hear that. It has had a positive impact and you know, have you got the worksheets you can download them, I think, or if you wanted to use that.

Lilli Unwin (01:23:06)
Again in the future.

P21 (01:23:08)
I would like to do that, yeah. Y.

Lilli Unwin (01:23:10)
And you always have my contact anyway. So Let's finish up and let me just tell you about the self-compassion thing. In case it's useful to you in the future, so I'll send you a link 1 second.

Lilli Unwin (01:23:25)
So there's a whole load of exercises. It's like it's a strand of mindfulness. Can I do the chat?

Lilli Unwin (01:23:34)
Ok, here, are you? Is it's? I won't bore you with it too much.

Lilli Unwin (01:23:41)
But it's it's been shown to be really effective in lots of you know, creativity, happiness, well-being lowering anxiety, depression, all sorts of lowering perfectionism, and that kind of thing.

P21 (01:23:54)
And it's and sorry Lily, sharing this say is not turned on, oh dog that I could click on it. Okay, no I can click. Yeah,

Lilli Unwin (01:24:05)
So you've opened up the link. Yeah, so you can see the website.

P21 (01:24:09)
Yes, okay.

Lilli Unwin (01:24:11)
Yeah, so basically if you just check out this website is with this lady called Dr Kristin Neff. She's got so many good free resources on here, and she's done a Ted Talk on YouTube. And so if you like that, this is sort of this is a separate to the interview and the study it's more just me saying, if you resonated with that, this is where you can find More

P21 (01:24:31)
Ah, thank you.

Lilli Unwin (01:24:34)
Yeah, and I think it's a really beautiful like methodology. It's, it's a really nice philosophy that I think it's very powerful. So I'm glad it resonated with you.

Lilli Unwin (01:24:45)
But there's all of these guided meditations and all sorts of things. So yeah, I hope that's helpful and yeah, thank you so much again for participating. I value your time so much.

Lilli Unwin (01:25:00)
Because I know you're really busy and best of luck with it all.

P21 (01:25:05)
Thank you so much. Thank you so much. Yes, take

Lilli Unwin (01:25:08)
At P21, we'll see, I'll see you on a class or

P21 (01:25:11)
Bye bye now, bye.

Appendix 18: Correlation Matrix Notes

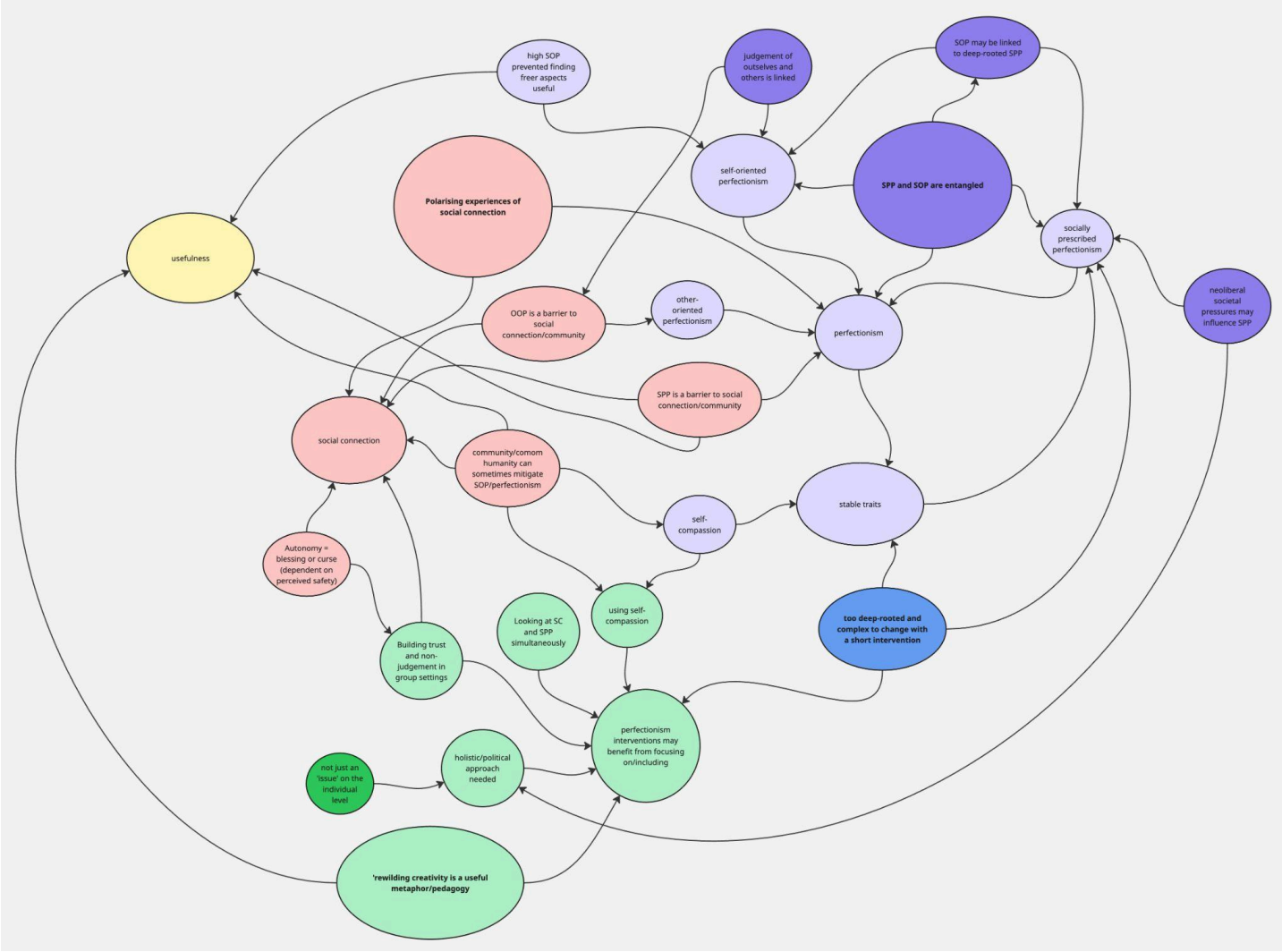
X axis (top row)	Y axis (side row)	Positive or negative correlation	Pearson's *r*	Spearman's *rho*	Notes	Themes
					Green: very interesting, yellow somewhat interesting, red avoid.	
SCS_PRE	SCS_Post	Positive - Strong	0.775***	0.824***	Similar before and after scores. Shows us that self-compassion is a stable trait, rather than a fleeting and transient state. **Link to row 6.**	Self-compassion is a stable trait
SCS_PRE	SPP_PRE	Negative			*Before the course, participants with high levels of socially prescribed perfectionism (SPP) were also the ones with the lowest self-compassion scores. This correlation may highlight the pressure singer-songwriters feel from the outside world (neoliberalist hustle culture, societal expectations), and how to increase self-compassion will require first a decrease in SPP. A potential approach, as highlighted in my intervention, would be to embrace the rewilding creativity philosophy (take the pressure off oneself to constantly outdo themselves), keep creative work low-stakes (lesson 1) and actively tackle negative inner critic (perfectionistic) beliefs that may come from socially prescribed perfectionism through self-compassion exercises (lesson 3). In summary, the first step to building self-compassion may be letting go of external expectations, which is in line with the literature on the subject.* **Note that it's unknown about causality, but because they're linked it may be useful to work on them together (Self-compassion and socially prescribed perfectionism).**	Look at self-compassion as well as SPP in interventions
SCS_Difference	SOP_Difference	Negative			*This may be initial findings to suggest that the intervention may be effective, despite not showing up on the paired t tests. This result suggests that while self-compassion increases(?), self-oriented perfectionism decreases(?). It shows that, as suggested in the literature, self-compassion is an effective strategy for managing self-oriented perfectionism. It doesn't however cover the socially prescribed element, which may point to the fact that it is a much wider, systemic symptom of neoliberalism which cannot be easily impacted by self-compassion alone.* ***link between SCS and SOP changing after the intervention (though this could just be a coincidence). Change in self-compassion seems to be related to a change in SOP.*** *Maybe: participants whose self-compassion levels increased also had decreasing levels of SOP, although it is unclear why this happened. and this happened in the other direction too. SOP and Self-compassion appear to move in opposite directions. So if someone experienced an increase in self-compassion, they were likely to experience a decrease in SOP, and vice versa. This highlights the importance of perfectionism-related interventions using self-compassion.*	Use self-compassion in perfectionism interventions (SOP in this case).
SOP_PRE	SOP_Post	Positive - Strong	0.797***	0.781***	This shows that levels of SOP remained fairly stable, perhaps indicating that it is a trait that runs very deep and cannot be significantly changed with only a short 25 min intervention (which seems plausible). It's a more complex trait, rather than a transitory state (in line with the lit?). Awareness of perfectionism may have raised, but it's likely that a longer (or more intensive) intervention is required to significantly change levels of perfectionism. In short: the trait is stubborn, and the intervention is light touch. **link to row 3.**	Perfectionism (SOP) is a stable trait and can't be quickly changed through a brief intervention
SOP_PRE	SOP_Difference	Negative			**The higher someones SOP at the beginning, the smaller the difference between their change in SOP levels after the intervention. If they had low perfectionism at the beginning there was a chance it would increase. If they had high SOP, the intervention may have helped them. "The change in SOP score seemed to be associated with the initial SOP level that they went in with. more complicated than just. Maybe SOP scale touches on excellencism**	
SOP_PRE	SPP_PRE	Positive - Moderate	0.465*	0.433*	**Key insight:** SOP and SPP tend to exist simultaneously, perhaps making it hard to distinguish the individual aspects from the social side. This could support the idea that SOP might be magnified through social pressures of SPP, although it is unclear what kind of relationship they have beyond the fact that they have one... In any case, we can see that the internal and social aspects of perfectionism are linked. This may highlight how a holistic approach would help to take into account the entangled nature of SOP and SPP. That is to say, it is unlikely that SOP is uninfluenced by the neoliberal pressures that may feed into SPP. Highlighting the need for interventions that take the wider political context into account. Perhaps the external neoliberalist pressure bleeds into the internal and becomes an internalised pressure (SOP). So it may be unfair to frame perfectionism as a problem that should be adressed solely on an individual level.	SOP and SPP are entangled. societal pressures may influence SOP. holistic/political approach needed. Not just an individual 'issue'.

X axis (top row)	Y axis (side row)	Positive or negative correlation	Pearson's *r*	Spearman's *rho*	Notes	Themes
SOP_PRE	L1Q1	Positive (be cautious - spearman's row is not significant)			Participants who entered the course with higher SOP found it harder to let go of pressure (perfectionism), potentially indicating that the lesson was indeed targeting what it aimed to (perfectionism), even though at this stage (short intervention) there wasn't a significant change in the paired t tests.	
SOP_Post	OOP_PRE	Positive			People who went in with high OOP (judging others), left with high SOP (judging themselves).	
SOP_Post	OOP_Post	Positive			Perfectionism traits seem linked. people who left with high SOP, also had high OOP. Judgement all round...	
SOP_Post	SPP_PRE	Positive			those that had higher levels of SPP going in tended to have a rise in SOP after. High levels of SPP might keep the SOP being stubborn and resistance to change (self-compassion for example) becuase of the social pressures that have been deeply ingrained.	SOP may be linked to deep SPP
SOP_Post	SPP_Post	Positive - Strong	0.598**	0.560**	**Key insight:** Shows the link between SOP and SPP after the intervention remains strong. and shows that this short intervention didn't disrupt that link. More ammo for the argument of looking at SOP and SPP simultaneously due to their entanglement. SOP cannot be impacted without looking at SPP and the wider context that feeds the internal SOP.	SOP and SPP are entangled. holistic/political approach needed.
SOP_Post	L1Q2	Negative (be cautious - spearman's row is not significant)			Participants who ended the course with higher SOP found the lessons (1 and 2) less useful, perhaps because those lessons did not directly address perfectionism, or it was a less comfortable experience as they were to do with playfulness and letting go of perfect outcomes.	
SOP_Post	L2Q2	Negative			The more SOP they were after the intervention the less useful L2 was. Less familiar medium. Perhaps due to perfectionists wanting more control and structure they didn't like this exercise too much or find it useful as it was too independent and free and required them to engage with a less familiar medium that they might have to be 'bad' at. (that being the point of the exercise really...)	Higher levels of SOP prevented them from finding the freer aspects of the intervention useful.
SOP_Difference	L2Q3	Negative - Moderate	-0.421*	-0.412*	**Key insight:** Community-related question. The more you felt part of a community the difference between SOP was smaller. The bias (greater sense of awareness of perfectionism). SOP doesn't rise by as much post if you feel part of a community (it's mitigated).	**Social connection-related.** Regardless of the lesson, community/common humanity can mitigate SOP (sometimes)
SOP_Difference	L3Q3	Negative - Moderate	-0.486*	-0.464*	Community-related question. Look into this one. Similar as row 16. Another way to show that feeling a sense of common humanity is linked to lowering SOP. Managing perfectionism needs to be part of community, if we only look at helping SOP in isolation it might not be as powerful?	**Social connection-related.** Regardless of the lesson, community/common humanity can mitigate SOP (sometimes)
OOP_PRE	OOP_Post	Positive			OOP is a stable trait.	
OOP_PRE	L3Q3	Negative (be cautious - spearman's row is not significant)			Community-related question. Potentially suggests that those who had higher levels of criticism for others (OOP) at the start of the course found it less helpful to be connected to a community.	
OOP_Post	OOP_Difference	Positive				
OOP_Post	SPP_Difference	Positive - Moderate	0.461*	0.450*	**Key insight:** OOP and SPP are entangled. High OOP after the intervention and judging others meant that SPP increased. The more you judge others the more likely you are to judge yourself, and vice versa. Suggests that lowering self-judgement and judgement of others is crucial for managing perfectionism. Being more compassionate to others and self-compassionate may help this.	**Social connection-related.** Perfectionism subscales are entangled. Judgement of ourself and of others is linked.

X axis (top row)	Y axis (side row)	Positive or negative correlation	Pearson's *r*	Spearman's *rho*	Notes	Themes
OOP_Post	L3Q3	Negative - Moderate	-0.464*	-0.472*	Community-related question. Links to poitn above. The more judgmental someone is of others (OOP) the less likely they were to feel able to connect in a community. I.e. the community is not a safe place for them as they feel they may be judged in return. OOP is a barrier to social connection and community building. Maybe important to build communities based on mutual trust and non-judgement to mitigate this?	**Social connection-related.** Judgement of ourself and of others is linked. OOP is a barrier to connection/community. Potential merit in building trust and non-judgement.
OOP_Difference	L2Q1	Negative			Those who enjoyed working independently had a drop in OOP (judging others). Conversely, those who didn't enjoy working independently (or in a less familar medium) had a rise in judgement of others (OOP). In other words, autonomy (SDT) may help with with lowering judgement - but only for those who feel safe. Task scaffolding may help more nervous perfectionists to thrive.	Autonomy can be a blessing and a curse depending on whether you feel safe
OOP_Difference	L2Q2	Negative			If they found L2 useful, their OOP dropped. Conversely, those that didn't find L2 useful didn't change (or went up). So this type of lesson can help lower judgement of others...	
SPP_PRE	SPP_Post	Positive - Strong	0.754***	0.713***	Similar to self-compassion and SOP, SPP is a stable and stubborn trait that cannot be significantly changed with a brief intervention. It's more nuanced than that, and also, maybe this shows that it should be looked at through a wider lens rather than an individual-aimed intervention.	SPP is a stable and stubborn trait and is more complex than can be 'fixed' with a short intervention.
SPP_PRE	L2Q2	Negative (be cautious - spearman's row is not significant)	-0.390*	-0.27	People who went in with high SPP found Lesson 2 less useful? possibly because they were worried about working independently or in a less familiar medium or sharing with the group... or any combination of those three. Those with high levels of SPP may have felt worried about sharing (and what others think of them/judgement) and that meant they didn't find the lesson too useful.	**Social connection and usefulness related.** SPP is a barrier to social connection
SPP_Post	SPP_Difference	Positive			Those who came out with high SPP tended to have gone up from a lower SPP pre score. not too relevant.	
SPP_Post	L3Q3	Negative - Moderate	-0.428*	-0.456*	**Key insight:** Participants who left the course with high levels of SPP found the community aspect less helpful. Perhaps this is to do with worrying about being judged by others (as is typical of SPP), rather than feel safe and supported. SPP is a barrier to feeling a sense of social connection. Link to Sub RQ2B. Social connection only feels supportive when you feel safe in a group. If not, there may be worries about people judging you which may make engaging socially feel a negative experience. High levels of SPP may make someone feel that people are likely to be judgemental of you. This might highlight the need to work on building trust and non-judgement in community settings while things are low stakes before doing tasks like this. SPP can be isolating for singer-songwriters as they fear judgement in community settings, which ultimately might help them lower their perfectionism. Bit of a catch 22...**Links to row 36**	**Social connection and usefulness related**. SPP is a barrier to social connection. Potential merit in building trust and non-judgement.
SPP_Difference	L3Q3	Negative (be cautious - spearman's row is not significant)				
L1Q1	L1Q2	Negative (be cautious - spearman's row is not significant)			More pressure they felt to get it right the less useful they found the exercise. Barrier for this type of exercise for people with perfectionism (they might not seek this type of thing out). Initial barrier.	
L1Q1	L3Q3	Positive			Community-related question. Their initial feeling of pressure to (high level of pressure) get it right, the more they found it useful at the end to know other people were going through it too. Community/common sense of humanity in the end is helpful for perfectionists. Perhaps just knowing others are in the same experience helps rather than feeling any need to share anything for those who are on the higher end of the spectrum for perfectionism.	**Social connection and usefulness related.** Community/common humanity can mitigate perfectionism (sometimes)

X axis (top row)	Y axis (side row)	Positive or negative correlation	Pearson's *r*	Spearman's *rho*	Notes	Themes
L1Q2	L1Q3	Positive - Strong	0.609***	0.672***	**Key insight:** The notion of 'rewilding creativity' is maybe a useful metaphor, perhaps the more they bought into the concept and found it clear, the more useful the exercise. There was a strong positive correlation/association/relationship between L1Q2 & L1Q3 (rho (24) = 0.672, $p < 0.001$) (write out the questions). Then write about clearer the concept the more likely they were to find the exercise useful. Implies rewilding creativity is a useful metaphor. This validates RQ/my pedagogy/ Sub RQ2A (creative process).	**Usefulness related.** Rewilding creativity is a useful metaphor
L1Q2	L2Q2	Positive			Not very insightful. Similar people found similar stuff useful.	
L2Q1	L2Q2	Positive			If they enjoyed working independently, they found it useful.	
L2Q2	L2Q3	Positive			Community-related question. If they found lesson 2 useful, they felt more part of the community.	
L2Q3	L3Q3	Positive - Strong	0.588**	0.586**	Community-related question. The more you felt part of a community in lesson 2, the more you felt part of a community in lesson 3. Some people can't be forced to be part of a community. Some people's version of engaging is through watching (Ness labs on that podcast). Engagement styles...This also shows that those who who felt connected in L2, remained connected in L3, but the intervention didn't help those who started isolated become less so (fear of judgement/community probably). **Links to row 28**	**Social connection related.**
L2Q2	L3Q1	Positive (just added in)			Correlation between people finding lessons useful. The more they felt lesson 2 was useful, the more useful they found lesson 3.	
Medians of lesson reflection prompts in relation to RQs						
People rated 4 out of 5 for intervention usefulness (median) (L1Q2, L2Q2, L3Q1)					My thoughts: People found the intervention quite useful, or rather perceived it to be quite useful to them. So I might say something like: even though the t tests did not show a statistically significant change and I could not reject the null hypothesis, it is worth noting that this exploratory data shows that many participants perceived the intervention to be useful to them (4/5). Initial support that the pedagogy/intervention was perceived to be useful (understood and valued), even though this is not reflected in t tests. Comprehending the curriculum is less complicated than changing deep-rooted, stubborn personality traits.	**Usefulness related.** Rewilding creativity pedagogy is perceived to be effective.
People rated 3 out of 5 for social connection questions (L2Q3 and L3Q3) (median).					This shows that on the whole, participants neither felt disconnected or overly (for want of a better word) connected to a community. This may even be a reflection of the fact that some people valued and thrived with community-related activities, while others found it threatening and increased their perfectionism, leading to a median in between these two polarised group experiences. In summary, meeting sub RQ2A (creative process)/the usefulness of the intervention seems more straight forward, whereas the social connection (sub RQ2B) more ambiguous and complex. In other words, the content of the curriculum/intervention resonated strongly across the participants, while the setting and context of how/where the learning took place was a more nuanced and complex variable (supportive to some, and a source of fear of judgment for others).	**Social connection related.** Polarising experiences of social connection. Much more complex to guage than usefulness.
					Main themes: SPP and SOP are entangled; too deep-rooted and complex to change with a short intervention; polarising experiences of social connection; 'rewilding creativity' is a useful metaphor/pedagogy.	

Appendix 19: Stage IIa Thematic Map



Appendix 20: Stage IIb RTA Process & Main Themes

Initial codes (105)			Clusters (11)			Subthemes (5)	Main themes (3)	
Code Name	**Number of Snippets**							
difficulty meeting uncomfortable feelings	4	☑	**Creative process benefits of the online course**		**Benefits (theme 1)**		**1. Cultivating 'enoughness': shifting from outcome to process through low-stakes practice**	**SubRQ2A**
neurodivergent experiences of the course	3	☑	cultivating inspiration	1		Creative process benefits of the online course		
struggling to visualise	8	☑	pressure off for beginners	2			**2. Navigating vulnerability in community: the tension between connection and fear of judgement**	**SubRQ2B**
timers as accountability	1	☑	trusting your intuition	1				
videos as accountability	3	☑	mistakes become part of the process	2			**3. A pedagogy for creative sustainability: how play, self-compassion, and connection scaffold the 'rewilding' process**	**PRQ**
being critical comes easier	5	☑	refreshing to let go of overthinking	1	**Community (theme 2)**			
cultivating inspiration	1	☑	the importance of starting	5		Sense of social connection helps		
using nature as a prompt	1	☑	builds inspiration	4				
pressure off for beginners	2	☑	let go of thinking about what others think of you and your work	1			**Notes:** see analytic themes for discussion, and demographics below	
trusting your intuition	1	☑	letting go of expectation	12	**Philosophy 2.0 (theme 3)**		Demographics: Aspiring/semi professional = 7 Professional = 12 Hobbyist = 7	
mistakes become part of the process	2	☑	learning about ourselves	7		Rewilding creativity philosophy	Prior experience: Only 5 had not engaged with mindfulness/creative coaching/therapy (the things that I mentioned) before the course	
uncomfortable going out of comfort zone	1	☑	raised awareness of supportive creative mindset skills	7		Successful design elements to keep/expand upon		
being able to opt-in removes pressure	1	☑	making time to create	4		Design elements to review and improve on		
something should be good or interesting to be shared	1	☑	take the pressure off	20				
enjoys creative solitude	1	☑	curiously reflecting on the wider creative process	16	**Psychological safety (theme 2)**			
prefer engaging independently	1	☑	connecting with inner creative purpose	9		Fear of judgement (others)		
strength in numbers	1	☑	exploration in other mediums	10		Lack of safety when control is removed		
Connecting with and learning from others in the community	2	☑	intrinsically motivated creativity leads to meaningful outcomes	4		Meeting difficult feelings/psychological safety		
sharing work as a way for others to validate it	1	☑	lowering the stakes	20				
happier sharing work with mistakes in other mediums	3	☑	writing to a prompt (poetry)	9	**Inquiry long analytical themes (for discussion)**			
fully engaging to be connected to the group	4	☑	creativity for creativity's sake	8		Inquiry relevant points: theoretical		
reluctancy to share creative work with others	9	☑	taking success out of the equation	9		Inquiry relevant points: research process		
inspired by sharing creative work in a community	7	☑	creative freedom	7		Inquiry relevant points: design		
knowing someone will see my work adds pressure	4	☑	building a non-judgmental attitude	9				
hard to write lyrics	1	☐	creativity for well-being	6				

Initial codes (105)			Clusters (11)			Subthemes (5)		Main themes (3)
Code Name	**Number of Snippets**							
worried about how the music will sound	1	☑		reframing inner critic	35			
needed more time	3	☑						
rigidly sticking to first iteration	1	☐	**Sense of social connection helps**					
creativity feels safe when it is just for me	9	☑		being able to opt-in removes pressure	1			
worried about exposing personal thoughts through songwriting	3	☑		strength in numbers	1			
letting go of overthinking	5	☑		Connecting with and learning from others in the community	2			
lesson scaffolding helps	5	☑		fully engaging to be connected to the group	4			
refreshing to let go of overthinking	1	☑		inspired by sharing creative work in a community	7			
lack of safety when control is removed	10	☑		common humanity in creativity	3			
connecting with nature helps	7	☑		safe and supportive	8			
the importance of starting	5	☑						
builds inspiration	4	☑	**Rewilding creativity philosophy**					
pressure helps me produce	1	☑		using nature as a prompt	1			
perfectionism	1	☐		connecting with nature helps	7			
adapt for less physically able	1	☑		let creativity run wild	1			
playful	9	☑		rewilding creativity	20			
Experimental	3	☑		resonant metaphor	8			
short exercises are helpful	2	☑		rewilding creativity as spirituality	2			
let go of thinking about what others think of you and your work	1	☑						
letting go of expectation	12	☑	**Fear of judgement (others)**					
learning about ourselves	7	☑		reluctancy to share creative work with others	9			
common humanity in creativity	3	☑		knowing someone will see my work adds pressure	4			
safe and supportive	8	☑		worried about how the music will sound	1			
working through the exercises as a group	2	☑		creativity feels safe when it is just for me	9			
perfectionism definition would be beneficial	1	☑		worried about exposing personal thoughts through songwriting	3			
are there positive sides to pressure and expectation?	2	☑		happier sharing work with mistakes in other mediums	3			
raised awareness of supportive creative mindset skills	7	☑						
writing to a prompt (music)	1	☑	**Lack of safety when control is removed**					
creative warm-ups for musical aspects of songwriting	1	☑		uncomfortable going out of comfort zone	1			
expanding the exercises for musical components of songwriting	1	☑		lack of safety when control is removed	10			
creating in other mediums is less useful	1	☑		wanting to produce outcomes	4			
pre-validated scales struggling to capture	1	☑						

Initial codes (105)				Clusters (11)		Subthemes (5)		Main themes (3)
Code Name	**Number of Snippets**							
pre-validated scales lacking nuance	2	☑	**Meeting difficult feelings/ psychological safety**					
using a timer to help minimise overthinking	2	☑		difficulty meeting uncomfortable feelings	4			
sensitively dealing with challenging emotional elements	1	☑		meeting discomfort	1			
accessible	13	☑						
engaging	46	☑	**Successful design elements to keep/expand upon**					
balanced level of exercises	1	☑		timers as accountability	1			
struggled to respond to pre-validated scale questions	3	☑		videos as accountability	3			
more rewilding creativity philosophy	1	☑		lesson scaffolding helps	5			
more creative-warm ups	2	☑		short exercises are helpful	2			
expanding the length of the course	3	☑		using a timer to help minimise overthinking	2			
expand on self-compassion for inner critic	3	☑		more rewilding creativity philosophy	1			
deliberately creating something bad	1	☑		more creative-warm ups	2			
creativity as a lifestyle	1	☑		expanding the length of the course	3			
visualisation to prime a positive creative mindset	8	☑		expand on self-compassion for inner critic	3			
meeting discomfort	1	☑		visualisation to prime a positive creative mindset	8			
making time to create	4	☑		self-compassion to respond to inner critic	31			
take the pressure off	20	☑		creative warm-ups	19			
curiously reflecting on the wider creative process	16	☑		spontaneity in creativity	11			
randomisation	6	☑		spontaneity in songwriting	9			
connecting with inner creative purpose	9	☑		playfulness to help writers block	7			
exploration in other mediums	10	☑		fun	9			
enjoyable	28	☑		cut up technique	19			
intrinsically motivated creativity leads to meaningful outcomes	4	☑		Experimental	3			
wanting to produce outcomes	4	☑		randomisation	6			
let creativity run wild	1	☑		letting go of overthinking	5			
embodied creativity	1	☐		playful	9			
lowering the stakes	20	☑		writing to a prompt (music)	1			
self-compassion to respond to inner critic	31	☑		sensitively dealing with challenging emotional elements	1			
writing to a prompt (poetry)	9	☑		accessible	13			
creativity as a chore	3	☑		engaging	46			
creativity for creativity's sake	8	☑		balanced level of exercises	1			
taking success out of the equation	9	☑		enjoyable	28			
creative freedom	7	☑		Useful	42			
creative warm-ups	19	☑						

Initial codes (105)			Clusters (11)			Subthemes (5)	Main themes (3)
Code Name	**Number of Snippets**						
building a non-judgmental attitude	9	☑	**Design elements to review and improve on**				
spontaneity in creativity	11	☑		neurodivergent experiences of the course	3		
spontaneity in songwriting	9	☑		struggling to visualise	8		
playfulness to help writers block	7	☑		needed more time	3		
fun	9	☑		adapt for less physically able	1		
rewilding creativity	20	☑		creative warm-ups for musical aspects of songwriting	1		
utility of self-compassion transcends one domain	1	☑		expanding the exercises for musical components of songwriting	1		
resonant metaphor	8	☑		creating in other mediums is less useful	1		
rewilding creativity as spirituality	2	☑		working through the exercises as a group	2		
creativity for well-being	6	☑		deliberately creating something bad	1		
creativity as escapism	1	☑					
reframing inner critic	35	☑	**Inquiry relevant points: theoretical**				
Useful	42	☑		being critical comes easier	5		
cut up technique	19	☑		something should be good or interesting to be shared	1		
				sharing work as a way for others to validate it	1		
				pressure helps me produce	1		
				perfectionism definition would be beneficial	1		
				are there positive sides to pressure and expectation?	2		
				creativity as a chore	3		
				utility of self-compassion transcends one domain	1		
				creativity as escapism	1		
				creativity as a lifestyle	1		
			Inquiry relevant points: research process				
				pre-validated scales struggling to capture	1		
				pre-validated scales lacking nuance	2		
				struggled to respond to pre-validated scale questions	3		
			Inquiry relevant points: design				
				enjoys creative solitude	1		
				prefer engaging independently	1		

Appendix 21: Stage III RTA Process & Main Themes

Initial codes (75)			Clusters (10)		Clusters: second iteration (7)			Subthemes (c. 3)	Main themes (2)
Code Name	**Number of Snippets**								
communicating and participating via writing is better	1	☑		See yellow book p. 96/Miro thematic map	**Intrinsically motivated creativity is an essential life practice and purpose that leads to more creativity**	not doing it is the detrimental part	1	**The purpose and grounded-ness of intrinsically motivated creativity vs the turbulent highs and lows of the songwriting process**	Intrinsically motivated creativity is an essential life practice and purpose that leads to more creativity	**Theme 1: Looking behind the curtain: Unpicking systemic pressures, the outdated rulebook for success, and the psychological toll of navigating them.**
not doing it is the detrimental part	1	☑				being creative inspires more creativity	1		The lows of creativity in the songwriting process	Singer-songwriters have internalised societal expectations and norms, as well as are part of an industry that has changed (not for their benefit) but the rulebook for navigating that industry hasn't shifted (yet). As this theme looks at singer-songwriters in the wider cultural context, the role of community is discussed in the ways that can add pressure, rather than connection in some instances. In other words, community may not always be perceived to be helpful, but rather as a place to seek validation (and often have that need thwarted), be in competition etc. I suggest it is time to investigate what success might look like to each individual, rather than what they feel is expected of them (even if this is unconscious so far).
does earning an income mean someone is professional	1	☑	Intervention-related	communicating and participating via writing is better		seeing creativity as a regular practice	2			
benefits of insider research	2	☑		self-compassion can feel cringey		low-pressure creativity feels good	2	**Catch 22 of creative pursuits**	The catch 22 of creative pursuits: they help boost well-being, but you need to feel in balance to get started	**Transition**: Catch 22. Tapping into being realistic and human
trust in the guide is crucial for commitment and engagement	2	☑		micro-steps are needed		singing and songwriting as life purpose	2			

Initial codes (75)			Clusters (10)		Clusters: second iteration (7)			Subthemes (c. 3)	Main themes (2)
Code Name	**Number of Snippets**								
self-compassion can feel cringey	1	☑	it needs to be really easy to start from where you are		intrinsically motivated creativity	10			**Theme 2: Cultivating the intrinsic anchor: Sustaining creativity as a life purpose through intentional space and playful rituals.**
micro-steps are needed	1	☑	getting started can be the hardest bit		songwriting as a spiritual practice	3	**Internalised pressures, validation vs. connection and unpicking whether the dream is an illusion**	Internalised industry pressures, norms and expectations	Being creative, and writing songs, can be really frustrating (like comparing a first draft to finished work of others, or losing the thrill of an initial idea), which can make it quite a turbulent process. However, if we tap into intrinsically motivating tasks that are regular, low-pressure, we can build a creative space that actually encourages us to be more creative, more often.
creativity can go hand in hand with how you're feeling in life	1	☑	structure helps, but also not too much structure		being creative helps me rediscover myself	1		The complexities of community: validation vs. connection and meaning	**Pedagogical implications/design principles**: Tapping into being realistic and human
getting into songwriting/creativity late in life	1	☑	taking the pressure off helps		creativity is connecting to the self	1		Investigating whether the dream (fame, money, success) is an illusion	
responding to questionnaires is hard because they are not able to capture contradiction	1	☐	variety can take the pressure of the primary focus		realising ideas that wanted to be expressed feels really good	2			
norms for cognition	1	☑	timers lower self-judgement		not feeling authentically connected to the outcome	2		Being realistic and human	
it needs to be really easy to start from where you are	5	☑			micro-steps are needed	1			
getting started can be the hardest bit	2	☑			it needs to be really easy to start from where you are	5			
being creative inspires more creativity	1	☑			getting started can be the hardest bit	2			
structure helps, but also not too much structure	1	☑			structure helps, but also not too much structure	1			

Initial codes (75)			Clusters (10)		Clusters: second iteration (7)		Subthemes (c. 3)	Main themes (2)
Code Name	**Number of Snippets**							
being accountable to a group helps	1	☑	**Intrinsically motivated creativity is an essential life practice and purpose that leads to more creativity**	not doing it is the detrimental part		variety can take the pressure of the primary focus 1		
creativity is a treat	1	☑		being creative inspires more creativity		performing other people's material can be less sincere 1		
internalised feeling that creativity is a nice to have add on	1	☑		seeing creativity as a regular practice		songwriting and creativity can feel like a high 1		
societal expectations for creativity	1	☑		low-pressure creativity feels good				
common humanity	1	☑		singing and songwriting as life purpose				
having a more realistic outlook helps with self-compassion and creative progress	3	☑		intrinsically motivated creativity	**Investigating whether the dream (fame, money, success) is an illusion**	does earning an income mean someone is professional 1		
comparing my rough work to others' finished pieces	1	☑		songwriting as a spiritual practice		the dream is an illusion 1		
wanting to control the outcome	1	☑		being creative helps me rediscover myself		is fame really desirable after all 1		
taking the pressure off helps	1	☑		creativity is connecting to the self		realistic career goals 2		
variety can take the pressure of the primary focus	1	☑		realising ideas that wanted to be expressed feels really good		perfectionism can show up in some domains but not others 2		
the thrill of the honeymoon phase with ideas wears off	1	☑		not feeling authentically connected to the outcome				
timers lower self-judgement	1	☑						

Initial codes (75)			Clusters (10)			Clusters: second iteration (7)			Subthemes (c. 3)		Main themes (2)	
Code Name	**Number of Snippets**											
being with others lowers self-judgement	1	☑				**The catch 22 of creative pursuits: they help boost well-being, but you need to feel in balance to get started**	creativity can go hand in hand with how you're feeling in life	1				
lows of songwriting process	1	☑	**Investigating whether the dream (fame, money, success) is an illusion**	does earning an income mean someone is professional			creative time is essential for well-being	1				
songwriting and creativity can feel like a high	1	☑		the dream is an illusion			mental health needs to be in balance to write	4				
sharing with others is motivating (competition)	1	☑		is fame really desirable after all			having anxiety halts creativity and self-care	2				
the dream is an illusion	1	☑		realistic career goals			songwriting is a need	2				
is fame really desirable after all	1	☑		perfectionism can show up in some domains but not others			songwriting is therapeutic	3				
realistic career goals	2	☑										
creativity in community can be euphoric	1	☑										
creativity in community helps me make progress	2	☑				**The complexities of community: validation vs. connection and meaning**	being accountable to a group helps	1				
connecting to a learning mindset	1	☑					being with others lowers self-judgement	1				
self-forgiveness allows me to reach my potential	1	☑		benefits of insider research			sharing with others is motivating (competition)	1				
seeing creativity as a regular practice	2	☑		trust in the guide is crucial for commitment and engagement			creativity in community can be euphoric	1				
being creative helps me rediscover myself	1	☑					creativity in community helps me make progress	2				
creativity is connecting to the self	1	☑					putting out art that the world needs	2				

Initial codes (75)			Clusters (10)			Clusters: second iteration (7)		Subthemes (c. 3)	Main themes (2)
Code Name	**Number of Snippets**								
reluctance to share as a way to keep ideas	2	☑				writing songs as a way to connect with others	3		
creative time is essential for well-being	1	☑				writing songs as a way to help others	3		
low-pressure creativity feels good	2	☑				writing songs with other people in mind	4		
money worries lead to overworking	1	☑				wanting to hide identity when writing songs	1		
feels hard to give advice when you are struggling	2	☐				benefits of insider research	2		
mental health needs to be in balance to write	4	☑	**The catch 22 of creative pursuits: they help boost well-being, but you need to feel in balance to get started**	creativity can go hand in hand with how you're feeling in life		trust in the guide is crucial for commitment and engagement	2		
having anxiety halts creativity and self-care	2	☑		creative time is essential for well-being		communicating and participating via writing is better	1		
accepting that music doesn't pay	1	☑		mental health needs to be in balance to write					
music is an expense rather than an income	1	☑		having anxiety halts creativity and self-care					
negative past experiences can lead to fear of judgement	1	☐		songwriting is a need	**Internalised industry pressures, norms and expectations**	creativity is a treat	1		
wanting to present a perfect image	2	☑		songwriting is therapeutic		internalised feeling that creativity is a nice to have add on	1		
imposter syndrome and fear of judgement leads to over-working	1	☑				societal expectations for creativity	1		
feeling like an imposter leads to procrastination	1	☑				wanting to control the outcome	1		
fear of judgement from others	2	☑				money worries lead to overworking	1		

Initial codes (75)			Clusters (10)			Clusters: second iteration (7)			Subthemes (c. 3)		Main themes (2)	
Code Name	**Number of Snippets**											
perfectionism can show up in some domains but not others	2	☑	Norms and expectations	getting into songwriting/creativity late in life		accepting that music doesn't pay	1					
singing and songwriting as life purpose	2	☑		norms for cognition		music is an expense rather than an income	1					
feeling pressure to use time well	2	☑				wanting to present a perfect image	2					
having to fit music around earning a living	1	☑				imposter syndrome and fear of judgement leads to over-working	1					
materialism is our reality	1	☑				feeling like an imposter leads to procrastination	1					
moving away from materialism	1	☑				fear of judgement from others	2					
connecting with the slower side of life	1	☐				feeling pressure to use time well	2					
putting out art that the world needs	2	☑				having to fit music around earning a living	1					
intrinsically motivated creativity	10	☑	**The complexities of community: validation vs. connection and meaning**	being accountable to a group helps		materialism is our reality	1					
songwriting is a need	2	☑		being with others lowers self-judgement		moving away from materialism	1					
songwriting as a spiritual practice	3	☑		sharing with others is motivating (competition)		choosing to share the more positive aspects	1					
choosing to share the more positive aspects	1	☑		creativity in community can be euphoric		Norms and expectations	getting into songwriting/creativity late in life	1				
writing songs as a way to connect with others	3	☑		creativity in community helps me make progress			norms for cognition	1				
writing songs as a way to help others	3	☑		putting out art that the world needs								
writing songs with other people in mind	4	☑		writing songs as a way to connect with others								
performing other people's material can be less sincere	1	☑		writing songs as a way to help others		**Being realistic and human**	common humanity	1				

Initial codes (75)			Clusters (10)		Clusters: second iteration (7)		Subthemes (c. 3)	Main themes (2)
Code Name	**Number of Snippets**							
realising ideas that wanted to be expressed feels really good	2	☑	writing songs with other people in mind		having a more realistic outlook helps with self-compassion and creative progress	3		
not feeling authentically connected to the outcome	2	☑	wanting to hide identity when writing songs		connecting to a learning mindset	1		
wanting to hide identity when writing songs	1	☑			self-forgiveness allows me to reach my potential	1		
songwriting is therapeutic	3	☑						
			Internalised industry pressures, norms and expectations	creativity is a treat				
				internalised feeling that creativity is a nice to have add on	**The lows of creativity in the songwriting process**	comparing my rough work to others' finished pieces	1	
				societal expectations for creativity		the thrill of the honeymoon phase with ideas wears off	1	
				wanting to control the outcome		lows of songwriting process	1	
				money worries lead to overworking		reluctance to share as a way to keep ideas	2	
				accepting that music doesn't pay				
				music is an expense rather than an income				
				wanting to present a perfect image				
				imposter syndrome and fear of judgement leads to over-working				
				feeling like an imposter leads to procrastination				
				fear of judgement from others				
				feeling pressure to use time well				
				having to fit music around earning a living				
				materialism is our reality				
				moving away from materialism				
				choosing to share the more positive aspects				

Initial codes (75)			Clusters (10)			Clusters: second iteration (7)		Subthemes (c. 3)		Main themes (2)	
Code Name	Number of Snippets										
			Being realistic and human	common humanity							
				having a more realistic outlook helps with self-compassion and creative progress							
				connecting to a learning mindset							
				self-forgiveness allows me to reach my potential							
			The lows of creativity in the songwriting process	comparing my rough work to others' finished pieces							
				the thrill of the honeymoon phase with ideas wears off							
				lows of songwriting process							
				songwriting and creativity can feel like a high							
				reluctance to share as a way to keep ideas							

Appendix 22: Stage III Thematic Map

