

**Expanding Musical Creativity through Playfulness:
Learnings from Kindergarten Music Class
for Professional Musicians**

Final paper
Teacher's pedagogical studies
08/07/2021

Livia Schweizer
Wind instruments department
Sibelius Academy
University of the Arts Helsinki

Title	Pages
Expanding Musical Creativity through Playfulness: Learnings from Kindergarten Music Class for Professional Musicians	
Author	Semester
Livia Schweizer	spring 2021
Department	
Classical Music Performance, Woodwind (Flute)	
Abstract	
<p>The purpose of the research is to examine and prove how playfulness can be used as a mean to expand creativity, not only for children, but also for adults and professional musicians. This study aims to give some answers to the question of how is it possible to enhance a playful learning/working environment from a teacher or performer perspective. The motivation to explore the topic arose when I realized that due to my experience as a teacher at the kindergarten I re-discovered a playful attitude towards music making. This helped me in the music classroom, but I then realized that it helped me also in my life as a professional flutist and performer often working with contemporary music and in multidisciplinary contexts. The research question is:</p> <p>In the conceptual framework I will discuss the notions of playfulness and creativity with a focus on the importance of playfulness as an embodied experience that can enhance learning. This study is data driven. It applies autoethnographic approach and fieldwork research. The data has been collected from some of my music lesson in a kindergarten and from the process while working in a multidisciplinary performance. Therefore, this research allowed me to venture myself in the teacher-performer-researcher point of view. In the study I could observe how playfulness did help to overcome challenging situations bringing positivity and feeling of safety in the space.</p> <p>My research question for this study is; In what ways can a musician-teacher create a playful learning/working environment? From the data I found three main components that can be explored while advancing a safe and creative space. The three components are: The importance of transforming the challenge in a playful task; The use of narrative while making music; and the focus on the body and movement.</p> <p>Based on the findings, I present conclusions and suggestions for future professional developments and research. I discuss the role of reciprocal learning in a situation that allows playfulness and playfulness can be incorporated in professional life and research as artists, musicians and performers. In alignment, I consider why playfulness is not part of higher musical studies in a more consistent manner.</p>	
Keywords	
Creativity; Embodied learning; Multidisciplinarity; Performer-teacher; Playfulness	

Turnitin plagiarism check

07/07/2021

Contents

1 Introduction	1
2 Conceptual framework	3
2.1 Playfulness and creativity	3
2.2 Embodiment as a basis for creativity and playfulness	4
3 Implementation of the study.....	7
3.1 Research purpose and question	7
3.2 Methodological starting points.....	7
3.3 Data collection	8
3.4 Data analysis	10
3.5 Research ethics.....	11
4 Findings.....	12
4.1 Playfulness and positivity	12
4.2 Safe and stimulating place	14
4.3 Challenge as a playful opportunity	16
4.4 “I tell you a story with sounds” – Playfulness in and through narratives.....	20
4.5 Movement "our body is our first instrument"	24
5 Conclusions and discussions	28
References	31
Appendix	33

1 Introduction

“Work is what a body is obliged to do, play is what a body is not obliged to do”

Mark Twain in *Tom Sawyer*

The purpose of this research is to examine how playfulness can be an important means for advancing creativity, being then a resource not only for teachers working with children, but also by professional musicians who work for example in multidisciplinary projects and creations. Hansen, Berstog and Suber (2014, p. 28) write: “Play is a highly motivating way to support learning in both children and adults. The strong connection between emotion and learning makes it clear that the high interest provoked by play will enhance cognitive, motor, and social-emotional skills”. One of the reasons behind my interest is that over the past years a playful working or learning environment has been on many occasions an important asset in my life as a performer and music teacher. I am a flutist with a background of about seventeen years of studies in classical music departments, and as for many of my fellow freelancer colleagues, my professional life now happens between different contexts while performing in different settings and teaching students from 2 to 30 years old. When I first stepped as a music teacher into a kindergarten—without having much of experience with such young human beings—or the first time I had to improvise on an open graphic score it felt exciting, but also scary. In fact, even if I studied music and flute for most of my life, often I found myself in situations where I did not know exactly from where to start. In such occasions I could notice how playfulness can be a great help to overcome challenging situations and to develop mental flexibility. Dividing oneself between different tasks can be very stimulating but can also present a variety of challenges which require flexibility and openness towards a novel situation.

The reason for why I decided to examine topic is that I realized after few months of teaching that during the lessons in the kindergarten I had the possibility to re-discover a playful way to use and make music. In several occasions I could notice that finding again that playful way of teaching and making music helped me not only as teacher, but also as a performer and flutist. Indeed, even if “Play” is an important aspect of our

artistic life, during my years of studies within different classical music institutions, I have been rarely asked to use playfulness as a “serious” tool in the practice room. Somehow it could be said that play is officially recognized as a boost for creativity, but it seems to be something that does not give clear and quantitative results to show (Mainemelis & Ronson 2006, p. 84). It seems easier to unanimously agree on a musician with an impeccable technique, but could it be that adding some playful experimentation in the working progress it would be able to widen the limits of expression? As Hassan writes (2019, p. 4): “Playfulness is a state of mind reflected in behavior in every tiny action. When you are immersed in this mood, you are open to experience pleasure, discovery, knowledge and creativity”. My aim is to explore some points that could help enhance a playful state of mind that could help also when working on very complicated and complex scores or concepts.

Overall, professionalism in music and music education is expanding while facing new challenges and taking place in a time with migrations, inequality and very fast societal changes (Sutela, Kivijärvi & Anttila, 2021). Accordingly, I believe that actively looking to advance mental flexibility and creativity could be a great resource for artists and for every individual, considering that we are living in a fluid and changing society. Playfulness can be a resource for the creative mind that wants to be to be open to complex and novel situations (Hassan, 2019). The research environments for the analysis in this research project are a professional multidisciplinary project and a few kindergarten music lessons with a group of children between 4 and 6 years old.

In the next chapter, I discuss the concepts of playfulness and creativity, embodiment and reciprocal learning as important theoretical backdrops during my research. In Chapter 3, I present the implementation of the study and describe my role as a musician-teacher-performer and the data collection and analysis methods and processes. In Chapter 4, I am bringing out the findings and in Chapter 5 are presented some points for a discussion along with conclusions and implications for the future research.

2 Conceptual background

In this chapter, I discuss different perspectives from previous studies on *the playfulness-creativity* connection. I introduce the concepts of *embodiment* and *joyful attitude* and discuss how they connect with the learning and creative process within a frame that allows free play. In the last subchapter, I present how these concepts connect with each other in this study.

2.1 Playfulness and creativity

Play has an important role in a human's life and development, it can appear in countless ways being a frame where it becomes possible to change the definitions of things. As Stephen Nachmanovitch writes in his article *This is Play* (2009, p. 18) it is possible to argue that play has evolutionary value because it gives the possibility to humans—and to the other animals—to combine things in new ways helping to develop flexibility and adaptation to new challenges. Play often requires breaking some sort of rules while having fun, from the play we can see how the same tools can be used in different forms and this leads to creativity (Bateson 2014, p. 108).

When the children are playing, the objects become a vehicle for something else and representative play (e.g. a stick can be a horse). Children become able to separate one specific meaning from an object (the stick) and apply their conceptual understanding of the outside world (the horse) (Hansen, Berstorg & Suber 2014, p. 31). Playing children (but also adults) use symbolic thinking where the symbol becomes a vehicle for new connections between imagination and reality, creating then a fertile ground for flexible and creative thinking. In parallel to the use of symbolic thinking, playfulness enables joy and good predisposition also towards challenging tasks. While the players go into an imagination mode they stop worrying about the real world, breaking the established patterns and giving the chance to new ideas to arise. (Hassan 2019, p. 5.) We could therefore say simply that while playing, the player practices cognitive skills that are used in the creative process (Mainemelis & Ronson, 2006, p. 102). When writing about creativity I start from the fact that it has not been possible to find a satisfactory and complete definition of such a complex concept. The Cambridge dictionary

defines it as “the ability to produce or use original or unusual ideas”, and Torrance (1972) came at the conclusion that creativity needs to include: fluency, flexibility and originality. Anyhow it is important to keep in mind that the definition of creativity task that takes slightly different shapes and shades depending on the tradition and society in which it develops. I used Odena’s edition of “Musical Creativity: Insights from Music Education” (2016, Chapter 3) as a source for the different definitions of creativity and historical research around it. I will also add that when referring to creativity I approach it from a westerner point of view. Indeed, as mentioned earlier, the society plays a role on what is defined creative and what is not. For example, originality and novelty are qualities present in different levels in each definition I found, but while it seems that often in the western world the creative mind is focused on finding an *innovative product*, in some eastern traditions, creativity is seen as a gate to connect with an intimate and primordial realm and as the capacity of the practitioner to enter in contact with its own mind. Therefore, the concept of creativity is not fixed but related with the society where it takes form (Odena 2016, chapter 3).

In this study, I take into consideration a definition of creativity that is not something to associate just with the process of art making, but also with problem-solving and with the capability to adapt to novelty and it can be possessed by everyone to some extent (Hassan 2019, p. 1). As a music teacher and performer, my attention in this study is on how to stimulate and enhance creativity in novel situations for myself and for my students through the use of playfulness.

2.2 Embodiment as a basis for creativity and playfulness

As a classical musician I have spent a great amount of hours in my life practicing and reading scores, dedicating lots of attention on how things should sound, but too often neglecting my body and movements while practicing. More than once some of my teachers reminded me that *my first instrument is my body*, but it has not always been easy for me to find the way to connect the different spheres of body and mind. Looking backward I now can say that only when I had my first posture-related problems I started thinking about how I could be more aware of my body-mind relationship and wholeness while practicing and performing. Indeed, as Eeva Anttila writes: “It is

usually only when we encounter problematic or novel situations, or when our internal sensations become painful or distracting to us that we pay attention to our bodily sensations or states” (Anttila 2015, p. 4). Attention to detail and disciplined practice are important qualities and aspects in a musician’s life, but it is easy in those situations to suppress or neglect feelings and sensation that are seen as not useful for academic and professional success (Anttila 2015, p. 4), and body awareness does not seem anymore a priority.

While teaching children at the kindergarten and establishing multidisciplinary projects, I could notice how free play and playfulness as a state of mind helped to encourage an embodied way of learning and making music where the musicians had to think more about their body and presence instead of what they had to do with the instruments. The body became truly a main musical instrument, and the playful activity encouraged a more holistic approach to music, meaning a situation where the individuals’ state of mind, body sensations and movements intertwined between each other creating a situation where the musical instruments became somehow an extension of the body (cf. Capponi-Savolainen & Kivijärvi 2017, p. 104). Emotions, movements, and sensations of the individuals play an important role in the production of sounds (Capponi-Savolainen & Kivijärvi 2017, p. 104); therefore, in this study I want to observe how playfulness can be used as a gate for embodied learning experience.

The relationship between music learning and movement is not always evident, but it has been observed and researched for centuries. Jacques-Dalcroze (1865-1950) is the pioneer in the exploration of how to use body movement in music teaching. Dalcroze wanted to develop a method that could give the possibility to the person to learn in a holistic way, giving the chance to the learner to learn and make music collaboratively despite of possible different motoric, cognitive and musical skills. (Sutela, Juntunen & Ojala 2016, p. 182.) Indeed, I could observe during this research that when in a playful state of mind, the players enter in a state of flow where cognitive, musical, motoric and social skills dialogue and work together in a non-divisible way. Play is an embodied experience, as music making can also be in a kindergarten classroom. With children is possible to rediscover that music can help to create an interactive environment where children (but also adults) while playing and singing can practice different kind

of skills (cognitive, motoric, learn a new language) feeling in a safe environment and freeing their creativity (Hansen, Berstorg & Suber 2014 p. 27).

3 Implementation of the study

In this chapter, I present the research purpose and question as a basis of this study. I will then present the methodological starting points and how the data has been collected and then analyzed in order to find connecting points and similarities between the observations in the two different environments.

3.1 Research purpose and question

The purpose of the research is to describe how a playful mindset can advance creativity and enhance an open attitude towards novel situations. In parallel, I also ask myself why it has been important to have playfulness while teaching new things to the children and while working on a complex artistic work. This led me to formulate the following specific research question that I seek to reply in this study: In what ways can a musician-teacher create a playful learning/working environment?

3.2 Methodological starting points

This is a qualitative and data driven empirical research (Cohen, Manion & Morrison 2018, p. 288) that focuses on the analysis of data collected in two different contexts: the music lesson in a kindergarten and the making of a multidisciplinary creation. This project is a fieldwork research (Cohen, Manion & Morrison 2018, p. 298), where collecting the data in the two different situations allowed me to venture myself in the musician-teacher-researcher role. This is a study that involves an autoethnography approach; therefore, my personal experience of the events and my own reflections plays an important role in the collected data (Cohen, Manion & Morrison, 2018 p. 298). Indeed, in a qualitative research the subjective experiences can have an important role (Leavy 2017, p. 9). During the study I aimed to neutrality and objectivity (Levy 2017, p. 38) by using use my personal experience as a data source for the study and not as a bias that could compromise the validity of the research.

3.3. Data collection

First environment “*The kindergarten music classroom*”

The data collection in the kindergarten is based on observations and structured observations (Cohen, Manion & Morrison 2018, p. 550). I collected audio recordings and wrote a diary from four music lessons of 45 minutes in a kindergarten where I have taught music since Fall of 2019. The group that I observed for this study comprised of seven children aged between five and six years old. Some of the children have been taking music lessons with me since Spring 2020, but the lessons observed are between 18th of November and 9th of December 2020.

During the observed lessons I included always new playful activities and new tasks for the group, focusing my attention on how the children interacted between each other and in how the playful tasks affected their attitude towards music and the given musical instruments – generally percussion instruments.

In every lesson I included songs and activities that the children learned already in some of the previous lessons, f. e. the *Hello* and *Goodbye song* were present in each lesson, they give a very clear beginning and ending of the lesson to the group. In between of the well-known repertoire to the children, I tried to include for each lesson a new task or activity to give the possibility to the group to have a new learning experience. In each lesson I tried to keep a recognizable structure and include some limited moments of free play. I had a pre-written plan and in order to help the children to learn different qualities of sound and rhythm I tried to include different activities where the children were encouraged to use their movement, storytelling and voice. During the data collection I could observe that anyhow even if I had a pre-written plan basically in each lesson I had to adapt and change some things to keep the children engaged. Indeed, every time the energy of the group was different and that significantly affected the structure of the lessons. Therefore, I decided to be flexible in some part of the lessons and I tried to identify and observe how and when a playful task/situation helped to enhance a better mood and engagement and when it brought the attention of the group to disperse.

During the lessons I realized that the relationship and routine that I established with the group in the months before the observed lesson could prevent me to be objective in the observations, therefore I mainly tried to focus my observation on how the children reacted and interacted with the new playful tasks.

Second environment: *The creation of a multidisciplinary performance*

The second data collection is formed by my personal working diary and a few audio recordings from a multidisciplinary project where I worked as a flutist-performer. The diary is composed by notes and comments written after or during each meeting and rehearsal with the working group. The working group was formed by a visual artist, a dramaturg, a sound designer, and me.

I found the project especially interesting because at the first meeting with the working group I have been given the general idea of the installation/piece and few images of what they would have liked from me in the performance. I had no score and no clear structure, but just the task of doing something related to a “*pastoral*” image and “*something that would fit with the idea of an abstract representation of a park*” and from there we had almost two months of work together that ended in three days of performances in September 2020.

I decided to take this working process in my data collection because I could observe during the process that there have been some situations of Play and Playfulness that positively helped in the development of the project. In the flutist and performer role I could observe that those playful moments helped me to overcome some challenging moments, helping me to find solutions in situations where I had not a very clear idea of which approach to use. I decided to bring my main attention therefore on how playfulness helped me and the group to find solutions in uncertain situations and in how it helped to keep a positive attitude throughout the whole working process.

Therefore, I decided also to forward few questions to the two colleagues that designed the project and invited me to join in the creation process. I felt the need to also have

some material for the data coming from a different source than my own personal experience and interpretation of the process. Finally, I had the possibility to have a recording of the performance having then the chance to observe the final result from outside the performance space.

3.4 Data analysis

For every lesson in the kindergarten, I had a pre-planned structure of the lesson where I tried to include always different kind of activities including singing, dancing, playing percussions and games. I recorded the audio of each lesson in the kindergarten and wrote a short memo before and after each lesson with the activity done and my impressions. I focused my attention during the analysis in observing how playfulness and which playful elements helped the children to learn new things or just how helped them to concentrate. Therefore, I observed in what ways the use of narrative and games helped the children to learn different qualities of sound. My first step was to identify playful elements that helped the children to learn new things in the music classroom. Therefore, I observed how the general mood of the group affected the changes in the lessons' structures and I tried to identify how playfulness helped to enhance a better mood and when and how the attention of the children started to be unfocused and chaotic.

For the multidisciplinary performance I tried to identify in the material collected the playful elements that helped me and the working group to overcome challenging situation in the making of the performance. After that I made a comparison between the two different observations and material, and I made a final analysis underlining which common playful elements I found in the two contexts that have been helpful for advancing creativity and solve challenging situations. Indeed, I could notice similarities in both contexts when and which elements of playfulness have been helpful.

3.5 Research ethics

For my conceptual framework I used peer-reviewed research publications. As part of the data collection process, I sent an informed consent form to the parents of the students and to my two colleagues (see Appendix). Even if I had the permission from the parents of the children, the children were not aware that there was a research going on during the lessons; therefore, I will just refer to them as student A, B, C, D, E, or F. Also, even if I got the permission from my two colleagues to use this material freely for the research, to keep their privacy and to keep a privacy on the “behind the scenes” development of the creation I will call my colleague *colleague1* and *colleague2*. Considering also that the performance will probably happen again during next year also the name of the performance will be changed to *TX*.

During the data analysis I tried to be as objective as possible also if I have been observing material coming from my personal experience. I noticed more than once that while observing a context where involved so actively it is not easy to leave the self-criticism outside of the observation, both when being the performer or teacher.

To accomplish a responsible conduct of research and I followed the guidelines of the Finnish Advisory Board on Research Integrity (TENK 2012, 2019).

4 Findings

In this chapter I will present the findings from the study. In 4.1 I will discuss how the intertwined relationship between playfulness and positivity emerged. In 4.2 I will present the importance of having and keeping a safe and stimulating environment. In the following sub-chapters I will try to answer more practically on how a musician-teacher can create a playful learning/working environment. From the data I identified three main gateways that the musician-teacher can take in account when willing to stimulate a playful and creative situation; in 4.3 I will write on the importance of transforming the challenge into a positive experience; in 4.4 I will discuss how narrative can be used as a medium for a playful learning experience; and finally in 4.5, I will describe how playfulness can help to bring attention to the body being then a catalyst for a creative and embodied way to do and learn music.

4.1 Playfulness and positivity

During the research it has been compelling to observe how in both observed environments playfulness did help to find solutions in challenging situations. It emerged under different ways how the playful act can become a field of exploration of what can and cannot be done, giving then the chance to explore from different perspectives our skills and potentials as creators/artists/learners. (Hassan, 201, pg.4.) While trying to identify what exactly from the playful situation helped to overcome a challenge enhancing creativity, the first and most evident thing that emerged is how playfulness often leads to positivity. Indeed, one of the easiest things to identify in the study was the positive mood and attitude that a playful task stimulated both in children and adults. When playing the group was encouraged to get immersed and present in the moment giving space to the creative mindset to find ground (Gackenbach & Bown, 2011).

Especially in the music lessons I could often observe how after the playful task, the general mood of the group changed in positive. Where there was playful exploration

very often there was a sudden increase of joy in the group. In several occasions I marked down in my notes that after more free and playful tasks the group was “*more focused*” or “*more engaged*”.

I will use the example of student B to present a situation where a playful and semi-structured activity enhanced a better attitude and mood. For example, after a short activity of free play and exploration with the instruments I wrote in my notes from the recordings of the lessons “*Student B finally seemed to enjoy the lesson and tried to play different instruments*”, or Student B before the first song of the lesson while lying on the carpet: “*I don’t want to sing, I am tired...I am tired*”. Me: “*Do you want to try to join us and sing? I think you are going to feel better after...*” Student B: “*no, I am tired...I don’t wanna sing*”.

I decided not to force him and see if during the lesson he felt in some point like joining in. When I introduced an activity where the children could play freely with the instruments while exploring them, student B sat down like the others and picked an instrument, he started exploring the guiro (a wooden instrument that can be played with a mallet). His mood and attitude in couple of minutes changed completely. He started smiling and try out different ways to play the instrument and after I asked to the group to sing another song together, he stood up and sang with all the group. The activity of free play brought him to join the group actively and positively, he joined because he finally wanted to join, and that motivation came from him. This is an example where I could observe how playfulness can help to find joy and intrinsic motivation; there is no need to look for external rewards when in a positive and playful flow (Bateson 2014, p. 109), the motivation comes from within.

In the role of researcher-observer I noticed that when teaching I always changed my lesson plan when I felt that the group had a positive energy and motivation towards the music activities. Before each lesson I wrote down a plan and order of the activities to do during the lesson, but every time I felt that the group was especially engaged and in a positive mood, I tried to introduce a slightly more challenging activity where the students were required to sit and listen while I was introducing them a new music theory concept. Every time I did those changes was after a playful task that felt successful, and by this I mean a situation where the majority of the group was engaged

and open to exploration with body percussion or with the given instrument. Every time after a playful activity the group showed more interested and engagement also towards more theoretical and static activity. After the playful activities the students were more quiet and open towards the new activity.

4.2 Safe and stimulating space

Keeping a safe space

Another important element that appeared from the study is that in every situation where playfulness led to positive attitude and creativity, there was a shared feeling of safe zone/environment, with children and with adults. During the study I could observe how feeling in a safe and non-judgmental, therefore positive, environment people tends to be the most creative (Runco 2014, p. 179). In one of the kindergarten notes after a playful task with the instruments used to imitate animals I wrote *“Even student C (that rarely says anything) started being very outgoing during the animal imitations”*.

For me, as flutist-performer, the importance of feeling in a safe space during the making of the performance *TX* played a very important role in finding successful solutions and playful attitude while working on the piece. In the working group we had a lot of game-like explorative moments, and in different occasions we said to each other that our working place was a safe space where vulnerability was seen as a possibilities field and not as a problem. I believe that the feeling of being safe and not scared of mistakes and judgment helped the group to be more creative and open, and I recognized my feelings in the words of Colleague 1: *“We felt it was super important too to feel safe and to actively keep creating a safer space. It was because we wanted to feel safe enough to make mistakes and not know what to do next.”*

When teaching at the kindergarten I tried to remind to the children before every playful activity that there was not only one way to do things, and that the most important thing was to just to and try something out. In one of the sessions where I asked to the children to just explore the instruments and play along some music with the aim to introduce

the concept of steady beat to the group. In that occasion Student D froze and did not want to play anything. I asked him why he did not want to play, and he did not answer to me. He had a tambourine in his hand, therefore I showed him that he could put it as a crown, and he could play it while imitating the gesture of scratching his head. Student D understood that he could really do whatever he wanted then he took the tambourine and he put it as a necklace and he started moving along with the music. In that occasion he did not seem to really follow the music, but he was very engaged. The week after I wrote "*Student D picked up the same instrument from last week, this time he played it with a mallet.*" I interpret this as an example of how a playful attitude can help to feel safe giving the space to try out things.

Creating a stimulating environment

About the importance of keeping a feeling of safe space around the group I also realized that it is important, especially in the teaching situation, to prepare a space that offers stimulus for the curiosity: new instruments, new books, new tasks, new challenges etc. The environment needs to stimulate the curiosity and fantasy of the children (Wing Chi & Grieshaber 2010, p. 137). As I could observe from my data often the children showed to be more interested and engaged in the lesson when I prepared for them a space in it where they could play and explore as they wanted the instrument that I brought them for those lessons. In one of the lesson I asked to the group of children to play with me with the rhythm sticks on a song, some of the children were doing it, but three to four children out of seven after just couple of minutes started to get distracted and stopped playing with the others, therefore after that activity I decided to introduce five minutes play with two simple rules. The first one was to "*play along as you want with this music from Cong, Africa! You will now hear lots of different drums and you can play with them*". I selected seven different percussion instruments and I gave to each child one while introducing them the second rule; whenever I was going to say "*Change*" each child had to pass their instrument to the one on their left side. The result of this musical game was wonderful: every child started to explore the instrument given to them finding ways to play with the music. Every time I asked them to change the instrument the excitement was evident, and every child played and took part in the task for the whole five minutes without getting distracted from the task. At the end of the lesson, I asked to each one to describe their favorite instrument and I

was impressed about how most of them had really explored the different qualities of the instrument.

For example, Student A stated: *“I loved the one that sound like a frog (a guiro). Because it can play very short and long sounds, and you can also shake it!”*. Student D pointed at the triangle *“This one! I like the sound of metal!”* and Student E at the bell *“This, because it is the loudest and you can keep nice rhythm”*.

The most remarkable finding that regarding this activity was that I could get back the attention of the whole group and that the children seemed very excited to explore all the instruments without being asked to play the instruments in a certain manner. Since that lesson I kept this activity in sessions throughout the year because it helped me to keep a positive energy and focus in the music lessons. Bringing new instruments every time introduced an element of surprise and unpredictability that stimulated the players to explore different opportunities in order to master some skills or to go towards chaos (Mainemelis & Ronson 2006, p. 90). The element of surprise brought the children to be motivated to explore, indeed, the element of play improves the curiosity and intrinsic motivation of the players regardless form the topic or task that is presented (Mainemelis & Ronson 2006, p. 99).

4.3 Challenge as a playful opportunity

The relationship between positivity, playfulness and safe environment is tight, interconnected and complex. Therefore, when looking for what can be done in practice to enhance a playful learning-working situation one of the most evident and practical things that emerged from the study is the need to take a challenge and transform it into a playful opportunity. The fear of failing or not finding answers can bring the individuals to freeze, like in the case of student D in 4.2, or can become an opportunity for novel ideas. Through playfulness is possible to reach what can be defined as affective pleasure in challenge, a state of mind that stimulates divergent thinking and where “getting lost” in a task feels stimulating and not frightening (Mainemelis, & Ronson 2006, pp. 95–96).

If there is something that I learned during my two years of teaching experience is that children like to be challenged—when they feel safe and not pressured in doing it—and they like to have a situation where they can apply their skills to solve the task. This is something I could observe well during my lessons in the kindergarten, indeed, I was not able to count how many times I heard the phrase “*can we do something more difficult?*”.

Very often when introducing a new topic in the lesson in order to gain the attention of the students I had to tell them that they needed to solve a problem or I introduced an activity that included free play – as free play I mean a situation where the children could use and explore the instruments how they wanted and if they wanted.

I selected one example where I could observe clearly how playfulness enhanced affective pleasure in the challenge and how it helped in building a joyful and positive environment. Then I selected a second example where I could observe how playfulness and child-like approach helped me in the role of performer in solving a challenging situation.

Challenge 1 “How many? How high?”

In one of the lessons the children at the beginning of the lesson to be very noisy and especially couple of them started tease each other without listening to me. For that lesson I planned to explain them the difference from a high and low sound through a song, but somehow the group was very unfocused and unmotivated to join the activity. Therefore, I tried to introduce a new game to get their attention back. I asked to the group to close their eyes and guess how many sounds I was playing for them with the glockenspiel and after that they needed to tell me which of the sounds was the highest and loudest.

I encouraged the group to focus, telling them that some sounds could have been very quiet and that if they wanted to hear them, they had to “*listen as if you were trying to*

listen a mosquito from the other room.” Suddenly the children were quiet and looked very engaged. Then I told them that it is not going to be easy to guess which sound was the higher and lower. To help them to recognize the height of sounds I asked to take their index-finger and follow the sounds, if the sound felt to them high they had to touch above their nose, and if the sound felt very low they needed to point under the knee, or even touch their toes if they thought now sound could get lower. I felt that suddenly they were really focused in trying to understand what the difference from a high and low sound was. Student B—which was one of the students that were more distracted in the beginning of the lesson—started being very engaged in the activity and after couple of examples he asked me if “*could we do a very very very difficult one?!*”

During this lesson four children out of seven recognized always which sound between two was the higher and lower, and all the group after the first two examples gave right answers about how many sounds they heard from me playing the glockenspiel. During the activity I tried to keep a positive mood saying to the children that this new challenge was just something fun and we were doing a *hunt of sounds*. Furthermore, for every five examples I asked before to the group if they wanted an easy or difficult task, and each time I asked them if they wanted to do one more quiz, at least five children out of seven always said yes and I found interesting that two of them were the children that were very distracted before the new introduced activity. The playfulness here was more of a state of mind, I tried to remind to the group that this was a game and they could explore the height of the sounds as they wanted with their index finger.

I consider this as a positive playful experience because it helped to bring back the attention of the group and it had positive results in helping the children understand what it means to recognize sounds in their quantity and quality.

Challenge 2 “The shepherd solo”:

This example comes from the data collected during the making of the performance *TX*. When we started working on the performance, I did not know much about it and I did

not know the two artists that wrote the piece and concept. When they contacted me to start working together my colleague 2 (visual artist) asked me if I could play a solo after a poetic text about the figure of the shepherd. What I have been asked was “*a flute solo after this text [...]. Something light, something that you can play while walking away.*” We had no idea if I had to play something baroque, modern, or improvised. The request sounded to me beautiful and tempting, but also gate to an overwhelming number of possibilities. We had to try out different things and in the beginning of the process I was very unsure about would have been the best choice for a contemporary performance where suddenly a traditional figure of a shepherd comes out in the text. In the beginning we thought about something baroque, but somehow the idea of someone coming on stage to play one piece it did not feel natural in the flow of the performance and in the first rehearsals the group agreed also that I was supposed to stay on stage for the whole first part of the performance, sitting as a presence from an imaginary park. A flutist, becoming a performer, but doing what and how?

As colleague1 wrote: “*The biggest challenge was finding the balance between expression and abstraction, between the canonical recognizability of the music and the abstraction.*” Indeed, it was challenging at the beginning, but fortunately the working group was very positive and open minded and one rehearsal I decided consciously to try something that I would have done for my kindergarten students. I took the slide-whistle and improvised a solo imagining to be a shepherd-faun dialoguing with birds and changing always shape and form. I almost felt like doing a joke, but the reaction from the working group surprised me because they all agreed that exactly what I did “joking” was the perfect fit in that scene. In that occasion I could experience how playfulness in a challenging situation brought me to divergent thinking and to reach surprising solutions to the problem. As Mainemelis and Ronson (2006) write: “*Play stimulates affective pleasure in challenge, which stimulates divergent thinking, which may lead to surprising discoveries that reinforce affective pleasure in the task and play itself.*”

I those occasions I could notice how playful bits included in a challenging situation helped finding a stronger intrinsic motivation stimulating curiosity and an explorative mindset (Mainemelis & Ronson, 2006, p. 99). After that moment I recorded different

version of the piece where I tried to keep that “joking” attitude going on. Through the repetitions I slowly found an open structure and some different musical material to use for myself thinking about the following performances. That playful moment became a seed of a more structured and rationally thought work, a seed that allowed a kind of work that included uncertainty and possible errors as a trigger for new solutions (Mainemelis & Ronson 2006, p. 100).

4.4 “I tell you a story with sounds” – Playfulness in and through narratives

Another medium that helped to introduce playfulness in the learning-working musical process was the use of narrative.

In many studies in the field of early childhood pedagogy it emerged that children in the kindergarten and in the early years of school learn more easily and deeply using rhythm and music, therefore music it has been defined often as an important resource in the learning progress in childhood programs (Hansen, Bernstof & Stuber, 2014, chapter 2). In the other hand I could observe how the use of text and stories helped me to create the situation where children and performer can find new ways to tell stories just through music and sounds, with no need of words in the final result. Without a structured score but just with narrative elements the musician finds relative freedom from external constraint, feeling of uncertainty and fluidity; three elements that can be found in the definition of play (Mainemelis & Ronson 2006, p. 109).

I will present here two examples where narrative and the use of words helped to find new musical solutions or new playful ways to approach the instrument.

Ex. 1 “With the help of narrative at the Kindergarten”:

In one of the lessons at the kindergarten I brought a book for children dedicated to the sounds of morning. The book is full of colorful pictures and small poetic texts where the writer describes the sounds of a city when it awakens. The idea that I had was to

read the book to the children asking them to find ways to make the musical score of the book. I gave to every child an egg shaker and a pair of wooden claves, and I explained them that while I was reading the book, all together we had to find ways to imitate the sounds of the morning described in the book reminding them that this had to be a moment of exploration and we had to just to work together to find a musical background that we liked.

We did this activity after a song that we had to sing and dance all together. The attention of the group after that was very disperse and most of the children started to speak to each other. Bringing the book with the story brought back the attention of the group and everyone seemed ready to active listening. After a description of the morning rain, I asked to the children to imagine the sound and then try to reproduce it with the shakers, some of the students started tickling the fingers on the shaker, some started to shake it kindly, someone started to put their ear next to the shaker trying to understand what could have been done. One of the children started to shake the egg shaker quite vigorously on the wall, therefore I asked him *“Do you think what you are doing with the egg fits well the text?”* Student D didn’t answer therefore I just read to him again the text, then he told me *“But after that there can be a storm!”* me: *“Yes! Do you want to start doing the gentle rain and then you can imagine what happens when from the light rain we go to the storm”* Student D: *“yes!”*. The student then started to play quietly and the children next to him imitated him, then after he did a nice crescendo of volume and he said *“Now the storm is coming”* all the children next to him started to imitate him and they did with the mouth the sound of the wind and with the shakers they imitated the sound of a heavy rain. Therefore I told *“Now the sky is becoming clear and the rain drops are letting space to Mr.Sun to come out!”* the group then started to imitate sparse rain until Student F said *“Now it’s the sun!”* and they stopped. After the activity we spoke a little bit about loud and quiet sounds and we used the rain and wind as help imagining the sounds. The text in this example gave us the frame to explore the instruments in a different way, the children felt to have some freedom within the frame and the general mood and engagement felt very good and active. The only thing is that I decided to don’t push to go through the whole book, but we simply moved from the text of the book to the storm that one of the students wanted to have in order to finally play really loud with his shaker. My priority in that activity it was to let the group explore feeling that

they had a certain freedom from external constraints therefore letting the playful feeling stay in the activity (Mainemelis, Ronson 2006 pg 89). The freedom of choice brought us to a change of plan, but in that occasion it didn't disturb the aim of the activity that was to engage the group to find ways to create a scene with sounds. In the case my aim was the one of ending the book with them I would have probably need to be more firm and ask to the group to follow me with the narrative given us from the author.

When I asked to the group *“Do you think we could do now the same thing without telling the story, but just playing? We go from the light rain to the heavy storm and the sun with birds coming back at the end.”* The group said yes, and we did try; the result was in my opinion a very lovely 80 second piece with egg shakers and blowing mouths.

Ex.2 “How does it sound a shepherd-faun?”

When working on the making of performance *TX* one of the most playful moments of the process for me it was when I had to work with the task of becoming, under the form of music, a shepherd.

We had a not clear image of how the piece for the shepherd needed to sound, but I was given just a text. Here some extracts from the piece:

“The shepherd is a sidekick who lives underneath lime trees, and on heathlands and grass patches. For a sidekick the shepherd has many roles. Typically the shepherd is a central character in pastoral landscapes, lush forests and meadows. Compositionally they are placed exactly between animal and human.

[...]

They immerse themselves in different fragilities and look for a path which is pathless and dense.

[...]

They tread through mud and the tips of shoes gather layers of clay and soil. Walking in these shoes is unsteady, because different kinds of clay lumps are formed on the soles of the shoe.

[...]

The group is sitting on the grass, and someone is laughing. The shepherd can feel the laughter inside their body.”

In my personal notes I selected few images from the texts and I decided to use them as my seeds for an open-improvised piece:

- Being between animal and human
 - the shepherd has many roles
 - they look for a path which is pathless
 - unsteady shoes
 - the shepherd can feel the laughter inside the body.

In my notes these parts became:

- imitate/listen imaginary birds
 - often change music material
 - unpredictable
 - unsteadiness, change
 - imitate laugh, think vibrations as when you are laughing (tremolos, trills, fast gestures)

These became my rules and I played then around them, recording different versions, and experimenting in different ways. Having musical freedom and simply a text to work with gave me the possibility to cultivate a playful mindset allowing me to explore and manipulate the musical material without being afraid of the final result. Somehow, I had to think to become a faun in music, I had to play with an unrealistic role, and this allowed me to include element of Play in the work. (Mainemelis & Ronson 2006, p. 89.)

That playfulness was an important tool for me to develop the character of the faun and it emerged also at the eyes of the colleagues. Colleague 1 wrote:

“The flute was kind of a gateway to imagining this pastoral dream in a more concrete way. I also felt that it brought a sense of playfulness and surprise into our work.

Colleague 2 has been interested in incorporating that as an oppositional move to a sense of very rigid and intellectual aesthetic proposed by the visual art scene. I feel that the playfulness suggested by the flute helps me ground my thinking.”

4.5 Movement, “Our body is our first instrument”

From the study it emerged that not only the use of narrative can be a gate of access for playfulness, but also bringing focus on the body can be great resource used to incorporate playfulness when working with new musical ideas and skills. Simultaneously, when approaching music with playfulness the use of body played very often an important role therefore bringing playfulness to be an important gate to create an embodied learning experience. As in the case of narrative, when the musicians/learners needed to focus on movement or bodily sensations instead of a musical score they felt freer to explore the musical material differently. It was then possible to observe how when focusing primarily on the body it is encouraged a behavior open to novel combinations, therefore a behavior that is a defining feature of play (Bateson 2014, p. 100.)

Focusing on the body helped often to create a joyful environment, in the study I could observe how with children it helped to strengthen participation and find a connection between abstract concepts and bodily experiences. With me during the making of the performance the body became an important medium to explore novel and different ways to link with sound and musical material. When using movement while learning the students or performer approaches music in a holistic way that encourage a learning experience that strengthen self-confidence and engagement (Sutela, Juntunen & Ojala 2016, p.184).

I will now present few examples from the datas that will describe how movement helped to create a playful and embodied experience:

“How many, how high?”

As mentioned in chapter 4.3 in one lesson I introduced a new activity to the group asking to the children to recognize which between different sounds was the higher and lower. When realizing that for the children was quite difficult to understand what it means high and low in a sound, I asked them to use their fingers to find the space the high of one sound. We repeated the same exercise tried in the beginning and I asked them to sing with me a low sown and a high one, then I asked them *“When you sing this very high sound where do you feel it in your body?! On the nose or down in your belly?!”*

Student F: *“It’s here!!”* pointing at his forehead

Student A: *“Here, here!”* pointing at his nose

Then I asked them *“And when you sing this very low sound, where do you feel it?!”*

Many of the children looked confused and some of them told me that they didn’t know if the sound was lower or higher.

Then I asked them; *“Try to sing with me a high note and then we do glissando to the lowest note we can sing, but take your finger point it up when you sing high and then follow the finger down when you sing down, ready?”*

We did couple of glissando with voice and fingers and then when I repeated the exercise the children started to recognize quite quickly which sound was higher and which one was lower, all of them kept using the finger as a help and the right answers increased very quickly then when I tried the same exercise at the beginning without asking them to use the finger. To keep a playful attitude I told them to play around with the fingers and sound for a little bit and every child started drawing in the air their own musical melody.

When at the end of this “game” I tried again a similar exercise without the help of the fingers most of the answers that I got from the children about which sound was the higher and which was lower were correct, and the general focus and concentration of the group improved very much from the previous ten minutes of lesson.

Finding the pulse while building a house:

In one of the kindergartens lesson I wanted to introduce the concept of common pulse to the group. I gave to each child a pair of claves and I introduced them the pulse saying that when you keep a steady beat you are somewhat keeping the heart pulse of the piece. I put one piece and I encouraged the children to play with me all together, but few of them seemed to have some troubles keeping the pulse. Therefore, I decided to introduce something new;

“Let’s think that we are now all together building a house listening to the music! Let’s build a house together”

We used one of the claves as if it was a nail, and the other one to beat on top of it as a hammer. I was impressed about how in less then ten seconds all the group found the same pulse for a while. The children started to focus more on how they were playing the claves together and somehow the common pulse came to them more naturally. The shared bodily musical experience became a moment to connect oneself with the others and gave the opportunity to the children to accomplish a certain task before conceptualizing the new musical knowledge (Sutela, Juntunen, Ojala 2016, p.185). Therefore the general mood of the group once again improved very much, when some of the children started to imagine which kind of house they were building while keeping the common pulse together.

Moving as a shepherd-faun:

Taking back the example of the shepherd-faun in the performance *TX*, the focus on the body and the movement were important elements that helped to find a playful situation of exploration. Indeed, during the performance I have been asked to be on stage all the time, so I had to think about my presence and attitude on the stage.

When looking for what to do for the shepherd solo as mentioned before my notes-scores were;

- imitate/listen imaginary birds
- often change music material
- unpredictable

- unsteadiness, change
- imitate laugh, think vibrations as when you are laughing (tremolos, trills, fast gestures)

The role of the body and movement in the playful exploration was very important. For imitate/listen imaginary birds I did think about someone listening and answering to some sounds, that interacted with the breaks and silences in between of some musical gestures. When dealing with “unpredictable and unsteady” I did experiment how does it feel to play when walking on a muddy or difficult path. One of the exercises I did it was the one of playing for some section walking on my toes and explore how the sound and breath would change. Somehow, I tried to do play with the idea of being that character, and the playful exploration brought to divergent thinking and to mental transformation; a different and unexpected use of previous knowledge (Mainemelis & Ronson 2006, p. 94). Indeed, in the final version for the performance in the solo I did introduce the theme of the baroque piece *Le Rossignol en Amour* by Couperin, but it emerged the idea from a different kind of process than usual.

5 Conclusions and discussion

The reason for why I got interested in this topic in the first place is that thanks to my role as kindergarten music teacher, I entered again in contact with a playful way to make music that helped me in challenging situations also as flutist and performer. In this study I wanted to observe if and how playfulness could be used as a medium to enhance creativity in learning and professional situations. Indeed, many creative individuals are represented as very playful and many of them have been saying that in the playful act they came up with new ideas (Bateson 2014, p. 110).

From the data emerged on several occasions that a playful task or attitude did help to solve challenges in a creative way: both in the context of a music lesson and of a performance creation.

The findings explicate how playfulness, positivity and a feeling of safe environment are feeding each other. Very often there was playfulness there were intrinsic motivation and positive attitude, giving a frame where students and performers felt free to risk and try out novel ideas. When there is a space for playfulness the environment feels safer, mistakes are not so intimidating, and this can enable a situation where the skills of the individuals are somewhat improved; the error becomes a possibility, sometimes becoming a trigger to discover unforeseen possibilities. (Mainemelis & Ronson, 2006, p. 100).

Taking in consideration the teacher or performer role, when trying to identify what can be done in practice to introduce a playful task that could enhance creativity, I noticed that a very important passage is to take a challenging situation and transform it into a risk-free and playful moment. The challenge enhances a more focused and motivated attitude towards the task, and the playful frame allows people to feel free from external constraints and be more open to novel ideas.

The use of narrative and movement emerged as important elements that can work as vehicles towards playfulness when dealing with a challenging task. Both narrative and movement can help to approach music in a more free and open way allowing the

playful attitude to find place. The use of a playful task including body awareness and movement can create the perfect frame for an embodied learning moment where children and adults can explore their potentials.

I found this research very stimulating, and it has been interesting to see how much material I could find about the importance of playfulness in early child education, but how little material about the importance of introducing playfulness also in adult education. I believe more research would be needed in how playfulness could be included in the higher degree studies and in the professional life of musicians, considering that musicians need to work anyway in some extent with creativity. In fact, since the Industrial Revolution play in the western culture has been since has something for the children, but not for serious adults. Work culture has been changing in the last decades and only a low number of organizations and companies have decided to include moments of play and free play in their activities (Mainemelis & Ronson 2006, p. 83). Anyhow, I feel that in the field of classical music I have encountered very little room for active play and playfulness, and I am wondering if there would be some more discussion about it to see if a change about this would bring to different results in the artistic results.

As performer I learned from the children while teaching them, or somehow, I could enter again in contact with a child-like approach that I did not have the chance to use much in practice in my performing life. Entering in contact again with a more playful state of mind and joyful attitude helped me and the working group to overcome critical situations in the making of the performance. From *“How would I do this for my kindergarten children?”* I found some useful and practical answers to use as performer. Playfulness can lead to a feeling of safety and when students and teachers feel “together” and safe in a group it is much easier to take risks and initiative, as described by Kulset and Halle (2020): when people sense of belonging, being part of a “we”, it is easier to let the shame outside and engage in something new.

Future studies might help to identify if the musicians that needs to learn a great amount of different score could find some benefits from including in the daily practice few playful bits and exercises. I think it would be interesting also to look more towards the

reciprocal exchange and learning that happens when there is a playful atmosphere, thinking that it could help to create a ground for interdisciplinary projects and collaborations with individuals coming from different backgrounds and with different skills. Therefore, considering that play leads to novelty and it is a sign of well-being (Bateson, Martin 2013, p. 100). Based on the findings of this study, I suggest that it would be useful to explore different ways to welcome and include bits of playfulness also in fields where perfectionism and high level of performances are required. I believe artists, students and educators might be surprised from the new ideas born within a playful frame. Indeed it was the inventor of penicillin Alexander Fleming that stated how fun and pleasant was for him to play with microbes, breaking rules and finding things “that nobody have thought of” (Bateson, Martin 2013, p. 108).

“To play is to free ourselves from arbitrary restrictions and expand our field of action. Our play fosters richness of response and adaptive flexibility. This is the evolutionary value of play-play makes us flexible. [...] Play enables us to rearrange our capacities and our very identity so that they can be used in unforeseen ways” Stephen Nachmanovitch from “Free Play” p. 43

References

- Bateson, P. (2014). Play, playfulness, creativity and innovation. *Animal Behavior and Cognition*, 1(2), 99-112. doi: 10.12966/abc.05.02.2014
- Capponi-Savolainen, Analía & Kivijärvi, Sanna. (2017). Exploring aesthetic experience in early childhood music education: John Dewey's and Mark Johnson's views on embodiment. *Finnish Journal of Music Education* 20(1), 100–106
- Cohen, L., & Manion, L. (1989). *Research methods in education* (8th ed.). London: Routledge. Creswell, J. W. (20
- Hansen, D., Bernstorf, E. & Stuber, G. (2014). *The Music and Literacy Connection*. Place: Rowman & Littlefield Publishers.
- Faulkner, D., & Coates, E. (Eds.). (2011). *Exploring Children's Creative Narratives* (1st ed.). London; Routledge
- Hassan, D. K. (2019) "Creativity trilateral dynamics: playfulness, mindfulness, and improvisation", *Creativity Studies*, 12(1), 1–14. doi: 10.3846/cs.2019.4313.
- Lau, W., & Grieshaber, S. (2010). Musical free play: A case for invented musical notation in a Hong Kong kindergarten. *British Journal of Music Education*, 27(2), 127–140.
- Leavy, P. (2017). *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York, NY: The Guilford Press. E-book.
- Lieberman, J. N. (1977). *Playfulness: its relationship to imagination and creativity*. New York: Academic Press, Inc.
- Merriam, S. B., & Tisdell, E. J. (2015). *Qualitative research: A guide to design and implementation*. ProQuest Ebook Central <https://ebookcentral.proquest.com>
- Mainemelis, C. & Ronson, S. (2006). Ideas are born in fields of play: Toward a theory of play and creativity in organizational settings.
- Nachmanovitch, S. This Is Play Author. *New Literary History*, 40, 1, 1–24.
- Nora Bilalovic, K. & Kirsten H. (2020) Togetherness!: adult companionship – the key to music making in kindergarten. *Music Education Research*, 22, 3, 304–314.
- Odena, O. (2016). *Musical Creativity: Insights from Music Education*. ProQuest Ebook Central

Runco, Mark A.. *Creativity : Theories and Themes: Research, Development, and Practice*, Elsevier Science & Technology, 2014. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uahelsinki/detail.action?docID=1641933>.

Sutela, K., Kivijärvi, S. & Anttila, E. (2021). [Moving encounters: Embodied pedagogical interaction in music and dance educators' expanding professionalism](#). In Heidi Westerlund & Helena Gaunt (Eds.) *Expanding professionalism in music and higher music education – A changing game* (pp. 89–100). London: Routledge.

TENK 2012, 2019. Guidelines for research ethics in Finland. Retrieved from <http://www.tenk.fi/fi/htk-ohje/hyva-tieteellinen-kaytanta>, read on September 2020.

Torrance, E. P. (1972). Predictive validity of Torrance tests of creative thinking. *Journal of Creative Behavior*, 6, 236-252ß.

Appendix 1.

This is the informed consent sent to the parents of the children at the kindergarten.

INFORMED CONSENT FOR PARENTS

With this letter, it is asked for a permission to collect written notes and audio recordings data for a final paper as part of my studies at the Sibelius Academy, University of the Arts Helsinki.

The data is collected by writing notes about teacher-student interactions during five music educational sessions of 45 minutes between the 18th of November and 9th of December. The focus of the analysis is on the teacher's role, but I would like to ask your permission as the students involved are under 18.

To protect individual identities, data will be anonymised and pseudonyms are utilised in the written description based on the material. No personal data register (EU GDPR, PDA 10§, 24§) is formed based on the data collection.

If you have any questions regarding the research, please do not hesitate to contact Livia Schweizer (liviaschweizer.ism@gmail.com) My supervisor Sanna Kivijärvi (sanna.kivijarvi@uniarts.fi) is also happy to answer questions.

By signing this form, you are allowing the author of the thesis to collect data and analyse the material for a final paper as part of a master's degree. Please return the form to Livia Schweizer by email (liviaschweizer.ism@gmail.com)

Date and place

Signature