Community learning beyond the classroom:

Analyzing music students' motivation when engaging in extracurricular practices

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Abstract

This paper examines in what ways extracurricular group practices serve as *learning-openers* or *learning-restrainers* for the members of a *community of musical practice*. The terms *learning-opener* and *learning-restrainer* have been coined to understand and categorize learning processes within the lifelong learning approach. Within the social constructivism paradigm, the concept of community of practice by E. Wenger is a central notion in the study, complemented by the concepts of motivation and engagement.

Through a qualitative approach, the case of a saxophone ensemble in the context of Finnish high education has been analyzed. Semi-structured interviews (3) served as data collection method. The findings describe the most relevant *learning-openers* and *learning-restrainers* studied in the case: the influence of learning architecture in motivation and engagement, the characteristics of a democratic work dynamic, obstacles in identity and sense of belonging processes, and the conception of extracurricular practices as a bridge towards professional life.

The conclusions of the research show how learning architecture might be an essential element in shaping group's identity and its members' sense of belonging. Group dynamics such as democratic work environment, movable leadership and dialogue might function as *learning-openers* when developed within a clear structure. Educational institutions could benefit from promoting extracurricular activities with initiatives such as offering economic support, providing suitable facilities, or fostering interaction within the members of the community.

Keywords

Community of Practice, engagement, extracurricular practice, lifelong learning, motivation.

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1 Introduction

A diploma can mark the end of formal education, but not the end of learning. Humans are in need to constantly adapt to new contexts and face challenges that life presents every day. Humans learn even during sleep, when mental functioning, memory consolidation and mental health are developed (Palagini et al., 2024). This raises another question: does learning ever stop? Although this is not a question with a simple answer, what some of the existent theories of learning have implied is that learning can be fostered or restrained (Illeris, 2003; Wenger, 1998). Going to high school, attending cooking lessons, or rehearsing for a concert can all be seen as enhancers of learning. These notions are related with the idea of *lifelong learning* as a process which goes beyond the traditional conception of education (Thwe & Kálmán, 2024, p. 408). Personally, my most meaningful learning experiences have happened during shared moments with others. For instance, being part of my hometown's wind orchestra since I was ten has had a crucial effect on my development. This is where my interest in community activities and passion about music come from.

This study analyses *SaxibA*, a saxophone ensemble integrated by saxophone teachers and students from the Sibelius Academy of the University of the Arts Helsinki. A special focus will be put in the European tour that this group experienced in June 2025. In this extracurricular activity, the group played concerts in Paris, Amsterdam, Antwerp, and Brussels. The experiences of its the members will be analyzed after the data collection stage, consisting of three semi-structured interviews. In this tour, *SaxibA* was integrated by two teachers and eight students of the Sibelius Academy, being myself one of them.

During the research process, I coined two notions that are introduced in this paper: *learning-opener* and *learning-restrainer*. Some of the most common *learning-openers* can be found within educational institutions such as primary schools or music conservatories. Within these learning centres, written knowledge is available in their archives and professionals work to guarantee a successful education. However, they are not the only means to stimulate human capacities: for a saxophone student at a music school,

performing at a concert series with a chamber music group can be a rich, complementary learning experience. This is an example of why structures such as the *communities of practice*, defined by Etienne Wenger (1998), can be relevant in a person's learning process. These community learning practices do not need to happen necessarily within a formal educational institution or being contemplated in a curriculum as part of a course. Moreover, extracurricular community activities might reduce *learning-restrainers* in formal education and contribute to a *lifelong learning* process (Wenger, 1998, pp. 6–9).

Numerous *learning-restrainers* can be found in the contemporary world as well, such as the incorrect use of social media or the propagation of fake news. The way of learning changes at a high pace in a context led by new technologies, and such irruption of novelty takes an adaptation period in which learning-related challenges may appear. A good example of these regulation processes took place recently in Sweden, when after being one of the first countries shifting to digitalization in classrooms, they started limiting technology due to poor student performance (Worldcrunch, 25/08/2025). Through a community-learning perspective, this research will address the current issue of how to overcome *learning-restrainers* emerged from new societal changes. This social problem is related to my personal concern about contemporary tendencies such as the raise of violent conflicts, the inappropriate use of new technologies, or the loss of physical contact in human interaction. Tied to this assumption, I believe that community learning beyond classrooms could offer ways of accelerating adaptational processes to transform *learning-restrainers* into *learning-openers.*

This research will be framed in a music-learning context and will aim to understand in what ways extracurricular group practices serve as *learning-openers* or *learning-restrainers* for the members of a *community of musical practice* (Kenny, 2016). These extra-academic contexts are common in the arts field, since they can be essential to build bridges between student and professional lives. In this research, the notions of *learning-restrainer* and *learning-opener* will serve as framework concepts to analyse the case of a saxophone ensemble engaged in an extracurricular community of practice.

2 Literature review and conceptual framework

In this chapter, the basic ideas and notions that configurate the conceptual framework of the research will be defined and related. The subchapters are ordered in a progression from broader concepts to more specific ones. Starting from the social constructivism and the social theory of learning, the new coined concepts of *learning-restrainer* and *learning-opener* will be defined. Within this basic conceptual framework, the notion of *communities of practice* by Etienne Wenger (1998) will function as a theoretical structure in which the concepts of *motivation* and *engagement* will be explained. Through these lenses where context, history and interaction are essential, I will interpret the collected data of the research.

2.1 Social constructivism and the social theory of learning

In this paper, all the framework concepts dialogue under the umbrella of social constructivism. Social constructivism can be defined as an approach to learning which conceives that humans construct new ideas, knowledge and skills based on current knowledge and previous experience (Mishra, 2023, p. 22). One of the main authors of this approach is L. S. Vygotsky, who affirmed that all the knowledge inherent to a community resides within a socio-historical context. This approach has been widely developed in practice, paying particular attention to "cooperative learning, problem-based learning, discovery learning, inquiry based learning, and cognitive apprenticeships" (Mishra, 2023, p. 27).

Etienne Wenger used the social constructivism approach in his research about communities of practice, developing the social theory of learning (Wenger, 1998). Wenger uses the framework of social constructivism to implement a new perspective, stating that "[learning] takes place through our engagement in actions and interactions, but it embeds this engagement in culture and history" (Wenger, 1998, p. 13). Based on the principles of social constructivism, the social theory of learning particularly focuses on the interaction of communities as source of learning. In this social process, concepts such as diversity, horizontalization (also referred as peer-to-peer learning) (Kenny,

2016, p.18) and social justice are especially relevant. Wenger explains that his theory should not be conceived as a way of talking about human learning, but rather as a tool for *constructing* human learning (Farnsworth et al., 2016). In other words, the social theory of learning functions as a major conceptual framework in which learning can be experienced, understood and reflected. Since the topic of this research is analyzing an extracurricular activity developed by a community of practice, Wenger's social theory of learning will be used as the main conceptual umbrella.

2.2 Learning-openers and learning-restrainers

Learning cannot be stopped, but it can be fostered or restrained. This fundamental idea of the conceptual framework emerged after reading Etienne Wenger's introduction of *Communities of Practice* (1998, p. 8), which later inspired the notions of *learning-restrainer* and *learning-opener.* Being aware that this affirmation cannot be fully supported with the existent research on the topic, I decided to use it in this study as a philosophical framework to contextualize the notions of *learning-opener and learning-restrainer*. These concepts are one of the main contributions of this research and will be defined in this chapter.

Affirming that learning cannot stop would mean that people are learning always, in every second of their life. If this would be true, *from what* would humans learn? If learning would happen in each life experience, could it be considered that humans learn from everything? Contemporary brain research shows how a big part of brain activity is unconscious, meaning that people process information without being aware of it (Cortese et al., 2020). Therefore, it is known that we are not always conscious of our learning processes. The logic of this discourse leads to further reflection: how can the boundaries of *learning-opener* and *learning-restrainer* be defined? If learning might happen in every experience, how can these notions be differentiated?

Imagine a teacher named Teo. In his music theory lessons, Teo is very demanding and prefers to keep a personal distance with his students, treating everyone the same way. He has a direct, honest and sometimes harsh way of giving feedback. In the corridors of the conservatory, we can find various opinions about him: Paula, one of his current

students, thinks that Teo is a great teacher because he demands a lot from her, which fosters her motivation. However, the opinion of Martin, Paula's classmate, is rather different. He finds Teo an impolite and cold teacher who makes him feel uncomfortable every time he enters the classroom. This environment makes him feel a learning block, leading to the loss of interest on a course that initially excited him.

In this invented example, would teacher Teo be considered a *learning-opener*, or a *learning-restrainer*? The reflection upon this situation leads to one essential premise: the notions of *learning-restrainer* and *learning-opener* are context-dependent. Paula and Martin had very different learning experiences, even when having the same teacher and being in the same classroom. The boundaries of *learning-openers* and *learning-restrainers* depend not only to the external environment, but also to individual perceptions and how these interact with each other.

From the presented premise, it could be said that Teo actuates as a *learning-opener* for Paula, but as a *learning-restrainer* for Martin. Now that this fundamental idea has been established, what are the parameters that could be used to determine these categorisations? When explaining these new notions, some secondary concepts appear as necessary concepts to define them. Both Paula and Martin mentioned *motivation*, which is considered an essential element of learning (Asmus, 2021; Urhahne & Wijnia, 2023). If an element promotes students' motivation, it can be related with the *learning-opener* notion, whereas an element that leads to demotivation is related with the *learning-restrainer* notion. Same logic applies to the idea of engagement in the learning process: if a learning element supports identity processes through engagement, then it can be defined as *learning-opener*. Motivation and engagement, as two of the key concepts of this research, will be further analysed in the next subchapter.

To define the boundaries of *learning-restrainer* and *learning-opener*, I have developed the Table 1, which include 5 indicators to identify *learning-openers* and *learning-restrainers*:

Learning-opener	**Learning-restrainer**
Promotes motivation	Leads to demotivation
Focuses learning on predefined goals	Distracts learning from predefined goals
Promotes identity processes	Does not contemplate identity processes
Promotes the acquisition of knowledge perceived as new or reinforcing	Leads to a learning block perception
Provides a supporting sensation for the learner	Provides an indifferent or negative sensation for the learner

Table 1: Indicators for *learning-openers* and *learning-restrainers*

These concepts have been inspired by the notion of *affordances*, originally introduced by James Jerome Gibson, and defined as "the possibilities for action that occur in the perceptual domain, considering both the properties of the environment itself and one's own possibilities" (Cheng et al., 2025). Affordances, as the concepts of *learning-opener* and *learning-restrainer*, are context dependent. In some way, these new notions can be seen as a reinterpretation of the concept of affordances. Taking into consideration all the information introduced in this subchapter, the following definitions are presented:

Learning-opener is any element that fosters learning through the development of processes such as motivation, focus of learning, identity and the learner's subjective sensation of support and knowledge acquisition. On the other hand, *learning-restrainer* functions as a complementary antonym of the notion of *learning-opener*. It can be defined as any element that restrains learning through the development of processes such as demotivation, distraction of learning, ignorance of identity and the learner's subjective sensation of learning block and regression.

It is especially relevant to consider the provided definitions in dialogue with social constructivism and the social theory of learning. *Learning-openers* and *learning-restrainers* are processes that develop in socio-historical contexts, which at the same time interact with the individual to experience learning. However, after the coinage of

these terms and the reflections that they favoured, there are still many questions to solve regarding their definition and application. The fundamental base from which these terms are born is just one conception, meaning that the idea *learning cannot stop* can be challenged. In this study, I decided to focus on the *speed* of learning, but there are more perspectives to explore. For example, an approach on the *focus* of learning could be further developed, suggesting that the learning cannot be stopped, but rather focused or distracted. This idea has been included as a definitory element of the presented notions, but it can function as a main starting point. Despite the interesting reflections that could arise from such new perspectives, the scope of this paper does not allow further research. Moreover, I consider that a deeper research and clearer definition of the presented indicators of the notions should be developed. However, I mention these ideas as a source of inspiration for future research, showing the potential of the topic.

2.3 Communities of Practice and Communities of Musical Practice

A central concept of the conceptual framework in this research is the notion of *communities of practice (CoP)* (Wenger, 1998), which refers to a group of people who engage in a certain activity through practice. To help to identify what might be considered a CoP, Wenger outlines 14 indicators including, for example, the presence of "mutually defining identities" or "local lore, shared stories, inside jokes, [and] knowing laughter" (1998, p. 125). Wenger states that we all belong to CoP, even without necessarily acknowledge it: at school, at work, or with your family and friends. Such is the importance of these communities, that Wenger affirms that "the learning that is most personally transformative turns out to be the learning that involves membership in these communities of practice" (1998, p. 6). Connecting this idea with the previous subchapters, CoP can be interpreted as a context where the social theory of learning occurs.

However, Wenger did not apply his theories to the specific context of music. This limitation has been covered by Ailbhe Kenny, whose conception of *Communities of Musical Practice* (CoMP) has helped to understand Wenger's ideas in the context of

music (Kenny, 2016). Due to the supplementary relation of these studies, both sources will be interconnected to provide a solid framework for the analysis of the data.

In this paper, the concept of community of practice is framed within an extracurricular context. The concept *extracurricular practices* agglutinate all engaging experiences which are not part of the curriculum of any educational institution. Researchers have approached this topic both quantitatively (Silliker & Quirk, 1997) and qualitatively (Pitts, 2008), "demonstrating correlations between extracurricular participation and success in school" (Pitts, 2008, p. 2). In this sense, this study relates to one of Wenger's research limitations, which is the scarce application of the CoP concept outside formal educational institutions. Kenny (2016) points this out in her research, stating that "the CoP concept as a way to understand communities outside of workplaces has been limited and is frequently used as a mechanism for improving organisational effectiveness" (Kenny, 2016, p. 15). Therefore, the focus on extracurricular practices takes the opposite direction from the common applications of CoP, and wonders what occurs when CoP are not shaped by a bigger, formal organization. However, Kenny (2016) already contributed to this endeavour with her case study and even suggested that "future research would benefit from an investigation of CoMP within formal educational institutions" (Kenny, 2016, p. 133).

2.4 Motivation and engagement within Communities of Practice

Within the theory of communities of practice developed by Wenger, the author establishes three essential dimensions: mutual engagement, joint enterprise, and shared repertoire (Wenger, 1998, p. 73). Using these conceptual lenses, the last vertebral concepts of the study will be analysed: *motivation and engagement.*

In the past years, motivation has been analyzed in diverse fields. "The term comes from the Latin word *movere*, which means to *move*, as motivation provides the necessary energy to people's actions" (Urhahne & Wijnia, 2023, p. 2). For an efficient learning, one needs to know where this *movement* aims. That is why the main models of motivation state that setting goals is an essential phase to increase motivation. A clear

example is the *Rubicon model*, which states that "in the predecisional phase of motivation, individuals select or set a goal for action on the basis of their wishes and desires" (Urhahne & Wijnia, 2023, p.45). Beyond finding out that motivation has a considerable influence in achievement (Asmus, 2021, p. 5), researchers have divided the concept into two subgroups: intrinsic motivation and extrinsic motivation.

Imagine a painter called María. María wakes up every morning willing to go to the mountain and work there on landscape painting. The main reason why she goes there is because she enjoys the company of nature and feels excited about the process of capturing a moment in a canvas. María would be considered to have intrinsic motivation, as painting is inherently interesting and enjoyable for her. In the neighbouring house lives a man called David. David also wakes up every morning to go to the mountain and work there on landscape painting. The main reason why he goes there is because he wants to publish his artistic activity on social media and attract more clients who will pay for his works. David would be considered to have extrinsic motivation, as painting is mainly driven by external contingencies (Howard et al., 2020).

Both intrinsic and extrinsic motivations have been deeply analyzed individually, and even divided into subgroups (Howard et al., 2020). The positive and negative aspects of each have been also studied, generally concluding that intrinsic motivation has more positive effects on achievement than extrinsic motivation (Asmus, 2021, p.7). This has incentivised reflection about how educational communities should manage their students' motivation and questioned the utilization of material rewards and competition. Some studies point out that the educational focus should be rather on how to facilitate intrinsic motivation, indicating that benefits of rewards depend on the way these are applied (Deci et al., 2001, p. 15). In the field of music education, elements such as the nature of music materials have been researched to know in what ways the selection of repertoire can affect motivation in music students (Asmus, 2021, p. 11). Motivation is a dimension affecting not only students but also teachers, and some studies have shown how competition-oriented methodologies related to extrinsic motivation can make teachers perceive students as either low or high ability (Asmus, 2021, p. 11).

The last concept that will be presented in this chapter is the notion of *engagement*. When defining the concept of communities of practice, Wenger refers to mutual

engagement as a definitory element: “membership in a community of practice is therefore a matter of mutual engagement […], not just an aggregate of people defined by some characteristic” (Wenger, 1998, p. 73). This idea embodies the notion of social interaction through active participation, highlighting the importance of taking action to build meaningful learning experiences. Wenger explains that mutual engagement can function as a connector that helps to integrate the diversity in a CoP (1998, p. 75). In relation with this, he explains the idea of *joint enterprise*, which can be summarized as the concept of *goal* within Wenger’s theory framework. When a CoP engages in an activity, it is not fundamental that everyone agrees with everything, but that the enterprise is negotiated in community (Wenger, 1998, p. 78). In other words, the author explains the importance of negotiated goals for these communities and the engagement of its members. This negotiation is essential in processes such as the development of identity and sense of belonging, which will have a notable protagonism in the findings of this study.

As it can be deducted from the previous research on these notions, *engagement* and *motivation* are concepts that interact in various ways. In this research, they are especially relevant since they are fundamental ideas of communities of practice, a phenomenon that will be analyzed next through a practical case.

3 Implementation of the study

In this chapter, the research task and question will be introduced. After that, the methodological starting points will be explained, followed by a specification about data collection and analysis methods. The chapter will conclude with an overview of research ethics.

3.1 Research task and questions

The research task of this paper is to understand in what ways extracurricular group practices serve as *learning-openers* or *learning-restrainers* for the members of a *community of musical practice (CoMP).* This research is framed in the context of the university-level music education in Finland, and the research question is the following:

In what ways can extracurricular group practices serve as learning-openers or learning-restrainers for a university-level community of musical practice?

The original research question was revised to include the terms of *learning-opener and learning-restrainer,* which arose during the research process.

3.2 Methodological starting points

The book *Research Design* by Patricia Levy (2022) was used as the main reference to build the methodological procedures of this research. Since the purpose of the study is to deeply understand the topic of extracurricular community learning through subjective experiences, a qualitative research approach was taken. Following Leavy's conception of qualitative research design, an open-ended and inductive research question was formulated. Semi-structured interviews were chosen as a method of data collection, which were designed after reading the works by Gianni Ginesi (2018), Kathryn Roulston (2010), John W. Creswell & J. David Creswell (2018) and the beforementioned Patricia Leavy (2022).

This empirical study uses a constructivist paradigm, which is a belief system that emphasizes people's subjective experiences and is grounded in the social-historical

context (Leavy, 2022, p. 13). Another of the core concepts of the research plan is the social theory of learning, that works not only as a conceptual framework for the analysis of the data, but also as a philosophical paradigm that shapes the perspective of the research (Wenger, 1998).

3.3 Data collection

The main reason why I decided to analyze *SaxibA*'s European tour 2025 is because it was not part of any course of the academy, meaning that it could be defined as an extracurricular activity. However, this was a special occasion, since the ensemble normally develops its projects within an academic frame. This ensemble is part of the course Instrument Ensemble, taught at the Sibelius Academy every semester. My interest in how extracurricular activities can influence academic performance lead me to research this tour, organized with the extra effort of the main saxophone teacher. The three interviewees were part of *SaxibA e*nsemble at the moment of the tour, in June 2025. *SaxibA* is the name of the classical saxophone ensemble of the Sibelius Academy, and in the mentioned experience it was integrated by all its classical saxophone students and its two saxophone teachers. This ensemble changes every academic year, since some students graduate and some new come, enabling a constant flow of newcomers and old-timers (Wenger, 1998, p. 90).

The data collection stage consisted of three semi-structured interviews of an approximate duration of 40–65 minutes each. The interviews were carried out face-to-face, and involved three different people from the *SaxibA* ensemble, being two of them students, and the third one, a recent alumnus. The participants were selected based on *purposeful sampling* (Leavy, 2022, p. 162), from a target group of 10 people (full *SaxibA* ensemble). The purpose of these interviews was to understand in what ways the *SaxibA* tour in June 2025 served as a *learning-opener* or *learning-restrainer* for its members.

An interview guide (see Appendix 1) was made beforehand to structure the interviews and focus on the data collection goals. The questions were grouped into three different topics and were all open-ended to promote reflection and unpack interviewees' subjective meanings of experiences. Also, in advance of the interviews, the participants

received an email with the following attached documents: a research participation information sheet, a participant information sheet, and a consent form.

All the interviews were carried out with both parties seated in front of each other, in a relaxed atmosphere. I used my phone as a device to record voices. Since I was part of *SaxibA* at the moment of the tour, I decided to take a neutral researcher position to affect interviewees' answers as little as possible. Therefore, my participation as interviewer in the interviews is not part of the data collected. Two of the interviews were carried out in intimate but public spaces, and noise was sometimes present. However, this did barely affect the conversation flow or the understanding of the voice recording. All the questions were kindly answered by the participants, including some spontaneous ones that were not initially planned.

3.4 Data analysis

The data analysis process started by ordering the collected data files from the interviews in folders which were only available in my personal laptop. All the personal names were pseudonymized in the documents to protect interviewees' identity. Later, several back-ups of these folders were made to my personal hard drive. From each interview, an audio file and interview notes were collected. To transcribe the interview from the audio file to a written document, Microsoft Word's transcribing tool was used. After the automatic transcriptions, I revised the three resultant texts, making the necessary text corrections to ensure their intelligibility. The font type used for all the transcriptions was Times New Roman, the body size was 12, and a line spacing of 1,15 was used. Interview A, with a duration of 1:04:47, occupied an extension of 17 pages. Interview B, with a duration of 0:46:15 (0:43:03 + 0:03:12 13), occupied an extension of 15 pages (13 + 2). Interview C, with a duration of 0:42:10, occupied an extension of 11 pages. The interview notes, taken by hand in a notebook, were transcribed manually to a word document, occupying less than 1 page each. These notes consisted mainly of potential interesting concepts that the interviewees mentioned or implied.

The data analysis is based on qualitative content analysis (Leavy, 2022, p. 159). Once the interviews were transcribed, a coding process was used to reduce and classify the data generated (Leavy, 2022, p. 165). Coding consists in assigning a word or short

phrase that summarizes the meaning of fragments of the data. In the first round of coding, the text was highlighted using different colors, each related to one code. In the second round of coding, comments were used to expand the codes. Once having assigned all the necessary codes, these were categorized by grouping the concepts that had a relation (Leavy, 2022, p. 166) using the software *Miro*. After the coding rounds, four headings were formulated to organize the findings chapter, selecting suitable quotes from all the interviewees for each topic. Findings were finally reported and put in dialogue with the conceptual framework.

3.5 Research ethics

The guidelines of the Finnish National Board on Research Integrity TENK 2019 (Finnish National Board on Research Integrity TENK, 2019) and TENK 2023 (Finnish National Board on Research Integrity TENK, 2023) were used as ethic framework for this research. The basic principles of research integrity have been applied, which are reliability, honesty, respect, and accountability (Finnish National Board on Research Integrity TENK, 2023, p. 11).

During the interview stage of the research, ethical considerations were taken to respect the participants and their autonomy, following TENK 2019 ethical principles for research with human participants (pp. 50–58). Three documents related to informed consent and data management of the participants were used: a research participation information sheet, which informed about the purpose of the research; a data protection information sheet, which informed about data management in the research; and a research participant consent form, which was filled in and signed by all the participants. These documents were sent to the participants before the interviews, and a printed version of them was read and signed by the interviewees face-to-face, right before the interview. After the interview, a digital scan of the signed documents was sent to the participants. Interviewees were also informed of their right to withdraw their participation in the research before its publication without reporting the reason and without consequences. Research participants' privacy was protected by pseudonymization, assigning letters (A, B and C) instead of using their real names. All the raw data collected will be destroyed latest 1 year from the publication of the research.

Ethical considerations were applied to the selection of literature to build the conceptual framework and the literature review of the study. Most of the literature used consisted of peer reviewed articles, which were complemented with three published books. Recent publications have been prioritized over older ones, although some fundamental sources were included due to their relevance in the topic, such as the work by Etienne Wenger (1998). The participants were purposefully selected to reflect the diversity present in the analyzed community, choosing people from different nationalities, genders, and academic stages (Creswell & Creswell, 2018, p. 301).

4 Findings

In this chapter I will present the findings of the study. Each subchapter presents a different angle to answer the research question, covering the topics of work dynamics, learning architecture, identity and extracurricular practices. With the aim of protecting the identity of the interviewees, I will refer to them as Musician A, Musician B and Musician C.

4.1 Work dynamics in SaxibA: group democracy and movable leadership

One of the most definitory characteristics of the saxophone ensemble *SaxibA* is the lack of conductor. This means that the group needs to work together to cover all the responsibilities that a conductor normally assumes, such as choosing repertoire, organizing rehearsals, giving feedback, or looking after the group environment. In this subchapter, the most relevant aspects shaping *SaxibA*'s work dynamics will be analyzed.

In the research case, the saxophone ensemble was integrated by eight music students and two saxophone teachers. Based on the experiences of the interviewees, teachers did not intend to have a superior role, nor interfere in the group environment during rehearsals. Musician B mentions that "it was very nice to play with teachers", and Musician A complements this idea in the following way: "In this project, I feel that we are all friends. Teachers were actually 'the first violins of the orchestra' in the project, but I feel it was democratic".

These comments show that, even though there were players with a different level of expertise and academic role, there was not a strict sense of hierarchy in the group. This translated to practice in a democratic work environment with dialogue as central driving force. When analyzing communities of practice, Wenger does not use the word democracy, but rather notions such as *negotiation of meaning*, *participation* or *reification*, which connect with the social constructivism paradigm (Wenger, 1998, pp. 51–71). However, *SaxibA*'s members used the concepts *democracy* and *democratic* to define their work dynamic. The analysis of this aspect lead to the finding that musicians

experienced group democracy differently in *SaxibA* ensemble. Whereas musician C felt that everyone's ideas were well received at any moment, Musician A described how the democracy dynamics depended on the time schedule: "There are moments when for some reason you suggest something to the group and everyone listen and approve, and there are some other moments when they reject your idea like *There is no time!*" (Musician A). In other words, the group democracy partially broke in situations where there was no time for discussion, such as a general rehearsal. However, since opposing opinions have been given about the same idea, it can only be concluded that the perception of group democracy varied within *SaxibA* members.

But, in a practical way, what does democracy mean in *SaxibA* ensemble? The lack of conductor translates as a lack of a clear leader, which in words of Musician C, makes everybody in the group being "extremely responsible for, first of all, the work atmosphere" and how musicians "give feedback to each other". This happened due to the teachers' democratic pedagogical approach, which lead to the auto-regulation of the work dynamics and a movable leadership.

> I think it's a kind of benefit that there is not this one person in that front telling us what to do, but we have to figure it out ourselves. And that's very time consuming, and, you know, you have to know the program very well. But that's where the kind of magic happens, maybe (Musician B).

Both positive-perceived and negative-perceived consequences have been reported about *SaxibA*'s work dynamic. On one hand, the responsability of the musical aspects is, in theory, distributed equally in the group. Interviewees gave practical examples pointing out the importance of "professionalism", further defined as "being punctual", "having silence to better work on the music", "having empathy" or "being polite with your colleagues". On the other hand, *SaxibA*'s work dynamics generated rehearsal situations where musicians were "waiting in the silence until someone says something", making it necessary for one of the teachers to take the lead or assign it to another member. That is to say, that sometimes teachers had to abandon their pedagogical approach due to the inactivity of the group. Musician B mentions how "some people just take the lead more easily than others", not being sure if this is due to "the education year or just because they like to speak". Therefore, musicians experienced a movable

leadership that functioned in an unequal way, since some people had more influence than others in group decisions. “Maybe it would be great to hear also the ideas of people that usually don’t say anything if somebody else is speaking”, musician B mentioned. Despite these practical obstacles, *SaxibA*’s work dynamic can be related to what Kenny defines as *horizontalization* or *peer-to-peer learning*. The ensemble members were open to dialogue, external ideas, and personal engagement in their community of musical practice (Kenny, 2016, p. 18).

After analyzing *SaxibA*’s work dynamics, two main findings can be highlighted. On one hand, *SaxibA*’s members define the ensemble’s work dynamic as democratic. However, democracy is experienced and perceived in a different way. On the other hand, the group experienced a movable leadership due to the lack of conductor and the pedagogical approach of the teachers. In *SaxibA*’s work dynamic, the interaction level determined the relevance of the teachers as leaders. When during rehearsals members adopted an active engagement, teachers were not in need of taking or distributing the leader role, whereas the opposite happened when the group acted passively.

4.2 Learning architecture: scheduling, selection of repertoire and distribution of challenge

One important part of the interviews was aimed at understanding in what ways *SaxibA*’s tour in June 2025 influenced its members’ motivation. In this regard, the topic of organization was mentioned by all the interviewees, and its role in the learning experience turned out to have an unexpected relevance in this research. In this subchapter, organization in communities of musical practice is further explored through the case of *SaxibA* and linked with the notions of *learning-opener* and *learning-restrainer*.

SaxibA does not rehearse weekly. Members join during two short periods per academic year, when the group meets few days before a project and rehearses intensively. This scheduling decision was taken by the main teacher. One of the interviewees questioned this approach, mentioning that it would have been helpful to have “more rehearsals and more regular rehearsals”. Musician C pointed out the importance regular practice as a way of developing group connection. Weekly engagement might provide a frame in which musicians build a safe space to work and further develop ensemble playing.

In practice, this could provoke that “all ensemble players are comfortable with each other”, making it easier to “start improvising things on the spot” (Musician C). This discussion relates with the notions of *learning architecture* and *learning design*, applied to the concept of communities of practice by Etienne Wenger (1998, pp. 230–240). In this case, learning design has not been decided in community, as Wenger suggests, but rather decided by the main teacher. This resulted in an obstacle for the group development and resulted in a learning block perception, as Musician C mentions: “This connection gets lost in a month, let alone two months, and then you have to rebuild it again every time”. To properly evaluate this case, hypothetical consequences of a weekly practice should be analyzed, comparing different designs and defining their outcomes. However, it can be concluded that *SaxibA* scheduling plan was not optimal, since some members reported learning-restraining consequences related to it.

In the previous subchapter, it was described how the main teacher took the lead in some moments during rehearsals. According to the interviewed musicians, he was also responsible for the rehearsal schedules, space bookings, and part of the travel organization. The way these organizational aspects were carried out influenced the experiences of the group. With a touch of humor, musician B mentions that “getting along with the teacher’s timetables is a special part of *SibA* ensemble”. Musician A sustains a similar idea, adding that “in the trip to Paris there were delays and issues that, well, they were what I would call organizational problems”.

The main teacher also chose in the last place the repertoire to be played, which was welcomed differently by the musicians. Musician A mentions that the repertoire demotivated him, since “it had been played in previous years in the context of the ensemble, and maybe it was not the most interesting for some of us”. Musician C has a similar view of this topic, linking the repertoire with the identity of the group: “The repertoire seemed a little bit disconnected from what we are or what we stand for or what we do here”. However, musician B expressed an opposite opinion: “It was nice to play like a partly Finnish programme, […] it was nice because, you know, playing Finnish music abroad is, it's something special”. These experiences together suggest two main ideas. The first one is the interconnection between repertoire and identity. The second idea is how *SaxibA* members identified differently with the played repertoire.

Another example of disagreements on *SaxibA* learning architecture is related to the distribution of the instruments and voices in the group. When being asked about what could have been done differently so that one could feel more motivated, Musician C answered the following way: "I got assigned to the third alto. […] I didn't have that much to play, and it wasn't like that challenging technically for me". Providing students with optimal levels of challenge is considered as one of the main variables of motivation (Jansen et al., 2022). Based on the experience of Musician C, it can be affirmed that the performing roles in the ensemble were not distributed in an optimal way.

SaxibA's members experiences prove that learning design has a direct influence on students' motivation. This finding aligns with previous research on this topic, which already observed how the selection of repertoire can have a direct influence on students' motivation (Asmus, 2021, p. 11). Teacher's organizational decisions can function as *learning-restrainers* or *learning-openers*, as they influence motivation, focus of learning, and the perception of learning. Learning architecture, in this case, is not only a matter of students' motivation or learning outcome, but also a matter of artistic outcome and group wellbeing. In the case of *SaxibA*, Wenger's conception of shared enterprise has not been followed, since he considers essential that the enterprise is negotiated in community (Wenger, 1998, p. 78). However, although the presented disagreements between *SaxibA* members can hint at *learning-restrainer* processes, they can be interpreted as "forms of participation" (Wenger, 1998, p. 77). If these disagreements are taken into consideration, they can lead to further development and be converted to *learning-openers*.

4.3 Identity processes and sense of belonging

In the conceptual framework I explained how Wenger outlines 14 indicators to identify a *community of practice*. Some of them are directly related with identity processes and sense of belonging, such as the indicators of existing "mutually defining identities" or "local lore, shared stories, inside jokes, [and] knowing laughter" (1998, p. 125). In this

subchapter, identity processes in *SaxibA* will be analyzed through the experience of the interviewed musicians.

The discussion about the selection of repertoire, mentioned in the previous subchapter, is already a part of *SaxibA*'s group identity. One musician considered "something especial" playing Finnish music abroad, while the other two suggested that the choice of repertoire was not optimal. In this regard, there were opposing perspectives on how the repertoire played by the ensemble represented the identity of the members. However, when focusing on the whole group and not only on single aspects, interviewees mentioned more cohesive elements than disruptive ones. For example, Musician C mentions a commission made by the ensemble as a cohesive element of the community:

> We already have a name and like an image of something called the *SaxibA*. It's not just saxophone students that are currently studying here, come together to make an ensemble, no, it's *SaxibA*. We have an image, we have like, we have one commission piece, maybe more, or at least one commission piece (Musician C).

What is more, the name of the group, *SaxibA,* is an element that builds the identity of the group and takes it beyond the academic environment in which it was born. From a more practical angle, Musician A mentions another cohesive element related to having the same teacher. This circumstance made it easier to play together, since all members shared a common learning background. This characteristic is described as "a common language":

> The way how we play is a group identity, and it comes from our teachers' influences. The way how we articulate, how we play the articulation colours [...]. It is like a common concept between us and also a common language (Musician A).

The musicians reported more group identity elements, such as the international nature of the ensemble, characterized by the combination of northern and sourthen Europe. Even the way how the group solved unexpected events during the tour might be seen as part of its identity, as described by Musician A:

> The identity of the group during the trip is also how we solve all the problems that always appear on trips, all the things we need to do, go through the security check, all the unexpected events we had. How is the thing solved? It's like only with this group is going to be that way (Musician A).

This last finding relates with Wenger's notion of joint enterprise and his idea of engagement as a way to integrate diversity in a Community of Practice (1998, p. 75). Through playing saxophones, travelling around Europe, and representing the same group, musicians from different cultural backgrounds achieved sense of belonging to a common project.

After analyzing the interviews from the identity and sense of belonging perspectives, it can be affirmed that both artistic and non-artistic elements are part of the identity of *SaxibA*. The most relevant cohesive elements for the interviewed musicians are the selection of repertoire, the name of the group, the similar educational background, the internationallity of the members, and the way of solving unexpected events. Although there were differing opinions regarding the choice of repertoire and how it represented the group, the amount of cohesive identitary elements mentioned makes it possible to affirm that *SaxibA* ensemble worked as a *learning-opener*: it facilitated identity processes of its members and a sense of belonging to the group.

4.4 Extracurricular practices as a bridge towards supportive communities and professional life

SaxibA's tour in June 2025 was not part of any course of the Sibelius Academy of the University of the Arts Helsinki and was only possible because of the extra effort of the main teacher. In this subchapter, through this specific case, I analyze in what ways extracurricular practices can be beneficial to prepare students for professional life and their consequences in the academic environment.

During the different academic stages, music students can perform in front of an audience. Normally, these performances take place in the academic facilities, and the audience is often related to the institution. However, the interviewed musicians reported

a different perspective from the concerts of the tour, specially about the concert in Puteaux (Paris, France), where they received a salary.

> It is true that the concert in Puteaux was part of a concert series, and from my point of view it was like a combination of something academic and something already artistic. Because sometimes it seems at school there are a bit a different between what is make art or what it is… I don't know how to say it […] it is like a standard that repeats, it is like saying: to drive, you need to have the driver's license (Musician A).

At the end of the quote, Musician A is using an analogy to refer to the technical aspects of academic learning and the "checklists" of curricula. Learning how to play saxophone can be perceived as acquiring certain skills, such as having a quick tonguing, being able to produce a round sound, or controlling the *altissimo* register. Students might get the perception of learning only the pragmatic, technical part of music, and not being able to explore beyond that. Important learning processes can also be the exploration of one's identity or trying out new ways of expression. Moreover, these processes have been proved to improve academic performance (Pitts, 2008, pp. 2–3). Musician A mentions why extracurricular activities can be a way of scaping the academic frame and develop our artistry in the "real world", building bridges towards professional life: "I would say that there are aspects of our tour that are closer to professional life. That is why they give you an idea of what it can be your future life after your studies" (Musician A). As Musician B mentioned, "you don't study school because of school, but for, you know, life". These statements are connected to the concept of lifelong learning, which transcends the limits of academic training (Thwe & Kálmán 2024, p. 408). The findings show how at least a part of *SaxibA* ensemble shared the view of continuous learning and the tour being a lesson itself despite being an extracurricular activity.

Returning to the driver's license metaphor that came out on one of the interviews, extracurricular experiences can be compared with rides out of the driving learning routes. Students learn with the guidance of a teacher, and they need to know first how to drive a car, understand the meaning of the signs, and acknowledge the different speed limits. But the truth is that those are just a tiny part of what they will find out

there after passing the driving exam. No teacher will be seating next to them anymore, and they will need to find the way themselves. In the field of arts, these "rides" out of the academic frame might help students to be better prepared and feel more confident for professional life. "And school is only a way to learn things. But then in the tour, I felt we were like, yeah, maybe like kind of professionals or somehow like ourselves more than students" (Musician B).

Besides being a bridging experience to professional life, the tour opened new interaction dimensions in the group. The interviewed musicians reported how the tour influenced their personal relationships. The full experience involved having intensive periods of rehearsals, travelling together to different countries, and sharing facilities during approximately a week. Musician C describes how this experience changed their interaction in the future, developing a "sense of camaraderie" between members (Kenny, 2016, p. 65).

> So, in the corridor, I... You know, I think it was the first time I felt comfortable saying more than "hi" to everybody in the group. Maybe before it was only a couple of people that… okay, I said "hi" to everyone, but like small talk to maybe only a couple of people, and during this project and especially after and since then, I'm friends with everybody, so... This really changed (Musician C).

The data analysis revealed that the experience of this extracurricular project did not only develop artistry and professional experience but also reinforced personal connections that contributed to a better community wellbeing. This context can be related with the notion *social bonding* and the sense of belonging that define *communities of musical practice* (Kenny, 2016, p. 21). Due to an activity that was not part of the curriculum, the institution benefited from a better collective environment where students felt more support from their colleagues. This learning environment is directly related to the notion of *learning-opener* and the social theory of learning, since it provides a supporting sensation for the learner through the interaction with others.

5 Conclusions and discussion

After answering the research question from different angles, the aim of this last chapter is to connect the findings with the current educational perspective. The topic of how this new knowledge could be useful in practice will be covered, with a special focus on music education improvement. Additionally, suggestions about further research possibilities and limitations of the study will be described.

Findings proved that a democratic work environment might lead to a movable leadership in ensembles without a strict hierarchy. The analyzed case indicates that this work dynamic can be a *learning-opener*, bringing benefits in motivation, artistic development and personal growth. However, musicians expressed a different perception of *SaxibA*'s work environment. Therefore, the first main conclusion of this research is that democratic work environment, movable leadership and dialogue might function as *learning-openers* when developing within a clear learning architecture. When decisions are not taken through common consensus, issues related to the basic activities and norms of the community might arise. For these reasons, when adopting a movable-leadership approach, work democracy should also be translated to learning architecture, and not only to the group's artistic practice. In a simpler way, the coherence breaks when one of the members makes organizational decisions unliterally, even though the group has a democratic approach during rehearsals. Such an incoherence in community practices could be considered a *learning-restrainer*, since it can lead to some of the indicators mentioned in chapter 2.2.

Continuing with the previous idea, a democratic approach when deciding the repertoire to play, for example, would make everyone in the group more engaged. This approach might increase the sense of belonging of the members and their resonance with the community. In the case of groups with a clear decision-leader, this person might act as a promotor of dialogue and democratic processes rather than a decider. A second major conclusion of the research identifies learning architecture as an essential element in shaping group's identity and its members' sense of belonging.

After the analysis of the extracurricular aspects of the case, it can be affirmed that extracurricular activities might act as a bridge connecting academic and professional

fields. On top of that, these activities can improve the inner relationships of a community, building a safe and supportive environment for learning. Both findings relate with the notion of *learning-opener*, since extracurricular activities might facilitate learning processes and enrich their development. This leads to the third conclusion of the research: extracurricular activities might function as *learning-openers* and affect positively both professional education and social wellbeing. Therefore, educational institutions might benefit from promoting these activities with initiatives such as offering economic support, providing suitable facilities, or fostering interaction within the members of the community.

This research has been developed through the analysis of only one community of practice from which just three members were interviewed. The reduced scope of the paper inevitably affects the trustworthiness of the presented results. The same topic could be researched by analyzing more groups of the same nature, interviewing more participants, and even experimenting in what ways different approaches can shape a community. My researcher role was planned in advance, positioning myself as an observer and leaving my experience out of the collected data. However, is possible that my analysis has been affected to some extent by my deep experience as part of *SaxibA*. That is the reason why I think future research might benefit from comparative approaches and experimentation, for which this research can serve as a starting point. The relevance of the topic links to the notion of lifelong learning, and the findings prove that extracurricular activities can also affect positively academic performance and wellbeing. Communities such as *SaxibA* can serve as a context to expose art students to professional life, counting still with professional guidance. For these reasons, further research about how academic institutions can promote extracurricular activities could be beneficial.

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Appendix

Appendix 1: Interview guide

Introduction

- Explaining the research topic: analyzing students' motivation when engaging in extracurricular practices.
- Informed consent (reading data protection document + participant information sheet + signing consent form).
- Read the study before publishing.
- Withdrawal.

Orientation

- Timetable of the interview.
- Short explanation of the basic concepts in the research and the general idea: Community of practice: Definition + example.
- Engagement: Definition + example.
- Extracurricular practices: Definition + example.
- Motivation: Definition + example.

Theme 1 – Remembering meaningful CoMP (Communities of Musical Practice) experiences

- Could you tell me about one musical experience in community that was meaningful for you in your past?
- Why was this experience meaningful? What emotions come to you when you think back on it?
- How relevant were your colleagues in that experience?
- How did this experience further influence you? In other words, what were its consequences in your life?

Theme 2 – Focusing on a (meaningful) CoMP experience (*SaxibA* tour 2025)

- In June, we were part of a European tour with the saxophone ensemble from the Sibelius Academy. What was the meaning of this experience to you?
- What responsibilities come with being a member of this community?
- Have there been moments when you felt excluded? How did that affect your participation?
- In what ways did the tour strengthen or weaken the sense of community among the participants?
- This activity was in some ways connected with the academy, but it was voluntary for the members and was not part of the curriculum. Do you consider extracurricular experiences beneficious for your learning?

Theme 3 – Reflecting about CoMP experiences' influence on motivation for music making

- What aspects of the project most motivated you (travel, teamwork, repertoire, visibility, challenge)?
- How would you describe the interaction between the members of the group?
- Are there practices, ways of working, or behaviours that are special to this community? How do they shape learning and collaboration?
- Do you think community-based experiences like this one motivate differently than individual ones (solo study or competitions)? In what ways?
- What things could have been done differently so you would have been more motivated?

Appendix 2: Participant information sheet

Community learning beyond the classroom: analyzing students' motivation in extracurricular practices

Request to participate in the research

You are requested to participate in a research project that examines in what ways can extracurricular group practices influence motivation of the members of a community of practice. You have been selected because of being part of the Sibelius Academy Saxophone Class, a community of practice that has recently carried out extracurricular activities.

Contact person for the research

[Name, telephone number, and email address].

Research organisation(s) and funding

Research organisation(s): **Uniarts Helsinki**, P.O. Box 1, 00097 Uniarts, business ID 2500305-6. Uniarts Helsinki's Data Protection Officer: privacy(at)uniarts.fi.

Research funding

No funding.

Voluntary participation

Participation in the research is voluntary. You can refuse to participate in the research or discontinue your participation at any time without reporting the reason and without consequences. If you want to cancel your participation, inform the researcher: [email]

Research process

The research is carried out during the academic year 2025/2026. The interview will have an approximate duration of 2 hours. During the data collection process of the research, the purpose is to understand in what ways can extracurricular activities influence motivation of a university-level music student.

Possible disadvantages and inconvenience caused by participation

No disadvantages or inconveniences are expected by participating.

Compensation paid for participation

No remuneration is paid for participation in the research.

Research results

The final paper, as part of this research, will be published by the University of the Arts Helsinki library. It will be available online.

Appendix 3: Research participant consent form

Community learning beyond the classroom: analyzing students' motivation in extracurricular practices

You are requested to participate in a research project that examines in what ways can extracurricular group practices influence motivation of the members of a community of practice. You have been selected because of being part of the Sibelius Academy Saxophone Class, a community of practice that has recently carried out extracurricular activities.

To be filled in by the research participant:

Participation in the research is voluntary. I can discontinue my participation in the research at any time without stating the reason. The discontinuation will not have any consequences for myself, but data that has been collected of me up until that point may still be used in the research.

I have read the data protection statement, which includes the grounds for processing personal data.

Yes ☐

No ☐

I give my consent for being recorded for research purposes.

Yes ☐

No ☐

I give my consent for being contacted for follow-up research.

Yes ☐

No ☐

By signing the consent form, I express my willingness to participate in the research and approve that my data will be used for research as described in the information sheet and give my consent for having my data used for the purpose stated above the “Yes” boxes that I have ticked.

_____

Research participant’s signature

_____

Name in block letters

Researcher’s contact details:
[Name, email address, and telephone number].
Uniarts Helsinki

Appendix 4: Data privacy note

RESEARCH PARTICIPANT INFORMATION SHEET

PRIVACY NOTICE

SIBELIUS ACADEMY OF THE UNIVERSITY OF THE ARTS HELSINKI
9th of November 2025

COMMUNITY LEARNING BEYOND THE CLASSROOM: ANALYZING STUDENTS' MOTIVATION IN EXTRACURRICULAR PRACTICES

REQUEST TO PARTICIPATE IN A RESEARCH PROJECT

You are requested to participate in a research project that examines in what ways can extracurricular group practices influence motivation of the members of a community of practice.

A total of three individuals are requested to participate in the research, including members of the saxophone class of the Sibelius Academy of the University of the Arts Helsinki.

VOLUNTARY PARTICIPATION

Participation in the research is voluntary. You can refuse to participate in the research or discontinue your participation at any time without reporting the reason and without consequences. If you want to cancel your participation, inform the researcher: [email address].

RESEARCH PROCESS

The research is carried out during the academic year 2025/2026. The interview will have an approximate duration of 2 hours. During the data collection process of the research, the purpose of the study is to understand in what ways can extracurricular activities influence motivation of a university-level music student.

POSSIBLE DISADVANTAGES AND INCONVENIENCE CAUSED BY PARTICIPATION

No disadvantages or inconveniences are expected by participating.

FUNDING FOR THE RESEARCH

No funding

COMPENSATION PAID FOR PARTICIPATION

No remuneration is paid for participation in the research.

RESEARCH PUBLICATIONS

The final paper, as part of this research, will be published by the University of the Arts Helsinki library. It will be available online.

DATA CONTROLLER(S) AND RESEARCHERS

The data controller of this research is: [Name, email address], **Uniarts Helsinki**, P.O. Box 1, 00097 Uniarts, business ID 2500305-6.

Contact persons: [Name, email address, telephone number].

Processor of personal data: [Name, email address, telephone number].

A DESCRIPTION OF THE PROCESSING OF PERSONAL DATA IN SCIENTIFIC RESEARCH ((EU 2016/679) articles 13, 14 and 30)

Personal data to be processed in the research

The following personal data about you will be collected: audio recording of your voice, interview notes.

Data that concerns you and is needed in the research is also collected from other personal data files.

Legal grounds for processing personal data in research/archiving (Archives Act 831/1994)

The research participant's explicit **consent** (article 6 (1) (a) of the EU GDPR (EU 2016/679))

Transfer of personal data outside the EU/EEA area

In the research, your data

☐ will be transferred

☒ will not be transferred

outside the EU/EEA area.

Protection of personal data

Personal data to be processed in the research will be protected:

☒ by allowing access only with a user account and password ☐ by registering each use

☐ by storing the data in a locked (physical) space

☐ the members of the research group have completed data protection training where they have learned about the processing of personal data

☒ in some other way, how: *pseudonymisation.*

If the research requires an ethical review, has the review been carried out? (more information: www.tenk.fi):

☐ Yes ☒ No

A **separate impact assessment** has been carried out, and the data protection officer has been consulted concerning the impact assessment:

☐ Yes ☒ No, because the principal investigator has checked that an impact assessment is not mandatory.

Agreements with research assistants and/or processors of personal data/joint controllers:

☐ Yes ☒ No

Anonymisation

☒ The data is anonymised in the compilation phase of the material (all (direct and indirect) identifiers are removed completely, making it impossible to restore identifiable data and no new data can be added to the material).

Processing of personal data after the research has been completed

The research register is destroyed by deleting all files (audio recordings, research's participant explicit consent), latest one year after the research is published.

The research register is anonymised, which means that all identifiers are removed completely, making it impossible to restore identifiable personal data and no new data can be linked to the material.

RIGHTS OF THE DATA SUBJECT

Withdrawal of consent (article 7 of the GDPR)

You have the right to withdraw your consent, if the processing of personal data is done based on consent. The withdrawal of consent shall not affect the lawfulness of processing based on consent before its withdrawal.

Right of access to the data (article 15 of the GDPR)

You have the right to receive information on whether your personal data is being processed and what personal data is being processed. You may also choose to request a copy of the personal data that is being processed.

Right to rectification (article 16 of the GDPR)

If there are inaccuracies or errors in your personal data that is being processed, you have the right to request that the data is rectified or supplemented.

Right to erasure (article 17 of the GDPR)

You have the right to request the erasure of your personal data in certain circumstances. However, the data subject has no right to have data erased if the erasure of data renders impossible or seriously impairs the achievement of the objective of the processing in scientific research.

Right to restriction of processing (article 18 of the GDPR)

You have the right to restrict the processing of your personal data in certain situations, for example in case you contest the accuracy of your personal data.

Right to data portability (article 20 of the GDPR)

You have the right to receive the personal data that you have provided in a structured, commonly used and machine-readable format as well as the right to transmit the data to another controller, if it is possible and if the processing is carried out by automated means.

Right to object (article 21 of the GDPR)

You have the right to object to the processing of your personal data if the processing is based on public interest or legitimate interest. In this case, the university cannot process your personal data unless it can demonstrate compelling legitimate grounds for the processing which override your rights.

Derogation from the rights of the data subject

In specific individual cases, derogations from the aforementioned rights may be possible in accordance with what has been laid out in the GDPR and the Data Protection Act in so far as these rights prevent or greatly impair the achievement of a scientific or historical research purpose or a statistical purpose. The need to derogate from the rights is always assessed on a case-by-case basis.

Profiling and automated decision-making

Your personal data will not be used in automated decision-making in the research. In the research, the aim of the processing of personal data is not the assessment of your personal qualities, i.e. profiling, and instead, your personal data and characteristics will be assessed from the perspective of more large-scale scientific research.

Exercise of the rights of data subject

If you have questions about the rights of the data subject, you can contact the Data Protection Officer of Uniarts Helsinki (privacy(at)uniarts.fi).

Requests concerning exercise of rights: https://www.uniarts.fi/en/general-info/data-protection-at-uniarts-helsinki/

Notifications on suspected or confirmed information security breaches to Uniarts Helsinki: privacy(at)uniarts.fi

You have the right to lodge a complaint especially to the supervisory authority of your permanent place of residence or work if you find that the processing of personal data violates the EU's General Data Protection Regulation 2016/679. In Finland, the supervisory authority is the Data Protection Ombudsman.

The up-to-date contact details of the Office of the Data Protection Ombudsman are available here: https://tietosuoja.fi/en/contact-information