



TAKING OFF THE MASK

Embracing vulnerability on stage

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THE MOMENT THAT LED TO THIS RESEARCH



*Voice message
October 2019*

*Can embracing vulnerability be
key in performing music?*

WHAT TO FIND OUT

**How musicians can embrace vulnerability whilst performing
and how it changes their performance experience**



VULNERABILITY

- Vulnero, vulnus
- “Exposed to the possibility of being attacked or harmed, either physically or emotionally”
- Taking off the mask is vulnerability

How can I embrace vulnerability whilst performing and what is the effect of it on my performance experience?

1.What does embracing vulnerability mean?

2.Which strategies can help to embrace vulnerability whilst performing?

3.Which elements are likely to lead to a convincing, yet authentic performance and what is the effect of embracing vulnerability on these elements?

THEORETICAL BACKGROUND

- **Vulnerability is not weakness
(Brown, 2012)**
- **Importance of acknowledging vulnerabilities
(Aiken, Gerend & Jackson, 2001)**
- **Shields that don't protect
(Sagarin, Cialdini & Rice, 2002)**
- **Embracing starts with defining, acknowledging and understanding vulnerability
(Brown 2010; 2012)**

EXPERT INTERVIEWS



Christy Dokter



Laurie Cleuver



Martine
van der Loo

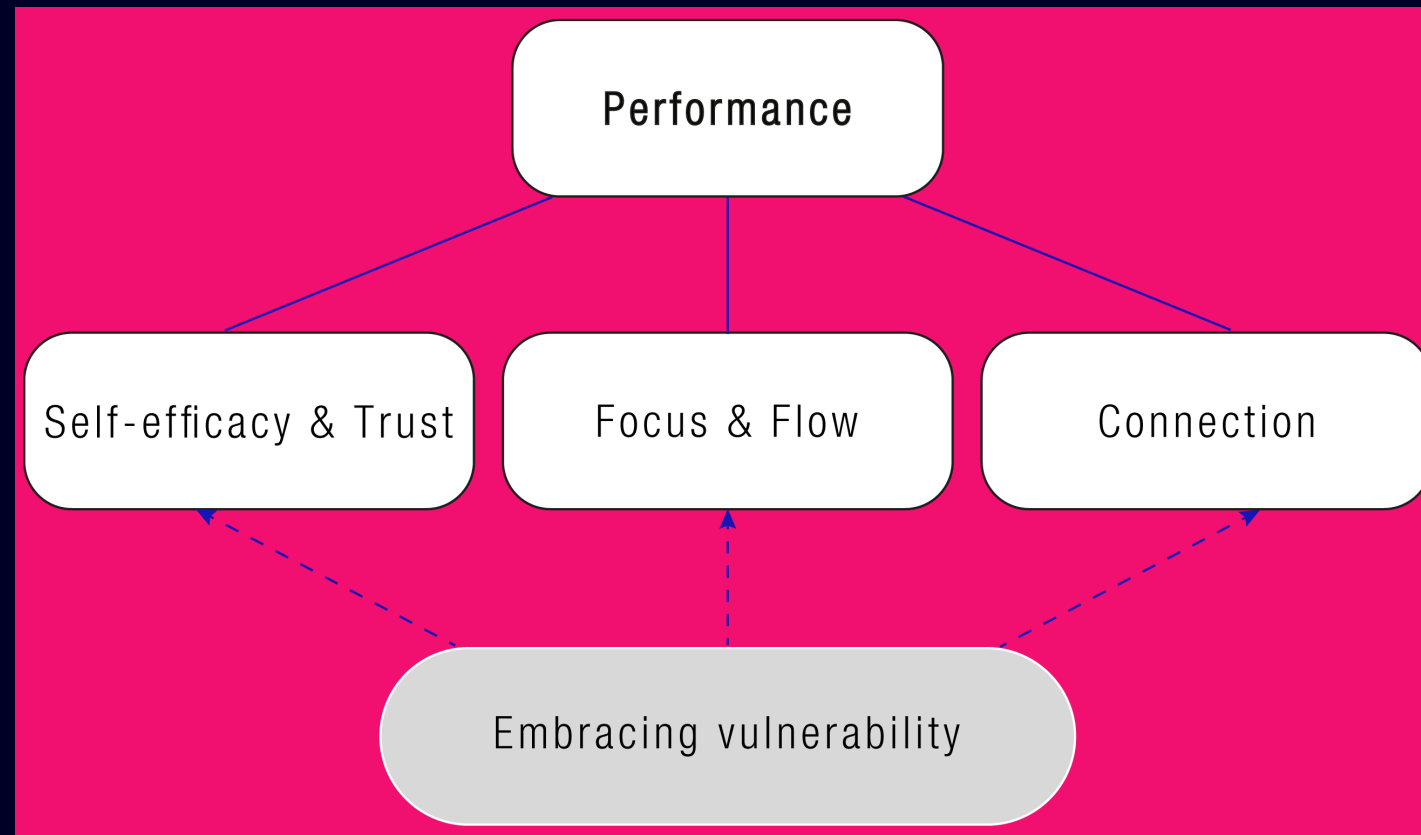
- **Dealing with vulnerability means dealing with our emotions**
- **Embracing vulnerability asks for courage**
- **Performing = vulnerable**
- **Vulnerability is needed for connection**
- **Preparation and level of mastery are of great importance**

SUBQUESTIONS

- 1.What does embracing vulnerability mean?**
- 2.Which strategies can help to embrace vulnerability whilst performing?**
- 3.Which elements are likely to lead to a convincing, yet authentic performance and what is the effect of embracing vulnerability on these elements?**

Which elements are likely to lead to a convincing, yet authentic performance?

- **Self-efficacy and trust**
(Bandura, 1986; Bandura, 1997; Zimmerman, 2000)
- **Focus and flow**
(Chaffin, 2004; Connolly & Williamon, 2004; Csikszentmihalyi 1990; Csikszentmihalyi 1996; Csikszentmihalyi 2004; Keller, 2012; Wegner, 1994; Williams, 2019; Wulf, 2007; Wulf, 2013)
- **Connection**
(Deci & Ryan, 1985)



Performance

Self-efficacy & Trust

Focus & Flow

Connection

Embracing vulnerability



INTERVENTION

Strategies

- ✓ Affirmations
- ✓ Mental training
- ✓ Performance preparation

13 performances

**Journal
Self-Questionnaire
Video/audiorecordings**

DOCUMENTING

Part 2 – After the performance (to be filled out shortly after the performance)

How did it go? (Write down what comes to mind first)

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.....

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.....

.....

How quiet felt my mind when performing? (1 = noisy, distracted – 5 = quiet, focussed)

1 – 2 – 3 – 4 – 5

.....

How nervous did I feel when performing?

1 – 2 – 3 – 4 – 5

How satisfied am I with my playing today?

1 – 2 – 3 – 4 – 5

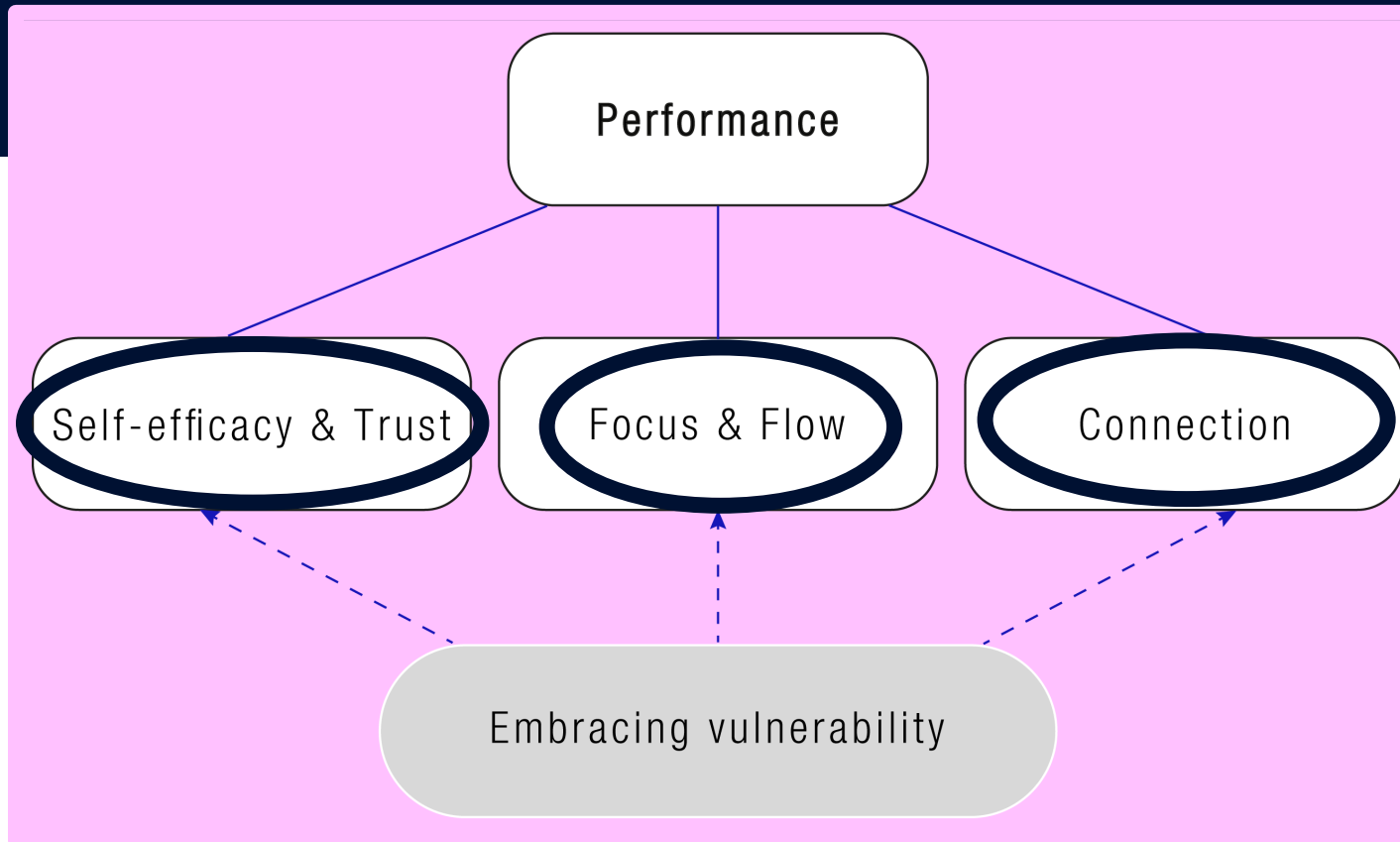
Do I feel like I did what I wanted to do?

Yes/No

.....

.....

RESULTS

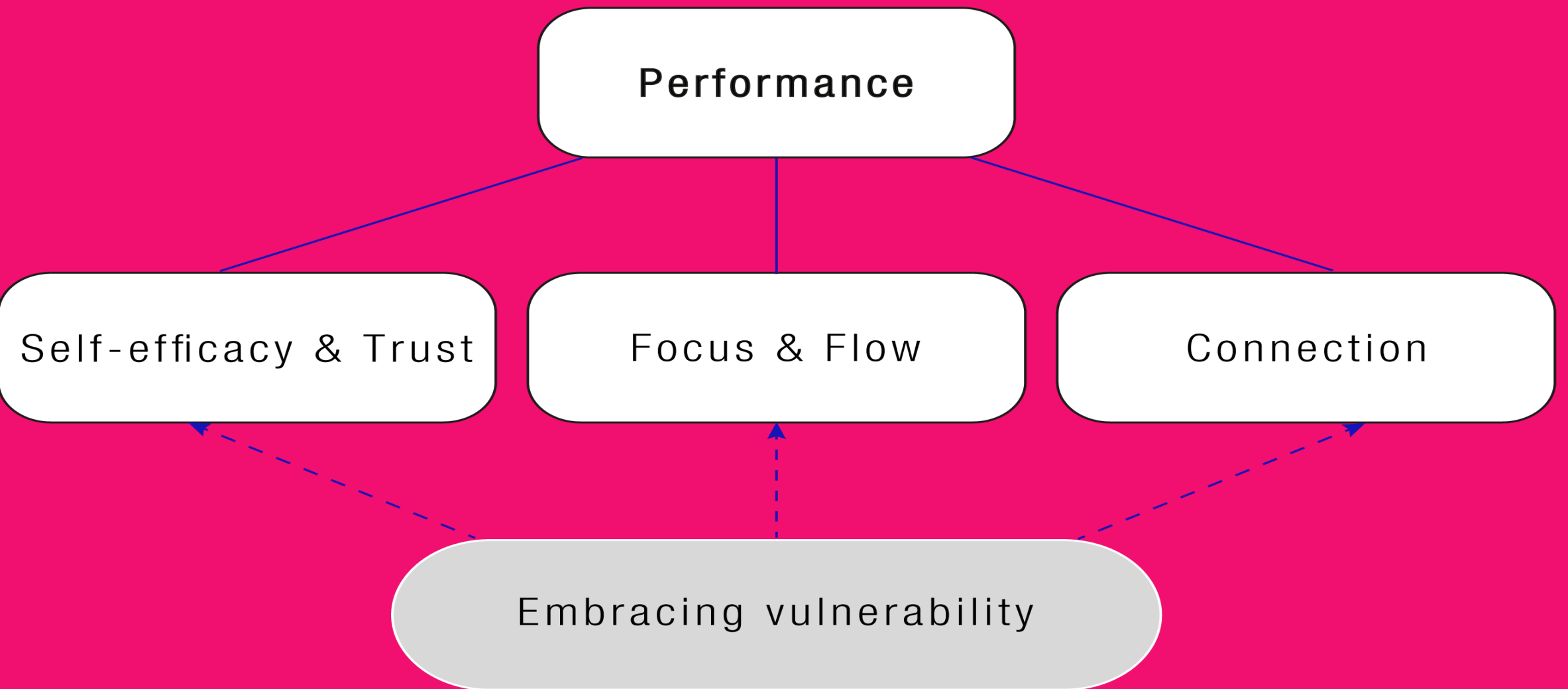


Authenticity

External feedback

Performance preparation

Insights



3. Which elements are likely to lead to a convincing, yet authentic performance and what is the effect of embracing vulnerability on these elements?



CONCLUSION

WHAT WE NEED



- 1. Learn by doing**
- 2. Practise performances**
- 3. Help each other**

A black and white photograph of a woman with long blonde hair, smiling and looking out a large, multi-paned window. She is holding a saxophone. The scene is dimly lit, with light coming from the window. A dark blue vertical bar is on the left side of the image. A pink rectangular box is overlaid on the bottom left, containing the text 'MY STORY ISN'T OVER' in dark blue, bold, uppercase letters, followed by a horizontal pink line.

MY STORY ISN'T OVER