SUPPLEMENTARY MATERIALS

Adoption of AI Music Generator by Early Childhood Educators in Digital Communities: A Netnographic Study of Practices, Perceptions, and Dynamics

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This document contains six supplementary files submitted alongside the main manuscript:

File	Recommended Filename	Description	Category
S1	*Supplementary_S1_Research_Instruments.docx*	Semi-structured interview guide, netnographic observation protocol, and digital field notes template	Research Instruments
S2	*Supplementary_S2_Sample_Dataset.docx*	Sample archival dataset (N=20 of 214 coded units) and thematic saturation evidence table	Raw Data / Dataset
S3	*Supplementary_S3_Informant_Profiles.docx*	Anonymized informant characteristics (N=12) and purposive sampling rationale	Participant Information
S4	*Supplementary_S4_Codebook.docx*	Full codebook with 20 codes across 4 main themes, anchor examples, and inter-rater reliability data	Analysis Documentation
S5	*Supplementary_S5_Additional_Figures.docx*	Figure S1: Data collection timeline; Figure S2: Thematic analysis process flowchart	Additional Figures
S6	*Supplementary_S6_Ethics_Consent.docx*	Ethical statement (6 provisions), researcher positionality, and online informed consent form	Ethics Documentation

S1 — RESEARCH INSTRUMENTS

This supplementary file contains the primary data collection instruments employed in this netnographic study, including the semi-structured online interview guide, the netnographic observation protocol, and the digital field notes template. These instruments were developed in alignment with the five netnographic stages of Kozinets (2020) and reviewed by two expert researchers in qualitative and educational research methodology before data collection commenced.

S1.A — ONLINE MEMBER INTERVIEW GUIDE (SEMI-STRUCTURED)

The following guide was administered asynchronously via direct message (DM) or email to key informants. All questions are open-ended to allow emergent themes and reflective elaboration. Estimated completion time: 25–40 minutes.

PARTICIPANT INFORMATION PREAMBLE (sent before interview):

Dear [Participant Code], Thank you for agreeing to participate in this research. This interview is part of an academic study examining how PAUD educators in Indonesia use AI music generators in their teaching practice. Your responses are entirely voluntary, confidential, and will be anonymized in any publication. You may withdraw at any time.

Section A — Participant Background

1. How long have you been working as a PAUD / early childhood educator?

2. What is your educational background and area of specialization?

3. How would you rate your overall comfort with digital technology in teaching? (1 = very uncomfortable, 5 = very comfortable)

Section B — Awareness and First Encounter

4. When and how did you first become aware of AI music generator tools such as Suno AI, Udio, or similar platforms?

5. Which specific AI music generator platforms have you used, and through what channel did you discover them?

6. Can you describe your first experience using an AI music generator and your initial reaction?

Section C — Practice and Application

7. In what specific ways do you currently use AI music generators in your PAUD classroom or teaching preparation? Please give concrete examples.

8. What themes or topics have you created music for using AI tools? How did you decide on these themes?

9. Do you share AI-generated music content with other educators? If yes, through which platforms and in what format?

10. How do you evaluate whether an AI-generated song is appropriate and pedagogically suitable for your students?

Section D — Perceptions, Benefits, and Challenges

11. What are the most significant advantages of using AI music generators in early childhood music education?

12. What challenges or concerns have you encountered when using AI music generators in a PAUD context?

13. Have you encountered concerns about copyright or legal ownership of AI-generated songs? How have you addressed this?

14. How do you feel about the cultural content of AI-produced music? Does it adequately represent Indonesian or local musical traditions?

Section E — Community Dynamics

15. Are you a member of any online communities where AI music tools for education are discussed? If yes, how would you describe the dynamics of these communities?

16. What kinds of AI-music-related content tend to receive the most engagement in these communities?

17. Have you ever shared content about AI music tools in an online educator community? What was the response?

18. Are there educators in these communities who appear to lead or influence discussions about AI music tools?

Section F — Reflection and Future Outlook

19. How has your perception of AI music generators changed since you first used them?

20. What skills or knowledge do you think PAUD educators need to use AI music generators effectively and responsibly?

21. Is there anything else you would like to share about your experience with AI music generators in early childhood education?

CLOSING NOTE: Thank you for your thoughtful responses. A summary of findings will be shared with participants upon study completion.

S1.B — NETNOGRAPHIC OBSERVATION PROTOCOL

This protocol guided systematic observation of online communities during the Immersion stage. Observers recorded all relevant data during each session.

General Session Information

Observer ID: _____ | Session No.: _____ | Date: _____ | Duration: _____ to _____

Platform observed (circle): Facebook Group / TikTok / YouTube / Other: _____

Community / Group / Channel name: _____

Total content items reviewed this session: _____

Observation Checklist

- Content types observed (check all that apply):
  - Tutorial / demonstration of AI music tool use
  - Completed AI-generated song (audio/video shared)
  - Discussion / question about AI music tools
  - Critical commentary or debate about AI music ethics or quality
  - Resources or links shared about AI tools
  - Reactions and comments to AI music content
  - Other: _____

- Community engagement level (circle): Very low / Low / Moderate / High / Very high
- Evidence of KOL / influencer activity (Y / N): If yes, describe briefly.
- Presence of conflicting viewpoints or active debate (Y / N): If yes, note the topic.
- Any content flagged, removed, or noted as problematic during session (Y / N).

Observation Notes (Free-Form)

Significant posts/comments observed (paraphrase; record URL for archival): _____
_____

Emerging patterns or notable community dynamics: _____

Researcher reflexive notes (personal reactions, interpretive thoughts, positioning): _____

S1.C — DIGITAL FIELD NOTES TEMPLATE

Field notes were maintained throughout all five netnographic stages in a secure encrypted digital document. The following template was used consistently for each session.

Entry Date: _____ | Netnographic Stage: _____ | Entry Number: _____

1. Descriptive Notes (what happened)

Record factual observations without interpretation: what was posted, who responded, what language and tone was used, what was shared, what platform features were involved. _____

2. Methodological Notes (how it was observed)

Document decisions made during observation: how data was selected, archived, or filtered; any technical issues encountered; changes in observation strategy. _____

3. Theoretical / Analytical Notes (emerging interpretations)

Record early interpretations, connections to literature, emerging codes, or theoretical patterns noticed during the session. _____

4. Reflexive / Personal Notes (researcher positionality)

Reflect on researcher's emotional and subjective responses; note potential biases activated during observation; record how researcher identity may shape interpretation. _____

S2 — SAMPLE ARCHIVAL DATASET

The following table presents a representative sample of 20 archival data units collected from the three designated online field sites during the observation period. All post content has been paraphrased to protect participant anonymity while preserving analytical integrity. The sample reflects the range of content types, platforms, and thematic codes identified in the full dataset (N = 214 archival units). Direct quotations used in the main article were verified through member checking before publication.

Table S2.1. *Sample Archival Dataset: Representative Coded Netnographic Data Units (N = 20 of 214)*

ID	Platform	Type	Paraphrased Content Summary	Initial Code	Sub-Code	Theme
D001	Facebook Group	Post	Educator shares a complete AI-generated song about animal names created with Suno AI, including the exact text prompt used. Post includes audio link and description of classroom application.	Thematic song creation	Efficiency; AI literacy	T1, T2
D002	Facebook Group	Comment	Another educator asks for the exact prompt and whether the file can be freely downloaded, raising concern about whether free downloading constitutes copyright infringement.	AI content distribution	Copyright concern	T1, T2
D003	TikTok	Video	Creator demonstrates real-time Suno AI use to generate a hygiene-themed song in under two minutes. Video receives 1,200+ likes and 340 comments within 48 hours.	Thematic song creation	Efficiency; KOL influence	T1, T3
D004	TikTok	Comment	Viewer comments that the AI melody sounds too Western and does not feel appropriate for Indonesian children. Multiple educators reply in agreement.	Cultural concern	Cultural bias; Western-centric output	T2, T4
D005	Facebook Group	Post	Educator posts a reimagined jazz-style version of the traditional Indonesian children's song "Pelangi" adapted using AI. Requests community feedback.	Adaptation & reimagination	Creative experimentation	T1, T3
D006	Facebook Group	Thread	Lengthy discussion thread debating whether AI-generated songs should be used in PAUD. Positions range from enthusiastic support to strong resistance based on concern for authentic musical experience.	Community debate	Critical curation; discourse conflict	T2, T3
D007	YouTube	Comment	Viewer states that AI music is amazing for teachers without musical background who can now finally make songs for their students. Represents first-time adopter transition.	AI music adoption	Accessibility; democratization	T2
D008	YouTube	Video descriptio n	Educator-creator describes a systematic pedagogical workflow: learning objective → prompt → generate → review lyrics →	Thematic song creation	Pedagogical workflow; creator role	T1, T3

ID	Platform	Type	Paraphrased Content Summary	Initial Code	Sub-Code	Theme
			classroom use. Video has 8,400 views.			
D009	TikTok	Comment	Educator notes that AI-generated words are sometimes wrong or inappropriate and states that every word is reviewed before playing to students.	Quality control	Content safety; educator responsibility	T2, T4
D010	Facebook Group	Post	Educator shares a package of five AI-generated songs organized by weekly PAUD curriculum themes as a free resource for community members.	AI content distribution	Community sharing; adopter activation	T1, T3
D011	TikTok	Video	Creator posts a side-by-side comparison of output quality from a vague prompt versus a detailed prompt, demonstrating significant difference. Educational tone; 620 shares.	AI literacy	Prompt quality; educator guidance	T1, T2
D012	Facebook Group	Comment	Member asks whether Suno can produce music that sounds like gamelan for a classroom of Javanese children. No satisfactory answer is provided.	Cultural relevance	Local cultural demand; AI limitation	T2, T4
D013	YouTube	Comment	Comment describing how a school principal prohibited AI music use over copyright concerns. The educator expresses confusion. Received 47 replies with varied opinions.	Copyright uncertainty	Legal concern; institutional constraint	T2
D014	TikTok	Comment	A highly engaged community member replies to multiple posts raising consistent questions about developmental appropriateness and cultural fit. Identified as community curator.	Critical curation	Curator role; quality gatekeeping	T3
D015	Facebook Group	Post	Educator reports that parents complained AI music did not sound like proper children's music, and announces returning to traditional songs.	Negative perception	User resistance; cultural mismatch	T2, T4
D016	TikTok	Video	Educator demonstrates using Udio to create a song combining Bahasa Indonesia and Sundanese vocabulary. Well-received; 2,100 likes. Seen as culturally successful adaptation.	Cultural adaptation	Local language use; innovation	T1, T2, T4
D017	Facebook Group	Post	Educator shares a step-by-step guide titled "How to Use Suno for Free in PAUD" with annotated screenshots. Post shared 340 times within the community.	Knowledge dissemination	Pedagogical guide; adopter activation	T1, T3
D018	YouTube	Comment	Viewer describes children's excitement about AI songs that include their own names, documenting evidence of personalized AI music engagement.	Positive outcome	Student engagement; personalization	T2, T4
D019	Facebook Group	Comment	Educator asks whether others use AI music for children with special needs (autism, hearing	Inclusive education	Special needs; AI adaptability	T2, T4

ID	Platform	Type	Paraphrased Content Summary	Initial Code	Sub-Code	Theme
			impairment). Thread generates rich discussion about inclusive applications.			
D020	TikTok	Video	Educator-influencer with 45,000 followers posts a "top 5 AI music tools for PAUD teachers" video. Comments reveal most viewers are first-time AI music users discovering tools through this post.	KOL influence	Information gateway; community leadership	T3

Note. T1 = Practice patterns; T2 = Perceptions & concerns; T3 = Community dynamics; T4 = Pedagogical implications. Content paraphrased to ensure anonymity. Platform names are accurate; all data from publicly accessible digital communities.

Thematic Saturation Evidence

Saturation was assessed after each phase of data collection by tracking the frequency of new codes emerging per session. The table below summarizes the saturation monitoring process conducted across the full twelve-month observation period.

Table S2.2. *Thematic Saturation Monitoring Across 12-Month Observation Period*

Months	Units Collected	New Codes	Saturation Level	Notes
1–2	41	18 new	High	Discovery phase; high code novelty across all platforms
3–4	52	11 new	Moderate	Emerging patterns; codes begin to consolidate into sub-themes
5–6	43	6 new	Moderate-low	Core themes stabilizing; interview data confirms archival patterns
7–8	38	3 new	Low	Confirmation of established themes; minor sub-code refinement
9–10	22	1 new	Very low	Near-complete saturation; one sub-code added from interview data
11–12	18	0 new	Saturated	No new codes generated; saturation confirmed; collection halted

Note. $\kappa = 0.84$ inter-rater agreement (Cohen's Kappa) on saturation point between primary and secondary researchers. Data units include posts, comments, video descriptions, and interview responses.

S3 — INFORMANT PROFILES

This file presents the anonymized characteristics of the twelve key informants who participated in online member interviews. Informants were selected through purposive sampling based on the intensity of their engagement with AI music generator-related content in the observed communities. All identifying information has been replaced with participant codes. Gender identifiers reflect self-declaration.

Table S3.1. *Anonymized Key Informant Characteristics (N = 12)*

Code	Gender	Age	City	Role	Experience	AI Tools Used	Community Role
P01	Female	32	Yogyakarta	TK B Teacher	5 yrs	Suno AI, Udio	Active creator; shares AI music content regularly
P02	Female	28	Jakarta	PAUD Classroom Teacher	3 yrs	Suno AI	Adopter; uses AI music weekly in class preparation
P03	Male	41	Bandung	PAUD Head Teacher	12 yrs	Suno AI	Critical curator; raises pedagogical quality concerns
P04	Female	35	Surabaya	Music Teacher (PAUD)	8 yrs	Udio, Suno AI	Creator-adopter; develops curriculum-aligned AI songs
P05	Female	26	Semarang	PAUD Teacher (early career)	1 yr	Suno AI	Hesitant adopter; concerned about copyright issues
P06	Female	38	Medan	PAUD Teacher & Trainer	10 yrs	Multiple tools	KOL; conducts professional development on AI tools
P07	Male	44	Makassar	PAUD Curriculum Developer	15 yrs	Suno AI	Critical curator; focuses on cultural appropriateness
P08	Female	30	Denpasar	PAUD Teacher	4 yrs	Udio	Adopter; integrates Balinese language elements in AI songs
P09	Female	27	Malang	PAUD Intern Teacher	<1 yr	Suno AI	Novice adopter; discovered AI music through TikTok
P10	Female	36	Pontianak	PAUD Teacher & Parent Educator	7 yrs	Suno AI	Adopter; focuses on parent-involvement music activities

Code	Gender	Age	City	Role	Experience	AI Tools Used	Community Role
P11	Male	39	Palembang	PAUD Education Supervisor	11 yrs	Multiple tools	Critical curator; monitors AI adoption in schools
P12	Female	33	Manado	Early Childhood Music Educator	6 yrs	Suno AI, Udio	Creator; advocates for culturally adapted AI music

Note. All names replaced with participant codes. Age rounded to nearest year. Cities refer to workplace location as reported by participants. Experience denotes years in PAUD education.

Purposive Sampling Rationale

Informants were selected based on three criteria: (1) demonstrated engagement with AI music generator-related posts in observed communities, defined as five or more relevant interactions within the observation period; (2) geographic diversity across Indonesian provinces to capture regional variation in practice and perception; and (3) role diversity to represent the full spectrum of educator positions identified in the communities. Sampling continued until thematic saturation was confirmed at N = 12 (see Supplementary File S2, Table S2.2).

S4 — CODEBOOK AND THEMATIC ANALYSIS DOCUMENTATION

This file presents the full codebook developed through inductive thematic analysis (Braun & Clarke, 2006, 2019). The codebook evolved iteratively across multiple coding rounds and was finalized upon thematic saturation. Inter-rater reliability was established through independent coding of 20% of the dataset by a second researcher, yielding Cohen's Kappa $\kappa = 0.81$, indicating strong agreement.

Table S4.1. *Full Codebook: Main Themes, Sub-Themes, Definitions, and Data Anchors (N = 20 codes)*

Main Theme	Sub-Theme / Code	Code Definition	Anchor Example	Source Units
T1: Practice Patterns	Thematic song creation	Using text-to-music prompts to generate curriculum-aligned songs	"I type the theme and within minutes I have a complete song for my students" (P04)	D001, D003, D008, D011, D017
T1: Practice Patterns	Adaptation & reimagination	Rearranging familiar children's songs through AI modification	"I asked Suno to make a jazz version of Pelangi. The children loved it" (P01)	D005
T1: Practice Patterns	AI content distribution	Sharing AI-generated music across digital community platforms	"I share everything I make in the Facebook group. Someone always finds it useful" (P06)	D002, D010, D017
T1: Practice Patterns	Pedagogical workflow	Systematic integration of AI into lesson preparation routines	"My workflow: learning objective → prompt → generate → review → use in class" (P04)	D008
T2: Perceptions	Efficiency & speed	Appreciation for rapid production of teaching materials	"Before AI I spent hours finding the right song. Now it takes two minutes" (P02)	D003, D007, D011
T2: Perceptions	Accessibility & democratization	AI lowering technical barriers for non-music-background educators	"I have no musical talent but now I can make songs for my class" (P09)	D007
T2: Perceptions	Copyright concern	Uncertainty about legal status of AI-generated music for classroom and public use	"My principal warned me about copyright. I am not sure what I am allowed to do" (P05)	D002, D013
T2: Perceptions	Cultural bias	AI output perceived as culturally Western and inappropriate for Indonesian children	"The melody sounds American. It does not feel right for Indonesian children" (D004)	D004, D012, D015
T2: Perceptions	Over-reliance risk	Fear of losing organic musical skills through excessive AI dependency	"If teachers always use AI, will they forget how to sing themselves?" (P07)	D006
T2: Perceptions	Content safety concern	Need to review AI lyrics before classroom use to catch inappropriate content	"Sometimes the words are wrong or unsuitable. I always review before playing" (P03)	D009
T3: Community Dynamics	Active creator role	Educators who consistently produce and share AI	P01 posts 3–5 AI music items per week with	D001, D003, D020

Main Theme	Sub-Theme / Code	Code Definition	Anchor Example	Source Units
		music with methodological explanations	prompt details and pedagogical notes	
T3: Community Dynamics	Adopter behavior	Educators who download and implement others' AI-generated content in their classrooms	"I always use what P01 shares. It saves me so much preparation time" (P02)	D010, D017
T3: Community Dynamics	Critical curator role	Educators who filter and critically evaluate circulating AI content quality	P03 and P07 consistently question pedagogical quality and cultural fit across threads	D006, D014
T3: Community Dynamics	KOL influence	Key opinion leaders who shape community discourse on AI tool adoption	One TikTok educator with 45,000 followers serves as primary AI discovery gateway	D020
T3: Community Dynamics	Algorithmic visibility	Platform algorithms prioritizing practical-demonstrative over reflective-critical content	Tutorial videos receive 4–6× more engagement than reflective or debate-oriented posts	D003, D020
T4: Pedagogical Implications	Student engagement	Positive impact on children's motivation, attention, and participation in music activities	"The children are so excited when they hear songs with their own names in them" (P10)	D018
T4: Pedagogical Implications	Cultural identity concern	Risk of displacing local Indonesian musical identity through repeated AI music exposure	"Our children need to know gamelan and keroncong, not just AI pop beats" (P07)	D004, D012
T4: Pedagogical Implications	Developmental appropriateness	Questions about whether AI music content suits early childhood developmental stages	"Some AI songs are too fast or use vocabulary too complex for my students" (P03)	D009
T4: Pedagogical Implications	Inclusive applications	AI music use for children with special needs such as autism or hearing impairment	"My student with autism responds better to the consistent rhythm of AI songs" (P08)	D019
T4: Pedagogical Implications	AI literacy need	Educators recognizing need for structured training in prompt writing and AI evaluation	"We need training on how to write good prompts and evaluate what AI produces" (P06)	D011, D017

Note. $\kappa = 0.81$ inter-rater reliability (Cohen's Kappa) based on independent coding of 20% of the dataset. Source unit IDs correspond to the archival dataset in Supplementary File S2. All participant quotes paraphrased for anonymity.

Thematic Structure Description

The thematic structure comprises four main themes, each containing three to five sub-themes derived through inductive coding. Themes 1 (Practice Patterns) and 3 (Community Dynamics) function as descriptive-structural themes, while Themes 2 (Perceptions) and 4 (Pedagogical Implications) serve as interpretive-evaluative themes. Community dynamics (T3) mediates the relationship between practice patterns (T1) and perception construction (T2), which in turn shapes the pedagogical implications (T4) educators derive from their AI music experiences.

S5 — ADDITIONAL FIGURES

This file contains two supplementary figures providing methodological transparency. Figure S1 illustrates the data collection timeline across the twelve-month period. Figure S2 presents the thematic analysis process as a six-phase flowchart aligned with Braun and Clarke (2006, 2019).

FIGURE S1 — DATA COLLECTION TIMELINE

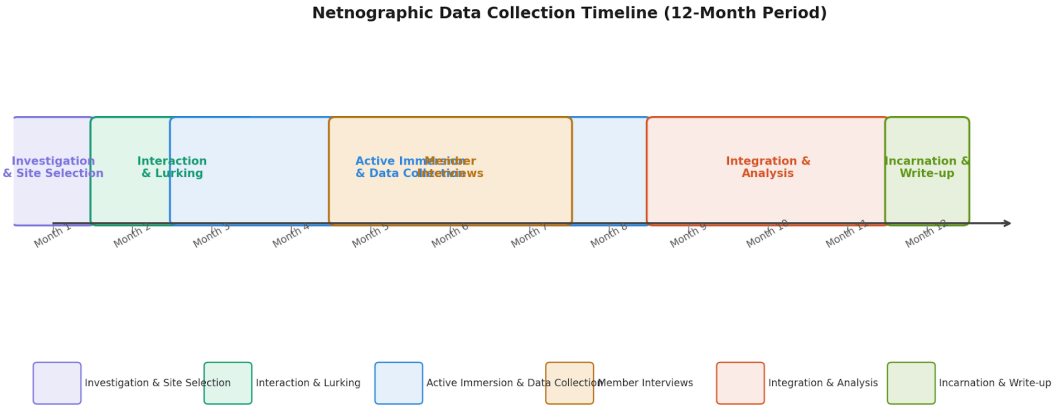


Figure S1. *Netnographic data collection timeline across the 12-month observation period.*

The timeline illustrates the sequencing of netnographic stages. Investigation and Interaction stages (Months 1–2) served as preparatory phases. The Immersion stage (Months 3–8, six months) overlapped with the Member Interview phase (Months 5–7) so that early themes from archival data could inform interview question refinement. Integration began before Immersion was fully completed (Month 9), consistent with the reflexive and iterative nature of netnographic inquiry (Kozinets, 2020). Incarnation and write-up were conducted in the final month.

FIGURE S2 — THEMATIC ANALYSIS PROCESS FLOWCHART

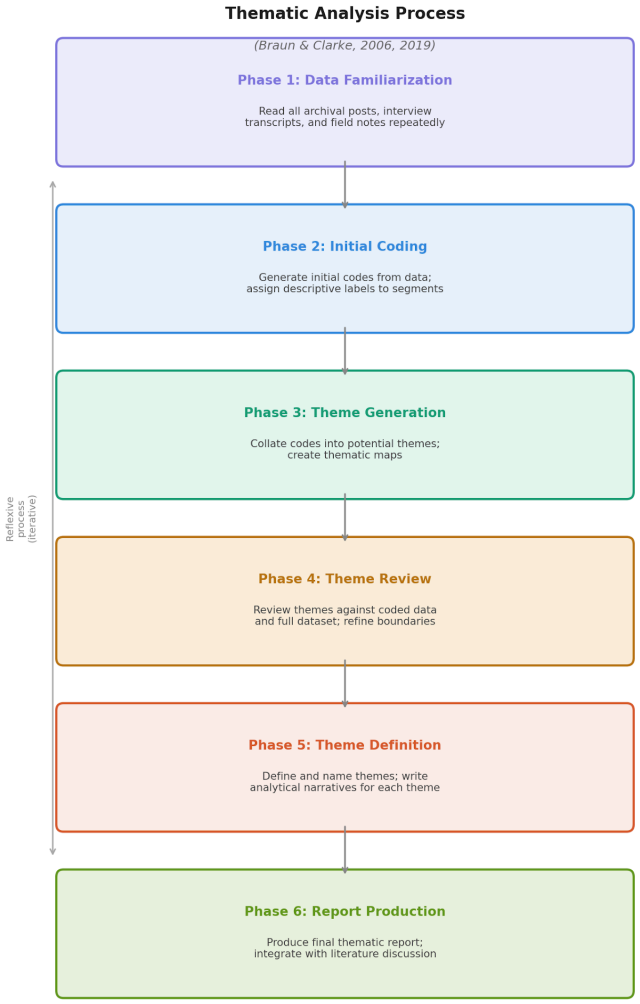


Figure S2. *Thematic analysis process flowchart following Braun and Clarke (2006, 2019).*

The flowchart documents the six analytical phases. The bidirectional arrow on the left represents the reflexive and iterative nature of the process: earlier phases were revisited when new data or interpretive insights demanded revision of analytical decisions. The transition from Phase 3 to Phase 4 involved two full dataset reviews by the primary researcher and one independent review by a second researcher to ensure analytical rigor and inter-rater consistency.

S6 — ETHICAL STATEMENT AND INFORMED CONSENT DOCUMENTATION

S6.A — RESEARCH ETHICS STATEMENT

This study was conducted in accordance with the ethical principles governing qualitative research on human participants in digital environments, as outlined by the Ethical Guidelines for Internet-Mediated Research (British Psychological Society, 2017) and the netnographic ethics framework of Kozinets (2020). The following six ethical provisions were observed throughout the study:

1. Public vs. Private Space Determination

All online communities selected as netnographic field sites were publicly accessible digital spaces that do not require membership registration or login for content viewing. In accordance with Kozinets (2020), data from publicly accessible digital communities may be used for academic research without individual consent, provided that identifying information is removed and the research serves the public good. This determination was documented prior to data collection and reviewed by a peer researcher.

2. Anonymization Protocol

All archival data units and interview excerpts were paraphrased rather than directly quoted wherever direct quotation could enable re-identification through platform search functions. Participant codes were assigned to all informants, and no identifying information (usernames, profile images, or specific community names) appears in the manuscript or this supplementary file.

3. Informed Consent for Interview Participants

All twelve informants provided explicit informed consent before participation in three steps: (1) delivery of the participant information sheet via direct message; (2) a minimum 24-hour reflection period before consent confirmation; and (3) written confirmation of consent via text reply or email. Participants were informed of their right to withdraw at any time without consequence and that their data would be anonymized prior to publication.

4. Researcher Positionality Declaration

The primary researcher is a PAUD music education practitioner with direct professional experience in early childhood pedagogy. This positionality supports contextual understanding and participant rapport, but also carries risks of confirmation bias and over-identification with certain community positions. These risks were mitigated through: (a) a reflexive field journal documenting all interpretive decisions; (b) member checking of emerging findings with selected informants; and (c) independent analysis of 20% of the dataset by a second researcher uninvolved in primary data collection.

5. Data Storage and Retention

All raw data, including archival records, interview transcripts, and field notes, are stored in an encrypted password-protected digital repository accessible only to the research team. Data will be retained for a minimum of five years following publication, after which all data will be permanently deleted in accordance with institutional data management policy.

6. Conflict of Interest Declaration

The authors declare no conflict of interest. This research received no funding from commercial entities, including AI music platform providers. The study was conducted as an independent academic research project and was not commissioned by any organization with a commercial interest in the findings.

S6.B — ONLINE INFORMED CONSENT FORM TEMPLATE

The following consent form was administered to all interview participants via digital direct message or email. Participants confirmed consent by replying "I agree to participate" or equivalent written affirmation.

PARTICIPANT INFORMATION AND CONSENT FORM

Study title: Adoption of AI Music Generator by Early Childhood Educators in Digital Communities

Principal researcher: [Full Name], Department of Early Childhood Music Education, [Institution Name]

Ethics reference: [Institutional Ethics Approval Reference Number]

WHAT IS THIS STUDY ABOUT?

This study examines how PAUD educators in Indonesia discover, use, and discuss AI music generator tools within online communities. The findings will contribute to academic knowledge about technology adoption in early childhood education.

WHAT WILL I BE ASKED TO DO?

You will be invited to respond to 21 open-ended questions via digital message or email about your experience with AI music tools and online educator communities. Participation is estimated to take 25–40 minutes. You may skip any question you prefer not to answer.

HOW WILL MY INFORMATION BE USED?

Your responses will be anonymized. You will be referred to only by a participant code (e.g., P01) in any publications. Your name, username, and all identifying information will not be disclosed at any stage. Anonymized data may be published in academic journals or presented at academic conferences.

IS PARTICIPATION VOLUNTARY?

Participation is entirely voluntary. You may withdraw at any time and for any reason without penalty. If you wish to withdraw after responding, please notify the researcher within 14 days and your data will be removed from the study without question.

CONSENT STATEMENT:

By replying "I agree to participate" to this message, I confirm that: ✓ I have read and understood the information provided above. ✓ I am a PAUD educator and I voluntarily agree to participate in this study. ✓ I understand that my data will be anonymized and used only for academic research purposes. ✓ I understand that I may withdraw from the study at any time without consequence.

For questions or to request withdrawal: [Researcher Email Address]
