

Appendices

Rebecca Jackson - Student ID 2016634 , 15th February 2025

Final MA Project - BMPF7010

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APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:	Rebecca Jayne Jackson			
2	Tick all boxes which apply:	Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
4	Institute/Academic Discipline/Centre:	Institute of Management and Health			
5	Campus:	Carmarthen			
6	E-mail address:	rebecca@therjacademy.com			
7	Contact Telephone Number:	07799803944			
For students:					
8	Student Number:	2016634			
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)			
10	Director of Studies/Supervisor:	Nick Samuel			



SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES
2	If Yes, please indicate source of approval (and date where known):	Research Degrees Committee
3	<i>Approval in principle must be obtained from the relevant source prior to seeking ethical approval</i>	Institute Research Committee
4		Other (write in) WAPPAR Ethics Board Representative

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to this form (including any discipline-specific codes of research ethics, and a guidance relating to the proposed methodology). Please tick to confirm that you adhere to these codes and guidelines.
1	UWTSD Research Ethics & Integrity Code of Practice
2	
3	UWTSD Research Data Management Policy

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	YES
2	If Yes, please provide the name of the external organisation and name and main contact person and confirmation this person has consented to their details being shared as part of this collaboration.	
3	Institution	
4	Contact person name	
5	Contact person e-mail address	
6	Has this individual consented to sharing their details on this form?	YES
7	Are you in receipt of a KESS scholarship?	YES
8	Is your research externally funded?	YES
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary YES
10		Employed YES
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered. YES
12	Permission to undertake the research has been provided by the partner organisation.	(If YES attach copy) If NO the application cannot continue YES

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	YES	☐	NO	☒
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	An exploratory study into the effectiveness of the use of imagery in vocal pedagogy		
2	Proposed start date:	3 rd July 2024	Proposed end date:	27 th January 2025
3	Introduction to the Research (maximum 300 words) Ensure that you write for a Non-Specialist Audience when outlining your response to the three points below: • Purpose of Research Activity • Proposed Research Question • Aims of Research Activity • Objectives of Research Activity Demonstrate, briefly, how Existing Research has informed the proposed activity and explain • What the research activity will add to the body of knowledge • How it addresses an area of importance.			
4	Purpose of Research Activity My practice is made up of myself as the principal and 5 other teacher , we have over 100 pupils of varying ages within the school, mainly children and young adults. I would like to further enhance the teaching and learning of everyone in the school. The purpose of the research is to discover how imagery can aid and or hinder students when used as a teaching tool. I would like to develop a document of useful imagery for us all to use. (this box should expand as you type)			
5	Research Question An exploratory study into the effectiveness of the use of imagery in vocal pedagogy . (this box should expand as you type)			
6	Aims of Research Activity The aim of this study is to design an effective toolkit to enable the use of imagery within the teaching studio. I aim to discover whicg images are used by teachers within my practice and which images students favour and how they use them. Secondly I want to try and test out these images and discuss them in order to procude a document that can be used as an aid to teachers with a wide variety of images for different techniques. (this box should expand as you type)			
7	Objectives of Research Activity - To deepen my understanding of the benefits of imagery within the teaching studio - To explore primary and secondary research in relation to imagery - To design a toolkit based on the information - To Evaluate and improve the toolkit and enrich my practice.			

	(this box should expand as you type)
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	1. Literature Review - I will conduct an extensive literature review exploring primary and secondary source data. I will explore key themes that will shape the design of both the tool kit and the research design. 2. Semi structured interviews – I will use a semi structured interview template to conduct a series of interviews with both students and teachers. The design will allow for rich data to be collected and I will ensure that interesting , probing questions can be followed upon and explored further. The sample will be kept small to enable to data to be manageable. 3. Diaries – A small sample of students and teachers will be asked to keep a diary of which images worked most effectively. I will then theme the data using a coding system and compare and contrast with the other types of data collected. I will also create my own diary with my reflections of the tool kit creation and evaluation. 4. Focus Groups – I will use a small focus group towards the end of the research cycle to examine the experiences of working with a tool – kit, This will consist of a small number of students and teachers. (this box should expand as you type)

10	Location of research activity Identify all locations where research activity will take place.
11	RJ ACADEMY OF SINGING AND DRAMATIC ARTS (this box should expand as you type)
12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	(this box should expand as you type)

14	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO ☒	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales. (this box should expand as you type)	YES ☐	

SECTION F: Scope of Research Activity

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

15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: FOCUS GROUPS (this box should expand as you type)	☒	☐

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

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

12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	In total around 20-30 (this box should expand as you type)
14	Who will the participants be?	I will select both students and teachers from my academy. (this box should expand as you type)
15	How will you identify the participants?	All participants are connected to my existing workplace. (this box should expand as you type)

16	Information for participants:	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	You should be able to tick YES for all of these questions. If not, then explain why not in this box. (this box should expand as you type)			

28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☐	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☐	☐
33	If YES to any question, please provide full details			
34	I will use cameras./ voice recorders to record interviews and software to notate dialogue. (this box should expand as you type)			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	Full risk assessment completed and appended?	Yes ☐ No ☒	
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: Participants Mental Well Being:	How will you mitigate the Risk to Participant Participants Mental Well being:	

	Although the semi structured interviews and focus groups are not of a sensitive nature , some participants, may feel anxious, nervous or embarrassed <u>Location Risks and hazards.</u> These are risks are associated with where the research is carried out. An example here would be trips , slips, falls. <u>Activity Hazards.</u> These are risks associated with the task being carried out. My participants will potentially be singing and trying out certain techniques using imagery within focus groups – therefore there could be a risk of vocal injury or strain. <u>Safeguarding issues</u> The nature of the research requires interviewing and focus groups with minors.	To try and avoid this situation we will agree on a shared set of "ground rules" at the beginning for the groups. This will be a chance for participants and myself to collectively agree on what qualities and behaviours are expected in the group. This will be done to ensure that all participants are working within a shared set of rules to abide by in the groups. This, then will make it easier to flag something up if needed. When recruiting the participants, I will also ensure that each focus group is made up of participants who are at roughly the same level of knowledge and experience. I am a teacher with over 15 years experience of working with children and teenagers. I hold a mental health first aider qualification; this means I am well equipped to see red flags and signs of distress and know the professional and correct ways of dealing with these issues an where to go to seek help or advice if needed. All research will be carried out at my workplace which already has a thorough risk assessment document with risks assessed and mitigations made daily. A full and proper warm up will be included within the focus group. A verbal check with each participant that the voice is feeling sound before the group begins. Guidelines will be set out at the start encouraging participants to only attempt things they have done before and are comfortable with vocally. A cool down will be done at the end of the focus group and a verbal check that all the participants are feeling vocally sound before leaving the group. Written permission will be gained from all participants under 18 as well as the legal guardian for that participant. I have full DBS disclosure. I have a safeguarding children qualification and hold a Chaperone Licence through Warwickshire County Council (where my research will take place). I also hold a Body of Persons Act through my local county council also. These qualifications and certifications are the guidelines I work within when working with children in any capacity. My workplace safeguarding and child protection policies will be made accessible for all participants and their guardians.
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give	

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(this box should expand as you type)

8	Disclosure and Barring Service			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
10	Does your research require you to hold a current DBS Certificate?	☒	☐	☐

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? Parents will be provided with an email address and encouraged to contact the researcher through the email address, if they wish to gain any debriefing or feedback on the research. <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. A permission / consent letter will be sent to all participants over 18 and all parents of participants under 18. For an online questionnaire, I will have a screen before the questions start that act as a consent form, informing participants that by clicking on the NEXT button they are providing consent. All participants will be recruited by myself and teachers within my practice who know and already work with the participants, therefore the researchers are confident that all participants will be able to consent freely. Information sheets will be developed in language suitable for the children's age group explaining what they are required to do. An easily completed 'opt out' slip will be provided on the information sheet for parents due to participants being under 18. The research is outlined, in detail in the information sheet, this will be presented to parents and students a week or two before the research takes place. Participants will be requested to return a copy of both their own completed consent form whilst retaining their own second copy for reference. <i>(this box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. Participants will not be named in the report. Due to the nature of some aspects of the research being group work complete confidentiality is not possible, however guidelines will be set out at the start of the workshop regarding confidentiality and encouraging participants to keep group discussions private. A section of the consent form will also include agreeing to not disclose any topics covered publicly. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (<http://uwtsd.ac.uk/library/research-data-management/>).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	"Personal data" means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Audio/video data of participants this is needed to record the findings of the focus groups and interviews. Ages of participants is important to arrange data. Consent forms will be important to gain consent. (this box should expand as you type)		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	"Special category data" means sensitive personal data consisting of information as to the data subjects' – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes).	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	(this box should expand as you type)		
5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☐	☐
12	Other – specify:	☐	☐
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		

	All data will be kept in password protected computer. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. <i>(this box should expand as you type)</i>		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☐	☒
17	Sharing of data with others at the University?	☐	☒
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent): <i>(this box should expand as you type)</i>		
25	List all who will have access to the data generated by the research activity: The principal researcher. <i>(this box should expand as you type)</i>		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity: the principal researcher. <i>(this box should expand as you type)</i>		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. The data will be stored until the completion of the project and then deleted. <i>(this box should expand as you type)</i>		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwt.ac.uk/). If so please explain. (Most relevant to academic staff) no <i>(this box should expand as you type)</i>		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwt.ac.uk/library/research-data-management/)	YES	☐
		NO	☒

30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☐
		NO	☒

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.	
	In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/	
	Signature of applicant:	
		Date: 10/5/24

For STUDENT Submissions:

32	Director of Studies/Supervisor:		Date:
33	Signature:		

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		Date:
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed ALL RELEVANT sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

This form is available electronically from the Academic Office web pages:

<https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/>

Application Process

All staff research projects and all research students must submit the Ethical Approval Form to the University Research Ethics Committee via the Academic Office (pgresearch@uwtsd.ac.uk). Staff research directly in relation to personal study for taught undergraduate or Masters programmes should be submitted via the Institute procedures explained below.

Taught masters and taught undergraduate research Ethical Approval Forms are considered within Institutes. Institutes will provide details of the specific processes for this. Where the Ethical issues within any single ethical application are of particular concern the Institute will refer these to the University Research Ethics Committee. Any student activity that involves the collection of primary data needs to undergo Ethical approval, this includes assignment work as well as dissertations.

Notes for guidance in completion of this form

Section A: About You

Please complete all relevant sections

Section B: Approval for research activity

Research proposals must be approved in principle before applying for Ethical Approval. The proposal approval only becomes final when the ethical approval is received.

The process for proposal approval varies according to the individual and programme of study:

- Research students, by application on form PG1 to the Research Degrees Committee
- Taught students by review of research proposal within Institutes (Institutes provide specific details of these processes)
- Staff, by agreement by the Academic Director/Assistant Dean

Section C: External Ethical Guidance materials

Many discipline areas are required to operate with the discipline specific codes of research ethics (for example health, psychology, education etc.), any such codes must be listed and you must tick to confirm that you have consulted with these.

Section D: External Collaborative Research Activity

Provide details of the external collaborative partners, where appropriate you might want to submit a copy of the external collaboration agreement with the Ethical Approval Form. If the partner requires the research to be subject to its own internal Ethical approval process then please provide details of that process and a copy of any final (or interim) approvals received from the organisation.

Section E: Details of Research Activity

Remember that the individuals reviewing this Ethical Approval Form may not have seen your research proposal, and also may not be experts in the specific area of your research. The information provided should therefore be jargon free and clearly stated.

Indicative Title: please use the same title as used on the research proposal.

Purpose: the Ethical approval process will want to ensure that the methods you propose are adequate and appropriate to address the research aims and objectives. Excessive additional data collection can be seen as unethical.

Proposed Methods: the Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary impact on respondents. This section must explain how the methods described will lead to the collection of necessary and sufficient data, but not excessive data. Please be specific.

Location: this needs to mention geographical location and also local situation (for example, within Local Authority Offices in Cardiff, using a private room but close to other individuals). If you are collecting data within an organisational setting then you need to explain the permissions that you have obtained to do this.

Research Activity outside of the UK: please complete this section in detail, and note any guidance you have received. Also describe your own familiarity (or not) with the location that you will be utilising.

Section F: Scope of Research Activity

Please tick ALL of the research activities that might be undertaken. If any additional types of activity are intended then please add an extra box and describe these.

If you have answered no to all questions in F then sections G and I do not need to be completed. Signatures are still required in section K.

Section G: Intended Participants

Please tick all categories that might apply.

Numbers & Source: if you are using a series of different methods or research activities please list numbers for each stage/phase. Be clear about how you will find respondents. Will you use intermediaries, and if so how? How will you ensure compliance with your sampling strategy?

Information for participants: all participants should be appropriately informed about the research, what is expected of them and what will happen to the information that they provide. The Ethical review process does not ask to see this documentation, but requires this to be reviewed and approved by the Director of Studies in the case of research students, the supervisor/module tutor in relation to students on taught programmes and the Academic Director/Assistant Dean in relation to staff research.

Section H: Anticipate Risks

All research carries some level of risk. The answers you provide to questions in this section will be reviewed to ensure that you have an appropriate understanding of the type of risks involved and how you can mitigate against these risks. If you have completed a full risk assessment, as required for example for laboratory work, field work, clinical tests, diving operations, or by a collaborative partner, you may append that to this form. In that case, please tick the box indicating this has been provided. You will not then be required to complete Section H.

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects

If these are business owners, time with you may reduce profit.

In some locations physical risk is very real to both participants and yourself, please consider this.

Risk to you, the researcher Think about where you will meet people, if there are any dangers involved in the location. If you are meeting people as individuals think about using a public place. In general do not visit people in their own homes or remote locations. If you are talking to individuals about certain issues think about how their responses might affect you emotionally. What about the risk of collecting insufficient data?

Risk to the University When undertaking your research, you are acting as a member of the University (student or staff). Professionalism is important, so it is important to be well organised and well prepared. Punctuality, clarity etc. are all part of this. What will you do to ensure this? You must ensure you do not harm the good name of the University in any way and do nothing to undermine the reputation of the research it conducts and sponsors. Upholding high standards of conduct and integrity are vital in this regard. You must also conduct the research in such a way to minimise the potential for claims of negligence made against the University, its researchers and any collaborating individual or organisation. In this respect you should always comply with ethical, legal and professional frameworks, obligations and standards as required by statutory and regulatory authorities, as well as the university's Research Integrity and Ethics Code of Practice. Research misconduct in this respect can take many forms, including:

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

Adverse Outcomes. Think carefully about the possibilities, and cover here

Section I: Feedback, Consent and Confidentiality

Feedback to participants: outline your approach. Will interview transcripts be shared with respondents to check accuracy? Will summaries of questionnaire analysis be made available to respondents in some way? Will an overview report be provided? How and when?

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Academic Director / Assistant Dean if a member of staff.

Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage

Before completing this section it is necessary to read the University's Research Data Management information. The questions that follow are designed to ensure compliance with the Data Protection Act as well as established research protocols.

Many research activities will involve electronic transfer of data and use of data management systems in the summarisation and analysis of data. You will need to explain these in relation to compliance with the Data Protection Act.

Think carefully about who will have access to your data, this will include supervisors and examiners. Also that a thesis will be made available via the University library and the British Library system. If you are seeking an access bar for a period of time after completion then mention it here. If you will provide a copy of your findings, or intend to give a presentation, to a facilitating/ supporting/accessing organisation then explain that in this section. But also think about the general principle of data sharing, as explained in the Research Data Management information.

In terms of storage of data please ensure security, and also mitigate against loss of data.

Section K: Declaration

Ensure the appropriate countersignatures have been provided

Look carefully at the checklist and ensure that you comply with and tick all that are relevant to your research.

Appendix 2: Permission Letter



Dear UWTSD,

RE: How effective is the use of verbal imagery in vocal pedagogy?

I confirm that I approve of the research proposed into “the effectiveness of the use of imagery”, to be carried out by Rebecca Jackson, of The RJ Academy of Singing and Dramatic Arts during private lessons with the company between July 2024 and October 2024.

I also confirm that I approve of the research being carried out on the grounds of RJ Academy studios.

Kind Regards

Rebecca Jackson

Appendix 3: Information email

Email sent out to all students at RJ

Subject: Invitation to Participate in Vocal Pedagogy Research Study

I hope this email finds you well!

I am conducting a research study on the **effectiveness of verbal imagery in vocal pedagogy**, and I am seeking participants who would be interested in taking part. This study will explore how verbal imagery impacts **vocal technique, engagement, and control**, comparing it with more anatomically focused teaching methods.

- The study will take place at **The RJ Academy of Singing and Dramatic Arts** over 6 -week **period**, involving:
Participation in interactive vocal coaching sessions.
- Completion of short questionnaires (before and after coaching)
- Keeping a reflective diary throughout the study.
-

Who can participate?

This study is open to singers of ages 7-18 who are interested in vocal development. No prior experience with imagery-based teaching is required!

Interested?

If you would like to learn more or sign your child up to take part, please complete this short form:

<https://forms.gle/Y8ZBbBnUUc1XhAzF7>

Your participation is entirely voluntary, and all responses will remain **confidential and anonymous**. If you have any questions, feel free to reply to this email—I'd be happy to provide more details.

Thank you for your time, and I hope you'll consider being part of this exciting research!

Best regards,

Rebecca Jackson

APPENDIX 4: RESPONSES TO INITIAL EMAIL

Untitled form (Responses)    							
File Edit View Insert Format Data Tools Extensions Help							
100% 123 Roboto 10 B I A 							
1:15 Isla Rae cooke							
	B	C	D	E	F	G	
	Form_Responses1 						
1	Participant Name	Participant age	Parent/Guardian Full Name	Name of Parent of Participant (if under 18)	Parent/Guardian Email Address	Parent/Guardian Phone Number	Are you a parent/guardian of the participant?
2	Isla Rae cooke	8	Rayhanna cooke		Rayray_6687@hotmail.com	07467943771	NO
3	Frankie brown	7	Annmarie Brown	Annmarie Brown	Annmarieflynn1111@gmail.com	07756113076	YES
4	Lexie Smith	8 this month	Kerry McMahon	Kerry McMahon	kerrymac1977@outlook.com	07967344412	YES
5	Archie dennis	11	Jessica dennis	Archie Dennis	Jcairns92@hotmail.co.uk	07774006972	YES
6	Charlotte Baldry	11	Julie Baldry	Julie Baldry	Jules_juliesimmons@yahoo.co.uk	07931361399	YES
7	Florence boffin	8	Alice boffin	Alice boffin	Alice_72_@hotmail.co.uk	07772828347	YES
8	Ruby Breslin	11	Donna Breslin	Donna Breslin	Donna.roe@hotmail.com	07815767927	YES
9	Aidan Bindley	16	Amy Bindley	Amy Bindley		7919096914	YES
10	Jennifer Rea	16	Kirstie Rea	Kirstie Rea	Kirstie_murray@yahoo.co.uk	07506525862	YES
11	Emma Rea	10	Kirstie Rea	Kirstie Rea	Kirstie_murray@yahoo.co.uk	07506525862	YES
12	Lyla goode	8	Emily Belcher	Emily belcher	Emilybelcher@live.co.uk	07445330307	NO
13	Georgina Edgington	11	Adrian Edgington	Adrian Edgington	adrianedgington316@gmail.com	07752051152	NO
14	Darnell Parker	11	Fiona Parker	Fiona Parker	fionaparker2011@hotmail.com	07916311033	YES
15	Alex Malcolm	15	Alison Malcolm	Alison Malcolm	alisonmalcolm1974@gmail.com	07791644181	YES
16							
17							
+  Form Responses 1						Sum: 7,919,097,057...	

Appendix 5 : Participant Information Sheet



Participant Information Sheet

Study Title:

Exploring the Use of Imagery Techniques in Vocal Pedagogy

Researcher: Rebecca Jayne Jackson Principal, The RJ Academy of Singing and Dramatic Arts

Purpose of the Study:

You are invited to participate in a research study investigating how imagery techniques (such as metaphors and visualisation) can help singers improve their vocal technique, confidence, and performance skills. This study aims to develop a toolkit that blends traditional vocal instruction with creative imagery methods to enhance learning and engagement.

What Participation Involves:

If you agree to take part, you will:

- Attend a 6-week program incorporating imagery-based vocal exercises into your lessons.
- Complete short surveys **before and after** the study about your singing experience and views on using imagery.
- (Optional) Keep a simple **weekly reflection diary** to record your experiences with the exercises.
- (Optional) Take part in a short **focus group or open-ended survey** at the end of the study to share your feedback.

All activities will be scheduled within your usual lesson time or via online links if surveys are involved.

Who Can Take Part:

- Students aged 7–17 years old enrolled at The RJ Academy of Singing and Dramatic Arts.
- Students must not be currently receiving private lessons with Rebecca Jackson directly (to ensure impartiality).
- Teachers involved in vocal instruction at the Academy may also participate.

Voluntary Participation:

Taking part in this study is completely voluntary. You are free to decline to participate or withdraw at any time without giving a reason. Your decision will not affect your lessons, your standing at the Academy, or your relationship with the researcher.

Confidentiality:

All information collected will remain confidential.

- Survey responses will be anonymised (no names will be attached to the data).
- Diary entries and focus group contributions will be treated respectfully and anonymously in any written reports.
- All data will be stored securely and destroyed after the research project concludes.

Benefits of Participating:

- You may discover new ways to enhance your singing skills.
- You will contribute to research that could help improve how singing is taught to students in the future.
- You will have the opportunity to reflect on your learning, boosting self-awareness and technique development.

Possible Risks:

There are no known risks associated with participating in this study. All exercises will be within your normal vocal range and ability, and no additional physical demands are expected.

Contact Information:

If you have any questions or concerns about the study, please feel free to contact:

Rebecca Jackson

Principal, The RJ Academy of Singing and Dramatic Arts

Email: rebecca@therjacademy.com

Phone: 07799803944

Appendix 7: Consent forms signed by students (participants) and parents

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymised in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: _____

Signature: _____
Date: 1.5.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: _____
Parent/Guardian Signature: _____
Date: 1.5.25

Researcher Declaration

I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: Rebecca Jackson
Researcher Signature: _____
Date: 1.5.25

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymised in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: _____

Signature: _____
Date: 18/5/25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: _____
Parent/Guardian Signature: _____
Date: 18/5/25

Researcher Declaration

I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: R. Jackson
Researcher Signature: _____
Date: 1.5.25

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymously in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: D.H.

Signature: [Signature]
Date: 11/5/25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: [Redacted]
Parent/Guardian Signature: [Signature]
Date: 11/5/25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: Rebecca Jackson
Researcher Signature: [Signature]
Date: 11.2.25

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymously in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: [Redacted]

Signature: [Signature]
Date: 12/05/25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: [Redacted]
Parent/Guardian Signature: A.B.
Date: 12.5.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: Rebecca Jackson
Researcher Signature: [Signature]
Date: 12.5.25

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymously in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: [Redacted]

Signature: F.B.
Date: 15.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: [Redacted]
Parent/Guardian Signature: [Signature]
Date: 15th MAY 25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: Rebecca
Researcher Signature: [Signature]
Date: 15.25

Participant Consent Form
Study Title:
Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymously in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: [Redacted]

Signature: [Signature]
Date: 15.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: [Redacted]
Parent/Guardian Signature: [Signature]
Date: 1.2.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.

Researcher Name: [Redacted]
Researcher Signature: R. Jackson
Date: 1.2.25

Participant Consent Form
Study Title: Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

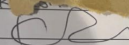
- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymized in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

Participant Details
Full Name: Emma

Signature: 
Date: 7.5.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: Kate
Parent/Guardian Signature: 
Date: 7.5.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.
Researcher Name: Rebecca Jackson
R. Jackson

Participant Consent Form
Study Title: Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymized in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

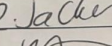
Participant Details
Full Name: Rebecca

Signature: 
Date: 7.5.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: Kate
Parent/Guardian Signature: 
Date: 7.5.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.
Researcher Name: R. Jackson
Researcher Signature: 
Date: 7.5.25

Participant Consent Form
Study Title: Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymized in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

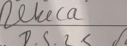
Participant Details
Full Name: Rebecca

Signature: 
Date: 7.5.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: Kate
Parent/Guardian Signature: 
Date: 7.5.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.
Researcher Name: Rebecca
Researcher Signature: 
Date: 7.5.25

Participant Consent Form
Study Title: Exploring the Use of Imagery Techniques in Vocal Pedagogy
Researcher: Rebecca Jackson
Principal, The RJ Academy of Singing and Dramatic Arts

Please read each statement carefully and tick the box if you agree:

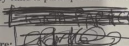
- ☒ I have read and understood the Participant Information Sheet for this study.
- ☒ I understand that my participation is voluntary and that I can withdraw at any time without giving a reason.
- ☒ I understand that all information I provide will be treated confidentially and anonymized in any reports.
- ☒ I agree to complete surveys before and after the toolkit implementation.
- ☒ I agree to engage with the imagery exercises as part of my singing lessons.
- ☒ I agree to complete brief reflection diary entries throughout the study.
- ☒ I agree to participate in a focus group or open-ended survey after the study.
- ☒ I understand that there are no known risks associated with participating in this study.
- ☒ I consent to my data being used in this research project.

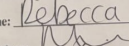
Participant Details
Full Name: Rebecca

Signature: 
Date: 11.5.25

For Participants Under 18: Parent/Guardian Consent

- ☒ I confirm that I am the parent/legal guardian of the participant named above.
- ☒ I have read and understood the Participant Information Sheet.
- ☒ I give permission for my child to participate in this study under the conditions outlined.

Parent/Guardian Name: Kate
Parent/Guardian Signature: 
Date: 11.5.25

Researcher Declaration
I confirm that I have provided the participant (and their parent/guardian, if under 18) with all necessary information regarding the study and have answered any questions.
Researcher Name: Rebecca Jackson
Researcher Signature: 
Date: 11.2.25

Appendix 8: Teacher consent form

Participant Consent Form
Lead Researcher: Rebecca Jackson
I, the undersigned, confirm that:

I have been fully informed about the purpose and nature of the research project.

I have had the opportunity to ask questions about the study and have received satisfactory answers.

I voluntarily agree to participate in this research study.

I understand that I can withdraw from the study at any time without providing a reason and without any consequences.

I understand that all personal data will be anonymised, and confidentiality will be maintained. Any information that could identify me or individuals I mention will be disguised to ensure privacy.

I understand that all interviews will be audio recorded and securely stored in compliance with data protection regulations (GDPR).

I understand that I will be required to complete questionnaires before and after the toolkit coaching sessions, as well as maintain a reflective diary throughout the six-week course.

I acknowledge that interview transcripts will be securely stored in accordance with GDPR.

I understand that the findings of this study will contribute to a thesis paper and may be presented at academic conferences and published in a research journal. I consent to the use of any information arising from this research.

Participant Name (Print): [Redacted]
Participant Signature: [Signature]
Date: 8/4/25
Researcher's Signature: [Signature]
Date: 8/4/25

Participant Consent Form
Lead Researcher: Rebecca Jackson
I, the undersigned, confirm that:

I have been fully informed about the purpose and nature of the research project.

I have had the opportunity to ask questions about the study and have received satisfactory answers.

I voluntarily agree to participate in this research study.

I understand that I can withdraw from the study at any time without providing a reason and without any consequences.

I understand that all personal data will be anonymised, and confidentiality will be maintained. Any information that could identify me or individuals I mention will be disguised to ensure privacy.

I understand that all interviews will be audio recorded and securely stored in compliance with data protection regulations (GDPR).

I understand that I will be required to complete questionnaires before and after the toolkit coaching sessions, as well as maintain a reflective diary throughout the six-week course.

I acknowledge that interview transcripts will be securely stored in accordance with GDPR.

I understand that the findings of this study will contribute to a thesis paper and may be presented at academic conferences and published in a research journal. I consent to the use of any information arising from this research.

Participant Name (Print): [Redacted]
Participant Signature: [Signature]
Date: 8/4/25
Researcher's Signature: [Signature]
Date: 8/4/25

Participant Consent Form
Lead Researcher: Rebecca Jackson
I, the undersigned, confirm that:

I have been fully informed about the purpose and nature of the research project.

I have had the opportunity to ask questions about the study and have received satisfactory answers.

I voluntarily agree to participate in this research study.

I understand that I can withdraw from the study at any time without providing a reason and without any consequences.

I understand that all personal data will be anonymised, and confidentiality will be maintained. Any information that could identify me or individuals I mention will be disguised to ensure privacy.

I understand that all interviews will be audio recorded and securely stored in compliance with data protection regulations (GDPR).

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I acknowledge that interview transcripts will be securely stored in accordance with GDPR.

I understand that the findings of this study will contribute to a thesis paper and may be presented at academic conferences and published in a research journal. I consent to the use of any information arising from this research.

Participant Name (Print): [Redacted]
Participant Signature: [Signature]
Date: 07/06/25
Researcher's Signature: [Signature]
Date: 7/06/25

RCUK
Research Council UK
Department of Education
Higher Education Funding Council for Wales

VOICE STUDY
CENTRE

Prifysgol Cymru
Y Ddraig Ddu
University of Wales
Llanyddel

Dear Participant,

Project Title: **Project Title: An exploratory study into the effectiveness of the use of imagery in vocal pedagogy: How effective is the use of verbal imagery in vocal pedagogy?**

Participant Consent Form

Lead Researcher: Rebecca Jackson

I, the undersigned, confirm that:

- I have been fully informed about the purpose and nature of the research project.
- I have had the opportunity to ask questions about the study and have received satisfactory answers.
- I voluntarily agree to participate in this research study.
- I understand that I can withdraw from the study at any time without providing a reason and without any consequences.
- I understand that all personal data will be anonymised, and confidentiality will be maintained. Any information that could identify me or individuals I mention will be disguised to ensure privacy.
- I understand that all interviews will be audio recorded and securely stored in compliance with data protection regulations (GDPR).
- I understand that I will be required to complete questionnaires before and after the toolkit coaching sessions, as well as maintain a reflective diary throughout the six-week course.
- I acknowledge that interview transcripts will be securely stored in accordance with GDPR.
- I understand that the findings of this research may contribute to a thesis paper and may be presented at academic conferences and in a research journal. I consent to the use of anonymised data arising from this research.

Participant Name (Print): _____

Participant Signature: [Signature]

Date: 10/4/25

Researcher's Signature: _____

Date: 10/4/25

Appendix 9: Pre tool kit questionnaire for students.

Before We Start:

This short survey is designed to help us learn more about how you feel about singing before we start using some new creative techniques in your lessons.

We'll be working with something called imagery. That just means using your imagination to help improve your singing.

There are no right or wrong answers—we just want to know what you think and how you feel. Your answers will help us understand what works best for different singers. Everything you say will be kept private.

Please answer the questions honestly and feel free to ask if you're not sure what something means. Thank you for helping us!

1. 🎵 What are the two most challenging parts of singing for you?

(✅) Tick **two** from the list below)

- Articulation & Diction (singing words clearly)
- Resonance (making your voice sound full and rich)
- Breath Control (managing your breathing while singing)

- Pitch Accuracy (singing the right notes)
- Vocal Tension (feeling tight or uncomfortable when singing)
- Emotional Connection and Expression

2. 🧠 How often have you used imagery techniques in your singing lessons or practice? (Select 1)

- ☐ Never
- ☐ Rarely
- ☐ Sometimes
- ☐ Often
- ☐ Always

3. 😊 How confident do you feel using imagery to help your singing? (Select 1)

- ☐ Very confident
- ☐ Confident
- ☐ Not sure (neither confident nor unconfident)
- ☐ A little unconfident
- ☐ Very unconfident

4. ☁️ Do you agree with this statement?

“I feel imagery is or could be useful in helping me reach my singing goals.”

- ☐ Strongly agree
- ☐ Agree
- ☐ Not sure
- ☐ Disagree
- ☐ Strongly disagree

5. ✨ If you answered Sometimes, Often, or Always in question 2:

Please write down **two imagery techniques** you’ve tried that helped your singing.

- 1.
- 2.

Child Name:

Age:

Appendix 10: Pre Tool Kit Teacher Questionnaire

This short survey will help us understand your current teaching approach and experience with imagery-based instruction in singing before we begin the study.

1. How often do you currently use imagery techniques in your vocal teaching?

Never

Rarely

Sometimes

Often

Always

2. How confident do you feel using imagery techniques to support student learning?

Very Confident

Confident

Somewhat Confident

Not Very Confident

Not at all Confident

3. Please list 1–2 imagery techniques you currently use in your teaching (if any):

4. Which vocal skills do your students most often struggle with?
Choose TWO

- Articulation & Diction (singing words clearly)
- Resonance (making your voice sound full and rich)
- Breath Control (managing your breathing while singing)

- Pitch Accuracy (singing the right notes)
- Vocal Tension (feeling tight or uncomfortable when singing)
- Emotional Connection and Expression

5. Are there any challenges or hesitations you have about using imagery-based techniques?

6. What are your expectations for this toolkit? What would you hope to gain from participating in this study?

Appendix 11: Focus Group Guide



RJ Academy of Singing and Dramatic Arts Focus Group Guide – Imagery in Singing (Ages 6–16)

Session Overview

Purpose: To explore how young singers experience and respond to imagery in vocal instruction.

Duration: 30–45 minutes

Facilitator: _Rebecca Jackson

Date: _____

Structure & Questions

1. Icebreaker (5 minutes)

- "Can you tell us your name and your favourite song to sing?"
- "If your voice was an animal, what would it be and why?"

2. General Singing Experience (5–10 minutes)

- "What do you like most about singing lessons?"
- "What's something that helps you sing better?"

3. Imagery Exploration (15 minutes)

- "Has your teacher ever asked you to imagine something while you sing, like pretending your voice is floating or painting with sound?"
- "Can you remember one of those images? What did it make you feel or do?"
- "Did it help you or was it a bit confusing?"
- "Which is easier for you to understand: someone telling you how your voice works, or someone giving you an image or story to help?"
- "What kind of pictures or ideas do you like when you sing—like colours, shapes, animals, or feelings?"

4. Creative Feedback (10 minutes)

- "If you could invent your own singing image or story, what would it be?"
- "How would you explain singing high notes to a friend using a picture or idea?"

- "Do you like it when singing feels like a game or story?"

5. Wrap-up (5 minutes)

- "Is there anything else you'd like to tell us about what helps you sing well or enjoy lessons?"
- "Would you like to use more images or fun ideas in your singing lessons?"

Optional Materials:

- Drawing paper and crayons/markers for creative responses
- Flashcards with common imagery (e.g., balloon, feather, mountain, river)
- Audio recorder (with consent)

Appendix 12: Focus Group Transcribed

Focus group transcribed via

Okay, everyone, thanks so much for being here today. I am really excited to work with you all. So we are gonna have a chat about something a little bit different, something fun that singers often use without realizing it, and we'll get into that in a moment. But you don't need to get anything right today.

All I'm interested in is what you think and how it feels when you try different ideas. So there's no wrong answers. And I'm learning from you just as much as you might learn something new too. So if something feels strange, silly, fun, or helpful, I just want to hear it. Just be yourself, speak honestly, and most importantly, have a go.

So does anyone have any questions before we start? Okay. So what we're gonna do then is just to make everyone feel at ease. I'm just gonna go round and you can tell me your name and your favorite song to sing. So we'll start. Who thinks they might know? Who wants to start? Okay, your fa Let's start here. Um, **blank** and I'm, my favorite song thing is Shoes to Be Mine from Waitress, probably.

My name's **blank** like my favorite group. Oh, good choice. My name is **blank** My favorite song is Stargazing Stargazing. Lovely. Hello, I am **blank** and my favorite song is probably the, um, 10 Things I Hate About You. Oh, I don't know that song. Not many people do. Okay. Is it from the film? There's a film called 10 Things I Hate About You.

Uh, I'm **blank**. My favorite song to sing is probably Texas Holden. Oh. Lovely. Should I tell you mine? Yeah. Yeah. I'm Becca and my favorite song to sing is one that you probably won't know, and it's called, it's Never That Easy. I've been here before and it's actually a duet, and I normally do it as a solo. And we did do it years ago in a show, and I think we're gonna do it in the anniversary show.

So there we go, right then. So that's our icebreaker. So another question for you. So I want you to think about this one. And remember, there's no wrong or right answer. If your voice was an animal, what would it be and why?

Stop. Go on. Um, prob probably a monkey because I think it's, it's **wild and unpredictable**, but you can **still trust it**. I love that. What an amazing answer.

What would you say? I don't know. Um, anyone got one? If your voice was an animal, what would yours be? I don't know from my voice, but I know from my personality, oh, go on then do that. Probably a cheater. 'cause it runs fast. It also jumps very high, and also it's very energetic and sometimes it's lazy.

Nice. I like that. I think I would be a tire gap because it's usually like what **blank** said in a jet. But sometimes lazy. Mm. We're basically the, so basically the same. Yeah. Mine would be a chicken because them chickens like, um, sk a lot. You can sometimes just them. I like it, I'd say for my voice, but it's something like a **big cat of some sort**.

'cause I do like being quite loud and singing and I don't, and if I'm quiet, I don't like singing quietly. Mm-hmm. And I like being **quite like loud and very cool**. Mm-hmm. I dunno what my voice would be. I feel like saying a **bear**, but I dunno why it would be a bear, but I feel like a bear's got quite a deep, **maybe powerful voice**.

Um, okay, so we're gonna go on to general singing experience. So what do you like most about your singing lessons, Um, I like about it when we, um, the loads and loads about, um, like **high notes and low notes**. Nice. What about you **blank**? Uh, I like practicing how to do different types of things like **belting and falsetto and learning how to develop my voice further**.

Yeah. **Blank?** I love **being able to understand more about my voice** because I feel like in life we learn a lot about ourselves, but the voice is something we don't learn about a lot. So here it's nice to kind of start to understand that a lot more. And have you noticed, 'cause obviously you are one of our older, so I've tried to get a mix of ages.

Have you noticed that? You've, as you've got older, you've enjoyed different things within your lessons. Yeah, a hundred percent. I think when I first, when I, when I first started singing, yeah. Um, it was, it was very much fun. Like just fun and I enjoyed it 'cause I love to sing, but as I got to learn more and I've got different like lessons, I took different things from it and we've worked on different techniques.

It's like very interesting because you start to like fall in love with your voice in many different ways. I understand it, I suppose. Yeah. Um, **blank** what do you like most about your singing lessons? I like, like some of, I like the warmups and like, um, like learning new songs. You like the **warmups** and learning new songs.

So what do you like about warmups? Like some go high, some go low, and then like, some are like, like high, but some are. Not really, not. So some are, are challenging, would you say? And some are, are nice and easy for you? Yeah. Um, **blank**, what about you? Uh, well, like you, you sometimes you like get the thrill, like what's gonna happen next, because there's obviously like lots of things going on, like the sail showcases coming up and stuff, and like you get the.

Thrill of what's coming up next. So you like it when you've got an aim, something to work towards? Yeah. You like having an exam or a show or a performance? Yes, because I, because I, 'cause I know what I'm doing for once in my life. So you've got a focus for once in your life? Yes. Okay. So I want you to think about this one.

You don't have to answer it straight away. So I want to think about what is something that helps you sing better? This can be something really specific that you've done in a lesson or this can just be like a general thing that you think mindset. 'cause like I've, I've, um, found it, found it a lot, I'm think a lot more than the, that like, go, when you go into a lesson, if you're into a, you're singing again and you have a negative mindset.

I think my, my voice performs a less, uh, a lot less positively Yeah. Than it does on a day when I have a higher energy or more. Like in a positive mindset. Yeah. Yeah. I agree with that. Just like having like not doubting that, not like having a down thought about yourself by not criticizing yourself for everything you do and like being, and like supporting yourself and being like, oh, that doesn't sound so great.

I can do this, but the next time to make sound better. Yeah. So do you almost feel like if you're having a good day Yeah. And feeling confident within yourself, your singing lesson's gonna go better? Yeah. Yeah. So that's quite interesting because that. Kind of shows the correlation of mood and what, like you say, mindset, what's in your mind can really help with what you achieve.

Blank Courage does also like help with like your voice. 'cause then you have more coverage that you can do better, and then you do actually end up doing, getting better. Yeah. Good. Um, **blank**, um, and **blank** what have you thought of? **Blank?** You wanna go first? Um, maybe when you like practice even more songs, you can get like better at them and like know them better.

And do you find that having like a structured plan of what to practice helps? Like do you find it helps if you know what to practice or do you prefer it when you're just kind of, I'll just practice whatever? Or do you prefer more specific? More specific, **blank** what's really helped juicing better? Um, warmups because, um, they really have one with my songs when, um, we do the hides and blows on our sun.

Yeah. **So warmups is coming up a lot.** So **warmups** is something that you all seem to Yeah. Benefit from your voice, preps your voice. So a warmup, I suppose, is a really good place then would you say to introduce something new? Yeah. Yeah. So to introduce it as a warmup. Rather than There's like an worm in. Yeah.

And I like how there's like lots of different warm ups, not like, so say if there was just like Ray Ro and um, the vowels, um, that would just be like boring. 'cause you have the same thing and there's like, but with here there's like, really, and there's like, um, variety. Yeah. Good. Okay. So we're gonna just move on to like imagery.

Exploration now. So has your teacher ever asked you to imagine something while you sing? For example, pretending your voice is floating, or pretend you are painting something or like, I'll sometimes say, right, I want you to imagine your lungs or balloons, or, I want you to imagine a tree. Think hard. Your singing lessons.

Has your teacher ever asked you to imagine something while you're singing? I feel like **more when I was younger to make it a bit like easier to understand**. Okay. I've got older, more practical things like pretend you singing over it instead of intimate. Okay. It's like more like things, but as I was younger it's more like, like little things and like **balloons and like trees and stuff**.

Yeah. That help you understand what you're doing. But as I've got a little bit older, I feel like it's more like practical things and like things that make sense. It's not like objects, like metaphors. Yeah. I think it's the opposite for me, but I think it's mostly because before I found before, um, before, like a few years ago, I found it very hard to like connect with injury.

But since I got diagnosed, it's been a lot different. I think it'd, we found ways to connect that because I'm creative 'cause of that a lot more. As well. Yeah. So we found ways to connect that rather than like with the metaphors, there's different ways we've been able to work how, how I'm creative because of that and the understanding of that into it.

And I think it's kind of gone the opposite because I think it's interesting because children imagine things better than teenagers. Their imagination is better, baby's imaginations are better. 'cause they can pick something up like this and pretend it's a telephone or they can. You know, like, and babies, they imagine better because we are using our imagination more.

We find it may be easier to tap into perhaps when we are younger, like some, like probably **blanks's** age. It's interesting whether maybe you have been given imagery potentially, but you haven't been able to tap into it as more. As much. That's, that's interesting as well to think that it could be that. So, **blank** can you think of anything?

Have you, has your ever, has your teacher ever asked you to imagine something while you sing? Probably not, because, um, we're really focusing on songs a lot and we're working online, have to go the highs and lows. Correct. So how does your teacher ask you to get those highs and lows? Correct. Like practicing like the, okay.

And like. You know, like when you're doing the pitching, what does your teacher say to you to help you get those notes? Like, sometimes they say hi up, hi or no to just like, away from my notes. Okay. And what about, um, what about you **blank**? Um, my teacher doesn't usually, but she does sometimes. Okay. Tell me to like pick.

And like, um, like picture something and like pretend that it's happening or she's saying, okay, good, **blank**, all of these answers are good. By the way, if you think, oh, if she said good to her, but not me, that's just like me just saying, good. Everyone's doing really well, not the time. So, so never, you've never used imagery, would you say?

Not that I remember. Okay, that's fine. I don't remember very far. Okay, that's fine. So can you remember, obviously not, not for you **blank**, but things might come back to you, one of the images that you've been told to use. So for example, I know one that probably may, maybe a lot of you might have used is the feather blo.

Oh, look, **blank** has remembered one. Blowing on a feather might be one. Or I sometimes say to my students, picture a picture. The note as a flower or a smarty, where are you gonna place the smarty? Where are you gonna place the flower? That could be one walking on a tightrope. I've used before, um, the lungs as a balloon.

These, these are all imagery. Um, so just try and remember one of the images I have. Okay, what is it? **Blank?** Um. So one of my images is, um, **so pretend there's like a banana** and you try to open it with your VO voice. I like that. So how did that make, so what did that make you feel or do? Like, it made me like sing, like with my singing into Improve.

And how, how did it make you like feel when you were doing that? It made me feel more. Courage. So then like I can picture it when I feel like my voice is going off. So did it make you understand what the teacher was trying to make you do? Yeah. Yeah? Yeah. Okay. Um, **blank** can you think of an image that you've ever been given me?

That's okay. Anyone else? **Blank** like a **rainbow, like singing over the rainbow if you're trying to get a higher and also to like sing over the. Instead of like through the note.** Okay. Yeah. So all of that over the note instead of through the note, that's imagery because how can you sink over a note? Yeah, that's imagery.

Even if the teacher ever says like breathe on pitch. That's kind of imagery because how can you breathe that metaphor? Yeah. So that rainbow one, **blank** So teacher ask you to go over the rainbow. Yeah. So that like. The pitch isn't like a bit flat, so it's got a bit of dimension to it. Yeah. And so it's not, and how, and did that help you?

How did it make you feel or? It made me feel **more confident with my singing because I could tell it sounded better and 'cause then I could tell before that it didn't sound as good,** that it was quite flat sometimes a bit pitchy, but then now it was nice and smooth and flowy. Good. And so did, when your teacher gave you that, did that help you?

I. To like visualize what you were doing? Yeah, it did, because singing over it, it means like it's got more, more of a flow to it and it bit smoother and it's like going over it instead of like, if you're going through it, it's quite flat and boring and straight, where if it goes over, it makes it a bit more fun and exciting.

Think about. So having that picture made it more fun and exciting to think about because I suppose the other alternative is. All of the technique, and sometimes that can get a bit, a bit confusing, bit confusing, **blank** For me, imagery that I'm, I'm like, mostly remember, is more focused around, uh, less, less focused around actual notes and stuff.

Right. More, more so like using diff using **different experiences of people and things to like emotionally connected to Prince songs.** Yeah. 'cause I've always found that to be a lot more difficult than actual VOC vocally, but. So like in different songs, for instance. Um, at the minute, um, when I'm working on, um, I, I always **picture someone who I actually had the conversations** that my narrative is about.

And that helps me 'cause it helps me focus less on the singing. And when I'm focusing less on the singing in the morning, the emotional narrative side, I then I will hit the notes more confidently because I'm not stressing about those notes. Yeah. I'm more stressing about. What's happening physically rather than locally.

So would you all, would you all say, would anyone else say that they've ever been given imagery to think about in terms of performance rather than singing? So for example, if you've sung Castle on the Cloud, has your teacher said, imagine what the, what the castle looks like, picture what the castle looks like?

Yeah. Or if you've sang, um. I don't know when I get my name in lights, as the teacher said, imagine you're on the stage while you're singing. Has your teacher used imagery like that? When you nod your head, the, the voice can't hear it, so you have to actually say yes or no. Yeah. Okay. So we all, we all have used imagery then, so that's interesting, **blank**, that most of the imagery you use is actually about feeling.

Um, or like is actually about performance rather than technique. Um, anybody else, uh, would like to share? **Blank** can you share one of the images that you can remember? Um, my teacher had.

Like told me to **imagine like below anyone feather whilst starts holding** it so I can make it blow away whilst I holding good.

Okay. And how and did that help you? Yeah, yeah. Yeah. **Blank** no, no, it was, you can share, you can share anything. If it's something from earlier, you can share it. Um, I don't think we've talked about this yet. The, like, you know the warmups? Mm. I, I go to choir on Monday before I go to here. Yeah. And we also do warmups and one of them, I forgot how it goes.

Got, okay. Well if it comes back to, you can share it. **Blank**, can you think of any times that you've been told to imagine anything? Um, not really. Not really. So not even in performance. Not like, imagine like what, like what are your exam songs at the minute? Um, raindrop on Roses and Pop. So, you know, when you're performing raindrops on Roses and you sing all those things that you say as, as your teacher ever told you to imagine those things as you're singing them, never.

Okay. That's cool. That's fine. I'm just trying to establish if maybe some people are using imagery without actually understanding that they're using imagery. Um, has anyone got any other images that they can remember that they want to talk about before we go on to the next bit? Um, well, when my voice was changing and because I signed a break, it was during lockdown and obviously we couldn't do as much physically in the studio to kind of work through it.

So like I remember them at the time, my teacher. Using different metaphors to try and, once again, kind of distract me. It's not distracting me, but like kind of making me focus on that, to hit these notes, which I could hit before without stressing going, oh my God, I'm gonna, my voice is gonna crack. And like yeah.

Focus on that. Yeah, I can't think of specific examples, but I know that maybe that quite a lot because I was, I'm somebody who just think too much rather than just do and try. So it's a good way of. Kind of go in, if I, if I'm using this imagery to imagine, like what **blank** said, sliding to the, not sliding, reaching over the notes, it then help me hit higher than what I was doing when I was procrastinating about it.

Yeah. And I'm just thinking of like my teaching, for example. So I'll always say like, imagine you're biting down on an apple or. But I was thinking actually sometimes when I teach, like even say if we're doing like happy birthday, which I'm sure a lot of you will have done, say if I'm trying to get twang, I'll say, right, imagine you're singing that and you're really cross with your sister and you're going happy birthday to you.

That is actually imagery. But I think maybe, 'cause it's interesting that the older people around the, in the focus group are kind of saying, oh, we used it loads when we were younger, but the younger ones are struggling to think of actual. Imagery that they have used. And I overhear lessons and I know that imagery goes on.

So I'm wondering if maybe what's actually really interesting is that we're using imagery without knowing that it's imagery. Yes. **blank**. I came, it's came back to me. Oh good. So what happened at choir was like, it's imagery, but it's a warm up imagery. Yeah. So like there's like. Like get bubblegum and like blow pop.

Perfect. Yes. There's like balloons. That's, that's all imagery. All of that is imagery. But it's like they count it as warmups. Yeah. We do warmups before we sing. Yeah. So has anyone ever done magic muffin here? Yeah. No. Put you on muffin. Go it up. Yeah. And then you did the one with the bubble go, the south suite.

That is all imagery. Yeah. So these are the kind of things that I'm wanting to hear from you. So I, I'm pretty sure **blank**, that you have done some imagery. Can you think of any? No. Okay. So did using imagery help you or did you find it confusing? So let's just go around one at a time. **blank**. Yes, it did help me.

Why did it help you? It helped me. 'cause, well, like sometimes it made **me feel like I could do anything**. And also because like maybe more like courageous. Okay. And more, um, like brave to

get the song brilliant because like there's new songs that I don't know. For instance, Tim Chiri, I'm not a huge fan of Mary Pop.

And I don't know, like the notes and like stuff, and it like made me more courage when I made you **feel more comfortable**. Yeah. Using the imagery. Brilliant. **Blank**? Um, yes. The imagery. How, because sometimes when it act like, like. When you like reaching, like you get to hit like behind it kind thing. Mm-hmm. But when you're, and sometimes you hit to hit like a low note, so it helps you hit all your notes.

Yeah. **Blank**, I'm gonna skip **blank** 'cause she can't, she can't think that she's used imagery, but I'm going to give you all an imagery in a minute anyway. Um, it, it definitely helped, has helped me in going ways because it's helped me. Stretch my range a lot more because when I'm procrastinating about it, I sit there and I'm like, maybe I can't do it, maybe I can't.

But when I'm needing imagery in place of the procrastination, I'm then hitting notes, which I'm like, oh, maybe I can hit these before. Before I was like, maybe I can't. But it also on the other side, or to help me connect with the character I have. 'cause in exams quite often I'm doing songs I don't know as well, or songs from musical, I dunno.

So I can't reach the character as much as ones I do know better. So when I'm, when I'm, when I don't know a character as well, that's when I'm more like procrastinate. So it kind of all links together. So when even imagery and kind of going, I'm can connect this, connect this could, you could, we've decided this is what I'm gonna think about.

And then I'm not worrying about the other two things. So my performance and my vocal elements are both improving. So counteract counterbalances each of there. Yeah, I agree with that. Like the, like linking to the character. And like feeling what they're feeling and like what situations they're in and like picturing what they're doing and how they are and how they're acting.

And because our acting helps obviously in song and it's makes my performance better, but then also sometimes it's not as helpful. 'cause if it isn't click right away, like I can't link it with that. It sometimes makes it worse because I'm like. But I should be able to do this, I think what? And get distracted.

Yeah. What I've discovered in my studying of this is that you have to kind of know the student really, really well. because I could say to you, **blank** right? I want you to imagine you've just stepped off a plane into a hot country, and you know when you step off a plane and you go, I want you to imagine that.

But if you've never stepped off a plane, how can you imagine that? So it's kind of like you have to really understand the student in a way, because what, because also the tightrope one, if I'm saying like, you're walking across a tightrope, so you're, you're like, um, you know, 'cause I'm trying to get you to do something, but that might make you tense and that's the opposite.

So I think that's what you are trying to say maybe, is that sometimes it doesn't work because you get like caught up in what the image should be, **blank** It's, what I'm also realizing is that when, when you like know who's like saying it, um, and you like predict or like think, um, you can do, you can reach the sky.

So when do you mean when you, when you know your teacher? Yeah. Is that what you mean? Yeah. When you know your teacher. Well, you trust in your teacher, so that's important. Is it, would you say? Yeah. So do you think it's easier then, guys to, for you to understand someone telling you how your voice works or someone giving you an image or a story to help an image?

I think both. So if I was to say to you, um, I want you to, to, um, I'm just trying to think of one, why is my mind going so blank? So, yeah, if I was to say to you, right, we are gonna, we are gonna belt, so what we are gonna do is we are gonna stand really strong and we're going to, I know some of you are not old enough to that, and we're gonna anchor and we're gonna use our head and neck and our torso anchoring and we're gonna do a short, sharp breath.

And we are going to make sure that our tongue and larynx and teeth are high and we are gonna do a glottal onset and we are gonna go, hey. Is it easier to do that or is it easier for me to say you are at a football match? Commentary city who are playing tonight, they've just scored the winning goal and you're gonna go, Hey, which one is easier?

The second one? Yeah, the second one. But also I think that I like demonstrations. I like when someone demonstrates a few times and I can really take in the information and then I can do it myself. 'cause I like when a teacher likes to. Like the different parts for me, like if they sing one bit, one like two lines first and then I copy and then so on.

Yeah. I feel like that helps me a bit more so I can understand what I meant to be singing. Yeah. So you like a mixture of demonstrations, imagery. So do we all kind of think that the imagery is, we prefer the imagery to the technique? **Blank**, you are not as forthcoming with that? I think it's more, more so to understand, for instance, if we were using belt belting as the example to understand it first for just how my brain works.

Like the demonstration, like talking it through works then to develop on that skill. Yeah. The imagery is then, then overlooks the learning. Yeah. So that's just how I, I think it's just how my brain works. So that's a hard, A big part of my literature review that I've done is about imagery versus science.

Which one is better? Because years ago, singing, teaching was mainly done by imagery because there wasn't as much research. And now, I mean, you can read this when I'm done with it, when I've finished it. Yes.**blank**. Um, we've not got long left. **Blank**, you're doing really well. Um, maybe like get like the young, like the younger Yeah.

Younger children. Yeah, younger children. And the, um, older. So what if the younger ones have like the imagery? 'cause they have, as you said, they have more. They don't want to know all the technical stuff as much. Yeah, yeah. And then like the old, older children? Mm-hmm. They obviously have like more logic, so they know really good point **blank**.

So they know they have more of the science mixed in with the imagery. Brilliant. So I'm just gonna kind of speed it up a little bit. So what kind of pictures or ideas do you like when you sing? For example, do you prefer like colors, shapes, animals, or feelings? Feelings, feelings? I feel like that's something I.

Connect. Imagine feeling like this. Imagine feeling like that. Yeah. Because like I, I've already felt that in the past, so it's easy to do rather than like thinking of an animal and like connecting it with it, it just sometimes gets a bit confusing. Yeah, I think it really, I'd say object. I think it really depends on the how person you are as well.

Because some people connect to realism where some people connect to, um, nonfiction, uh, fiction and where they can escape from things. Yeah. And it really depends. Whereas I sit on the side of like. If you tell me to imagine like being an animal, being a like a square, like I can't connect to that as much because in my head I'm them fighting the battle of, but I don't know what that feels like.

'cause no one knows what that feels like. Yeah. Do you know what I mean? Yeah. Yeah. But I think there are a lot of people who do benefit from that. So it really depends on the type of student you have. Yeah. **Blank**, were you gonna say something then, or should or, uh, I'd say object objects. Okay. 'cause like I said before, like when I said, imagine you're biting down on an apple.

Yeah. Or like me saying. Pretend you're trying to open a banana. Yeah. While singing. Okay. Um, because like if it's like something that can, like open or something, then like, it's easier in my opinion. So you find it easier because if it's something that everyone can see, you know, you are imagining it correctly.

Yeah. Brilliant. That's really interesting, right? This is a good one for you. Now, **blank**, for everybody, if you could invent your own singing image or story, what would it be? Or the second

question, so you can answer either of those. How would you explain singing high notes to a friend using a picture or an idea?

blank. So, um, second one, um, I'd probably, um, like. Show them it in like, RA Ride Road because in Ra ride row at the end I need only do I get fuss or get quite high. But how would you, if, if I said to you right, I want you to describe, um, singing a high note, using a picture or an idea, oh, what would you, what would you do?

How, go on. So, you know, like them games are like carnivals where you have a hammer hit it. Yeah. With boys. Is the hammer smash, smash it higher, the thing goes higher to the belly. Got it. Okay. And the bell is your limit. I like it. So when you smash it, it goes higher. Higher, so, and the bell is your limit.

Okay. Okay. I like that. Yeah, that's a good one, **blank.** Um, I would play. Like, if you haven't thought of one, I'll come back to you. Has anyone thought of, or it doesn't have to be a high note, it could be anything to do with singing. Just, um, I feel like sometimes it's, I would say like for the high note, like as if you're growing, as if your voice is like growing until it goes higher.

Okay. So it's like you're growing as a person, like a growing, growing, like a person would grow or growing like a, maybe like a flower or growing like a tree or, um, probably like a tree. Yeah. Because like it keeps getting that taller room. Like I kind of link like taller with higher. Yeah, sometimes. Or even just like, so that's, even, even saying that imagine you are getting taller as you reach for that note.

Yeah. Well I may ask what was the. The first question was, if you could invent your own singing image or story, what would it be? Um, something that I always use in my lessons is try and imagine this. Try and imagine the scenario you have with that, with whatever, whatever emotion you're trying to feel heightened because whatever you're feeling when, if you're focusing on the heightened emotion, the, the more, uh, more, um, power and like.

You're putting to try and heighten that. Mm-hmm. If you're reaching for higher notes or like you are trying to aim for something, particularly singing the effort you're putting into that you very easily can manipulate that and use that in terms of trying to reach for a high note, for instance. Mm-hmm. So in a way, almost similar to what I was saying.

Okay, you, you're doing tang, you angry. I want you to think you're really angry. You're really angry. Yeah. Yeah. That's interesting. So a lot of the answers we're giving are always linking back to emotion. Emotional imagery seems to be coming out. **Blank** how would you describe, if you were describing to mommy after the lesson, how you reach high notes?

What would you say? So I would like pin up putting a really young string, like really tightly and pin. I'm singing a really high note, so you've got a really long string inside your belly and it's coming out. And it's coming out and it's coming out. I love that. That's like what I use. 'cause I say often you've got an elastic band, you've got a magnet in your tummy, and you've got an elastic band.

And as you're sing, that elastic band is stretching. It's stretching, but it's always attached to the magnet. See, all of these things that I'm saying, I guarantee when you go into your next singing lesson, you'll be like, oh yeah, so and so my teacher does use imagery, but we just don't notice. Maybe, **blank**, how might you describe to a friend singing a high note?

So using a picture or an idea. So in a carnival there's like a, like, you can like, like get a paw and there's like a cup at the end and you have to try and get it in and it gets fat and fabric away. So you have to sing the high note. Good. I like that. So I've used that before. If I'm trying to get someone to go for a high note and they might be holding it back and I think this is this what you mean?

I'll say, throw the note away. Ah, so you, so that might help if your teacher says, do you imagine you've got a ball and you are throwing it with a name? Has anyone ever said to you about singing through a beak? No. No. I say that to my pupils. Sing through the beak. Um, **blank.** Have I asked you? Have you just told me?

Yeah. **Blank**, have you told me how you might describe singing a high note to a friend? Yeah. Said about the groin. I would probably say for like, why you to imagine, um, was like trying to reach on a really cool shelf. Not that I have a problem with that. Like try and imagine reaching to a really tall shelf and it and could your re could.

Yeah. And when, when you finally hit the note, that's when you finally get the thing you're looking for. Yeah. Because you get the satisfaction of you've done it. Good. I like that. Um, go on, **blank** So I was saying like, I like having an aim for something always like, makes it a bit easier. Like if there's like something at the end that you get or like you open it or you have like, there's a product, like there's a result Yeah.

At the end. And so do you like it when singing feels like a game or a story? Yes. Yeah. So just to wrap it up then guys, 'cause Thank you. There's been some really interesting ideas there. Is there anything else you would like to tell us about me? About what helps you sing well or enjoy your lessons? Is there anything else you'd like to say, **blank**?

I'd say just have like a really enthusiastic teacher who feels like some teachers they'll be like, like really like down about it and they'll be quite snappy. But I feel like having them really open. Really helps and like sometimes it's not easier to less asking you how your day's been and not having a chat before.

It's like building up a rapport. Yeah. Which I think is really interesting. Like I said with the imagery, because if you've said to me for ex, I, I imagine I was your teacher, I know I'm not, but imagine I was your teacher. If I said to you, how was your day? And you were like, say, you said to me, I dunno, I've done some tennis today or.

I would say, okay. That would give me an idea then in the lesson where I might be like, okay, so imagine if I'm trying to get you to like warm, you know, belt. Imagine you are like shooting that ball to your opponent or, yeah. So that is really important, those opening open-ended questions that allow you to tell me how you felt, which then gives the teacher an insight into the child or the student or the teenager, so they can then think of imagery that may work.

That's really good. Um, **blank** just so **blank** doesn't forget and then I'll come back. Um, so I like that. Um, um, like about back to the imagery, I like how they use imagery because like as I said, it's good and it's also very unpredictable 'cause you don't know what they're gonna say. Yeah. Um, so it makes it more fun.

Yeah, it makes it really. Good. And it also like makes a good impression on the teachers as well. Anything else? Um, you'd like to, anyone would like to say? We've got like two minutes. I think it's similar, slightly similar to what Ruby said, but it's really nice when you have the chance to like connect with your teacher a lot more because that gives them the opportunity to be able to push you further and know your limits.

Yeah, because. That's why lessons of my teachers good because we have an understanding and like we have the conversation. So if I'm having it down day, I have like five minutes where I can just go, this is what's happened to me today, this how I'm feeling. And then because of the understanding we have, and she knows that I can like that, we can play with how I'm feeling and use that.

And it's nice because even though sometimes I'll be there like, oh, I can't hit that note, or I can't. Do this bit in that song or whatever because of what? How they know me and they know how I think they'll go, no, no. You're just telling yourself that. Mm. But you can't have that with the future knowing you for five minutes.

Yeah. Yeah. I think what's been really interesting about this focus group is how much emotion or side. Emotional imagery, vi visualizing feelings has helped. But interesting also what **blank** has said about objects. So many interesting things. Um, so the last question is, would you like to use more images or fun ideas in your singing lessons?

Yes. So, **blank**, what were you gonna say? Um, images. So after listening to this, do you think images would really help you with your singing? Brilliant. Well, that is gonna be the next stage of this project, guys. There's another stage. Oh yes, **blank**. There's another stage. Are we gonna be here again? No. This is gonna be in your singing lessons.

You're gonna be trying out some imagery. We gonna notice it? Yeah. And tell me what you think. So thank you ever so much everybody for joining me today for this focus group. Have you all enjoyed it? I have. Yes. Yes. Okay. I am gonna pause it.

Appendix 13: Tool Kit



Imagery-Based Vocal Pedagogy Toolkit

A practical guide for integrating verbal imagery into vocal instruction

Purpose of the Toolkit

This toolkit is designed to help vocal instructors use imagery to:

- Increase student **engagement**
- Support **technical development**
- Build **emotional connection** to singing
- Accommodate **diverse learning styles**

Based on real-world classroom research, it offers flexible, age-appropriate strategies grounded in both creative and anatomical understanding.

What Is Verbal Imagery in Singing?

Verbal imagery involves using metaphor, story, or symbolic language to evoke a physical or emotional response that enhances vocal performance.

Examples:

- “Sing over the rainbow” (for pitch lift and resonance)
- “Open the sound like a banana” (for space and tone)
- “Throw the note like a ball” (for projection and confidence)

Why Use Imagery? (Based on Research Findings)

- Students with low confidence improved when imagery reduced technical overthinking.
- Emotional and performance-based imagery helped older students connect with interpretation.

- Younger students responded well to playful, object- or animal-based metaphors.
- Teachers already use imagery—but students often don't realise it unless it's clearly explained.

When to Use Imagery

Lesson Stage	Example Use
Warm-Ups	"Blow away the feather" to encourage gentle airflow
Technique Work	"Sing like a laser beam" for breath direction
Song Coaching	"Imagine standing in a storm" for dramatic delivery
Performance Prep	"Reach for the top shelf" to guide high notes

Age-Appropriate Imagery Categories

Age Group	Effective Imagery Types
7–11	Animals, food, colours, games (" <i>bounce like a trampoline</i> ")
12–16	Emotions, personal memories, performance settings (" <i>sing to someone you love</i> ")
Adults	Physical sensations, emotional scenarios, technical metaphors (" <i>send the sound forward like a beam</i> ")

Practical Techniques by Vocal Focus Area

Vocal Skill	Suggested Imagery
Breath Support	"Lungs like balloons" / "Air as waves"
Pitch Accuracy	"Shooting an arrow to the right note"
Resonance	"Sound bouncing off the back wall"
Vocal Placement	"Beam of light from the forehead"
Tension Release	"Float like a balloon" / "Melt like chocolate"
High Notes	"Throw the note away" / "Grow like a tree"
Legato Singing	"Smooth honey" / "Slide on ice"

How to Introduce Imagery

1. **Name it** – Tell students clearly: "*This is an image, not an instruction.*"

2. **Demonstrate it** – Show the technical goal the image is helping to achieve.
3. **Reflect on it** – Ask students: *"Did that feel different? Did the image help?"*
4. **Vary options** – Offer more than one image for the same concept to suit different learners.
5. **Relate it to them** – Use their hobbies, experiences, or daily life to personalise imagery.

Imagery Pitfalls to Avoid

- Don't assume all students understand abstract imagery—explain and check understanding.
- Avoid overloading students with too many images at once.
- Don't use culturally unfamiliar references or metaphors without context.
- Be flexible: some students prefer demonstration, science, or literal instruction.

Imagery-Based Exercises

Breath Support and Onset

1. Blowing the Feather (Breath Control)

Goal: Improve airflow and gentle breath onset

Instructions:

- Imagine holding a delicate feather in front of your mouth. We don't want the feather to fall or float away, so we need to produce a steady and consistent airflow.
- Exhale with a soft "ffff" to make the feather float.
- Add pitch: sing "hoo" or "ah" gently on a single note, then on a 5-note scale.

2. Balloon Belly (Breath Support)

Goal: Develop breath control awareness

Instructions:

- Place hands on belly and imagine inflating a balloon.
- On a long "ssss," deflate slowly and evenly.
- Repeat with held pitch.

3. Drinking Hot Chocolate (Smooth Onset and Gentle Tone)

Goal: Encourage gentle onset and smooth tone connection

Instructions:

- Ask the student to imagine they're slowly sipping a cup of warm, silky hot chocolate.
 - As they begin to sing, encourage them to feel like they are "drinking in the sound" — smooth, warm, and flowing.
 - Use soft, legato vowels like "oo" or "ah" on gentle phrases or sustained notes.
- Prompt: "Let the sound melt in like hot chocolate — smooth, not sudden."

4. Smelling the Flowers (Head and Neck Anchoring)

Goal: Encourage head and neck anchoring for stability and freedom

Instructions:

- Ask the student to imagine smelling a bunch of fresh, fragrant flowers — gently and fully.
- As they inhale, encourage a lifted, relaxed posture with open ribs and released neck tension.
- Carry that same gentle “flower sniff” feeling into the onset of sound.

Prompt: “Keep the space and lift like you’re still smelling the flowers while you sing.”



Pitch, Line, and Placement

5. Rainbow Arches (Pitch Placement and Line)

Goal: Smooth phrasing and upward motion

Instructions:

- Sing an ascending line while imagining your sound arcing over a rainbow.
- Use your hand to physically paint the arc as you sing.

6. Raindrops on Notes (Pitch Clarity)

Goal: Improve gentle onset and control

Instructions:

- Sing an arpeggio imagining each note as a raindrop landing gently.
- Prompt: “Drop each note softly — don’t splash!”

7. Bubble Lift (Ascending Lines)

Goal: Light upward phrasing

Instructions:

- Sing upward scales while imagining lifting a bubble higher without popping it.
- Use light vowels like “oo” or “ah.”

8. Paint the Phrase (Musical Line and Expression)

Goal: Shape phrasing

Instructions:

- Sing a line while “painting” it in the air with your hand.
- Focus on where the phrase peaks and flows.



Tone, Resonance, and Forward Focus

9. Magic Muffin (Resonance and Placement)

Goal: Forward placement and clarity

Instructions:

- Imagine holding a warm muffin in your mouth without biting.
- Hum “mmm” then sing “mee, mah, moo” while maintaining the “muffin space.”

10. Singing Torch (Tone and Forward Focus)

Goal: Brighten tone, project sound

Instructions:

- Sing “nee” or “nah” while imagining your voice as a beam of light.
- Keep the sound “shining forward.”

11. Singing Into the Beak (Forward Placement and Focus)

Goal: Improve tone focus and forward vocal placement

Instructions:

- Ask the student to imagine they have a duck's beak attached to their face, pointing slightly forward and downward.
- As they sing, instruct them to "aim" the sound into the very tip of the beak.
- Use bright vowels like "nee" or "nay" on short patterns (e.g., 1-3-5-3-1 or 5-4-3-2-1).
- Prompt: "Sing right into the front of the beak — not into your throat!"

12. Laser Quest (Projection and Direction)

Goal: Improve projection and directional vocal focus

Instructions:

- Ask the student to imagine their voice is a red laser beam coming straight from their mouth.
- Ahead of them is a small hole in the wall or a target — their job is to hit the bullseye with their sound.
- Use phrases on "nah" or "yeah" and encourage consistent breath support and forward tone.
- Prompt: "Fire your sound like a laser — direct, focused, and clear."



Performance and Expression

13. Emotional Mirror (Performance and Connection)

Goal: Deepen emotional expression

Instructions:

- Visualise someone or something emotionally meaningful during a song.
- Compare how singing changes with and without the image.

14. Winning the Cup! (Belting and Vocal Excitement)

Goal: Unlock free, confident belting using emotional release

Instructions:

- Ask the student to imagine their football team has just won the cup — or they've just won a gold medal.
- Encourage them to shout "YAY!" or "YES!" like they're celebrating, using a natural, excited tone.
- Transfer that same vocal release into belting short melodic phrases, starting with strong vowels like "yeah" or "hey."
- Prompt: "Sing like you just scored the winning goal — let it out with pride!"



Support, Strength, and Anchoring

15. Grow Like a Tree with Roots (Singing High Notes)

Goal: Support and vocal stretch for high notes

Instructions:

- Reach upward as you sing a rising scale, imagining your voice growing taller like a tree. As you prepare for the note, imagine a tree — the taller the tree, the deeper and longer the roots are.
- Prompt: "Stretch your sound from your roots to your leaves."

16. Squeezing the Oranges (Anchoring and Core Engagement)

Goal: Activate anchoring muscles for support and stability

Instructions:

- Ask the student to imagine they are holding a juicy orange under each armpit.
- As they sing, instruct them to gently “squeeze the oranges” — not with their hands, but by activating the underarm and core area.
- Practice with short staccato notes and sustained phrases to feel the muscular engagement.
- Prompt: “Keep squeezing the oranges to anchor your sound — stay strong but not tense.”

**Legato and Flow****17. Sliding Over Ice (Legato and Smooth Tone)**

Goal: Connection and fluidity

Instructions:

- Sing descending scales while imagining you're gliding smoothly across ice.
- Prompt: “No bumps, just one smooth slide.”

**Toolkit Cheat Sheet**

- ✓ Start with warm-up imagery
- ✓ Use emotion-based imagery for performance work
- ✓ Choose playful metaphors for younger learners
- ✓ Check in: “*Did that image help you?*”
- ✓ Always relate back to vocal technique

Appendix 14: Reflective Diary Prompt .

REFLECTIVE DIARY - Please could you fill this in at least once a week or as many times as you practice . If its easier you can voice note or voice memo your thoughts rather than write them!

For Children (Ages 7–11)

- What was your favourite image you used today? What did it help you do?
- Did anything feel easier when you imagined something?
- Which picture or idea helped your singing the most?
- If your voice had a colour or shape today, what would it be?
- What did you enjoy the most about today's singing?

Appendix 15: Reflective Diary prompt for teenage participants.

REFLECTIVE DIARY - Please could you fill this in at least once a week or as many times as you practice . If its easier you can voice note or voice memo your thoughts rather than write them!

For Teenagers

- Which imagery technique did you use today, and how did it help (or not)?
- Did any image make a physical difference in your singing?
- How did using imagery affect your confidence or focus?
- What would you change or try differently next time?
- Did imagery help you connect with the meaning of the song?

Appendix 16: teacher reflective diary

REFLECTIVE DIARY - Please could you fill this in at least once a week or as many times as you practice . If its easier you can voice note or voice memo your thoughts rather than write them!

Teachers

- Which imagery technique(s) did you introduce today?
- How did students respond – verbally, physically, vocally?
- Were any metaphors particularly successful or unsuccessful? Why?
- Did the imagery improve technical outcomes (e.g., pitch, support, placement)?
- How might you adapt or build on this approach in your next lesson?

Appendix 17: Pre Tool Kit Student Survey responses

Which TWO aspects of singing do you find the most challenging?	How often have you used imagery techniques in your singing?	How Confident do you feel using imagery to help you sing?	Do you agree with this statement? "I feel imagery helps me sing better."	If you answered Sometimes, Often, or Always in question 1, what imagery did you use?	AGE
Breath Control - managing your breath while singing	Never	Neither confident or unconfident	Agree	N/A	8
Articulation & Diction - singing words clearly, Breath Control	Always	Very Confident	Strongly agree	Pulling on past memories Using personal objects with valuable meanings	16
Breath Control - managing your breath while singing, Vocal range	Never	Very Unconfident	Neutral	None	11
Articulation & Diction - singing words clearly, Resonance	Often	Confident	Neutral	Thinking about the environment the character is in	11
Resonance - making your voice sound full and rich, Vocal range	Sometimes	Confident	Strongly agree	Imagine what it would look like and like I am alone in a room	11
Breath Control - managing your breath while singing, Pitch accuracy	Rarely	Unconfident	Neutral	N/a	8
Breath Control - managing your breath while singing, Vocal range	Often	Very Confident	Agree	Visualisation, Auditory	15
Articulation & Diction - singing words clearly, Pitch accuracy	Sometimes	Neither confident or unconfident	Agree	Imagine a situation	11
Breath Control - managing your breath while singing, Vocal range	Never	Neither confident or unconfident	Agree	None	16
Articulation & Diction - singing words clearly, Pitch accuracy	Never	Neither confident or unconfident	Agree	None	10

Appendix 18: Pre Tool Kit Questionnaire - Teacher

How often do you currently use imagery techniques?	How confident do you feel using imagery techniques?	Please list 1-2 imagery techniques you currently use	Which vocal skills do your students most often struggle with?	What do you believe are the benefits of using imagery techniques?	Are there any challenges or hesitations you have about using imagery techniques?	What are your expectations for this toolkit? What do you hope to achieve?
Sometimes	Confident	Imagining an Elastic Band for elongating vowels, pitch bending	Breath Control, Vocal Tension	It helps visual learners, and more clear to imagine concepts	I suppose if they did not understand the imagery techniques, they might not be able to use them	Learn further Tools, expand my own, new ideas
Often	Confident	Imagining steps for notation and using sheet music	Emotional connection & Expression	I think it helps cause you can't actually see the voice	No	More knowledge
Sometimes	Somewhat confident	Imagine you are talking to a large group of young children	Resonance, Vocal Tension	It helps to communicate a technique which would be difficult to explain	No. Only if it's one that I don't fully understand myself	I'm hoping to improve my teaching ability by learning more
Always	Very Confident	Pulling toffee or an elastic band to elongate the vowels	Breath Control, Vocal Tension	Individual approach for each student's issues it becomes more personalized	Doing more harm than good	Fresh ideas for a range of ages particularly younger students
Sometimes	Somewhat confident	biting down on an apple to create space, fill up lungs	Resonance, Pitch Accuracy	helps students to visualise and feel comfortable	i sometimes struggle to think of any imagery	more ideas of what to use

Appendix 19; diary entries - typed up by myself .

Student 1

Week 1 – Singing Like a Rainbow (Emotional Engagement)

Today we used the idea of singing like a rainbow. I closed my eyes and imagined all the colours—red, orange, blue—stretching across the sky. It made me feel calm, and I smiled a lot. I pretended my voice was painting the rainbow as I sang. It helped me go higher in the song without being scared because I was focused on the picture in my head. It was really fun and felt like playing and singing at the same time.

Week 2 – Feather Blowing Warm-Up (Challenges and Progress)

We did the feather blowing warm-up today. I imagined a tiny feather in front of me that I had to keep floating. I used soft air and tried not to let the feather drop. When I sang, I thought about the feather and tried to make my voice soft and floaty too. It felt like a game, and I liked that, but I wasn't sure at first if it really helped. After doing it a few times, my sound felt smoother and lighter.

Week 3 – Singing Into the Duck’s Beak (Challenges and Progress / Physical Engagement)

Miss told us to imagine we had a duck’s beak stuck on our faces and we had to sing into the front of it! Everyone laughed but it really made me think about where my sound was going. I aimed it right to the end of the pretend beak. I think it helped me sing louder and clearer. My voice didn’t stay stuck in my throat. It felt easier, like the sound knew where to go!

Student 2 –

Entry 1: We tried the laser beam technique today. I pictured a red laser going straight forward and it really helped me focus my sound. It felt powerful.

Entry 2: I used the 'football final yay!' image for belting. It made the note come out with more energy. I didn’t overthink it and just did it.

Entry 3: We talked about feelings and imagined being proud during one song. That helped me perform better because I connected to the words.

Student 3

Entry 1: Today I used the image of standing tall like a tree when singing a sustained note. It helped me keep my breath steady and stay grounded.

Entry 2: I was asked to imagine a moment I was really angry to access twang and emotion. It was intense but I think it made the song more real.

Entry 3: We discussed colours for voice. Mine felt like a dark blue today – moody but strong. Describing it this way helped me understand tone better.

Entry 4 : I tried the ‘oranges under your arms’ anchoring image. It really helped me engage my body – I felt more physically connected to my sound.

Student 4

Entry 1 We blew magic bubbles with our voice. I loved it. It made me feel calm and soft. The image helped me control how big and small my voice got.

Entry 2: My favourite was the banana-opening voice. It made me open my mouth more and sing clearer. It made me giggle too!

Entry 3 I had to imagine smelling a flower and it made me lift my head without thinking. I liked this one a lot.

Entry 4 : Today I drank the sound like it was hot chocolate , I imagined hot chocolate and said ahh as I drank it this helped me with the smooth onset of sound . It made my singing feel smoother and

helped me not to rush the start of each phrase. I liked the idea of drinking in the sound. It also made me more relaxed before a solo.

5: We talked about feelings and imagined being proud during one song. That helped me perform better because I connected to the words. It made me think of when I won a medal and I used that feeling in my voice

Entry 6– I imagined the audience as a group of friends cheering me on. It made me feel less nervous and more excited to sing out. I used the ‘winning the cup’ idea and it gave me energy to really go for the big notes.”

Student 5

Entry 1 : We used warm-ups with blowing feathers and it made my high notes float better. I was excited to try it. I was quite nervous as it was my first session

Entry 2 My teacher said imagine your voice is like paint going on a wall – smooth and even. That helped me make my notes longer and smoother.

Entry 3 I tried a smiley face when singing and it made my sound brighter. I liked that trick.

Entry 4: I sang while imagining ym notes as rainbows - I loved it.

Entry 5: Blowing magic bubbles with my voice made me feel calm and soft. I imagined each bubble floating slowly, and I didn’t want them to pop, so I kept my sound light and steady. It helped me realise how fast I was breathing before. I learned to control it better. We also did Balloon belly one The balloon belly warm-up helped me feel where my breath was. I imagined the balloon filling up and it made me remember to take a deeper breath before singing long notes. I didn’t used to think about breathing before. I feel like now I’m more aware of how I breathe when I sing.

Entry 6 When I used the rainbow picture in my mind, it helped me think about where the sound was going. I felt like I was controlling my voice better because I had a picture to guide me. I tried to follow the arc of the rainbow with my hand too and it helped the sound move smoother.

Teacher –

Week 1: Introduced students to beak placement and bubble-blowing imagery. Students were responsive – particularly ages 8–10. Voice placement noticeably improved.

Week 2: Used emotional imagery today – imagining pride and sadness in a song. Students engaged well. One student visibly improved their performance connection.

I used laser and beak today with a participant to help with a phrase in a song she was singing but we couldn’t get contact. The laser didn’t really work on its own and neither did the beak but when we combined the two and really visualised the beak , the colour of it , the shape of it etc with the combination of the laser it worked really well.

Week 3: Explored anchoring via oranges-under-the-arms technique. Older students engaged muscular support more naturally. Will try adding this to the warm-up sequence.

Week 4: Laser imagery for projection used with teens. Particularly effective for clarity and directional tone. One student reported greater confidence using it.

Appendix 20: post tool kit questionnaire students. Response

1. Since completing the toolkit, how confident do you feel?	2. How often do you now use imagery techniques when performing?	3. How helpful did you find the imagery-based exercises?	4. Which two imagery exercises or ideas did you find most helpful? (Please describe briefly.)	5. Do you feel that the imagery techniques improve your performance? (Tick all that apply.)	6. How strongly do you agree with this statement: 'I will continue to use imagery techniques in my voice.'	7. What was your favourite part of the tool kit session?	8. Is there anything you would change or improve in the toolkit?	9. Please describe a moment during the session when you felt confident.
Very Confident	Always	Quite Helpful	beak and drinking hot chocolate	Breath Control, Pitch Accuracy, Vocal Confidence, P	Strongly Agree	having fun with so many different ideas	maybe add some diagrams or photos to show	my teacher asked me to say shhh as I drank my pre
Confident	Often	Quite Helpful, Somewhat Helpful	Balloon belly, beak	Breath Control, Vocal Tone / Resonance, Pitch Acc.	Strongly Agree	when I managed to get a note I hadn't before	explain it in more detail	when I hit my note
Very Confident	Always	Extremely Helpful	smelling the flowers, winning the cup	Vocal Tone / Resonance, Vocal Confidence, Phrasin	Strongly Agree	belting using imagery and combining imagery	no I loved it	when we combined the flowers smelling and the w
Very Confident	Often	Quite Helpful	Using a personal experiences and using the circles	Vocal Confidence, Phrasing and Expression, Perfor	Agree	Our initial chat with bex and the other students as it	Besides more opportunity to work in a group with o	When working on 'out there' for my exam I was intr
Confident	Often	Extremely Helpful	winning the cup oranges	Pitch Accuracy, Vocal Confidence	Strongly Agree	working on something together with learning at sar	I would make it a little shorter	
Very Confident	Always	Extremely Helpful	sliding over ice, squeezing the oranges	Vocal Tone / Resonance, Phrasing and Expression	Strongly Agree	the focus group listening to everyone	no	sliding over the notes escape
Confident	Often	Quite Helpful	feather breath and rainbows	Performance Connection	Agree	being with my teacher and thinking about rainbows	colour and draw some pictures	I liked doing my rainbows

Appendix 21: post tool kit response teachers

1. How confident do you now feel using imagery ba		How often have you used the imagery exercises fro	Which exercises or imagery ideas did you find most useful?	4. In your experience, which aspects of singing did you find most challenging? (Tick all that apply)	5. Did you notice a change in student engagement?	How did students respond to the use of imagery in class?	7. How likely are you to continue using imagery ba	8. What was your biggest takeaway or learning point?	9. Is there anything you feel could be improved or added to the toolkit?
Confident	Often		Balloon belly Laser quest Emotional mirror	Confidence - Self expression	Yes students were more engaged	Positively	Very Likely	To be able to see the difference in the student from	N/A
Confident	Often		Tree roots and blowing feather	Breath Control, Range, Phrasing / musicality, Confic	Yes students were more engaged	Very Positively	Very Likely	It's helpful to use imagery as examples for their use. Examples given we're great	
Very Confident	Occasionally		Raindrops on notes. Imagining each note sung as a	Vocal Onset, Resonance / tone, Phrasing / musical	Yes students were more engaged	Very Positively	Very Likely	Using imagery to teach the use of a physical part of	No. It was great.
Very Confident	Always		The imagery of singing into a beak used most less.	Breath Control, Confidence - Self expression	Somewhat - a few responded well	Very Positively	Very Likely	The stages of using imagery not just jumping straight	No
Very Confident	Often		Painting brush colouring words	Resonance / tone, Range, Articulation, Phrasing / m	Yes students were more engaged	Positively	Likely	How much students were engaged by using images	N/a

Appendix 22: Post tool kit questionnaire teacher

Thank you for taking part in the imagery-based vocal pedagogy project. Your feedback will help evaluate the toolkit's impact and guide future development.

1. How confident do you now feel using imagery-based techniques in your vocal teaching?

VERY CONFIDENT , CONFIDENT , NEITHER CONFIDENT OR UNCONFIDENT , UNCONFIDENT , VERY UNCONFIDENT

2. How often have you used the imagery exercises from the toolkit in your lessons since being introduced to them?

NOT YET, RARELY, OCCASIONALLY , OFTEN , ALWAYS

3. Which exercises or imagery ideas did you find most effective with your students? (Please describe 1–2 examples)

4. In your experience, which aspects of singing did the imagery exercises help improve?

(Tick all that apply)

Breath control , vocal onset, resonance / tone, range, articulation, phrasing / musicality , confident / self expression , other

5. Did you notice a change in student engagement when using imagery-based strategies?

Yes students were more engaged, somewhat (a few responded well), no noticeable difference engagement decreased, not sure / not applicable

6. How did students respond to the use of imagery in lessons?

Very positive, positively, mixed response, negatively , I didnt use any of them

7. How likely are you to continue using imagery-based methods in your teaching?

Very likely, likely, not sure, unlikely , very unlikely

8. 8. What was your biggest takeaway or learning point from the toolkit experience?

9. 9. Is there anything you feel could be improved or added to the toolkit to support teaching more effectively?

Appendix 23 - post tool kit questionnaire student response.

Thank you for taking part in the Imagery-Based Vocal Toolkit sessions. Please answer the following questions honestly – there are no right or wrong answers!

1. Since completing the toolkit, how confident do you feel using imagery in your vocal training?

VERY CONFIDENT , CONFIDENT , NEITHER CONFIDENT OR UNCONFIDENT , UNCONFIDENT , VERY UNCONFIDENT

2. How often do you now use imagery techniques when singing?

NOT YET, RARELY, OCCASIONALLY , OFTEN , ALWAYS

3. How helpful did you find the imagery-based exercises in improving your singing technique? (e.g., breath control, resonance, phrasing, etc.)

Extremely helpful, quite helpful, somewhat helpful, not very helpful at all, not helpful at all.

4. Which two imagery exercises or ideas did you find most useful?
(Please describe briefly.)

5. Do you feel that the imagery techniques improved any of the following areas?
(Tick all that apply)

Breath control , vocal onset, resonance / tone, range, articulation,
phrasing / musicality , confident / self expression , other

6. How strongly do you agree with this statement:

“I will continue to use imagery techniques in my vocal practice”.

Strongly agree, agree, neither agree nor disagree, disagree,
strongly disagree.

7. What was your favourite part of the tool kit sessions?

8. Is there anything you would change or improve in the toolkit?

9. Please describe a moment during the sessions where something clicked for you vocally or creatively.