

Module 6

BMPF 7010: Work-based Learning Project (Extended)

How do singers perceive that their singing identity has been influenced by their teachers?

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How do singers perceive that their singing identity has been influenced by their teachers?

1. Project Proposal

1.1 Background

As a singing teacher, my career has spanned over 10 years and I have been fortunate enough to have worked with singers at all levels of their career across the North West of England. Working in both a one-to-one and a group or class setting, teaching techniques and performance skills have encouraged my interest and motivation to research the art of teaching voice at a more in-depth level. Currently, I am a lecturer for Liverpool Media Academy teaching vocal technique, acting through song and ensemble singing to BA (Hons) Musical Theatre students. I am also a singing teacher and principal for LIPA 4:19, guiding students aged 4 to 19 years old through yearly exams and performances. In the past, I have also done one-to-one teaching in various settings.

Throughout this Masters course, I have explored multiple areas of singing technique. On more than a few occasions, the issue of singer identity has become apparent and my curiosity encouraged me to delve deeper into this area of study. When exploring options for module 6, this seemed to be the most appropriate for me. I felt it would have the most impact on my teaching practice and encourage the use of self-reflection for professional development. By encouraging self-reflection for professional development, the student's learning experience can be improved as well as improved learning outcomes (Ofsted, 2024) and this is very important to me.

1.2 Context and Justification

As a singing teacher practising across multiple ages, institutions, and academic levels, I have witnessed singers at varying stages of their vocal development. Watching each singer progress, I have become increasingly interested in the concept of the singing identity and how singing teachers can shape it, both negatively and positively. For this study, the singing identity will focus on singers' perception of themselves as singers alone and will identify only how and if they perceive teachers have influenced this. There are many outside influences on one's identity and, due to the limited word count, all other aspects would be impossible to factor in. In the operatic world, for example, the singing identity is often defined by the classification of a singer's voice, which directly impacts their career trajectory (O'Bryan, 2015). However, when it comes to contemporary styles and musical theatre, there is less research on how identity is influenced by singing teachers. This could be because singers in these genres must be able to perform a wide range of styles and techniques. When discussing musician identity, Hubner (2013) suggests that as musicians embrace other art forms—such as reading or writing poetry, dancing, or acting—their identity is “extended.” Could this idea apply to singers in contemporary styles? Should teachers encourage diverse learning across multiple genres to promote extended identities?

The majority of research on identity is similar to the concept above, with the notion that early experiences can lead individuals to label themselves as either a singer or a non-singer. This study aims to explore singers' perceptions of how their teachers have influenced their singing identity, providing teachers with insight into the positive and negative impacts of their teaching. This, in

turn, can inform future practice, pedagogical approaches and teachers approach to self-reflection for continued development.

1.3 The Intended Impact

The intended impact of this research is to enable teachers to reflect on their potential influence on a singer's confidence, career path, and other aspects of their development, all of which could be perceived as connected to their singing identity overall. For example, Fletcher et al. (2023) suggest that empathy and strong leadership skills are fundamental to being an expert teacher and establishing an open, trusting relationship. However, they note that little has been discovered regarding the link between expert teachers and the success of their students. By defining how teachers are perceived by students in relation to their singing identity, we move one step closer to understanding the missing link in current research.

The broader implications of this project may be that the results could inform the entire syllabus and the techniques teachers use to create positive learning environments early in a student's education. Elements that contribute to a positive learning environment, such as emotional and psychological factors, directly impact the success of learning (Jamaiah, 2008). These insights could be applied with great success in the singing studio creating confident, well-rounded singers that make the next generation of professional singers and often, singing teachers.

1.4 The Outlined Intention

This project intends to gather qualitative data to explore and provide deeper insights into the subject area by analysing data gathered and looking for themes and patterns (Tenny et al, 2022). To do this, I intend to initially use questionnaires with open questions to gather data from a relatively large sample size with ease using online platforms to promote and collect data (Cleave, 2023). The questionnaires will aim to gather a wider perspective of the subject matter of singer identity. The plan is then to ask subjects to participate in online interviews to bring out further insights and understanding that could not be obtained in the questionnaire phase (Johns Hopkins University, 2024). The interviews will aim to better understand a singer's view of identity and the teacher's influence.

All research will be conducted online using social media, work connections and networking to obtain participants. Online research has many benefits from a participant's perspective such as flexibility, cost-effectiveness, good accessibility and wider scope (Melo, 2022). It is also beneficial for the researcher in a Master's course such as this being part-time, online and completed around other work, family and social commitments.

This project has a timeline spanning from the start of the module, July 2024, until the final deadline of 17th February 2025. To ensure the project remains focused and efficient and deadlines are met, using a GANTT chart is beneficial [Figure 1]. Below is a proposed set of deadlines, breaking down the workload for this research.



Figure 1

In the Gantt chart, green squares represent tasks already completed and the red are tasks that should be completed by the date in the top row.

1.5 Ethics

To ensure the research is conducted honestly and that it minimises risks to participants and researchers, ethical considerations must be taken into account (Edinburgh University, 2024). Before any research can be conducted as a student of The University of Wales Trinity St David, the university requires researchers to submit an ethics form to ensure standards are maintained. The ethics form for this research can be found in the appendix section under Appendix 1. Also required

is a letter of approval from the company in which the research will be conducted, this can be found under Appendix 2.

Ethical considerations specific to this research project about the participants are that some emotional distress may occur when remembering negative comments or feedback from teachers. To mitigate this, there will be a section of the consent form that will inform the participant of where to seek support if this does occur. Participants will also be made aware that they can withdraw from the research at any point with no repercussion, this is essential in all research (Hassan, 2021). There is also a possibility that the researcher, being a teacher, may receive data from former or current students that may be negative. Again, should there be a need for support services, the information will be freely available. Finally, it is important to note any ethical considerations that might be of concern to the university itself. An important issue to consider is data protection, making sure the General Data Protection Regulation (GDPR) law is followed at all times. To ensure this, GDPR will be a priority and all data will be securely stored at all times in line with the University of Wales Trinity St David guidelines. Code names will be used to ensure anonymity and data encryption will be used where possible to protect data.

1.6 Insider Research

In work-based research, being an insider researcher presents both benefits and challenges. One advantage is that, as the researcher comes from the same group or field as the research being conducted, they are likely to demonstrate greater dedication, even in the face of obstacles (Saidin, 2016). Additional positives include the ability to build effective rapport with participants and having prior knowledge of the subject matter (Aburn, 2021).

However, there are also challenges to consider. Since information may be more accessible, this can sometimes lead to researchers overlooking the sensitivity and confidentiality of the data (Saidin, 2016). Another important consideration for this project is the potential for the researcher to hold a formal or informal position of power, which could lead to implicit coercion during the recruitment and data collection phases (Saidin, 2016). To mitigate this risk, consent forms will be issued to all participants with clear information about their right to withdraw at any point. This will ensure that informed consent is obtained and that all answers are anonymous where possible. The questionnaire consent forms will be at the start of the questionnaire with the participant being unable to continue without ticking the "Yes, I consent" button and the interview participants will be sent a form to sign before the interviews take place. All completed consent forms can be found in Appendix 3.

1.7 Personal Learning Outcomes.

The learning outcomes for this project are:

- To explore all the information currently provided on singing identity and what influences this.
- To gather data on how teachers can be perceived as impacting a singer's identity.
- To report my findings in a way that allows others to utilise and reflect on this information positively in their teaching practice.

2. Project

2.1 Introduction

Throughout this Master of Arts course, I have critically analysed many pedagogical approaches to singing and the teaching of singing. During this process, the ideas and theories surrounding identity have presented themselves and piqued my interest. While the research often explored the subject in a number of contexts, there was a lack of solid research concerning singer identity and the role teachers can be perceived to play in forming it. Self-reflection is considered one of the most important aspects of professional development in the teaching profession and encourages teachers to improve the student experience by collecting, recording and analysing their teaching to understand it (Petlak, 2021). As a teacher of singers aiming for a lasting career in the music industry, it is essential to reflect on my influence on their identity which is closely connected to self-esteem and confidence (Cherry, 2022) in order to ensure they are prepared for life after singing lessons.

I have been a full-time singing teacher since 2013 working for many schools, institutions and academies including my vocal academy. Currently, I teach BA (Hons) students at Liverpool Media Academy in the musical theatre department where I am responsible for the singing technique modules alongside the ensemble, solo singing and acting through song modules. I also teach at The Liverpool Institute for Performing Arts 4:19 academy where I teach singing technique in preparation for an annual show and exam in both musical theatre and pop ensemble singing. These students range from 7 years old to 19 years old. Alongside these roles I teach one-to-one private lessons at my vocal academy set in my local civic hall, guiding students of all ages and abilities through confidence-boosting performances and exams.

The idea of the "singer identity" is prevalent in operatic and classical music with voice type being one of the most important aspects of a singer's identity. Classical and operatic singers form an identity based on voice type during training and this directly impacts their career trajectory and their teachers play a significant role in the development and shaping of their identity (O'Bryan, 2015). On the other hand, Meizel (2020) argues that singer's identities are fluid and change depending on the style or genre being performed, "creating and recreating" identity through various aspects of performance and practice. This study aims to discover how teachers can impact the formation of the identity of singers, exploring any positive or negative repercussions from the perspective of the student singer. With this information, teachers will understand their role in developing singers' identity and their impact on career trajectory, inform their current teaching and develop strategies for future students.

Learning outcomes are statements regarding the knowledge or skills a researcher or student will have by the end of the study or assignment and help the understanding of why the knowledge will be useful, add focus to the context and potential application of that knowledge and guide evaluation and assessment and evaluation (University of Toronto, 2024). With this in mind, below are my personal learning outcomes;

The learning outcomes for this project are:

- To explore all the information currently provided on singing identity and what influences this.

- To gather data on how teachers can be perceived as impacting a singer's identity.
- To report my findings in a way that allows others to utilise and reflect on this information positively in their teaching practice.

2.2 Literature Review

The word identity is defined as "an individual's sense of self defined by (a) a set of physical, psychological, and interpersonal characteristics that is not wholly shared with any other person and (b) a range of affiliations (e.g., ethnicity) and social roles. Identity involves a sense of continuity or the feeling that one is the same person today that one was yesterday or last year (despite physical or other changes). Such a sense is derived from one's body sensations; one's body image; and the feeling that one's memories, goals, values, expectations, and beliefs belong to the self. Also called personal identity." (American Psychological Association, 2024).

When applied to the discussion of singing identity, this literature review will focus on the following key terms concerning singing specifically;

- body sensations
- body image
- memories
- goals
- values
- expectations
- beliefs. (Smith, 2022)

The key term will be used throughout with an exploration of each in connection with the teacher's perceived influence and will inform the questions asked in the survey and the prompts for the focus group.

2.2.1 Body Sensations

Body sensations are internalised, physical feelings of how things operate within the body on an individual basis (Köteles, 2021) for example, the physical sensations felt in the abdomen and chest when breathing in and out. Tarvainen (2018) argues that conscious awareness of inner-body sensations is essential in singing and Malde (2009) explored research that resulted in her conclusion that singers should have an understanding of the structures in the body that relate to phonation, breathing, resonance and articulation by using the technique known as "Body Mapping". Malde (2009) explains that body mapping can aid in a singer's efficiency and provide them with artistic freedom and expression. More recently in 2022, Reed explains that teaching singing as an act often presents a challenge as each individual body experiences the sensations in a completely unique way and communicating the bodily experience between bodies is leaned over time with well-defined language and feeling over long periods of time. From his information, it could be argued that teachers have an influence over their student's understanding of their own body sensations with simply the language they use to describe these actions and their pedagogical approach to exploring bodily sensations in the act of singing with the understanding that as singers, we all feel and experience these in different ways. One example of this in my experience

as both a student and a teacher is the teaching of breathing, specifically the use of the diaphragm. As a student singer, I found it very confusing when teachers asked me to consciously control my diaphragm as it was not a body sensation or organ I could pinpoint. This often led to my feelings of inadequacy and anxiety that I was not a good singer. Only after further training, from other singing teachers with other ways of explaining the function of the diaphragm, I became more aware of the effects of the organ, rather than trying to control the mechanism itself. Being encouraged to explore this sensation instead of being told to control it gave me more confidence in my ability and more awareness of breathing techniques in general. This is an experience shared by many singers as Watson (2014) explains, many people believe that they have no control at all over the diaphragm and that it is used subconsciously in everyday breathing. Watson (2014) goes on to state however that conscious control is possible for singers, but it is only the effect on other structures that can be felt, there is no actual sensation felt from the diaphragm itself. Utilising this information, teachers could explain this more efficiently, making sure the student understands that physical body sensations are often individual and it is sometimes the effects of the internal action we feel, not the action itself.

2.2.2 Body Image

The literature on body image in relation to singing is more prolific in classical and operatic styles than in other genres. This is due to the enormous focus on body type and physical attributes defining roles and career trajectories (Varga, 2020). In training, singers are often told that their body is their instrument, which can have detrimental effects on the mental health and, sometimes, physical health of such student singers however, Brown (2021) advises that a way to rectify this "problem" is with a sensitive approach, allowing singers, particularly female singers in this study, to reflect on their body and how it feels as well as their feelings towards it. Colyer (2022) also suggests that female opera singers experience lower self-esteem than the general population, with the opera industry's focus on appearance directly impacting both self-esteem and job opportunities, as well as career trajectories.

Research related to any other genre is harder to find regarding body image and singing pedagogy however one study calls to attention an "anti-fat bias" that is present in voice pedagogy (Benson and Rosen, 2024). Benson and Rosen (2024) describe the link between affirming students' identity in a positive, humility-driven way to being able to express themselves to their fullest potential however, their research was driven by the perceived lack of inclusion of body image, more specifically, those who identify as "fat". The result of this investigation into the experience of "fat" singers was that although the intentions of teachers are usually good, anti-fat bias in singing studios led to "themes of fear, shame and humiliation" often resulting in poor mental health and career aspirations being affected detrimentally (Benson and Rosen, 2024).

From this secondary research, it is clear that body image can affect singers' experiences and that teachers can have a significant influence on this part of their identity. Further research into this area, with a broader focus on different genres and body types, could provide teachers with more tools for fostering positive and meaningful interactions regarding body image in the singing studio. Studying body type, however, raises ethical concerns such as using appropriate methods and as

Lloyd (2015) explains, approaching research on this subject in the past has been highly medicalised and fall short on actually understanding the experience of varied body sizes.

2.2.3 Memories

The next aspect of identity to be explored is memory. Memory is the ability to recollect information, experiences and people (Cambridge Dictionary, 2019). Memories are deeply connected to identity and every time something new is encountered, its perception is filtered by what is already known and experienced (Cabral, 2020). According to Locke's (1979) Memory Theory, "personal identity consists in memory; sameness of memory is metaphysically necessary and sufficient for sameness of persons." In the context of singing identity then, one's identity would be directly shaped by the memory of all things singing-related and teachers would have a significant impact of a singer's identity due to the role they play in their singing education.

On the other hand, a more recent study by Azarian (2015) indicates that it is one's moral behaviour that defines who we are as individuals rather than our memories "Essentially, identity is not what we know, but what we stand for." With regard to people's experience in singing lessons, the question of whether past experiences in the singing studio still shape participants' identity today or whether their morality plays a bigger part in their singing identity will be explored in the questionnaire and interviews. The information gathered on the potential lasting impact of their time with students may help promote a positive approach in the singing studio as Brooks (2025) explains that "when people believe that what they are doing is of little consequence, their motivation and energy will be minimal" also noting that teachers have a significant impact on long-term self-esteem using strategies such as goal setting.

2.2.4 Goals

According to Clear (2012), at the core of goal setting and creating successful outcomes is identity. In order to become a better version of yourself you have to create a new identity, believe in it and "prove it to ourselves" (Clear, 2012). Teacher-created goal setting, measured progress of those goals and frequent discussion of said goals have led to improvement in teacher practice and overall outcomes in teaching strategies based on a systematic review of goal setting to improve performance (Criss et al, 2022). Another topic surrounding goals is whether teachers have encouraged realistic goal setting or a "reach for the stars and hope for the best" mentality (Dennis, 2024). Realistic goals are measurable and strike a balance between feasibility and ambition, they improve your chances of success and further improve your motivation, reduce stress and boost motivation (Dennis, 2024). With singing specifically, it is considered best practice however, to have distant dreams such as singing in a prestigious musical theatre production however, it is still recommended to set short-term, realistic goals based on your current ability to see improvement and progression (Ng, 2024). The techniques and confidence learned in singing lessons can help singers go from identifying as amateur singers to professionals, the use of goal setting can aid this. Therefore the impact on identity can be quite significant with Papageorgi and Welch (2016) noting that becoming a professional singer is a "unique endeavour" which can be helped by taking voice lessons.

2.2.5 Values

Values are the things you care about deeply and are central to your identity because they matter most in your life (Hancock, 2022). Personal values can include things such as honesty, reliability, climate change or generosity and are formed through family, education, community and culture/society (Wooll, 2022). While some values will stay the same throughout a person's life, some will develop and change over time with cultural and societal shifts in influence (Boher & Boehnke, 2015).

In a study discussing what matters most to singers in a choral setting, Martin (2005) found some correlation between "what singers want" and their level of training for example more highly trained singers valued warm-ups more than the singers who had little to no training. Showing what the singers valued in that setting, however, does not answer the question of whether their teachers had an impact on this value showing a gap in knowledge in this particular area of identity with little research available. According to the Indeed Career Guide (2024), important values to hold if you are looking to become a professional singer are musicality, regular practice, training, networking ability and the ability to promote. Again, information surrounding this subject is limited and often unsupported and anecdotal.

2.2.6 Expectations

"Expectations are personal beliefs about events that may or may not happen" and are present in day-to-day life however they can cause issues when our expectations are not fulfilled causing frustration or disillusionment (Delgado, 2022). For singers, expectations can have many impacts such as stereotypes, and social expectations of what it means to be a singer. These expectations can influence their behaviour and affect their singer identity as expectations can be internalised, making people feel pressure to meet expectations and therefore moulding behaviours and choices to fit in, even having the potential to impact who they believe themselves to be (Mentes, 2023). However, as Jordan (2009) notes, research into the area of identity and expectation is still quite limited and broad. While there is little research on the influence of singing teachers on expectations of the singers as well as the industry they want to be part of, there is abundant information on how other types of teachers and their expectations can significantly impact students' outcomes, directly linking teachers' expectations and behaviour to students' motivation and self-belief (Hornstra et al., 2018). Additionally, Johnson et al (2019), raise the issue that in a decade of research, pupils' perspectives on this subject are very rarely included and call for more qualitative studies rather than quantitative based on students' academic outcomes. As modern singing pedagogy often promotes the student-led approach (Sauerland, 2018), student views should be taken into account when investigating strategies that work and promote positive identity traits and, opposing, what negative impacts can be seen from ones that don't. More investigation is needed into how teachers can influence the expectations of students as this can have a direct influence on their developing singer identity.

2.2.7 Beliefs

Beliefs allow our brains to make sense of the world we live in; they are mental representations of how we expect people to behave and give us a consistent sense of self (Schwitzgebel, 2006). These beliefs are influenced by many factors including parental, social, political and educational influences (Lewis, 2018). Levin (2014) explains that teachers hold many simultaneous beliefs, ranging from beliefs about knowledge, their students and pedagogy to beliefs about ethical and societal matters such as politics and economy. Current literature on the subject shows a clear divide in opinion; some argue that there is a connection between belief systems and practice in teaching, while others contradict this stating that teachers will engage in practices that their beliefs do not support, meaning beliefs are not present in teaching practise (Buehl and Beck, 2014). If there is, in fact, a connection between beliefs and teaching practice, the power dynamic between teacher and student could be a factor influencing the beliefs held by students. As Emmanuel and Delaney (2014) state, students are more likely to change their beliefs to align with teachers they view as respected authorities. However, Emmanuel and Delaney's 2014 study only considered higher education classrooms, so the results may be limited to this age group and educational setting. Teachers who are not perceived as respected authorities in any setting decreased motivation, poor performance and poor student engagement therefore it can be assumed that they would have little impact on students' beliefs according to Preston (2021).

To conclude this literature review, the relationship between singing identity and the perceived influence of teachers is a complex and often limited area of study. The key components, body sensations, body image, memories, goals, values, expectations and beliefs all play a role in the development of the singing identity which teachers can influence with their use of a pedagogical approach. While in some areas there is an abundance of research available, there are still gaps in knowledge in others. Gaining further knowledge of the singing identity can provide valuable insight for teachers who wish to encourage a positive, supportive and healthy singing environment with long-term positive impacts on self-esteem, confidence and other aspects of identity.

2.3. Methodology

Reflective practice is essential in teaching to continuously evaluate and improve your methods, provide the best student experience possible and maintain continuous professional development (Adams, 2024). For singers looking for a potential career or interest in singing, it is part of a teacher's responsibility to develop their student's identity as a singer with Molloy (2018) going as far as putting this aspect of training in the top 5 challenges singing teachers face. Reliable research into the perceived influence of teachers on singing identity is limited and knowing the impact of your teaching on identity is difficult without sufficient information therefore this research will go some way to bridging the knowledge gap or starting the process at least. The selection criteria for participants was quite broad, I asked for people who identified as singers who had previously had singing lessons. I used social media, my network of professional singers from my career as a teacher and singer as well as using forums dedicated to singing professionals.

2.3.1 Research Paradigm

Ontology addresses whether social entities are subjective or objective in nature and this position should be identified before the research has been done as it tells the researcher what they consider to be reality (Dudovskiy, 2010). In this research, the position that aligns most with my views is that of interpretivism which, put in simple terms, is that "people use their perceptions to interpret what their senses tell them" (Al-Saa'id, 2014). Unlike positivism, which is the belief that answers to questions can be found by measuring and analysing, often numerical, data (Jansen, 2023), interpretivism uses qualitative data to analyse participants view of the world using their experiences and how they shape their perspective (Jansen, 2023). While Pragmatism was also considered, as a mixed-methods approach often provides more insight into certain research questions, due to the nature of this research—aiming to understand people's experiences and how they shape their identity—interpretivism was deemed a more appropriate choice (Jansen, 2023).

Epistemology is the study of knowledge, specifically its nature, how we acquire it, and how we determine whether it is correct (Audi, 2011). In Epistemology, sources of knowledge can be split into 4 categories; Intuitive, authoritarian, logical and empirical and while each one is different, multiple sources of knowledge can be used in a single research project (Dudovski, 2009). Intuitive knowledge is based on intuition, faith, beliefs and human feelings play a greater role than reliance on facts which will be the majority of the knowledge sources used in this study (Dudovski, 2009). Authoritarian knowledge relies on information from books, research papers and experts to name a few and although this study will mainly use intuitive knowledge, the use of a literature review does incorporate some authoritarian knowledge into the study (Dudovski, 2009). There is also logical knowledge which is gained from the application of logical reasoning and empirical knowledge that relies on established and objective facts (Dudovski, 2009). These types of knowledge will all be used where appropriate in the study however, in the majority, intuitive and authoritarian will be the most appropriate due to the nature of the research question.

Given the reliance on participants' subjective experiences and feelings, the epistemological position overall is that of interpretivism (Dudovski, 2009). This approach indicates that qualitative data will be more useful and provide a more in-depth view of the subject matter, giving results that are in line with the research paradigm (Nickerson, 2024). Methods used for this type of data collection include observation, interviews, ethnography and hermeneutics. It is argued that research of this nature should use grounded theory allowing ideas to emerge as the data is collected and analysed only hypothesising at the end rather than the beginning of the research (Nickerson, 2024).

More specifically, this research will use a phenomenology approach which is common within an interpretivist paradigm as the question posed seeks to identify people's independent perceptions of the world, often producing reports that are rich in detail giving the context needed for deep understanding (Nickerson, 2024). Phenomenology is "the study of "phenomena": appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience." (Smith, 2013)

The methods used in phenomenology require rich, in-depth data acquisition such as interviews, focus groups and observations utilising open questions to identify phenomena. Thematic analysis

may then be used to interpret the data and identify recurring themes which are then reported upon in detail (Hassan, 2024). The benefits of using a phenomenology approach include the richness of the data analysed, the fact that it encourages empathy and human connection and its adaptable and flexible nature (Hassan, 2024). However, it is important to acknowledge its limitations such as the fact that it is often time-consuming, the data is often hard to generalise and it relies heavily on participants being able to articulate their feelings accurately (Hassan, 2024).

2.3.2 Methods

When deciding on which methods to use in this study, the table located in Appendix 4 helped create a comprehensive picture of the strengths and limitations involved in each method available within the phenomenology approach, providing a clear indication of the most appropriate ones to use.

With all considerations taken into account, the most appropriate methods for this study were deemed to be questionnaires and interviews. A questionnaire will be inexpensive, and widespread while still gaining insightful and in-depth information using open, semi-structured questions which can be more generalised (Nicolas, 2024). To gather more detailed data, the choice was between an interview or a focus group. The choice of using interviews will provide great detail and the researcher can also see the body language of the person (Sheppard, 2020) a focus group would provide more information in the limited time available for the research to be completed, however, getting the number of participants required will prove difficult and logistically complex (Stevens, 2024).

2.3.3 Ethical Considerations

As well as protecting human rights and the well-being of study participants and researchers, ethical considerations are important to help enhance the validity of research results using a strict code of conduct to maintain a high standard of integrity both academic and scientific (University of Pennsylvania, 2024). Specific to this research ethical considerations include the impact on the mental health of participants when talking about subjects such as body image and possible negative memories surrounding identity. Consideration of the data collected from interview participants and keeping their identity anonymous in keeping with GDPR laws and the University of Wales Trinity St David ethical guidelines (2022).

According to the University of Wales Trinity St David (2022) ethical guidelines research should be ethically sound in order to protect the university, researcher and the participants involved from coming to harm. The ethical considerations involved for participants in this particular study are emotional distress and personal data being collected and stored. There is a risk of emotional distress as the research requires the participant to remember their times in singing lessons in relation to body image and other identity-related issues, should these memories be negative, participants may experience negative emotions while answering. As per the university guidelines "Adequate facilities and procedures should be in place to deal with any potential hazards.", the consent form issued will include a number for participants to call if this happens (UWTSD, 2022) The personal information, "personal data as defined by the UK Data Protection Act (2018) and UK

GDPR" (UWTSD, 2022) provided by participants will be collected, stored and destroyed in line with said act, to protect the university, the researcher and participant during the research process. The researcher may also encounter some emotional distress as their own students may have had negative experiences in their singing lessons, again, if this occurs I will seek help from my personal tutor, or an organisation dealing with mental health and support as soon as possible.

2.4 Findings & Discussion

2.4.1 Thematic Analysis

In order to identify patterns and themes in the qualitative data collected during this study, inductive thematic analysis will be used for its ability to be flexible given the diverse nature of the subject surrounding singing identity (Maguire and Delahunt, 2017). Braun and Clarke (2012) recommend the six-phase analysis briefly outlined below which will be closely followed when conducting a thematic analysis of the data gathered;

1. Familiarising Yourself With the Data
2. Generating Initial Codes
3. Searching For Themes
4. Reviewing Potential Themes
5. Defining And Naming Themes
6. Producing the Report.

(Braun and Clarke, 2012).

After the data was collected, the first step was to familiarise myself with the data, in order to do this Braun and Clarke (2012) recommended reading the data a number of times and making notes, annotating and ensuring I was reading critically and analytically. The first data to analyse was that of the questionnaire. Overall, there were 9 responses to the 16-question survey that was open for 3 weeks. Similar to most of the participants in the Delgado et al (2018) study, I find my comprehension of text to be significantly higher when reading from a hard copy therefore, I printed the responses out and annotated as I read, highlighting potential areas of interest and initial themes [Appendix 5]. Each participant was given a code P1-P9 and my initial observations on the first read-through are laid out in the table which can be found in Appendix 6.

I then went on to read through another 3 times and, as suggested by Braun and Clarke (2012), I noted what I noticed on a deeper level. Beneath the surface I found that (a) 8 out of 9 participants saw no perceived impact on their body image from their teacher, even in the classical genre, (b) participants often credit choir directors as their singing teachers and note their influence on identity, (c) with values, P1 doesn't perceive any influence on their values from their teachers and their questions continue with this theme of being responsible for their own identity and goals, (d) P2 overall has had a negative experience with singing teachers and uses negative language even when the answer could be portrayed as positive for example in the goals question, (e) I can speculate that P3 perhaps did not do lessons for a prolonged period of time as the values were very specific and limited, (f) P4 is the only participant to mention a specific method of teaching ie

Following the same procedure of reading and annotating the data [Appendix 7] for the interview participants, of which there were two, I noted my initial observations in the table found in Appendix 8. Interview participants were also given code names also, IP1 and IP2.

Phase three in the Braun and Clarke (2012) method is "Searching for Themes" and sets out to discover patterns in the data in relation to the research question. In relation to my question "How do singers perceive that their singing identity has been influenced by their teachers?", to first get an overall view of the common words used in the coding of the questionnaire responses [Figure 2] and interviews [Figure 3], I ran the data through a "word cloud generator" (databasic.io, 2025).



Figure 2



Figure 3

Looking more in detail at the codes generated from the questionnaire participants the following categories were identified:

1. Singers perceive that teachers bring awareness to various aspects of their identity.
2. Performance skill vs technical skill: value influenced by the teacher.
3. Singers perceive teachers' impact on confidence is related to their identity.
4. Genre and style play a significant role in how singers identify themselves.
5. Stereotyping/typecasting is prevalent in the singing studio and has an impact on singers' identities.
6. Identity can change over time with varying levels of training.

This phase should end with a table [Figure 4] showing data extracts collated to reflect each theme as below (McLeod, 2024);

Singers perceive that teachers brought awareness to various aspects of their identity.	Performance skill vs technical skill: value influenced by teacher.	Singers perceive teachers impact on confidence is related to their identity.	Genre and style play a significant role in how singers identify themselves.	Stereotyping/typecasting is prevalent in the singing studio and has an impact on singers' identity.	Identity can change over time with varying level of training.
"The classical teacher I worked with briefly brought tongue posture into my awareness" (P1)	"Always pushing to get higher in range, when this isn't necessarily the ONLY goal" (P2)	"I think my training overall has made me view myself as capable and malleable" (P1)	"I would never have gone into musical theatre at drama school. I've also found my style of singing through my teacher" (P6)	"They've always said, like even what I'm singing today, I give them a rep folder and they flick through it. They say we can't do that, you'll never be cast as that, too short" (IP1)	"Learnt more on jobs which may contradict things my previous teacher said" (P4)

"Now done a lot of work on body awareness" (P1)	"Expanded my vocal range throughout puberty where I experienced many vocal changes" (P4)	"Early on you're so unsure of yourself. but the instruction you receive lets you set a foundation of what you'll grow into later" (P5)	"Showed me I have access to a very pleasant classical sound although it is not my familiar genre" (P1)	"I've never played a villain, and thats because of my stereotype and as much as I'd love to, I don't think I will because of how others perceive me so to be fair, I think that affects my identity too." (IP1)	"It's changed over the years, but at the minute very much musical theatre and classical" (IP1)
"Became aware of breath pressure" (P1)	"Warm ups, trying to reach higher notes or trying to become more confident" (P5)	"If I don't have a good lesson I can suffer with low self worth and vice versa" (P7)	"sounds and styles. Very conscious of using Estill methods" (P4)	"It's quite cut and dry. I never really worked much as a classical singer, but from like musical theatre, you have a type, right? And you are typecast when you're quite young. I would say probably like 18. You get set as like a type." (IP2)	"You know, I think they have gotten a bit lower just because once you get to the industry where everybody is good at what they're doing, there's a lot more competition and so I think that the teachers make you aware that you might not actually get what you want to get" (IP1)
"Made me aware of where the breath was" (P2)	"Vocal health, and thew breadth of tonal options available to my expression" (P1)	"my self worth could be based on how skilled I am as a singer" (P7)	"Comfort behind a microphone, how to properly project my voice as well as taste in genres" (P5)	"My size and my height, all of that definitely played into my identity as a singer because it dictated what parts I would go out for, you know? Whereas I have friends who are still playing kids and they're in their mid 30's. I will never play a child because I'm 5'6"." (IP2)	"Now I would say in like recent years and maybe like the past five years, theres been a shift in musical theatre industry where we're trying to work away from that." (IP2)

"Gave me more awareness" (P9)	"Reminded by teachers that singing is connection and expression over perfect technique" (P7)	"I had supportive teachers who built my confidence and encouraged my individuality" (P8)	"Musical theatre in general... I probably would have gone down a path in music composition otherwise." (P6)	"Now I would say in like recent years and maybe like the past five years, theres been a shift in musical theatre industry where we're trying to work away from that." (IP2)	"I don't think that there should be that the way you look should dictate how you sound or the styel of music that. you're supposed to sound." (IP2)
"More attention drawn to particular sensations" (P7)	"telling the message was the most important part of singing" (P8)	"He just wasn't professional and didn't turn me off singing but it just didn't make me feel secure in what I was doing" (IP1)	"It's changed over the years, but at the minute very much musical theatre and classical" (IP1)		"I agree that all my teachers told me we had to look a certain way to sound a certain way to an extent. So it's, yeah, it's a massive cultural shift" (IP2)
"When you stand like that for a while you really start seeing yourself." (P5)		"Going back to the question, yes, that would have been a negative memory if I didn't get a distinction, which I didn't. I got a merit and I remember having a massive confidence knock. (IP1)	"I went in just to do singing, I've never really sang with a teacher before and I went in , I sang Price Tag by Jessie J, and then I was put in to do musical theatre exams and I just did it because you told me to. And then I literally would have gone from not doing anything to doing musical theatre if I didn't have my initial singing lessons in Priory.... Because if I didn't do that one musical theatre exam, I just, I wouldn't be doing this now." (IP1)		"I think as you get older and you become more experienced, I think I've let go of a lot of those things because I have developed sort of my own artistic voice. I don't think that I rely on it to the same capacity as I did when I was younger" (IP2)

<i>"Very Aware of pushing vocally and using nasal resonators" (P4)</i>		<i>"I think that (memories of lessons) was something when I was younger like really influenced me. I think I was like a young singer and a young performer you're looking for anybody to qualify you in any way and I think that you hold on really, really tight to the sort of perceptions that people tell you of yourself, that those are things that you people say you're good at this and you're like I'm good at this.. and same with like I'm bad at this because you know if you can know your faults then you're better prepared against people telling you that you have faults" (IP2)</i>	<i>"I don't think my goals always lined up with my singing teachers in terms of like styles that I wanted to do and what not" (IP2)</i>		
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Figure 4

Phase four is a chance to review the above potential themes ensuring they are relevant to the research question (Braun and Clarke, 2012). In a 10,000 word count report the number of themes explored, according to Braun and Clarke (2012), would be two to six themes. As this report is slightly less, the aim would be to explore two to four themes so refining the themes found in the data is essential. By asking questions such as "Do the themes make sense?", "Does the data support the themes?", "Is the theme too broad or too narrow?", "If themes overlap, are they really separate themes?", "Are there themes within themes (sub-themes)?" and "Am I missing any themes?" (Jones. 2022) the themes were narrowed down to four relevant and revised themes.

Phase five involves defining and naming the themes, and summarising their essence in a few sentences to ensure they directly address the research question (Braun & Clarke, 2012). For this research question, the themes are as follows:

Theme 1. Awareness. Singers perceive that teachers bring awareness to various aspects of their identity. This theme outlines how participants viewed that their teachers brought awareness to certain aspects of their identity rather than influencing it directly. Particular areas of technique such as breathing or posture were brought into the student's awareness, rather than taught as a new skill, giving the singer individuality (seen as a positive). This includes making singers aware of Genre and Style, a key area data revealed was connected to identity, with negative connotations when teachers are perceived to be pushing their own agenda onto the student.

Theme 2: Confidence. Singers perceive teachers' impact on confidence as related to their identity and sets the foundation of their singing self as they progress. This theme will outline how singers also continue to be influenced through memories of their teachers, their expectations and other aspects of identity.

Theme 3: Limiting Singers. This theme will explore how singers perceive that stereotyping/ typecasting is prevalent in the singing studio and has an impact on singers' identity the consequences of this can be that singers are limited in their development as vocalists and performers.

Theme 4: The changing influence on identity. This theme will explore how singers perceive their identity changed over time and through their level of training with different teachers. Looking in particular at the approach of the teacher and the influence on their identity. Looking at key ages/ levels of training in relation to best practice will also be outlined.

The final phase of thematic analysis involves writing the report. It is essential to remember that the writing and analysis of qualitative data are interwoven, telling a clear story that answers the research question in an academic manner (Braun & Clarke, 2012).

2.5 Discussion of Findings

2.5.1 Theme 1: Awareness

When discussing identity, participants described how teachers often brought awareness to aspects of their identity. Without awareness of the process of singing, as argued by Paparo (2016), can lead to reliance on habit or "autopilot" which in turn can affect the overall technical and musical quality of a singer's performance. P1, for example, says "The classical teacher I worked with briefly brought tongue posture into my awareness which I found very helpful. I have now done a lot of body awareness exploration and taken courses in acoustics which has built on that foundation. I also became aware of breath pressure and management through working with a choir director." This participant identified "bringing awareness" as a teaching approach across multiple settings and teachers which they viewed as a positive influence on their singing identity.

When exploring the specific elements of technique participants stated they brought awareness to, the pie chart [Figure 5] below shows all of the technique elements mentioned by all participants and their frequency:

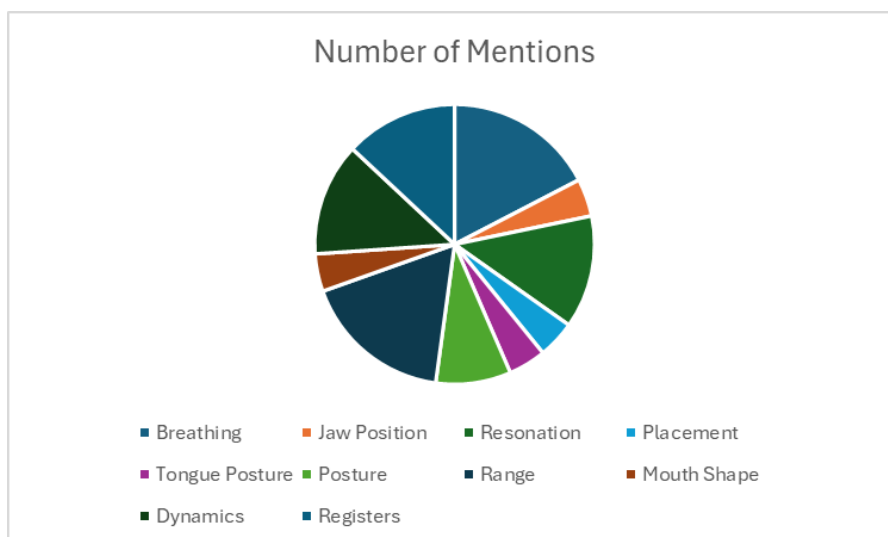


Figure 5

The most commonly mentioned areas of technique were breathing and range. Breathing is often the most emphasised element of learning to sing and it can be argued that most breathing techniques have remained consistent over the years (Garcia-Lopez and Bouzas, 2010) which could account for the reason it was mentioned so often. Range is also a fundamental part of singing training and it is generally argued that "trained" singers have a bigger and more usable vocal range than those "untrained" singers who have not learned to access higher or lower notes (O'Connor, 2022). However, this can affect identity if singers do not broaden their view of what it means to be a professional singer. If range is the only goal for example and they never expand their goals, it can hold people back from becoming the best version of themselves by getting stuck in patterns that no longer serve them (Helgesen, 2023). In P2's case, this preconception led to an overemphasis on range as a goal, as they explain: "I was always pushing to get higher in range, when this isn't necessarily the ONLY goal," later describing their teacher as "not attentive," which caused them to feel "lost."

Another perception of this "bringing awareness" approach to teaching singing was the awareness that teachers brought to a singer's strengths and weaknesses' for example:

Interviewer:

"Do memories of your singing lessons influence your identity as a singer?"

IP2:

"For sure, I think that was something when I was younger. Like really influenced me. Umm, I think I was like a young singer and a young performer you're looking for anybody to qualify you in any way and I think that you hold on really, really tight to the sort of perceptions that people tell you of yourself, that those are things that you people say you're good at this and you're like, I'm good at this. I'm good at this and I think that's sort of a natural thing when you're in a competitive industry and same with like I'm bad at this because you know, if you can your faults then you're better prepared against people telling you that you have faults."

While building confidence often comes from positive interactions and memories, being aware of where and how improvements can be made is integral to the education of the singer. Chapman (2017) suggests that allowing students to register their successes, giving pause and then giving additional feedback can allow singers to recognise and trust their approach to technique, making them independent and self-aware.

This is evident in the varied elements of singing performance and technique that influenced participants' identities. For example, P7 said "More attention drawn to particular sensations- for example, is my jaw relaxed? Attention drawn to jaw." Meanwhile, P2 said teachers "made me more aware of where the breath came into, how to utilise this and how to be aware". This emphasis on awareness is crucial in nurturing the singing voice as Hughes (2013) agrees that "consideration of how contemporary singers develop their individual identity is crucial to understanding how best to nurture the singing voice".

Continuing on this theme, when a singer's identity and individuality are not recognised, negative feelings can occur. IP1 described their experience:

Interviewer:

"Very good. You mentioned your foundation year. What do you think that teachers influence was in that foundation year? Did they influence you any further either negatively or positively?"

IP1:

"Well, they just trying to change me as a singer, so now I have an amazing teacher. She's very, very professional and so she's reversed all of that, that he was literally just trying to turn me into this opera singer. Now I wasn't having that. So I've obviously come from. I'd say musical theatre pop and then I joined my foundation year and then he was just trying to change me into being this opera singer. I've never done opera before, so he was just trying to push me vocally. I couldn't do it and so that wasn't the best so yeah, that affected negatively."

Interviewer:

"Did that affect or do you think that affected your identity at all? Do you or do you think it just affected maybe your confidence?"

IP2:

"Yeah, confidence. But also it did make me think like, oh, well, maybe I'm or not on the right course if he's trying to change me into being an opera singer. It did make me think maybe I would like to do opera, I just preferred the musical theatre side so in terms of that, it definitely secured what I wanted to do in terms of identity."

Many participants referenced genre and style as intrinsically linked to their identity. In both interviews, for example, the participant's first response to being asked about their identity was connected to genre and style of singing:

Interviewer:

"So what do you understand about your own identity as a singer? Or what do you feel that your identity is?"

IP1:

"Very, well, it's changed over the years, but at the minute very much.

Musical theatre and classical. Is that what you mean?"

Interviewer:

"So the first question is really quite open. What do you think your identity as a singer is?"

IP2:

"Umm. Well, I would say I'm mostly musical theatre singer Umm. I would say that like my skill set ranges stylistically and that I have like a classical foundation."

Questionnaire participants also stated genre and style when asked about their identity for example when asked "Are there any other aspects of your singing identity that you think are influenced by your teacher?", three out of four people who responded did so with answers relating to genre and style with the other five not responding at all. P4 said "sounds and styles", P5 noted "taste in genres", and P6 identified specifically "Musical Theatre in general".

IP1's perception that their teacher was trying to "change" their identity by changing the genre they sang led to a negative experience and the memory of that experience still influences her singing identity in the present day. They say;

Interviewer:

"Are there any kind of negative things that come up if you in your memories?"

IP1

"Well yeah, with that foundation teacher, he just didn't listen to me and wasn't doing any of the rep I wanted to do."

On the other hand, IP1 describes another teacher having an influence on their identity when they say;

"Yes, 100%. I was actually only saying to my mum today that I would not be doing musical theatre right now if I did not have musical, not musical theatre singing lessons. When I very first started with you, when I was 11 because I went in doing just singing, I've never really sang with the teacher before and I went in, I sang Price Tag by Jessie J, and then I was put in to do musical theatre exams and I just did it because you told me to and then I literally would not have gone from not doing anything to doing musical theatre. If I didn't have my initial singing lessons in Priory. So yes, definitely I would probably do something completely different because if I didn't do that one musical theatre exam I wouldn't be doing this now, and it's really crazy to think because I had no intentions of doing musical theatre. I just wanted to sing."

This suggests it could be the approach to exploring new genres was different, or, as it will be explored later, the time or age in which the new style was introduced. Focusing on the approach, Sherwood (2019) argues that "Students teach themselves how to sing, and teachers engage

in the learning process as fellow artists and learners.". He goes on to explain that the student-led approach to singing inspires students, provides them autonomy and promotes independence, which he suggests should be the aim of all singing teachers. P2 further illustrates this point when in response to the question "Do your memories of singing lessons affect your current sense of identity specifically as a singer? Please give examples where possible.", they replied, "I didn't have the greatest 1-1 even in university, and it made me feel lost as a vocalist, but I made a keen effort as an adult to reverse this". This response provides further evidence that when the approach is not perceived as student-centred, it can have a negative impact on identity.

It is important at this point to address the effect of insider research on this project. As one of the interview participants was my former student, this could have influenced their answers making them potentially unlikely to answer negatively. To increase the credibility of the data collected in this interview however, I explained insider-research to IP1 and ensured they were comfortable with giving honest answers and that they do not have to talk about their experiences with me at all. This is in line with advice from Flemming (2018) when she says that "is critical that researchers fully acknowledge and describe their own position as an insider researcher situated within the context of the study."

2.5.2 Theme 2: Confidence

Throughout the data collected about singing identity in this study, participants spoke of their teacher having a significant impact on their confidence. Singers perceive teachers' impact on their confidence is related to their identity and sets the foundation of their "singing-self" as they progress. This theme will outline how singers also continue to be influenced by memories of their teachers, their expectations and other aspects of their identity.

When asked "Do your memories of lessons affect your current sense of identity, specifically as a singer? Please give examples if possible." participants responded with insight into how their training shaped their identity. P2 replied, "I think my training overall has made me view myself as capable and malleable, able to make adjustments to my sound and express myself in a myriad of different ways." In agreement with this, Greite (2023) argues that memories are more than past experiences, they form the foundation of our identity impacting beliefs and how we perceive the world. Therefore it could be concluded that singing lessons and the teachers that we have can influence our identity even when we are no longer participating in the activity of singing lessons. P3 reflected on the same question in a similar way replying "Well, early on you're so unsure of yourself, but the instruction you receive lets you set a foundation of what you'll grow into later on." P7 elaborated further with their explanation answering "Yes - if I don't have a great singing lesson I can often suffer with low self-worth and vice versa. My memories of singing lessons as a collective can affect my identity as part of my self-worth could be based on how skilled I am as a singer." This aligns with Hull (2018) who suggests that memory plays an important role in identity, in particular, positive memories help people to create a positive sense of self, this is also called Autobiographical Memory which "refers to memory of personal events." (Cristofori and Levin, 2015). Further investigation revealed that "individuals who endorsed recurrent negative autobiographical memories had significantly higher depression, anxiety, and stress symptoms as

well as greater rumination" (Kredlow et al, 2024). This aligns with an experience of IP1, how a teacher made them deeply reflect on their direction and choices as a singer after a negative encounter saying "But also it did make me think like, oh, well, maybe I'm not on the right course if he's trying to change me into being a opera singer. It did make me think maybe I would like to do opera, I just preferred the musical theatre side so in terms of that, it definitely secured what I wanted to do in terms of identity."

Vocal pedagogy addresses both technical and performative aspects of singing as well as teaching students who wish to pursue a career in the industry, how to cope with the competitive industry they may wish to become involved in. As Kiik-Salupere (2013) explains, the psychological state of a singer can affect their vocal performance. IP2 shared this view when they said "And I think that you hold on really, really tight to the sort of perceptions that people tell you of yourself, that those are those are things that you people say you're good at this and you're like, I'm good at this. I'm good at this and I think that's sort of a natural thing when you're in a competitive industry and same with like I'm bad at this because you know if you can know your faults then you're better prepared against people telling you that that have faults." Approaching singing lessons, teachers can be seen to focus on a student's shortcomings and often labelled behaviour as "difficult, stubborn, needy, or hopeless" (Manternach, 2024) however, it seems IP2 views their teachers approach as a positive attribute to their memory of singing therefore, their teacher may have subscribed to a culture of voice instruction that was "collaborative, constructive, and affirming." (Manternach, 2024).

When identities form, individuals often start to ask questions about who they are, what they want to become or what they want and this is where goals come into play (Goslen, 2023). IP1 comments on whether they set goals in singing lessons:

"Yeah, especially when I was doing my musical theatre exams, I'd always want to do the next one. And I never wanted that merit. I always wanted a distinction which I suppose going back to the question, yes, that would have been a negative memory if I didn't get a distinction, which I didn't. I got a merit and I remember having a massive confidence knock, it was awful. So I suppose yes, I've always set targets in terms of wanting to achieve the next big thing for me and so I still do that now. So I audition for things now such as productions like professional ones as well and I always want to strive to not get what I want, but get what? I achieved, this is what I mean what I strive to achieve."

IP2 set goals in lessons and their expectation of a good outcome, a distinction, was based on her identity of being a distinction-level singer which they said later was "probably because I was getting told what I was doing was really good." Identity-based goals are about proving your identity with small goals and it is argued that the results are more likely to be successful with this approach (Clear, 2012). When goal setting is used as a teaching tool, it can boost self-confidence, build confidence in the student's abilities and over time improve their self-image (Orr, 2024). Because IP1 continued on their pursuit of a career in singing, their teacher may have prepared them for this. Talking about failure of goals can be a useful resource to teachers creating an environment that

helps students identify as resilient, and capable and leads to greater employability in a competitive industry such as in the performing arts (Bishop, 2017).

2.5.3 Theme 3: Limiting Singers

A stereotype is "a fixed, overgeneralised belief about a particular group or class of people.", (McLeod, 2023). Similarly and more specifically to singing, typecasting is defined as to "assign (an actor or actress) repeatedly to the same type of role, as a result of the appropriateness of their appearance or previous success in such roles" or "represent or regard (a person or their role) as fitting a particular stereotype." (Oxford Dictionary, 2024).

Both interview participants discuss stereotyping and typecasting in relative detail, IP1 was asked:

"How did that teacher or any teacher have an effect on your body image and how you perceive yourself or how you think as a singer, you should be in kind of connection to your body type?"

They responded:

"I think that well, my height definitely has a big role to play in it, so I'm very aware that I can only be put forward for some roles because of my height"

Interviewer:

"is that being, is that being a direct thing from your teachers?"

IP1:

"Yeah. Yeah, they've always said, like even what I'm singing to say, I give them a rep folder and they flick through it. They say we can't do that. You'll never be cast as that, too short or whatnot. Or often there will something else written for someone else that just wouldn't be for me purely because of my body type as well. Yeah, if that's what you mean."

Both interview participants identified themselves as musical theatre singers and, while it is true that casting directors look at age, appearance, personality, skills and voice in the hiring process (Jones, 2024) it raises the question of whether teachers should adopt the same approach in their lessons. Typecasting has a place in the performing arts industry as it can help performers narrow down the jobs they audition for and can aid in forming a reputation leading to consistent work in the industry playing a specific role (Jones, 2020). IP2 agrees with this when she says:

"I never really worked much as a classical singer, but from like musical theatre, you have a type, right? And you are typecast when you're quite young. I would say probably like 18, you get set as like a type. You're an engineer or you're a dancer or whatever that is and that, like heavily influences what you know shows you go out for where your agency puts you. I would definitely say that that influences like has influenced my identity."

When asked later if their teacher had influenced the roles they identified with they responded:

"Probably. My singing teacher when I was young was like a Japanese opera singer and she she had a lot of very strong and politically incorrect opinions about the way that girls should look and I don't doubt that some of that was like taken at a young age."

This is confirmation that the "anti-fat" bias is still prevalent and experienced by singers in the singing studio, despite changing views and culture (Benson and Rosen, 2024).

Both interview participants later expressed frustration or negative emotions at their stereotype/ typecast as the following extract from IP1 demonstrates:

Interviewer

"Great. So we're we're pretty much finished, but like last last question is just anything, if you ever thought about your identity before as a singer and what that constitutes?"

IP1:

"I don't think I've thought about it in terms of my identity but more so stereotypes. So for what I'm going into so, I've never played a villain, and that's because of my stereotype and as much I'd love to, I just don't think I will because of how other people perceive me. So to be fair, I think that affects identity too, because makes me think I'll never be able to play someone like that or whatnot"

This experience is supported by Freidman and O'Brien (2017) when they suggest that "while typecasting may masquerade as a neutral sorting mechanism that provides every actor with a clear set of opportunities and restrictions, it is not experienced in this way by actors themselves" going on to note the limitations of typecasting and it's clear favour towards white, male actors who had more complex roles available for their type." The data from this study shows agreement with this statement when it comes to singing and in particular singing teachers approach to typecasting in this singing studio. IP2 states that:

"So for so long we were like told to put ourselves in like really strict boxes like you're a soprano. You only do this. You're a bass, you. do that and I just think it's so limiting and it's so unfair and I think the desire to want to be put into a box is really valid but the same In time, I think that the outcome is really limiting."

Based on the data, it can be concluded that the participants perceived that being confined to their stereotype or typecast by industry standards limited both their identity and singing ability. This view aligns with Morris-Campbell (2022), who suggests that the development of singers is best supported when teachers incorporate a diverse repertoire that explores a variety of styles and genres.

IP2 noted that there has been a shift in the industry that has made them rethink their formed identity and how their teachers influenced it when they said:

"Now I would say like in recent years and maybe like the past five years, there's been like a shift in the musical theatre industry where We're trying to work away from that but I think that the things that I learned about, you know. My size and my height, all of that definitely played into my identity as a singer because it dictated what parts I would go out for, you know?" Later stating in relation to typecasting in her own teaching practice:

"I really try to work away from it because ultimately, like anybody could be able to sing any song, we live in a time in an age where you can change keys where you can, you have the entire Internet at your disposal so I, yeah, I just, I I think that we've as a society, we've grown out of having to to put people in boxes and I don't think it benefits us."

This shift in casting culture suggests that singers may begin to question their belief systems and, consequently, their identity. Szabo (2015) explains that such questioning can lead to identity changes as individuals adapt to the current climate in which they exist. In musical theatre, for example, there is more representation of race, ethnicity, disability, and gender than ever before, with cultural sensitivity becoming increasingly important. Shows like Hamilton demonstrate this shift through their use of "colour-conscious" or "colour-blind" casting (Agustin, 2019). Some participants describe how they have questioned what they were taught as singers, as evidenced by P3, who said "I've learned more about my voice on jobs, which may contradict things my previous teacher said."

Such questioning of identity can lead to feelings of anxiety and insecurity, potentially causing shame. As noted earlier, confidence is highly valued in singers (PsychHealth, 2025). Another example of this is found in an extract from IP1."

Interviewer:

"Are there any kind of negative things that come up if you in your memories?"

IP1:

"Well yeah, with that foundation teacher, he just didn't listen to me. Wasn't doing any of the Rep I wanted to do. He gave me a song that was written for a black woman, which is more present now than what it used to be and he was saying yes, this would be perfect for you and I was like, I don't think I could sing. I can't remember what the song was? It was a very old 1 though. But yeah, that wasn't the best. He just wasn't professional"

The teacher's perceived lack of understanding of the current industry standards led to him being viewed as unprofessional. The way repertoire was introduced may have contributed to this issue, causing frustration for the singer and leaving lasting negative effects on their confidence and identity. As IP2 later mentioned, "I just didn't feel secure in what I was doing."

2.5.4 Theme 4: The changing influence on identity.

Jarboe (2024) outlines identity development as "a lifelong process that begins in childhood, starts to solidify in adolescence, and continues through adulthood." P4 said that their goal setting, although separate from their teacher's influence has "changed over time" and IP1 stated that their identity had "changed over the years, but at the minute very much musical theatre and classical." More specifically, addressing the teacher's influence on their changing identity, IP2 responded when asked "Do memories of your singing lessons influence your identity as a singer?":

"For sure, I think that was something when I was younger like really influenced me. Umm, I think I was like a young singer and a young performer you're looking for of anybody to qualify you in any way."

Dr Chawla (2020) supports this explaining that key role models, such as teachers, and how they interact with us at a young age have a significant impact on our identity. She also gives a warning that negative interactions can lead to "emotional baggage" that can be carried around beyond that initial interaction. Identity formation in adulthood is a more complex subject however, in its simplest form, identity can still be influenced at any age and continues to develop throughout a person's entire life (Fadjukoff et al., 2016). This is something P2 outlined when they said:

"I didn't have the greatest 1-1 even in university, and it made me feel lost as a vocalist, but I made a keen effort as an adult to reverse this."

However, it is worth mentioning that reports show that personality and identity are fluid and malleable, as people age they become more able to manage their expectations with social demands (Gorvett, 2020). Therefore it can be assumed that it was approach and not age that contributed to the negative experience outlined in theme 1.

One area of identity that participants outlined as changing through training is their expectations. IP1 previously described having high expectations due to the influence of their teacher when entering their musical theatre exams at a younger age. This led to disappointment when they did not achieve the distinction they expected. However, they go on to explain how their expectations have become lower as they have progressed to higher education, especially in a highly competitive setting such as Trinity Laban.

Interviewer:

"Because now you're you're studying at Trinity expectations sometimes can maybe become a little bit lower after a bit of study. Do you think that's that's been maintained throughout?"

IP1:

"You know, I think they have gotten a bit lower just because once you get to the industry where everybody is good at what they're doing, there's a lot more competition and so I think that the teachers make you aware that you might not actually get what you want to get. Which is really good because you can't think you can't have the mentality of I'm going to get this and I'm the best. And so I think at the minute my teachers are definitely helping with that mentality as well and they also help with the Rep side of things. So like say I've just had two auditions for my third-year shows and she's helped me with the Rep side of things but I've just had a lead in my last show. I did. So she was very good at being like you're probably not going to get another lead now. And that's absolutely fine. So yeah, she's definitely has helped lower expectations. But at the same time in a kind way. Yeah. And in a way that I'll be able to take into the industry, the professional industry outside of drama school."

Alternatively, IP2 also commented on expectations at theatre school saying:

IP2:

"There was a lot of expectation in like theatre school and stuff like that, from singing teachers and I don't think expectations were always really clear and I think that caused a lot of like turmoil for myself and other students where it's it's like you feel like you have to be the best. But what

qualifies being the best? How do you, how do you measure that? And as a result of that sort of like lack of clarity you feel like you're failing.

I think now, as somebody who's been working in the industry for a long time my senior teachers and my coach, there's an expectation that you are able to work at a certain level but it's less personal it's not personalised, it's like well Can you sing this note or can you not sing this note like it's it's more just like making sure that the job that you are able to do the job you have to do."

This highlights the importance of understanding a teacher's approach, which in this case and more often only comes with more experience in the industry itself. Had the teachers of IP2 taken the same approach as those of IP1, perhaps the result would have caused less "turmoil" for the student. As Mosunic (2023) notes, when expectations aren't managed or when reality doesn't meet our expectations, it can lead to disappointment, frustration, lower self-worth, and mental health disorders. Conversely, he also adds that when reality surpasses expectations euphoria and joy are often experienced. More evidence of the need to manage expectations effectively can be found when, after previously describing how their teacher made them feel "lost", P2 shares how their teacher "made me expect too much of myself". Similarly, P3 described how they felt encouraged to audition for BIMM (British Institute of Modern Music) after their singing lessons and P7 explained how their teacher, "helped me keep my expectations realistic" elaborating later on how singing lessons can affect their overall self-worth.

6. Conclusions and Recommendations

To conclude, this project was inspired by my interest in prior reading throughout my Masters level study on the singer's identity, as well as my understanding of the need to reflect on past interactions with students and also my own teachers (Petlak, 2021). The research conducted has provided a more comprehensive understanding of identity in singers and the influencing factors that shape their identity development.

Through the exploration of theme one, although not generalisable due to the size of the study, the data suggests that singing teachers can influence students' awareness of skills and abilities they already have rather than teaching new ways of performing techniques. This makes singing lessons highly unique to each individual student therefore student-first approaches gained a more positive reaction and result from singers. This approach has been known to increase motivation, and enjoyment and helps singers engage in the learning process more (Sauerland, 2018). Sauerland (2018) also goes on to warn that signing teachers may be worried about time restrictions and pressure to produce results however, the motivation of voice teaching should be healthy and safe singing and to keep this in mind at all times as "the quality of a performance may not always capture the progress and growth of the student".

Theme two emphasised the importance of building a singer's confidence and how this helps them identify and improve their self-worth not only in singing but overall. A key takeaway from the data is that singing teachers have the power to profoundly impact how singers perceive themselves. Memories of their teaching, both positive and negative, can influence a singer's identity for a long time, even after lessons end, through the belief systems and foundational

experiences established during vocal education. This theme particularly highlighted the need to consider the various influences on a singing student and their reactions to certain language, teaching methods or even repertoire. Strategies like Trauma-Informed Practice can help create safe, trusting, supported, and empowered singing spaces. By recognising how stress manifests in students, teachers can better support them (Durham, 2023). On a personal note, I will be aiming to book a course on Trauma-Informed Practice in the near future as a direct result of the reading I have done throughout this project.

Theme three addressed the negative connotations of stereotyping and typecasting specific to musical theatre training and that, understanding the trends of the industry in which you are connected will help the student-teacher relationship. This study has highlighted the need to be mindful of giving students a well-rounded education irrespective of their appearance, height, background or culture. Further evidence is that the role of modern voice pedagogue is to "explore, learn, and ultimately be able to impart the intricacies of each vocal genre to the next generation while honouring traditions and values" (Fisher et al, 2014).

Finally, theme four raised the interesting point that even as we grow older, identity is still able to be manipulated and developed therefore, regardless of age, teachers should consider how they can influence this in their practice. It also gave more insight into the role of managing expectations in singing lessons and how this directly influences the singer's identity by framing their experiences as either successes or failures which they then begin and continue identifying themselves as such (Leung, 2023). Keeping expectations realistic aids in creating a positive singer identity.

Acknowledging the limitations of this study, including small sample sizes and broad coverage of genres, lesson types, and class formats, further research is needed to explore how identity is influenced in more specific areas of singing teaching. More in-depth studies are also needed on how age and training level impact identity development and how teachers influence identity at different stages of a singer's life and career. Given the lack of existing research in this area, this study serves as a foundation for deeper, more specialised research, to foster a positive, supportive, and empowering pedagogical approach for all singers and their teachers, ultimately improving the learning experience for everyone involved as well as improving overall wellbeing for singers outside of the singing studio (Jamaiah, 2008).

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Appendices**Appendix 1: Approved Ethics Form**

PG2 / E1 FORM

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:	Katie Ellen Dabrowski Thomas			
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:	katie_ellen@live.com
7	Contact Telephone Number:	07867410048
For students:		
8	Student Number:	2131337
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)



PG2 / E1 FORM

10	Director of Studies/Super-visor:	Louise Emanuel/Julie Crossman/Debbie Winter
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PG2 / E1 FORM

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	☒	NO	☐
					Date
2	If Yes, please indicate source of approval (and date where known):	Research Degrees Committee	☐		
3		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 during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.		
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	YES	☐	NO	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.				
3	Institution				

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Ethical Approval Form

4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?	YES	☐	NO	☐	
7	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
8	Is your research externally funded	YES	☐	NO	☐	
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
10		Employed	YES	☐	NO	☐
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	☐	NO	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) (If NO the application cannot continue)	YES	☐	NO	☐

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:	How do singers perceive their musical identity has been influenced by their teacher?			
2	Proposed start date:	03/07/2024	Proposed end date:	27/01/2025	

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 The purpose of this project is to raise awareness of the influence a singing teacher can have on a student vocally and later in their career choices. Currently, research shows that the human voice is a core component of a persons identity and is influenced by various experiences including virtually, socio economically and through human contact. These experiences can have a positive or negative impact on identity and with a singing teacher being direct human contact for singers, it is vital that the techniques and pedagogies used are creating a supportive environment that encourages self confidence and uniqueness in the singing studio rather than producing vocal clones. While there is research completed on musical identity, there is little directly relating to singers and their teachers, an area of great importance when you consider that the student-teacher relationship in the singing studio is so important in this field.
5	Research Question How do singers perceive their musical identity has been influenced by their teacher? (this box should expand as you type)
6	Aims of Research Activity • To review any existing literature surrounding a singers identity and how teaching may impact this. • To see how, if at all, singers perceive their own singing identity and how their teacher(s) influenced this. • To find techniques that promote positive impacts on a singers identity and encourage them to explore their voice to maximum ability. • To ensure my own teaching is conducive to the findings in this study and find new ways of teaching to promote positive singing identity.
7	Objectives of Research Activity To develop strategies for teachers and myself that promote awareness of a singers identity in the singing studio.
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.



PG2 / E1 FORM

- | | |
|---|--|
| 9 | <p>I propose to use three qualitative methods in order to triangulate the data collected and ensure the data is appropriate to the question at hand.</p> <ol style="list-style-type: none">1) I will use an anonymous questionnaire with open questions aiming to collect the opinions and information of singers in relation to the topic.2) After this, interviews will be conducted to try and get more detailed answers from fewer participants.3) In order to collect more in-depth data, I will organise up to 3 focus groups of 4-5 people with the aim of discussing a singers identity and the influence they feel their teacher had on them.4) A literature review will be done in order to evaluate the literature currently available on the subject. |
|---|--|

10	Location of research activity Identify all locations where research activity will take place.
11	All of this research will be conducted online using questionnaire websites and video chat software such as Zoom.
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	N/A

14	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	☒
		YES	☐
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)		

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: I will be using 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?	For the questionnaire I would aim for 25 participants. For interviews a maximum of 5 For the focus group, maximum of 5 per group with an aim of completing a maximum of 3 group sessions.
14	Who will the participants be?	Singers over the age of 18. <i>(this box should expand as you type)</i>
15	How will you identify the participants?	I will identify singers as those who regularly sing and perform on stage both amateur and professional. I will use convenience sampling to access participants. <i>(this box should expand as you type)</i>

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				

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				

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: I will be recording personal data in interviews and video recordings will be obtained of focus groups also. There may be some emotional distress to the participant if they have had negative experiences with their teacher. <i>(this box should expand as you type)</i>	How will you mitigate the Risk to Participant I will use codes and ensure my computer and files are password protected so no personal data can be accessed. I will advise participants that they can withdraw at any time during the research process and they can seek help if needed. <i>(this box should expand as you type)</i>
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 details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities Some of the experiences of the participants may have been negative. Participants will be advised that they can withdraw at any point and seek help or advice via the Samaritans : "To talk about anything that is upsetting you, you can contact Samaritans 24 hours a day, 365 days a year. You can call 116 123 (free from any phone), email jo@samaritans.org or visit some branches in person. You can also call the Samaritans Welsh Language Line on 0808 164 0123 (7pm–11pm every day)." <i>(this box should expand as you type)</i>	
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: Some emotional distress may occur when examining my own impact on students identity, especially if it has been negative. <i>(this box should expand as you type)</i>	How will you mitigate the Risk to Investigator: I am aware of this and will seek help and support from the Samaritans or similar. <i>(this box should expand as you type)</i>
7	University/institutional risks For example: adverse publicity, financial loss, data protection	

Risk to University: Data protection will be an issue for the university. <i>(this box should expand as you type)</i>	<i>How will you mitigate the Risk to University:</i> I will follow GDPR protocol and keep any information private and password protected. I will destroy all data when the study is over. <i>(this box should expand as you type)</i>
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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? Debrief documents will be provided to all participants who provide an email address and wish to be debriefed. A copy the study will be provided on request. <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. I will be using an online questionnaire, I will have a screen before the questions start that acts as a consent form, informing participants that by clicking on the NEXT button they are providing consent.
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. The questionnaire will not require names to be given and in all reports names of those participants in the focus groups and interviews will be coded and kept anonymous. Emails may be requested for setting up the zoom meeting, this will be considered when considering data protection and anonymity.

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
	<i>"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.</i>	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	This includes audio/video data of participants, but can also include IP addresses and usernames. Names, addresses and emails also count, as do consent forms. Audio and video of interviews and focus groups in order to analyse the data in depth after the event. Email addresses may be used to set up zoom calls and usernames will be visible. Names will be collected for interviews and focus groups for effective communication reasons.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	<i>"Special category data" means sensitive personal data consisting of information as to the data subjects' –</i> <i>(a) racial or ethnic origin,</i> <i>(b) political opinions,</i> <i>(c) religious beliefs or other beliefs of a similar nature,</i> <i>(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),</i> <i>(e) physical or mental health or condition,</i> <i>(f) sexual life,</i> <i>(g) genetics,</i> <i>(h) biometric data (as used for ID purposes),</i>	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		

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)?	☐	☒



Prifysgol Cymru
Y Ddrindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 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 cloud storage on the iCloud storage system which will not be shared. 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. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder on my own personal laptop. My personal laptop is only accessed by myself and is password protected on opening as well as all folders being 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): All data will be encrypted and kept in password protected cloud storage on my iCloud storage system which will not be shared. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		

25	List all who will have access to the data generated by the research activity:
	Katie Dabrowski Thomas (researcher) Melissa Toy (Supervisor)
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:
	Katie Dabrowski Thomas
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.
	All data will be encrypted and kept in password protected cloud storage on my iCloud storage system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.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.uwtsd.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: K. Dabrowski Thomas	Date: 15/05/2024

For STUDENT Submissions:

32	Director of Studies/Su- pervisor:	Laura James	Date: 25.6.24
33	Signature:	<i>Laura James</i>	

For STAFF Submissions:

34	Academic Director/ As- sistant 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



PG2 / E1 FORM

☒	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.

Appendix 2: Letter Of Approval



Katie Ellen: Vocal Coach
Katie Ellen Dabrowski Thomas
60 Buttermere Crescent
Rainford
St Helens
WA11 7LQ
katie_ellen@live.com
15th May 2024

Dear UWTSD,

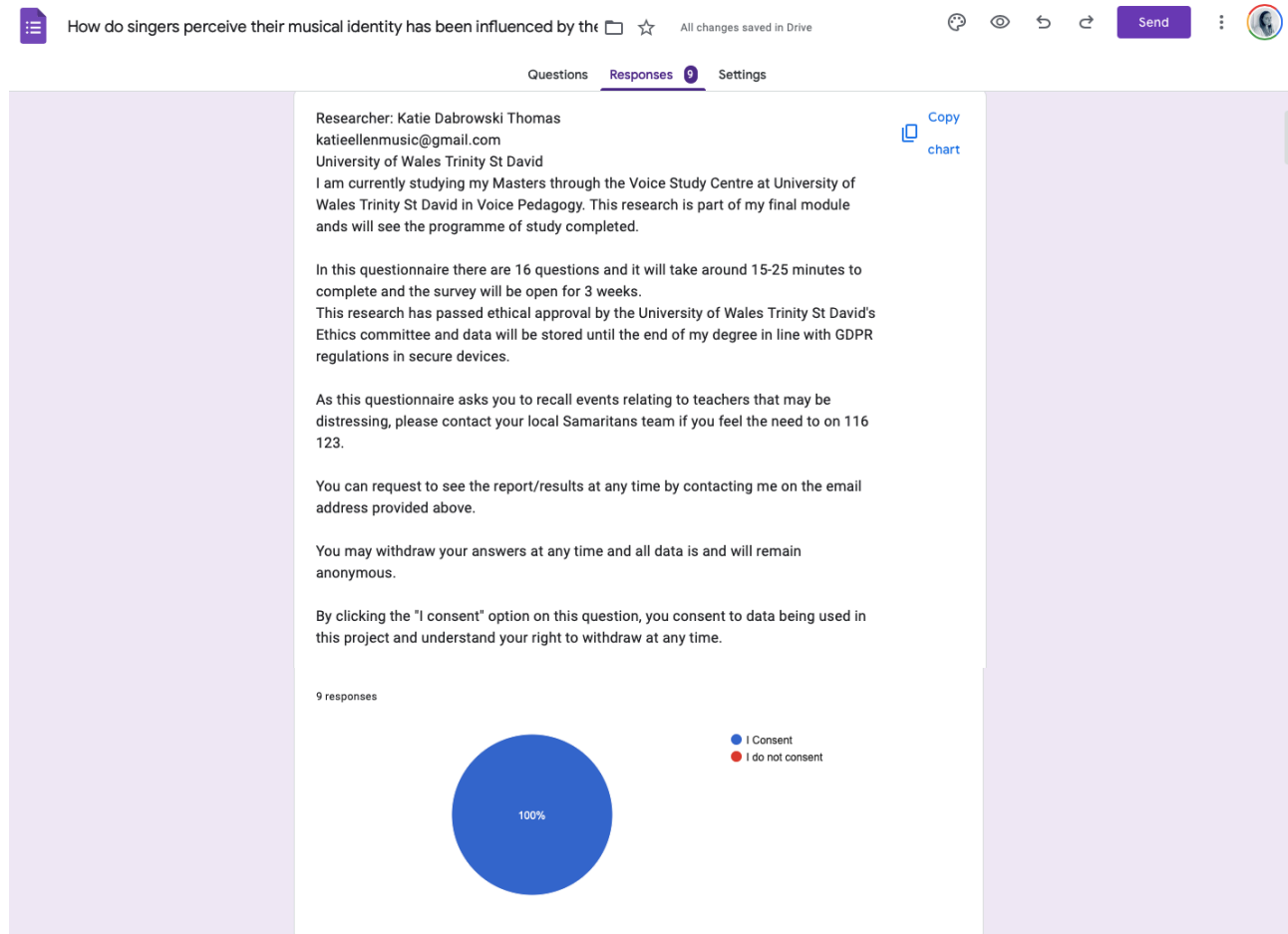
RE: How do singers perceive their musical identity has been influenced by their teacher?

I confirm that I approve of the research proposed into a teacher's impact on a singer's identity to be carried out by Katie Dabrowski Thomas of Katie Ellen: Vocal Coach during lessons between July 2024 and January 2025.

Regards,

A handwritten signature in black ink, appearing to read 'Katie Dabrowski Thomas'.

Katie Dabrowski Thomas

Appendix 3: Completed Consent Forms**Questionnaire Participants:**

Signed Interview Consent Forms

Participant Consent Form (last updated 15.01.24)



[Title of project]

Consent to take part in research

- I [redacted] voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves... [outline briefly in simple terms what participation in your research will involve].
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being filmed.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in my Masters Research paper and my 20 minute presentation of findings.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password secure laptop until March 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained.
- I understand that under freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Katie Dabrowski Thomas BA (Hons)

Signature of research participant

Signature of participant Date 15/12/2024

Signature of researcher

I believe the participant is giving informed consent to participate in this study

K. Dabrowski Thomas

Signature of researcher Date 15/12/2024

Participant Consent Form (last updated 15.01.24)



How do singers perceive their singing identity has been influenced by their teachers?

Consent to take part in research

- I [REDACTED] voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves... [outline briefly in simple terms what participation in your research will involve].
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being filmed.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in my Masters Research paper and my 20 minute presentation of findings.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in a password secure laptop until March 2025.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained.
- I understand that under freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Katie Dabrowski Thomas BA (Hons)

Signature of research participant

Signature of participant Date

Signature of researcher

I believe the participant is giving informed consent to participate in this study

K. Dabrowski Thomas

Signature of researcher Date 18/12/2024

Appendix 4: Methods Table

Method	Definition	Strengths	Limitations
Interview	"Interviews are a qualitative research technique "conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program or situation." (Boyce and Neale, 2006)	- Researchers can gather detailed information with open questions. -The interviewer can observe body language and signals other than the words they are saying. (Sheppard, 2020)	-Relies heavily on the participant being able to convey their life experience accurately. -Time intensive for both the researcher and the participant. - Ethically, can be emotionally taxing to tell and hear stories with sensitive subject matters. (Sheppard, 2020)
Focus Groups	"A focus group is a research method that brings together a small group of people to answer questions in a moderated setting. The group is chosen due to predefined demographic traits, and the questions are designed to shed light on a topic of interest." (George, 2021)	- Can provide rich data on complex issues. - Diverse participants can provide multiple perspectives enhancing data. - Good for exploratory research where there is not a lot of data available surrounding the subject. - More efficient and less time consuming than individual interviews, (Stevens, 2024)	- Moderators can influence results if they dont maintain neutrality throughout. - Logistics and scheduling can be an issue, coordinating schedules. -Analysing data can be complex and time consuming with transcription and coding being more difficult with group interaction. (Stevens, 2024)
Observation	"Observational research is a method of data collection where researchers observe participants in their natural settings without interference or manipulation." (Hassan, 2024)	- Can provide validity to a proposed theory with first hand information being provided to all involved in the research. - Can be flexible for researchers allowing them to keep an open mind and answers to questions they may not have thought of asking. - Results can be used to predict future human behaviour as individuals tend to behave similarly when confronted with similar settings and situations. (Gaille, 2020)	- High risk of bias not found in other methods when entering data if the researcher gets involved in the social group being observed. - Difficult to generalise results when sample is small. - Many ethical questions arise due to the covert way data is often collected. - Results are always situation specific and this can make it difficult to replicate results. (Gaille, 2020)

Method	Definition	Strengths	Limitations
Case Study	"A case study is an in-depth examination of a single case or a few selected cases within a real-world context. Case study research is widely used across disciplines such as psychology, sociology, business, and education to explore complex phenomena in detail." (Hassan, 2024)	- Case studies provide rich context for real life settings that are difficult for other methods to replicate. - Provides in depth data giving complex understanding of complex phenomena. (Drew, 2023)	- Lacks generalisation as case studies usually focus on individuals or specific situations. - Can lack subjectivity in interpretation. - As the results come from real life circumstances, there are inevitably variables that can not be controlled therefore replication of the study can be hard affecting reliability of the results. (Drew, 2023)
Ethnography	"Ethnography is a type of qualitative research that involves immersing yourself in a particular community or organization to observe their behavior and interactions up close. The word "ethnography" also refers to the written report of the research that the ethnographer produces afterwards." (Caulfield, 2023)	- Gives the researcher direct access to culture and practice within the group they are trying to study. -Authentic and spontaneous observations can be made. - Can be an open and flexible method giving rich information. (Caulfield, 2023)	- More often than not ethnography is very time consuming and takes at least several months to embed and observe participants. -High risk of observer bias. -More ethical considerations due to reporting sensitive information and disclosing information about the researcher. (Caulfield, 2023)
Document Analysis	"Documentary analysis is a qualitative research method that involves examining documents to understand and interpret information, cultural norms, and social practices." (Hassan, 2023)	-Documents are pre-existing and researchers do not need to directly interact with subjects. -Gives historical insight and shows changing views over time. -Broad application and useful in various fields. (Hassan, 2023)	- May lack context and lack background information. - High risk of bias if authors objectivity is compromised. - Access can be an issue especially if dealing with private or classified information. (Hassan, 2023)
Questionnaire	"Qualitative research questionnaires are a structured or semi-structured set of questions designed to gather detailed, open-ended participant responses. It allows you to uncover underlying reasons and opinions and provides insights into a particular phenomenon." (Nicolas, 2024)	-Inexpensive to distribute and collect. -Can reach a widespread audience efficiently. -Anonymity can make participants feel comfortable and open. -Consistent across participants. (Nicolas, 2024)	-can lack detail -Not guaranteed that participants will understand. (Nicolas, 2024)

Appendix 5: Questionnaire results with handwritten notes.

① Positive

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katie.dabrowski@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the progress of study completed.

In this questionnaire there are 16 questions and it will take around 15-25 minutes to complete and the survey will be open for 3 weeks.
This research has passed ethical approval by the University of Wales Trinity St David's Ethics committee and data will be stored until the end of my degree in line with GDPR regulations in secure devices.

As this questionnaire asks you to recall events relating to teachers that may be distressing, please contact your local Samaritans team if you feel the need to on 116 123.

You can request to see the report results at any time by contacting me on the email address provided above.

You may withdraw your answers at any time and all data is and will remain anonymous.

By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Female

Age Range *

☐ 18-21
☐ 22-29
☐ 30-39
☒ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☐ Hip/Hop
☐ Jazz
☒ Blues
☒ Country
☐ Metal
☐ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
All of my formal training is in voice science and pedagogy. I've had six classical lessons and a few group classes in vocal technique and an otherwise self-taught and taught through family traditions.

In what settings have you had singing lessons?

☐ Small Group (3 people or less)
☐ One-to-one
☐ Large Group (3 people or more)
☒ Other (Please give details on next question)

What other settings?
Small group and one to one

Identify

This section will ask you questions relating to identity and 7 specific sub-section that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.

The classical teacher I worked with briefly brought singer perception into my awareness which I found very helpful. I have now done a lot of body awareness exploration and train courses in awareness which has built on that foundation. I also became aware of (body) awareness and (singing) through working with a choir director. — two types of connection.

How did your singing teacher impact your body image?

Only in the sense that she showed me my voice could go much higher and be much louder and clearer than I thought.

Positive

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.

I think my training overall has made me view myself as (flexible) and (adaptable) able to make adjustments to my sound and express myself in a myriad of different ways.

Positive

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?

I mostly have studied specific things that interest me, so I have been responsible for the goal setting.

As a singer, what do you value the most?

No response

Have your singing values been influenced by your teacher? If so, how?

I most value my (self) and the breadth of (my) available to my expression. (My) teacher influenced (me) as I have always followed my own inclinations with training. — doesn't perceive influence of teacher.

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?

Classical Teacher (!)
She showed me that I have access to a very pleasant (classical) sound although it is not my familiar genre.

Are there any other aspects of your singing identity that you think are influenced by your teacher?

Not really

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. Please note, this will redact your anonymity to the researcher but not in the results and report.

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② Overall, negative impact.

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katie.dabrowski@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

In this questionnaire there are 16 questions and it will take around 15-25 minutes to complete and the survey will be open for 3 weeks.

This research has passed ethical approval by the University of Wales Trinity St David's Ethics committee and data will be stored until the end of my degree in line with GDPR regulations in secure devices.

As this questionnaire asks you to recall events relating to teachers that may be distressing, please contact your local Samaritans team if you feel the need to on 116 123.

You can request to see the report/results at any time by contacting me on the email address provided above.

You may withdraw your answers at any time and all data is and will remain anonymous.

By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
female

In what settings have you had singing lessons?

☐ Small Group (5 people or Less)
☒ One-to-one
☐ Large Group (5 people or more)
☐ Other (Please give details on next question)

What other settings?
small groups/large groups

Identity

This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.
Made me more aware of where the breath came into, how to release this and how to be positive. *Positive*

How did your singing teacher impact your body image?
No Response

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
I don't have the greatest self even in university and it made me feel bad as a vocalist, but I made a leap after as an adult to overcome this. *Negative*

Age Range *

☐ 18-21
☒ 22-29
☐ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☐ Hip-Hop
☐ Jazz
☐ Blues
☐ Country
☐ Metal
☒ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
1 year level of training

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
always pushing to get better in range when this last occurred the best goal *Values*

As a singer, what do you value the most?

Have your singing values been influenced by your teacher? If so, how?
Yes, my singing teacher was not of help so now I put in the work she never gave me. *Negative*

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
Made me expect too much of myself. *Negative*

Are there any other aspects of your singing identity that you think are influenced by your teacher?

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject, if you would be willing to take part, please leave your email address below. Please note, this will redact your anonymity to the researcher but not in the results and report.

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③

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katie@emusic@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

In this questionnaire there are 18 questions and it will take around 15-20 minutes to complete and the survey will be open for 3 weeks.
This research has passed ethical approval by the University of Wales Trinity St David's Ethics committee and data will be stored until the end of my degree in line with GDPR regulations in secure devices.

As this questionnaire asks you to recall events relating to teachers that may be distressing, please contact your local Samaritans team if you feel the need to on 116 123.

You can request to see the report/results at any time by contacting me on the email address provided above.
You may withdraw your answers at any time and all data is and will remain anonymous.

By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Male

3

In what settings have you had singing lessons?

☐ Small Group (5 people or Less)
☒ One-to-one
☐ Large Group (6 people or more)
☐ Other (Please give details on next question)

What other settings?

N/A

Identity

This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.
Resonance was highlighted

How did your singing teacher impact your body image?
They didn't

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
No

3

Age Range *

☐ 18-21
☐ 22-29
☒ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☒ Hip Hop
☐ Jazz
☒ Blues
☒ Country
☒ Metal
☐ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
Private tuition

3

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
No, it has been adaptable and changed overtime — set own goals

As a singer, what do you value the most?
It's a mixture of technical and performance qualities including cadence, harmonies and vocal tone when applicable

Have your singing values been influenced by your teacher? If so, how?
Yes, projection, resonance and when to lean in and out of classical training

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
I subscribed to them after the lessons — higher expectations after lessons (aiming winning)

Are there any other aspects of your singing identity that you think are influenced by your teacher?
Not so much

Thank you very much for completing this questionnaire.
My most aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. Please note, this will reflect your anonymity to the researcher but not in the results and report.

[Redacted Email Address]

This content is neither created nor endorsed by Google.

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3

4

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katie.dabrowski@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

In this questionnaire there are 16 questions and it will take around 15-25 minutes to complete and the survey will be open for 3 weeks.
This research has passed ethical approval by the University of Wales Trinity St David's Ethics committee and data will be stored until the end of my degree in line with GDPR regulations in secure devices.

As this questionnaire asks you to recall events relating to teachers that may be distressing, please contact your local Samaritans team if you feel the need to on 116 123.

You can request to see the report/results at any time by contacting me on the email address provided above.

You may withdraw your answers at any time and all data is and will remain anonymous.

By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Male

4

Is what settings have you had singing lessons?

☐ Small Group (5 people or less)
☒ One-to-one
☐ Large Group (6 people or more)
☐ Other (Please give details on next question)

What other settings?

Identify

This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.
Very conscious of posture when singing.

How did your singing teacher impact your body image?
No negative impacts.

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
Very aware of pushing socially and using vocal resonators often with MT.

4

Age Range *

☐ 18-21
☒ 22-29
☐ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☐ Hip Hop
☐ Jazz
☐ Blues
☐ Country
☐ Metal
☒ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
11 BA Hons Musical Theatre, Diploma - London College of Music, Grade 8&9 LCM

4

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
Expanded my vocal range throughout puberty where I experienced many vocal changes.

As a singer, what do you value the most?
Good sound and good vocal health.

Have your singing values been influenced by your teacher? If so, how?
I have learnt more about my voice on stage which may contradict things my previous teacher said. *Questions teacher brought up*

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
My singing teacher didn't fully understand the need to take risks socially to help learn more and expand my knowledge of my own voice. Through my professional experience I have learnt my own way to preserve my voice and still be able to take risks. *Values professional experience?*

Are there any other aspects of your singing identity that you think are influenced by your teacher?
Generally positive and states very conscious of using vocal method when learning or practicing songs. *Method specific.*

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. Please note, this will redact your anonymity to the researcher but not in the results and report.

This content is neither created nor endorsed by Google.

Google Forms

4

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
k.dabrowski@wtsu.edu
University of Wake Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wake Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

In this questionnaire there are 16 questions and it will take around 15-25 minutes to complete and the survey will be open for 3 weeks.
This research has passed ethical approval by the University of Wake Trinity St David's Ethics committee and data will be stored until the end of my degree in line with GDPR regulations in secure devices.

As this questionnaire asks you to recall events relating to teachers that may be distressing, please contact your local Samaritans team if you feel the need to on 116 123.

You can request to see the report/results at any time by contacting me on the email address provided above.

You may withdraw your answers at any time and all data is and will remain anonymous.

By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Male

In what settings have you had singing lessons?

☐ Small Group (5 people or less)
☒ One-to-one
☐ Large Group (6 people or more)
☐ Other (Please give details on next question)

What other settings?
Church choir, quartets, etc.

Identity
This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.
My first "rock star" was my teacher. She was my teacher and she greatly affected not only my love for music but the style of music I was introduced to from gospel, southern gospel, and old rock and roll. *Relevance?*

How did your singing teacher impact your body image?
It was difficult at first to start in front of a mirror and watch yourself make all these weird faces and control your body to get a sound out or to receive instruction and then have to watch the shape of your mouth, or your diaphragm expand. It's weird because you glimpse in the mirror to make sure you don't look like a sack of hammers before dusting out in your day but when you're singing like that for a long period of time you really start looking good! Now, I never really thought about this before. *positive? Negative?*

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
Sure. They say you're not "born" at your first until you've logged 10,000 hours at something. Well, early on you're so unsure of yourself! But the instruction you receive lets you set a foundation of what you'll give *foundation*
Michele "Set a foundation" - good at craft *5*

Age Range *

☐ 18-21
☐ 22-29
☐ 30-39
☒ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☐ Hip-Hop
☐ Jazz
☒ Blues
☒ Country
☐ Metal
☐ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
11 years of experience training

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
Yes. There were goals. Especially with *start-ups* and trying to reach higher notes or trying to become more confident. Out of all the things I don't know. *10000 how to sing?*

As a singer, what do you value the most?
Singing Music. The environment to be able to find my voice and, of course, *appreciate* it! *performer*

Have your singing skills been influenced by your teacher? If so, how?
I'm not sure what this means

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
Able to understand own *limits*
I think I also know my own limitations. I would love to hit notes like Steve Perry from Journey or John Deacon but I know that's not where I am vocally and that's okay.

Are there any other aspects of your singing identity that you think are influenced by your teacher?
I think my comfort behind a microphone, how to properly project my voice, as well as *how to perform* *influenced taste*

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. Please note, this will reduce your anonymity to the researcher but not in the results and report.

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6

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katie.dabrowski@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

In this questionnaire there are 16 questions and it will take around 15-20 minutes to complete and the survey will be open for 3 weeks.
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By clicking the "I consent" option on this question, you consent to data being used in this project and understand your right to withdraw at any time.

☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Female

6

In what settings have you had singing lessons?

☐ Small Group (5 people or less)
☒ One-to-one
☐ Large Group (5 people or more)
☐ Other (Please give details on next question)

What other settings?

Small group

Identity

This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please give examples if possible.
Taught me how to breathe through the body.

How did your singing teacher impact your body image?
I don't think they did.

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
Definitely. If I didn't have singing lessons at a young age, I would never ever have gone to do musical theatre at drama school. I've also found my style of singing through my teacher. informed by teacher to pursue course

6

Age Range *

☐ 16-21
☒ 22-29
☐ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☐ Rock
☒ Classical
☐ Hip hop
☒ Jazz
☐ Blues
☐ Country
☐ Metal
☒ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
BA Musical Theatre, song studies

✓

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
Yes. Specifically specific in goal

As a singer, what do you value the most?
voice health, feeling confident in what I'm singing

Have your singing values been influenced by your teacher? If so, how?
Unknown

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
Allowed me to understand that you must practice or you will not gain strength quickly. Expectations of growth within singing became higher when you show dedication

Are there any other aspects of your singing identity that you think are influenced by your teacher?
Musical theatre in general. If I wasn't pushed to do grades in musical theatre I wouldn't have taken any interest in it. I probably would have gone down a path in music composition otherwise. genre taste directed

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. (Please note, this will reflect your anonymity to the researcher but not in the results and report.)
Zoe.dabrowski@gmail.co.uk

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✓

7

How do singers perceive their singing identity has been influenced by their teacher?

Researcher: Katie Dabrowski Thomas
katieofemusic@gmail.com
University of Wales Trinity St David
I am currently studying my Masters through the Voice Study Centre at University of Wales Trinity St David in Voice Pedagogy. This research is part of my final module and will see the programme of study completed.

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☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)

Female

7

In what settings have you had singing lessons?

☐ Small Group (3 people or less)
☒ One-to-one
☐ Large Group (3 people or more)
☐ Other (Please give details on next question)

What other settings?

Identity

This section will ask you questions relating to identity and 7 specific sub-section that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.

More attention drawn to particular sensations: for example, to my jaw relaxed? Attention drawn to jaw

How did your singing teacher impact your body image?

No impact

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.

Yes - I don't have a great singing lesson I can often suffer with low self worth and vice versa. My memories of singing lessons as a collective can affect my identity as part of my self worth could be based on how I felt I was a singer.

Mental Health - wider implications as singers?

7

Age Range *

☐ 18-21
☒ 22-29
☐ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing? *

☒ Pop
☒ Rock
☐ Classical
☐ Hip Hop
☒ Jazz
☐ Blues
☒ Country
☐ Metal
☒ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.

Professional with singing teacher qualifications

7

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?

With some goals, with others not so much. Goal setting has aided my goals outside as it has helped me to give additional for example and opened up work opportunities. These my goals have aligned with the level of opportunity presented to me. See's value in goal setting overall

As a singer, what do you value the most?

Connection

Have your singing values been influenced by your teacher? If so, how?

Yes - I have often been reminded by my teachers that singing is connection and expression over perfect technique. My teachers have helped me stay connected to my values - influenced most of their values rather than imposing values?

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?

They have helped me keep my expectations realistic

Are there any other aspects of your singing identity that you think are influenced by your teacher?

No

Thank you very much for completing this questionnaire.

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☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Male

At what settings have you had singing lessons?
☐ Small Group (5 people or Less)
☒ One-to-one
☐ Large Group (5 people or more)
☐ Other (Please give details on next question)

What other settings?

Identity
This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.
No

How did your singing teacher impact your body image?
No

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.
No - I had supportive teaching which built my confidence and encouraged my individuality values

Age Range
☐ 18-21
☐ 22-29
☒ 30-39
☐ 40-49
☐ 50-59
☐ 60 or above

In what genres do you sing?
☒ Pop
☐ Rock
☐ Classical
☐ Hip Hop
☒ Jazz
☐ Blues
☐ Country
☐ Metal
☒ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.
Private study with supportive teachers values teachers goals + experience.

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?
Goal were about learning technique

As a singer, what do you value the most?
singing the song

Have your singing values been influenced by your teacher? If so, how?
Yes, I was taught that telling the message was the most important part of singing performance over technique?

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?
Gave me realistic expectations of the industry and encouraged me to be professional realistic but ambitious?

Are there any other aspects of your singing identity that you think are influenced by your teacher?
My singing teacher encouraged me to become a teacher positive - influenced identity as singer + teacher.

Thank you very much for completing this questionnaire.
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9

How do singers perceive their singing identity has been influenced by their teacher?

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☒ I consent
☐ I do not consent

What is your gender? (Write N/A if you prefer not to say)
Female

9

What settings have you had singing lessons?

☐ Small Group (5 people or less)
☐ One-to-one
☐ Large Group (6 people or more)
☐ Other (Please give details in next question)

What other settings?

Identity

This section will ask you questions relating to identity and 7 specific subsection that make up identity.

How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.

Taught me to focus on your placement, buzzing sensation in throat gave me more power

How did your singing teacher impact your body image?

They didn't

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.

No

9

Age Range *

☐ 18-21
☐ 22-29
☐ 30-39
☐ 40-49
☒ 50-59
☐ 60 or above

In what genres do you sing? *

☐ Pop
☐ Rock
☒ Classical
☐ Hip Hop
☐ Jazz
☐ Blues
☐ Country
☐ Metal
☐ Other

Describe your level of training in singing. Please include any qualifications and specific methods if known.

9

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?

Yes hasn't really influenced outside

As a singer, what do you value the most?

My health

Have your singing values been influenced by your teacher? If so, how?

No

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?

Gave me confidence to believe in my ability

Are there any other aspects of your singing identity that you think are influenced by your teacher?

No

Thank you very much for completing this questionnaire.
My next aim is to form a focus group on the same subject. If you would be willing to take part, please leave your email address below. Please note, this will redact your anonymity to the researcher but not in the results and report.

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Appendix 6: Table of initial observations from questionnaire.

Participant 387	Initial Observations
P1	(a) P1 showed an overall positive attitude towards their experience with their teachers, (b) in some categories such as values and goal setting, they do not perceive any influence from their teachers (c) noted choir directors influence on certain techniques.
P2	(a) P2 had an overall negative response to the questions, (b) this made her feel "lost" as a vocalist until she took initiative herself, (c) describes teacher as "not attentive".
P3	(a) P3 noted that he set his own goals that changed over time without teachers support (b) his singing teacher influenced his expectations to aim higher and audition for a degree at BIMM University.
P4	(a) P4 now questions teachers influence as they have learnt through "professional experience" (b) values professional experience but memories of lessons make him aware when he is pushing and using resonators.
P5	(a) P5 notes that church choir was a setting they learned about singing as well as one-to-one. (b) I question the relevance of some of his answers as they often do not correspond to the questions. (c) Most to say on body image with the use of mirrors in lessons. (d) sees lessons as laying the foundation for future success as a singer. (e) notes that his teacher influenced his current taste in genre.
P6	(a) P6 credits teacher with her career choices and that she is now in Theatre School studying Musical Theatre. (b) set specific goals to her own needs. (c) dedication was praised by teacher (d) pushed to do musical theatre exams.
P7	(a) P7 sees value in setting goal but notes not all teachers did this, (b) when discussing values, noted that teachers helped them connect to their own values rather than imposing value on them. (c) expectations remain realistic as influenced by teacher.
P8	(a) uses the word "expert" to describe their teacher, (b) values performance technique over vocal technique (c) goals set around repertoire support this view of song over singer (d) positive overall feeling towards teacher and influenced to become a teacher themselves.
P9	(a) Set goals with teacher but no influence outside of lessons, (b) doesn't perceive much influence from teacher with no answers to majority of questions. (c) looking at answers, they do not believe they have been influenced outside of the singing studio.

Appendix 7: Interview transcripts with handwritten notes.

IPI 1 Audio file ~~XXXXXXXXXX~~ Transcript 00:00:03 Participant 1 OK. 00:00:05 Interviewer OK, so my research is all about the singer's identity and how teachers can possibly influence that and just how singers feel about that and how they how, how they've experienced it themselves. So there are no wrong answers. 00:00:21 Participant 1 OK. 00:00:21 Interviewer At all. 00:00:24 Interviewer I right? So inside the research is when you when you research within the field that you're already involved in. So that's what this is and there are risks of. 00:00:35 Interviewer Of offending somebody because we've got a standing of relationship or feeling like you might offend somebody so. 00:00:42 Interviewer You don't have to disclose anything you don't want to, OK? And you don't have to talk about me as your teacher. 00:00:49 Participant 1 OK. 00:00:51 Interviewer So. 00:00:54 Interviewer First of all, how long have you had singing lessons for?	3 00:01:46 Interviewer Or what? What do you feel that your identity is? 00:01:50 Participant 1 None. 00:01:52 Participant 1 Very well, it's changed over the years, but at the minute very much. 00:01:59 Participant 1 Musical theatre and classical. Is that what you mean? <i>Views identity in → Singer Genre</i> 00:02:03 Interviewer Yeah, that's part of your identity. So if we can, we can breakdown identity into into various things. So what, what are your values as a singer? So what do you value the most, what is so far example? 00:02:19 Interviewer Some people would value their vocal health over anything else. Some people value their performance over anything else. What do you think? You can say more than one thing. 00:02:28 Participant 1 I'm feeling comfortable in what I'm singing. <i>Confidence?</i> 00:02:35 Participant 1 Challenge as well, but yeah, like you said, <u>vocal health</u> because I get so scared still of belting. 00:02:42 Participant 1 That I just shy away from it so. <i>Value - vocal health</i> 00:02:46 Participant 1 Yeah, definitely <u>vocal safety and health</u>. 00:02:50 Participant 1 Yeah. 00:02:51 Interviewer Good. Do you think any of your teachers have have influenced this at all? 00:02:56 Participant 1
2 00:01:00 Participant 1 I think since I was 11 up until right now. 00:01:08 Participant 1 Well over 10 years was that. 00:01:11 Participant 1 I've just turned 24. That's crazy. 00:01:13 Interviewer So that's. 00:01:15 Interviewer 24 Oh my God. 00:01:19 Interviewer I feel it. 00:01:19 Participant 1 And. 00:01:21 Participant 1 I know well, I can't remember. I'm under pressure. 00:01:24 Participant 1 That's 13 years, I think. 00:01:27 Participant 1 Yes, 13, OK. 00:01:31 Interviewer And is. 00:01:32 Interviewer That time, how many teachers have you had? (Participant 1: 3 I think) 00:01:37 Interviewer 33, OK, lovely. 00:01:41 Interviewer So what do you understand about your own identity as a singer?	4 00:02:50 Participant 1 So I had a singing teacher in my foundation who was rubbish and they did not, so that made me prioritise it even more. But I think from the <u>beginning</u> literally ever since I was 11, I've always been told never to shout, never to push. <i>When teachers don't have same values - causes conflict?</i> <i>first teacher values</i> 00:03:17 Participant 1 Always stop if it hurts, so yeah, definitely. And it's been drilled into me ever since. I've very started singing to. <i>first teacher influence</i> 00:03:27 Participant 1 I always prioritise <u>focus</u>. 00:03:28 Participant 1 Oh. 00:03:29 Interviewer Very good. What you mentioned your foundation year. What what do you think that in that teachers influence was in that foundation year? Did they influence you any further than you negatively than positively? 00:03:44 Participant 1 Well, they. 00:03:45 Participant 1 Just trying to change me as a singer, so now I have an amazing teacher. She's very, very professional and so she's reversed all of that, that he was literally just trying to turn me into this <u>pop</u> singer. How I wasn't having that. <i>Genre</i> 00:04:02 Participant 1 So I've obviously come from. 00:04:06 Participant 1 I'd say musical theatre pop and then I joined my foundation year and then he was just trying to change me into being this opera singer. I've never done opera before, so he was just trying to push me vocally. 00:04:20 Participant 1 I couldn't do it. 00:04:23 Participant 1

And so that wasn't the best. 00:04:27 Participant 1 So yeah, that affected negatively. — <i>changing genre style.</i> 00:04:30 Interviewer Did that affect or do you think that affected your identity at all? Do you or do you think it just affected maybe your confidence? 00:04:30 Participant 1 But now? 00:04:37 Participant 1 Yeah, confidence. But also it did make me think like, oh, well, maybe I'm. 00:04:42 Participant 1 Or not on the right course if. — <i>negative experience = questioned identity</i> 00:04:44 Participant 1 Trying to change. 00:04:45 Participant 1 Me into being a opera singer. It did make me think maybe I would like to do opera. 00:04:52 Participant 1 I just preferred the musical theatre side so. 00:04:55 Participant 1 In terms of that, it definitely <u>secured</u> what I wanted to do in terms of identity. 00:05:01 Interviewer What, so another thing that we can discuss in identity is body sensations. Are there any? So anything that's been influenced by teachers regarding body sensation? 00:05:18 Participant 1 Yeah, I suppose so. I'm always told. 00:05:25 Participant 1 To feel the <u>breath</u>. — <i>Breath / Inhalation</i> 00:05:28 Participant 1 What's she told me to do?	Then I can like. 00:06:23 Participant 1 Connect with. 00:06:38 Participant 1 Like a colour if you know what I mean. So like so, if I'm singing a note to help me remember, then it will be pink or what not. 00:06:38 Participant 1 Mm. 00:06:48 Interviewer Very good. 00:06:49 Participant 1 Yeah. 00:06:51 Interviewer So you talk about. 00:06:55 Interviewer Kind of the classical. 00:06:58 Interviewer Thing that as body image is a big part of classical music and and how and your body type is cast as well. 00:07:09 Interviewer How did that teacher or any teacher have an effect on your body image and how you perceive yourself or how you think? As a singer, you should be. 00:07:18 Interviewer In kind of. 00:07:19 Interviewer Connection to your body type. 00:07:24 Participant 1 I think that well, my <u>height</u> definitely has a big role to play in it, so I'm very aware that I can only be put forward for some roles because.
00:05:31 Participant 1 Like I'm release, hold and release. 00:05:37 Participant 1 And I suppose you have to <u>connect</u> with your body. — <i>connect</i> 00:05:40 Participant 1 Your. 00:05:40 Participant 1 When you're singing, it's not just about. 00:05:44 Participant 1 What's coming out of the voice you have to connect. — <i>connect</i> 00:05:47 Participant 1 In terms of like being grounded, posture and everything like that, it's definitely helped my posture actually. 00:05:57 Participant 1 Yeah. Can you say the question again? 00:06:00 Interviewer So how have you have your body sensations been influenced? Do you feel like body sensations? Yeah. So anything you feel in your body at all. 00:06:13 Participant 1 This might not be what you mean, but. 00:06:17 Participant 1 Often. 00:06:20 Participant 1 I. 00:06:21 Participant 1 If I'm singing then I can like. 00:06:27 Participant 1 It's so hard to explain. 00:06:30 Participant 1	00:07:39 Participant 1 Of my height 00:07:39 Interviewer is that being, is that being a direct thing from your teachers? 00:07:43 Participant 1 Yeah. Yeah, they've <u>always</u> said, like even what I'm seeing to say, I give them a Rep folder and they flick through it. They say we can't do that. You'll never be casting that. 00:07:55 Participant 1 Too short. 00:07:56 Participant 1 Or what not? 00:07:58 Participant 1 Or often. 00:08:01 Participant 1 There will. 00:08:01 Participant 1 Something else written for someone else that just. 00:08:04 Participant 1 Wouldn't be for me. 00:08:06 Participant 1 Purely because of my body type as well. Yeah, if that's what you mean. 00:08:10 Interviewer That is. 00:08:11 Interviewer What I mean, OK, great. 00:08:15 Interviewer So memories, then, is the next thing. So memories of singing lessons, memories of your teachers. Do they affect your singing identity at all? Now are you do? Do you look back and and does it affect you as a singer still?

9 perception of teacher influence varies depending on what lessons occur. 00:08:51 Participant 1 Yes, 100%. I was actually only saying to my mum today that I would not be doing musical theatre right now if I did not have musical, not musical theatre singing lessons. 00:08:45 Participant 1 When I very first started with you, when I was 11 because I went in doing just singing, I've never really sang with the teacher before. 00:08:54 Participant 1 And I went in, I sang price tag by Jessie J, and then I was put in to do musical theatre exams and I just did it because you told me to. — teacher influence 00:09:05 Participant 1 And then I literally would not have gone from. 00:09:10 Participant 1 Not doing anything to do musical theatre. If I didn't have my initial singing lessons in Priority. So yeah, definitely I would probably do something completely different. 00:09:25 Participant 1 Because if I didn't do that one musical theatre exam. Goals: Exams gave push to MT now pro training 00:09:28 Interviewer I just I. 00:09:29 Participant 1 Wouldn't I wouldn't be doing this now, and it's really crazy to think because I had no intentions of doing musical theatre. I just wanted to sing. 00:09:38 Participant 1 Just whatever I didn't know, Musical Theatre was even a thing. Until. 00:09:42 Participant 1 I was introduced to it by you 00:09:44 Participant 1 Please. So yeah, definitely, yes, 100% are. 00:09:50 Interviewer There any kind of? Again? You don't have to speak about me as the as your teacher. Are there any kind of negative things that come up if you in your memories?	11 But yeah, that wasn't the best. He just wasn't professional and. — values professionalisation 00:10:41 Participant 1 Didn't even turn me off 00:10:42 Participant 1 Singing. But it just didn't make me feel secure in what I was doing. — confidence 00:10:46 Interviewer Yeah. Do we get that? 00:10:49 Interviewer You shouldn't be too much longer. 00:10:52 Interviewer Goal setting does that any memories from teachers have an influence on your goal setting now as a singer, do you set goals for yourself? Did you ever set goals in lessons? 00:11:04 Participant 1 Yeah, especially when I was doing my musical theatre exams, I'd always want to do the next one. — good way of reaching progression 00:11:11 Participant 1 And I never wanted that merit I always wanted a distinction. — high expectations 00:11:16 Participant 1 Which I suppose. 00:11:17 Participant 1 Going back to the question, yes, that would have been a negative memory if I didn't get a distinction, which I didn't. I got a merit and I remember having a massive confidence knock. 00:11:28 Participant 1 It was awful. 00:11:31 Participant 1 So I suppose yes, I've always set targets in terms of wanting to achieve the next big thing for me. 00:11:42 Participant 1
10 00:10:06 Participant 1 Well. 00:10:02 Participant 1 Yeah, with that foundation teacher, he. 00:10:04 Participant 1 @ just didn't listen to me. — perceived negatively being introduced new because song ID already established? 00:10:08 Participant 1 Wasn't doing any of the Rep I wanted to do. 00:10:12 Participant 1 I in. 00:10:13 Participant 1 He gave me a song that was written for a black woman, which is more present now than what it. — industry focused 00:10:21 Participant 1 Used to be. 00:10:23 Participant 1 And he was saying yes, this would be perfect for you. — doesn't trust judgement? 00:10:28 Participant 1 And I was. 00:10:28 Participant 1 Like, I don't think I could sing. 00:10:30 Participant 1 I. 00:10:30 Interviewer Yeah. 00:10:31 Participant 1 Remember what the song was? It was a very old 1 though. 00:10:36 Participant 1	12 And so I still do that now. So I auditioned for things now such as productions 00:11:50 Participant 1 Like professional ones as well. 00:11:53 Participant 1 And I always want to strive to not get what I want, but get what? 00:12:00 Participant 1 I achieved. 00:12:03 Participant 1 This is what I mean 00:12:05 Interviewer Min. 00:12:06 Participant 1 What I strive to achieve. 00:12:08 Participant 1 Yeah. Yeah, that's. 00:12:08 Participant 1 So. 00:12:09 Interviewer Link's quite good quite well with expectations. So you said about the negative about getting the merit and sort of a distinction which it you know, as do you think your expectations were influenced by your teacher at that time? 00:12:24 Participant 1 Yeah, probably. 00:12:29 Participant 1 But not in terms of like a bad thing. So I was obviously confident in what I was doing to the point where I felt, yes. — quite defensive of teacher? 00:12:38 Participant 1 Going to get. 00:12:42 Participant 1

13 And that was probably because I was getting told what I was doing was really good. 00:12:49 Participant 1 And it probably was. I probably just had an off day or something. 00:12:55 Participant 1 But or maybe it was the examiner. 00:12:59 Interviewer But definitely outside from an outside, there's everybody. Always, always, always. 00:13:06 Participant 1 Yeah. 00:13:07 Interviewer Like somebody like yourself who really was into it. Everybody always gets one in the whole thing. So like I always expect one exam to come out with less than we expected because I would have had that expectation as well. 00:13:11 Participant 1 Yeah. 00:13:21 Participant 1 Yeah. Yeah, but yeah, my teacher would have definitely told me what I was doing was right. 00:13:31 Participant 1 You know, helping me aim for that as well, yeah. 00:13:37 Interviewer So do you are your expectations high now because of any teachers in the past or do you think they're a bit lower? 00:13:46 Interviewer Because now you're you're studying at Trinity expectations sometimes can maybe become a little bit lower after a bit of study. Do you think that's that's been maintained throughout? 00:13:53 Participant 1 Yeah. 00:13:56 Participant 1 confidence	15 Well, yes, but. 00:15:29 Participant 1 Mainly just personal goals, so I believe that. 00:15:34 Participant 1 I'm only going to get better if I put in the effort. 00:15:38 Participant 1 Mm. 00:15:40 Participant 1 And technically as well. So I just have this mental block of believing, but once I believe I can do it, I can do it like in the last year I was doing, I was believing so high and I was like, wow, I've never been able to do this before. 00:15:56 Participant 1 Just because you believe you can do it. 00:16:00 Participant 1 Beliefs as well. 00:16:04 Participant 1 Yeah, I think. 00:16:06 Participant 1 Just more of good. You know what? I'll probably be lying in bed. Not I'll be. 00:16:10 Participant 1 That's another one. 00:16:13 Interviewer Is it so? Do you think your beliefs have been significantly influenced by your teachers? 00:16:19 Participant 1 Yes, definitely because. 00:16:24 Participant 1 It's that confidence again. I feel like. 00:16:27 Participant 1 work ethic Confidence
14 You know, I think they have gotten a bit lower just because once you get to the industry where everybody is good at what they're doing. 00:14:06 Participant 1 There's a lot more competition. 00:14:12 Participant 1 And so I think that the teachers make you aware that you might not actually get what you want to get. 00:14:20 Participant 1 Which is really good because you can't think you can't have the mentality of I'm going to get this and I'm the best. And so I think at the minute my teachers are definitely helping with that mentality as well and they also help with. 00:14:36 Participant 1 The Rep side of things. So like say I've just had two auditions for my third year shows and she's helped me with the Rep side of things. 00:14:44 Participant 1 Things, but I've just had a lead in my last show. I did. So she was very good at being like you're probably not going to get another lead now. And that's absolutely fine. So yeah, she's definitely helped lower expectations. But at the same time. 00:15:00 Participant 1 In a kind way. Yeah. And in a way that I'll be able to take into the industry, the professional industry outside of drama school. 00:15:02 Participant 1 That's. 00:15:10 Interviewer Absolutely. 00:15:13 Interviewer And the last thing we can really discuss is, is your beliefs as a singer, are you? Do you feel like you have any beliefs? 00:15:19 Interviewer As a singer. 00:15:26 Interviewer As training goes direct influence on expectations and changes mind of faith pro expectations	16 I've been very blessed with teachers that have been able to boost my confidence when I need it or just give me that helping hand to achieve what I want to do, but I don't think I can. 00:16:43 Interviewer Great. So we're pretty much finished, but like last question is just anything, if you ever thought about your identity before as a singer and what that constitutes? 00:16:57 Participant 1 I don't think I've. 00:16:59 Participant 1 About it in terms of my identity. 00:17:02 Participant 1 But. 00:17:02 Participant 1 More so stereotypes. So for what I'm going in to so. 00:17:06 Participant 1 I've never played a villain, and that's because of my stereotype and as much I'd love to, I just don't think I will because of how other people perceive me. 00:17:21 Participant 1 So to be fair, I think that affects identity too, because makes me think I'll never be able to play someone like that or whatnot, but. 00:17:31 Participant 1 That's the only time I've thought about it or. 00:17:34 Participant 1 When I'm choosing songs. 00:17:36 Participant 1 How I identify within the song? 00:17:40 Interviewer Yeah. 00:17:41 Participant 1 loud foundations of confidence

17

OK. So actually, yes, I think I have thought about it just subconsciously.

00:17:47 Participant 1

Yeah.

00:17:47 Interviewer

Hey, let's just start thinking about it. You'll think about it more. It's a bit is why I pick it, because there's no research on it at all. So we're kind of doing something fresh.

00:17:50 Participant 1

Yeah.

00:17:57 Interviewer

And as a singer,

00:18:00 Interviewer

Some of my belief systems over the years have have really shifted with other people influencing them. So like for example in like country music, you have to be blonde, you have to. I have to have this identity. I can't. You know, I have to have this sort of identity.

00:18:20 Interviewer

And then I was kind of like, no, no, that's not how I feel, so.

00:18:26 Interviewer

It's one of them things that you if you start thinking about it, you won't stop.

00:18:31 Interviewer

Yeah, OK, yes, you are. You as a singer. It's very cool. Yeah. Have you got anything else to say about the subject? Anything you want to.

00:18:31 Participant 1

Well, now you've got me thinking about it.

00:18:43 Interviewer

Want to say it all?

00:18:47 Participant 1

Not really, I hope I've answered your questions right. They're really.

00:18:51 Participant 1

Hard to answer some of them anyway.

18

00:18:53 Interviewer

You were great. You were great. I've got loads of stuff and it's all towards the the cause. Really. I'm going to stop recording now.

00:19:03 Participant 1

Okie dokie.

IP2. 1 Interview Participant 2 Transcript 00:00:00 Interviewer Half past. 00:00:03 Interviewer OK. 00:00:06 Interviewer OK, so we'll get started straight away then. So my project is all about identity and the singer's identity. 00:00:15 Interviewer And how teachers can influence that, or if they influence that at all. 00:00:21 Interviewer So the first question is, we're really quite open. What do you think your identity as a singer is? 00:00:29 Interview Participant 2 Umm. Well, I would say. 00:00:33 Interview Participant 2 I'm mostly musical theatre singer. Umm. I would say that like my skill set ranges stylistically and that I have. 00:00:45 Interview Participant 2 Like a classical foundation would be sort of. 00:00:49 Interviewer Lovely. So through through my initial research I found. 00:00:55 Interviewer 7 aspects of of oneself that make up your identity. So I've kind of applied them to singing. <i>Genre / style</i> <i>ID starts in genre + style</i>	3 Influence that. 00:02:25 Interview Participant 2 Yeah, I would say for sure, definitely I think. 00:02:31 Interview Participant 2 I know. 00:02:33 Interview Participant 2 It's quite cut and dry. I never really worked much as a classical singer, but from like musical theatre, you have a type, right? And you are typecast when you're quite young. I would say probably like. 00:02:48 Interview Participant 2 18 You get set as like a type. You're an engineer or you're a dancer or whatever that is. 00:02:53 Interview Participant 2 And that, like heavily influences what you know shows you go out for where your agency puts you. I would definitely say that that influences like has influenced my identity. Now I would say like in recent years and maybe like the past five years, there's been like a shift in musical theatre industry where. 00:03:12 Interview Participant 2 We're trying to work away from that. 00:03:15 Interview Participant 2 But I think that the things that I learned about, you know. 00:03:21 Interview Participant 2 My size and my height, all of that definitely played into my identity as a singer because it dictated what parts I would go out for, you know? 00:03:33 Interview Participant 2 Yeah. Whereas I have friends who are still playing kids and they're in their mid 30s. I will never play a child because I'm in 5-6, you know. 00:03:42 Interviewer Yeah, absolutely. Really interesting. Do you think, do you see any other genres or you? 00:03:48 Interviewer Or have. <i>type cast reflects of body type</i> <i>Industry shift in identity?</i>
2 00:01:04 Interviewer As well, and so we'll, we'll see if this opens up any anything in your mind about your identity and how your teachers may have influenced you. So the first is <u>body sensations</u>. They have the way we feel things within our body makes up our identity. 00:01:20 Interviewer Generally, and so is, are there any kind of body sensations that your teacher might have influenced or? 00:01:27 Interviewer Or brought to your attention. 00:01:32 I. 00:01:32 Interview Participant 2 Mean probably from like a technical perspective, I would say for sure. Like I don't know if I necessarily. 00:01:44 Say that they're. 00:01:44 Interview Participant 2 A part of my identity, but how <u>approach technique</u> is very sensation based. 00:01:55 Interview Participant 2 Yeah. 00:01:57 Interviewer OK, good. 00:02:00 Interviewer Also, another aspect of our identity is our body image and how we perceive our body. 00:02:07 Interviewer A good example is you said classical training is when you're cast. In classical music, you're cast as a body type as well. Often. Do you think that's your identity as a singer? Is there anything that kind of affected you and how your teacher may be? If you had classical training? 00:02:24 Interviewer <i>influenced by teacher? how it was taught</i>	4 00:03:49 Interviewer You worked as a pop singer or. 00:03:51 Yep, you are a. 00:03:53 Interview Participant 2 I mean in Musical Theatre, they already kind of do everything. 00:03:55 Interview Participant 2 A lot of. 00:03:55 Interviewer Yeah. 00:03:55 Interview Participant 2 Of pop, I'm pretty confident with like rock and jazz. I wouldn't say that I'm a classical singer anymore, but like I'm a musical theatre classical. 00:04:05 Interviewer Singer yeah. 00:04:06 Interviewer Yeah, yeah. 00:04:07 Interviewer You think that when you're kind of going for jobs within the pop genre or more contemporary, do you think that your body image or or your teachers? 00:04:21 Interviewer Your teachers influence on that influences your your body image. 00:04:27 Interviewer Or does that influence your singing? Sorry, your identity. 00:04:30 Interview Participant 2 You clarify the question. Did you rephrase it? 00:04:32 Interviewer Yeah. Sorry, that was. 00:04:33 Interviewer

5 Me. 00:04:35 Interviewer Yeah, if you. 00:04:36 Interviewer Going for like a pop, like a like a gig with a band if you would ever do that, do you think you're kind of body image would be a big part of your singing identity then as big as in musical theatre? 00:04:51 Interview Participant 2 I honestly think so. Like, to be honest, I don't know that there's a tonne of separation because how you look. 00:05:00 Interview Participant 2 Is so important in this industry like to a fault, obviously. 00:05:07 Interview Participant 2 So I think I've lived kind of a privileged life in that. 00:05:13 Interview Participant 2 My body type fits into a lot of people's <u>expectations</u> for a lead singer or for a pop singer. 00:05:22 Interview Participant 2 That that I haven't really had to think about it too much, which is probably. 00:05:30 Interview Participant 2 Come to think of it like a <u>privilege</u> of sorts. 00:05:36 Interview Participant 2 But. 00:05:38 Interview Participant 2 Yeah, I don't think that that's ever really been something that I've had to contend with because I fit in within an archetype that our society sort of deems as like appropriate. Like you, you want somebody who can like. 00:05:53 Interview Participant 2 Sing a high belt like they look the way that we think that lead singer should look and they have the skills, so I've never really had to fight against that. I think, which is probably like a large statement about the industry, which is not fair and not. <i>body image + expectations</i>	7 00:07:14 Interview Participant 2 Yeah, I mean, I'm not. 00:07:16 Interview Participant 2 I'm not sure like. 00:07:20 Interview Participant 2 I feel like society at large. 00:07:23 Interview Participant 2 Sort of has these like images that we hold and. 00:07:30 Interview Participant 2 Working like as an actor, there's images that we hold and I think that my singing teacher. 00:07:38 Interview Participant 2 The all sort of like. 00:07:40 Interview Participant 2 Just sort of. 00:07:41 Interview Participant 2 That general notion, I don't think that they sort of had anything that really left out as particularly unique. 00:07:52 Interview Participant 2 But I do think that they it is well known knowledge and that they supported that was like that the way that you look. 00:08:02 Interview Participant 2 Will influence the kinds of parts that you get and the age of characters that you will play and. 00:08:08 Interview Participant 2 The kind of job you will get, yeah. 00:08:11 Interviewer Are there any you disagree with? Any beliefs that you were taught that you disagree with now? 00:08:16 Interview Participant 2 <i>Experience has been consistent through all teachers - body image.</i>
6 00:06:06 Interviewer Do you think? 00:06:08 Interviewer You're your singing teachers influenced that that view that you've got. 00:06:13 Interview Participant 2 Probably. 00:06:16 Interview Participant 2 My singing teacher when I was young was like a Japanese opera singer and she she she had a lot of very strong and politically incorrect opinions about. 00:06:21 Interview Participant 2 The way that girls should look and I I don't doubt that some of that was like. 00:06:37 Interview Participant 2 At a young age. 00:06:39 Interview Participant 2 Mem. 00:06:39 Interviewer Hmm. Great. So that that brings us on to another aspect of identity which is. 00:06:45 Interviewer Do you think this teacher or any teacher influences your beliefs? Do you believe kind of in that stereotype of lead singer? 00:06:56 Interview Participant 2 What do you mean by beliefs like? 00:06:56 Interviewer Any beliefs that you hold as a singer. So you said before that. 00:07:06 Interviewer A lead singer looks a certain way and and you know things like that. I'm trying not to lead. 00:07:12 Interviewer Question with:	8 Oh, I think that it absolutely. I don't think that there should be that the way that you look should dictate how you sound or the style of music that you're supposed to sing. I think that you should do whatever you want to do and whatever you're good at and. 00:06:33 Interview Participant 2 That like. 00:06:36 Interview Participant 2 Anybody should be able to play any part. 00:06:40 Interview Participant 2 Regardless of like physical. 00:06:43 Interview Participant 2 Stature or limitation. I think that we should always look at talent and storytelling and <u>ability</u> to do the skill first that that, that anybody should be able to to whatever body they come in. 00:06:50 Interview Participant 2 Or whatever sort of experience they have. If they can do the job the best, they should get to do the job. 00:06:56 Interviewer Yup, but I think that's a cultural shift that's that's happened really recently, isn't it? And I agree that all my teachers told me we had to look a certain way to sound a certain way so an extent. So it's. Yeah, it's a massive cultural shift. 00:09:22 Interviewer So. 00:09:25 Interviewer Do do memories of your singing lessons influence your identity as a singer? 00:09:30 Interviewer You, as a singer in general, so any memories that pop up and say when you you are auditioning or if you're performing. 00:09:38 Interviewer That. 00:09:39 Interviewer <i>Shift in industry, pushing against huge values</i>

Can affect you as a person. 00:09:43 Interview Participant 2 For sure, I think that was something when I <u>was younger</u> — <i>more influence?</i> 00:09:47 Interview Participant 2 Like really influenced me. Umm, I think I was like a young singer and a young performer you're looking for. 00:09:54 Interview Participant 2 Of anybody. To qualify you in any way. 00:09:59 Interview Participant 2 And I think that you hold on really, really tight to the sort of. 00:10:06 Interview Participant 2 Perceptions that people tell you of yourself, that those are those are things that you people say you're good at this and you're like, I'm good at this. I'm good at this and I think that's sort of a. 00:10:14 Interview Participant 2 A natural thing when you're in a competitive industry and same with like I'm bad at this because you know, if you can. 00:10:21 Interview Participant 2 Your faults. 00:10:22 Interview Participant 2 Then you're <u>better prepared</u> against people telling you that that. 00:10:25 Interview Participant 2 Have faults. 00:10:29 Interview Participant 2 I think as you <u>get older</u>. 00:10:33 Interview Participant 2 And you. 00:10:35 Interview Participant 2 Become more experienced? I think I've <u>let go</u> of a lot of those things because I. <i>10 more solidified teachers who will find it more difficult to influence</i>	00:11:43 Interview Participant 2 Aim. 00:11:44 Interview Participant 2 Get second. You're gonna get a you're gonna do. 00:11:48 Interview Participant 2 <u>I don't think my goals</u> always lined up with my <u>singing teachers</u> in terms of like styles that I wanted to do and what not. 00:11:58 Interview Participant 2 As I. 00:11:58 Interview Participant 2 Older I changed the name teachers and I think. 00:12:03 Interview Participant 2 There it was more aligned and in terms of goals, I mean at that age I was like my goals were, you know, to get into a post secondary programme. 00:12:13 Interview Participant 2 To look XYZ. 00:12:17 Interview Participant 2 One thing I teach now and I think <u>as a really</u> you'd have been a good tool for me when I was younger. Is setting sort of technical goals as opposed to. 00:12:32 Interview Participant 1 I. 00:12:32 Interview Participant 2 Don't know what's the right word for it, but like instead of being like oh, I want to get this part. Oh, I want to win this competition. Oh, I want to get to the school setting goals like I want. 00:12:41 Interview Participant 2 Like use. 00:12:43 Interviewer This type of. <i>Singing teacher who aligned more with 10</i> <i>Goals were perform in a Based</i>
00:10:41 Interview Participant 2 I think you develop or I have developed. 00:10:45 Interview Participant 2 Sort of my own artistic voice? I don't think that I rely on it to the same capacity as I did when. 00:10:52 Interview Participant 2 Were younger. 00:10:55 Interview Participant 2 I'm sure that there are still perceptions that my my teachers told me that I still hold onto, but I don't think they carry the same weight anymore because I'm older, because I'm a bit, you know, more certain of myself. I know what I'm good at. I know what I'm not good at and I'm. 00:11:13 Interview Participant 2 There's less <u>shame</u> about having flaws as you get older. 00:11:17 Interviewer Yeah. 00:11:18 Interviewer So do you think maybe, possibly this brings us onto our next kind of facet of identity is our goals? 00:11:26 Interviewer The goals we set ourselves, did you set. 00:11:28 Interviewer Goals in singing lessons? 00:11:33 Interview Participant 2 But to be honest, when I was younger I didn't so much set goals as my <u>singing teacher</u> set goals and that would be. 00:11:41 Interview Participant 2 Or. 00:11:41 Interview Participant 2 In competition and stuff, it was like you're. <i>younger = because responsible thing</i>	00:12:43 Interview Participant 2 Technique. In this song I want to make sure that I have good activated breath support, things like that I think. 00:12:51 Interview Participant 2 Would have been really useful because then you're not as focused on out. 00:12:56 Interview Participant 2 And you're more focused on. 00:12:58 Interviewer Process was that is that being influenced by any teachers that you've had? Was that kind of? 00:13:05 Interviewer Way of doing bad thing. 00:13:07 Interview Participant 2 By my my research in this programme and through like sort of like planned practice and stuff like that. 00:13:14 Interviewer Great. Lovely. 00:13:17 Interviewer There's only two more kind of subcategories to go into, which is 1 is your expectations, your expectations of being a singer, being part of the industry? 00:13:26 Interviewer Of expectations of yourself really has that been influenced by teachers in the past? 00:13:40 Interview Participant 2 I'm so sorry. You were really breaking up there. What did you say? 00:13:43 Interviewer Just about expectations. Expectations of being a singer or, of of your expectations of yourself really as that as that being influenced by teachers. 00:13:56 Interviewer What?

13

00:14:07 Interviewer

I think.

00:14:10

That.

00:14:12 Interview Participant 2

There was a lot of expectation in like (theatre school) and stuff like that, from singing teachers and I don't think expectations were always really clear.

00:14:22 Interview Participant 2

And I think that caused a lot of like (turns to) for myself and other students where it's like you feel like you have to be the best. But what qualifies being the best? How do you, how do you measure that? And as a result of that sort of like?

00:14:30 Interview Participant 2

Lack of clarity you feel.

00:14:45 Interview Participant 2

Like you're talking.

00:14:48 Interview Participant 2

I think now, as somebody who's been working in the industry for a long time.

00:14:56 Interview Participant 2

My senior teachers and my coach, there's an expectation that you are able to work at a certain level.

00:15:05 Interview Participant 2

But.

00:15:08 Interview Participant 2

It's less.

00:15:11 Interview Participant 2

Personal it's not personalised, it's like well.

00:15:15 Interview Participant 2

Can you sing this note or can you not sing this note like it's more just like making sure that the job that you are able to do the job you have to do.

goals?
measurable
Realistic exp
vs high exp

Not personal?
Expectation
get lower
through
try

15

00:16:49 Interview Participant 2

That I'm maintaining my technique and being the technician that I've trained to be, and I think.

vs technique.

00:16:56 Interview Participant 2

That those are critical sort of in preparation for any show or any audition or any performance because.

00:17:06 Interview Participant 2

If you.

00:17:07 Interview Participant 2

Hold those really, really close to yourself and really close to your work. It's easy to lose sight and to get caught up in sort of the industry of it all.

00:17:17 Interview Participant 2

Like the the sparks or the competition.

00:17:23 Interview Participant 2

I think that like when it comes to identifying your values, it's like the most important thing that you can do to stay true to like the work that you want to do in the artist that you want to be.

00:17:36 Interview Participant 2

Yeah. And I think that.

00:17:40 Interview Participant 2

Holding your artist's values in alignment with your personal values is also really important, because being an artist and being a singer.

00:17:47 Interview Participant 2

It is like an art and like art.

00:17:54 Interview Participant 2

Or it's how we like connect. So to connect authentically you have to yeah, to. To work within what you think is important and what your values.

00:18:04 Interviewer

OK, so considering some of these values, can you connect any of those with your teachers and have? Did they influence them at all?

Identity valued

Value

14

00:15:26 Interview Participant 2

Which again might just be a thing that sort of comes with maturity and age. But there's.

00:15:33 Interview Participant 2

Expectations. Yeah, they're less personalised and they're more.

00:15:40 Interview Participant 2

Sorry, I've lost my train of thought there, but I think also a large part of it comes with just like.

00:15:45 Interview Participant 2

Said before really knowing.

00:15:48 Interview Participant 2

What you can do and being very confident in what you can do and what.

00:15:51 Interview Participant 2

Can't do and if you are honest with yourself, then your expectations there isn't a huge difference between your reality and your expectations because because you know.

00:16:04 Interview Participant 2

Yeah, and you have.

00:16:06 Interview Participant 2

Skills to to bridge that gap, if there is one.

00:16:10 Interviewer

Lovely. And the final kind of point to to ask you about really is, is your values as a singer, do you hold any any strong values?

00:16:21 Interviewer

I'll leave that one open for now. Unless.

00:16:26 Interview Participant 2

Yeah, I think I think values are like incredibly important as an artist because.

00:16:33 Interview Participant 2

It's what kind of direct the the jobs that you decide to take. And I I hold like my that like things I value are like connected with the audience and making sure that I'm effectively telling a story and.

Performance
connection

Confidence

Industry focused

16

00:18:15 Interview Participant 2

Definitely I think.

00:18:18 Interview Participant 2

I think that all of those values were taught to me by 1 teacher or another.

00:18:27 Interview Participant 2

And sort of the technique of how do you.

00:18:31 Interview Participant 2

Activate those values in your work. I think all of that has been taught me. I wouldn't say that I came up with. and

00:18:36 Interview Participant 2

Of that on my own.

00:18:41 Interviewer

That's lovely.

00:18:43 Interviewer

Just lastly then, is there any anything else you'd like to say about your identity as a singer or identity as as a singer as we as a collective?

00:18:57 Interview Participant 2

I think like when I think.

00:18:58 Interview Participant 2

About identity as singers.

00:19:03 Interview Participant 2

In that like as a teacher, something that really drives me crazy especially.

00:19:09 Interview Participant 2

And I'm working with like singers who want to work musical theatre pop is like.

00:19:13 Interview Participant 2

So for as long we were like told to put ourselves in like really strict boxes like you're a soprano. You only do this. You're a bass, you.

00:19:22 Interview Participant 2

Do that and.

Values internal

Value

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00:19:22 Interview Participant 2

Think I, I just think it's so limiting and it's so unfair and I think the desire to want to be put into a box is really valid.

00:19:31 Interview Participant 2

But.

00:19:32 Interview Participant 2

The same.

00:19:34 Interview Participant 2

In time, I think that the outcome is really limiting and I, sorry.

00:19:39 Interview Participant 2

And.

00:19:41 Interview Participant 2

I really try to work away from it because ultimately, like anybody could be able to sing any song, we live in a time in an age where you can change keys where you can, you have the entire Internet at your disposal.

00:19:55 Interview Participant 2

So I.

00:19:57 Interview Participant 2

Yeah, I just, I think that we've.

00:20:00 Interview Participant 2

As a society, we've grown out of having to put people in boxes and I don't think it benefits us. A lot of the time.

00:20:10 Interview Participant 2

And I guess one other completely unrelated thing is like in my identity as a singer.

00:20:17 Interview Participant 2

Sometimes, like it has, it is so all-encompassing, like right now, it's like gold and blue season, right? And so.

00:20:26 Interview Participant 2

How I teach and how I socialize with my friends. It's so heavily affected by the fact I have to sing in auditions later this week or I have shows and.

Changing values
as a teacher
to represent
current
industry?

Personal ID is
affected by
being
a singer

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00:20:36 Interview Participant 2

And then you sort of carry that like vocal health and taking care of yourself to a degree that's like so much higher than everybody else because, like, when you are out, you're out in a completely different way. And I think that maybe that.

00:20:50 Interview Participant 2

Carries more weight that I had thought about previously.

00:20:57 Interview Participant 2

Yeah, and those are still very different thoughts.

00:21:01 Interviewer

Yeah. Nope, it's great. It's really good. Thank you very much.

00:21:05 Interviewer

I'm I'm conscious of the time, so I'll I'll stop recording.

00:21:09 Interviewer

If I can.

Value

Appendix 8: Initial observations from interviews.

Participant	Initial Observations
IP1	(a) IP1 has a strong connection between genre, style and identity. (b) has had past conflict with teacher who he perceived tried to change her identity which then affected their confidence. (c) vocal health is a strong value that is influenced by first teacher. (d) negative experiences made IP1 question their identity but eventually secured their goals and expectations. (e) teachers influence on body sensations are primarily breath and bringing awareness. (f) body image has been affected by teachers in that their height has always been mentioned, the professional connection to only sing repertoire by characters that they may be cast as. (g) initial teacher introduced other genres and styles which influenced their training and career trajectory but further down the line, a teacher trying to change genre/style of singing was not accepted. (h) memories of insecurity affect their identity now in relation to negative experiences with a teacher. (i) perceives goal setting as strongly influenced by first teacher and doing musical theatre exams as a good way of tracking progress. (j) exams gave them a high expectation of themselves, always striving for a distinction. (k) negative memory from not achieving those high expectations effects confidence. (l) expectations directly influenced by the teacher (m) expectations have changed and developed over time and teachers influence this continually (n) believes they have the power to improve as a singer (o) believes teachers laid the foundations of confidence and self-belief. (p) believes that their identity can be negative as limits work opportunities.
IP2	(a) Identity is strongly connected to genre/style. (b) taught technique through sensation. (c) teacher influenced body image in that casting is done through certain body types in the professional industry. (d) industry shift in view of body type has lead to a change in identity, away from teachers influence. (e) sees a negative influence on her identity from teacher who had strong views on body type at a young age. (f) their body image directly influences their expectations (g) values talent and performance skills (h) relied on memories of singing lessons when they were younger however this has changed overtime, laid foundations of confidence. (i) younger goal setting was teacher responsibility. (j) more positive experience with teachers who they perceived aligned more with their own goals and identity (k) goals were performance based and values performance skills. (l) when expectations aren't clear, cause "turmoil". (m) expectations change through training and experience. (n) values are important to this participant (o) values their identity and staying true to it is important. (p) all values perceived to have been taught by singing teachers. (q) fighting older values and being put in a "box", changing industry influence. (r) sees personal identity as begin influenced by being a singer and what that means.(s) values vocal health.

Appendix 9: Thematic analysis initial Codes.

Questionnaire Question	Answer	Codes
How do you think your singing teacher has impacted the way you perceive body sensations? Please include specific examples if possible.	<i>"The classical teacher I worked with briefly brought tongue posture into my awareness" (P1)</i>	Awareness Tongue posture
	<i>"Now done a lot of work on body awareness" (P1)</i>	Awareness
	<i>"Became aware of breath pressure" (P1)</i>	Awareness Breathing
	<i>"Made me aware of where the breath" (P2)</i>	Awareness Breathing
	<i>"how to be aware" (P2)</i>	Awareness
	<i>"Resonance areas highlighted" (P3)</i>	Awareness Resonance
	<i>"Very conscious of 'Posture' when singing" (P4)</i>	Awareness Posture
	<i>"Taught me how to breathe through the body" (P6)</i>	Breathing
	<i>"More attention drawn to particular sensations" (P7)</i>	Awareness
	<i>"Attention drawn to jaw" (P7)</i>	
How did your singing teacher impact your body image?	<i>"Gave me more awareness" (P9)</i>	Jaw Position
	<i>"Voice Placement, buzzing sensation in mask" (P9)</i>	Awareness
		Resonance
	<i>"My voice could go much higher and be much louder and clearer than I thought" (P1)</i>	Range Dynamics Timbre
	<i>"They didn't" (P3)</i>	No perceived influence
	<i>"No negative impact" (P4)</i>	No perceived negative influence/ No perceived influence
	<i>"When you stand like that for a while you really start seeing yourself." (P5)</i>	Awareness
	<i>"I don't think they did" (P6)</i>	No perceived influence
	<i>"No impact" (P7)</i>	No perceived influence
	<i>"No" (P8)</i>	No perceived influence
	<i>"They didn't" (P9)</i>	No perceived influence

Do your memories singing lessons affect your current sense of identity specifically as a singer? Please give examples if possible.	<i>"I think my training overall has made me view myself as capable and malleable" (P1)</i>	Confidence
	<i>"able to make adjustments to my sound and express myself in a myriad of different ways" (P1)</i>	Expression
	<i>"Made me feel lost, but I made a keen effort to reverse this" (P2)</i>	Lost Determined to change teachers influence.
	<i>"No" (P3)</i>	No perceived influence
	<i>"Very Aware of pushing vocally and using nasal resonators" (P4)</i>	Awareness Resonance
	<i>"Early on you're so unsure of yourself, but the instruction you receive lets you set a foundation of what you'll grow into later" (P5)</i>	Confidence Development
	<i>"I would never have gone into musical theatre at drama school. I've also found my style of singing through my teacher" (P6)</i>	Career Projectory Style Genre
	<i>"If I don't have a good lesson I can suffer with low self worth and vice versa" (P7)</i>	Mental Health Self Worth Confidence
	<i>"my self worth could be based on how skilled I am as a singer" (P7)</i>	Confidence
	<i>"I had supportive teachers who built my confidence and encouraged my individuality" (P8)</i>	Confidence Individuality
	<i>"No" (P9)</i>	No perceived influence

Did you set goals with your singing teacher and how has this influenced your goals outside of the singing lessons?	<i>"I have been responsible for the goal setting" (P1)</i>	No perceived influence Singer responsibility
	<i>"Always pushing to get higher in range, when this isn't necessarily the ONLY goal" (P2)</i>	Negative influence Range Technical Skill
	<i>"separate and changed over time" (P3)</i>	No perceived influence Singer responsibility
	<i>"Expanded my vocal range throughout puberty where I experienced many vocal changes" (P4)</i>	Range Support through puberty Technical Skill
	<i>"Warm ups, trying to reach higher notes or trying to become more confident" (P5)</i>	Range Confidence Warm-Ups Technical Skill
	<i>"Specifically belt" (P6)</i>	Belt
	<i>"Some yes, With others not so much" (P7)</i>	Voice Registers Inconsistent experience
	<i>"Goal setting has aided my goals outside as it has helped me to ace auditions for example and opened up work opportunities. (P7)</i>	Influence in professional life. Understands value of goals.
	<i>"Learning repertoire" (P8)</i>	Repertoire
	<i>"Yes- hasn't really influenced externally" (P9)</i>	No perceived influence

As a singer, what do you value the most?	<i>"Vocal health, and the breadth of tonal options available to my expression"</i> (P1)	Vocal Health Performance Skills Tonality Technical Skill
	<i>"No Response"</i> (P2)	No perceived influence
	<i>"Mixture of theoretical and performative qualities"</i> (P3)	Technical Skill Performance Skills
	<i>"Good sound and good vocal health"</i> (P4)	Vocal Health Sound Quality Technical Skill
	<i>"Applause"</i> (P5)	Praise Performer Audience appreciation
	<i>"Vocal health, feeling confident in what I'm singing"</i> (P6)	Vocal Health Confidence
	<i>"Connection"</i> (P7)	Performance Skills Connection Repertoire
	<i>"Serving the song"</i> (P8)	Performance Skills Repertoire
	<i>"My health"</i> (P9)	Overall health.
Have your singing values been influenced by your teacher? If so, how?	<i>"No particular teacher influenced these as I have always followed my own inclinations"</i> (P1)	No perceived influence Singer responsibility
	<i>"my teacher was not attentive so now I put the work in she never gave me"</i> (P2)	Work ethic
	<i>"Projection, resonance and when to lean in and out of classical training"</i> (P3)	Sound quality Resonance
	<i>"Learnt more on jobs which may contradict things my previous teacher said"</i> (P4)	Professional influence No perceived influence Change over time
	<i>"Reminded by teachers that singing is connection and expression over perfect technique"</i> (P7)	Direct influence Performance Skills Performance over technique
	<i>"telling the message was the most important part of singing"</i> (P8)	Direct influence Performance Skills Performance over technique
	<i>"No"</i> (P9)	No perceived influence

How do you think your singing teacher influenced your expectations as a singer? Please give examples if possible?	<i>"Showed me I have access to a very pleasant classical sound although it is not my familiar genre" (P1)</i>	Expanding potential Genre
	<i>"Made me expect too much of myself" (P2)</i>	High expectation Negative influence
	<i>"I auditioned for BMM after the lessons" (P3)</i>	High expectation Professional advancement
	<i>"My singing teacher didn't fully understand the need to take risks vocally to help learn more and expand my knowledge." (P4)</i>	Risk Taking Low Expectation
	<i>"Allowed me to understand that you must practise... growth within singing became higher when you show dedication" (P6)</i>	High Expectation Work ethic Dedication Practise
	<i>"Helped me keep my expectations realistic" (P7)</i>	Realistic expectations
	<i>"Gave me realistic expectations of the industry and encouraged me to be ambitious" (P8)</i>	Realistic expectations Ambitious
Are there any other aspects of your singing identity that you think are influenced by your teacher?	<i>"Gave me confidence to believe in my ability" (P9)</i>	Confidence
	<i>"sounds and styles. Very conscious of using Estill methods" (P4)</i>	Sound Styles Memory of Estill
	<i>"Comfort behind a microphone, how to properly project my voice as well as taste in genres" (P5)</i>	Genre Projection Confidence Performance skills
	<i>"Musical theatre in general... I probably would have gone down a path in music composition otherwise." (P6)</i>	Genre Professional Ambitions Goals
	<i>"My singing teacher encouraged me to become a teacher" (P8)</i>	Goals Professional ambitions

Participant	Interview Extract	Code
Interview Participant 1 (IP1)	<i>"It's changed over the years, but at the minute very much musical theatre and classical"</i>	Genre Changes over time
	<i>Values: "Feeling comfortable in what I'm singing", "Vocal safety and health"</i>	Vocal Health Confidence
	<i>"Ever since I was 11, I've always been told never to shout, never to push, always stop if it hurts"</i>	Vocal Health Direct Influence
	<i>"He was just trying to change me into being an opera singer... that affected me negatively"</i>	Genre Teacher trying to change identity. Confidence
	<i>"Made me think like, oh well, maybe, I'm not on the right course if he's trying to change me"</i>	Confidence Questions Identity
	<i>"They've always said, like even what I'm singing today, I give them a rep folder and they flick through it. They say we can't do that, you'll never be cast as that, too short"</i>	Stereotype Typecast Repertoire
	<i>"I went in just to do singing, I've never really sang with a teacher before and I went in, I sang Price Tag by Jessie J, and then I was put in to do musical theatre exams and I just did it because you told me to. And then I literally would have gone from not doing anything to doing musical theatre if I didn't have my initial singing lessons in Priory... Because if I didn't do that one musical theatre exam, I just, I wouldn't be doing this now."</i>	Genre Ambitions Direct Influence
	<i>"He just wasn't professional and didn't turn me off singing but it just didn't make me feel secure in what I was doing"</i>	Confidence Direct Influence
	<i>Goals: "Yeah, especially when I was doing my musical theatre exams, I'd always want to do the next one and I never wanted that merit. I always wanted a distinction"</i>	Exams Goals
	<i>"Going back to the question, yes, that would have been a negative memory if I didn't get a distinction, which I didn't. I got a merit and I remember having a massive confidence knock."</i>	Goals Confidence High Expectations
Interview Participant 1 (IP1)	<i>"I've always set targets in terms of wanting to achieve the next big thing and so I still do that now. So I audition for things now such as productions, like professional ones as well."</i>	Goals High Expectations
	<i>"probably because I was getting told what I was doing was really good"</i>	High Expectations

IP1 Continued	<i>"You know, I think they have gotten a bit lower just because once you get to the industry where everybody is good at what they're doing, there's a lot more competition and so I think that the teachers make you aware that you might not actually get what you want to get"</i>	Change over time Low expectation Realistic Expectation
	<i>"She was very good at being like you're probably not going to get another lead now. And that's absolutely fine. So yeah, she's definitely helped lower expectations. But at the same time in a kind way. Yeah,, and in a way that I'll be able to take into the industry."</i>	Managing expectations
	<i>"I believe that I'm only going to get better if I put in the effort."</i>	Work Ethic
	<i>"I've been very blessed with teachers that have been able to boost my confidence when I need it for just give me that helping hand to achieve what I want to do, but I don't think I can."</i>	Confidence Foundations
	<i>"I've never played a villain, and that's because of my stereotype and as much as I'd love to, I don't think I will because of how others perceive me so to be fair, I think that affects my identity too."</i>	Expectations Stereotype Typecast

Interview Participant 2 (IP2)	<i>"I'm mostly a musical theatre singer. I would say that like my skill set ranges stylistically and that I have like a classical foundation"</i>	Genre Style
	<i>"how I approach technique is very sensation based."</i>	Connection
	<i>"It's quite cut and dry. I never really worked much as a classical singer, but from like musical theatre, you have a type, right? And you are typecast when you're quite young. I would say probably like 18. You get set as like a type."</i>	Stereotype Typecast
	<i>"My size and my height, all of that definitely played into my identity as a singer because it dictated what parts I would go out for, you know? Whereas I have friends who are still playing kids and they're in their mid 30's. I will never play a child because I'm 5'6".</i>	Typecast Body Image
	<i>"Now I would say in like recent years and maybe like the past five years, there's been a shift in musical theatre industry where we're trying to work away from that."</i>	Body Image Typecast Professional Ambition Changing identity
	<i>"My body type fits into a lot of peoples expectations for a lead singer or a pop singer"</i>	Expectation Body Image
	<i>"My singing teacher when I was young was like a Japanese opera singer and she had a lot of very strong and politically incorrect opinions about the way girls should look and I don't doubt that some of that was like at a young age"</i>	Body Image Direct Influence
	<i>"I do think it is well known knowledge that they (Teachers) supported that was like that the way that you look will influence the kinds of parts that you get and the age of the characters that you will play and the kind of job you will get."</i>	Body Image Direct Influence
	<i>"I don't think that there should be that the way you look should dictate how you sound or the style of music that you're supposed to sound."</i>	Industry Shift Changing Identity
	<i>"I agree that all my teachers told me we had to look a certain way to sound a certain way to an extent. So it's, yeah, it's a massive cultural shift"</i>	Body Image Changing Industry Direct Influence

IP2 Continued	<i>"I think that (memories of lessons) was something when I was younger like really influenced me. I think I was like a young singer and a young performer you're looking for anybody to qualify you in any way and I think that you hold on really, really tight to the sort of perceptions that people tell you of yourself, that those are things that you people say you're good at this and you're like I'm good at this.. and same with like I'm bad at this because you know if you can know your faults then you're better prepared against people telling you that you have faults"</i>	Confidence Resilience Foundations
	<i>"I think as you get older and you become more experienced, I think I've let go of a lot of those things because I have developed sort of my own artistic voice. I don't think that I rely on it to the same capacity as I did when I was younger"</i>	Confidence Change over time
	<i>"When I was younger I didn't so much set goals as my singing teacher set goals and that would be in competition and stuff."</i>	Teacher led Goals
	<i>"I don't think my goals always lined up with my singing teachers in terms of like styles that I wanted to do and what not"</i>	Genre Style
	<i>"I think there was a lot of expectation in like theatre school and stuff like that, from singing teachers and I don't think expectations were always clear and I think that caused a lot of turmoil for myself and other students"</i>	Unclear expectations Realistic expectations
	<i>"A large part of it (expectations) comes with just like I said before really knowing what you can do and being very confident in what you can do and what you can't do"</i>	Confidence
	<i>"Definitely, I think that all of those values were taught to me by one teacher or another and sort of the technique of how do you activate those values in your work. I think all of that has been taught to me, I wouldn't say that I came up with any of that on my own."</i>	Direct influence Values
	<i>"I think it's so limiting and it's so unfair and I think the desire to be put into a box is really valid but in time, I think that the outcome is really limiting"</i>	Change over time Typecast Stereotype
	<i>"How I teach and how I socialise with my friends, it's so heavily affected by the fact I have to sing in auditions later this week or I have shows and then you sort of carry that like vocal health and taking care of yourself to a degree that's like so much higher than everybody else."</i>	Personal identity Vocal Health values