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**Work-based Learning Project: An Investigation into the
Motivational and experiential value of a practice journal application
for singers who learn for pleasure.**

CONTENTS:

	Page
Project Proposal	2
Project Report	7
Introduction	7
Literature Review	8
Methodology	12
Findings and Evaluation	15
Selection of Participants	15
Links between personality and motivation	18
How much was the journal used?	21
Did the journal increase practice?	25
Differences between participants with and without internal motivation	26
Enjoyment	27
Gaining a deeper understanding of participants' experiences	30
What participants liked about the journal	30
What participants disliked about the journal	34
Conclusion and Recommendations	36
References	38
Appendices	44
Appendix A: Initial Survey	44
Appendix B: Final Survey	57
Appendix C: Ethics form	63

PROJECT PROPOSAL:

Project Title: An investigation into the motivational and experiential value of a practice journal application for singers who learn for pleasure

The context

Motivating singers to practice between lessons can be challenging (Barry, 2007). Within the field of Motor-learning, both motivation and practice are identified as essential steps towards learning a motor skill such as singing (Madill *et al.*, 2020). Private voice teachers, like myself, who work with both professionals and non-professionals are challenged with the task of finding ways of motivating students to practice often enough to master the skills they are learning (Cunningham, 2007). One recommended method of motivation for singers is using practice journals (Crocco, McCabe and Madill, 2020). As the owner of a private singing teaching business, I am interested to discover whether this form of motivation could be beneficial to my clients who range widely in their musical interests, age and abilities.

The justification

Hatfield (2017) clarifies the differences between internal and external motivation: internal motivation comes from an individual's own desire to seek enjoyment and fulfilment, external motivation comes from outside pressures to perform such as exams, performances and rewards. Practice journals fall under the umbrella of 'external motivation' and there are questions over the validity and usefulness of external motivators to those who are not already internally motivated, as well as to those who are (Hatfield, 2017). Despite recommendations to use journals to motivate singers from experts in the field, there is a lack of research that specifically focusses on practice journals and their influence on a singer's motivation and experience of practice (Frey-Monell, 2010; Holding, 2020). Researchers who have cited practice journals as a potential strategy for motivating singers have generally worked primarily in a university setting, with students who have chosen to study voice at a higher level. I would argue that choosing to study voice at university displays a greater degree of internal motivation which may differ from a group of non-professional hobbyists. Within my studio we have several clients who practice infrequently or not at all and could possibly benefit from something that would aid

their motivation to practice. The use of an electronic journal may provide an ease of access which encourages more engagement in the project (Trajkovski, 2018).

The intended impact

Understanding the potential motivational impact of introducing digital practice journals to the private studio setting may help teachers identify whether it is a strategy that could or should be introduced to motivate singers. We may be able to identify specific groups of singers for whom this approach is more beneficial: those with distinct personality traits such as perfectionism for example. For non-professional singers it is also important to identify the impact that journals have on the enjoyment of their practice and question whether more practice that is less enjoyable is better than less practice that is more enjoyable. Since enjoyment is the essential ingredient for internal motivation it should form an important part of the research (Hatfield, 2017).

The outlined intention

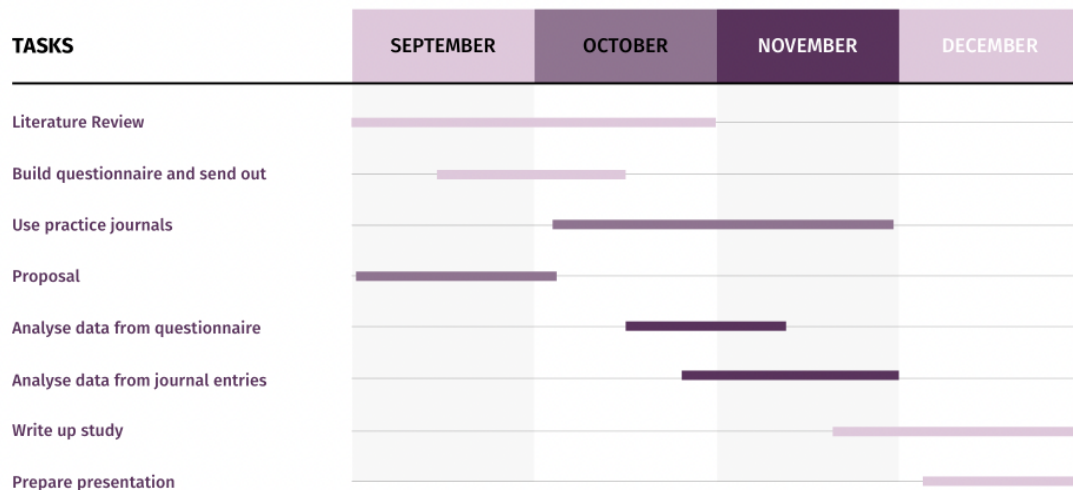
This will be a mixed methods study which will include the following methods:

- A literature review on motivation and the use of journals.
- A questionnaire which will be sent out to the adult students who take lessons at Heather Baker Singing Studios. This will aim to establish the current practice habits of the singers as well as to identify how internally motivated they are. This questionnaire will ask if they would like to take part in a 6-week study.
- Those who agree to participate will be asked to download the Padlet app (Wallwisher, Inc, 2021) to journal their practice routines. This will allow for ongoing observation and analysis of how frequently the journals are used.
- A follow up questionnaire which will ask participants to detail their experiences of the journal and practice undertaken during the study.

Gantt Chart outlining the timescale of this project:



GANTT CHART



The ethics and insider research

As an insider-researcher it is difficult to refrain entirely from a certain amount of bias in any research undertaken in the workplace (Saidin, 2017). There is also a risk that the personal relationship between teacher and student may influence a singer's decision to take part in the study. It is therefore important to clarify that there is no obligation to participate. I embark upon this research with no definitive predictions of the outcomes, in order to remain objective. This will allow a fairer analysis of the results and creation of recommendations. There are ethical considerations with regards to the use of technology to deliver the questionnaire and produce virtual practice journals, with regards to how data is stored and accessed by third-party companies (Kucirkova and Falloon, 2018). This will be taken into consideration when selecting the platforms to deliver these services, and information will be stored in encrypted storage devices.

Personal learning outcomes

- To identify whether practice journals would be a welcome and useful addition to my studio practice
- To discover whether personality traits could predict the usefulness of practice journals for future students
- To carry out a research project which could easily be replicated to gather further data in a variety of cultures and settings
- To distinguish whether creating an app which is specifically designed as a practice journal for private music students would be a worthwhile project.

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PROJECT REPORT

INTRODUCTION

Background

Voice teachers spend a great deal of time learning about laryngeal processes, registration, acoustics and many other areas which impact the functionality of the voice, and yet psychology (which is often unexplored) can also greatly affect how successful a singer is (Helding, 2020; Wormhoudt, 1984). The connection between motivation and achievement is well accepted within educational psychology and the link between motivational factors and various practice conditions have also been identified as having an important influence on learning (Wulf and Lewthwaite, 2016; Woody, 2021). It is widely accepted within our field that the frequency and quality of practice will impact a singer's performance, but the role of motivating a singer to practice is not always considered to be a voice teacher's job (Hatfield and Lemyre, 2016; Stephenson, 2018). The increase of interest in the area of motor-learning and singing has identified both motivation and practice as key elements in the process of learning a motor skill such as singing, and journals have been recommended as one method by which teachers can motivate singers to practice (Madill *et al.*, 2020; Frey-Monell, 2013).

Justification

As the owner of a large private voice studio teaching mostly non-professional singers, I am interested in how effective practice journals are in a non-academic setting. Since many of our clients take lessons primarily as a hobby, it is also important to identify whether practice journaling is seen as a positive and enjoyable experience which adds to the value of their lessons (Barry, 2007). I acknowledge that 'one size does not fit all' and therefore it will be useful to discover trends which predict 'types' that find this form of motivation more beneficial than others.

Aims

This study aims to identify whether the introduction of an electronic practice journal has any effect on the frequency and quality of practice undertaken by the

participants. It will also look to identify whether there are any defining characteristics of the participants which may make them more susceptible to the influence of external motivation.

Learning outcomes

The learning outcomes of this project include:

- To understand whether practice journals should be adopted into the regular routine of my private voice studio
- To identify patterns in practice behaviour which link to personality traits identified by participants (e.g. perfectionism; resilience; optimism etc.)
- To determine whether creating an app specifically designed as a practice journal, which students and teachers can communicate through, would be a useful product for music teachers in general

LITERATURE REVIEW

This Narrative literature review draws primarily from peer-reviewed articles published in the fields of vocal pedagogy, education and psychology over the last 20 years (Rhoades, 2011).

Motivation

The sports, business, and education sectors have been examining motivation and its link to performance success for decades and yet it is a relatively new area of interest within the field of music and singing (Hatfield, 2017). Musicians know that motivation is important for musical efficacy but teachers do not always understand the best ways to motivate their students, and studies have identified that music students' perception is that they are not taught how to practice (Barry, 2007; Hatfield, 2017). Stephenson (2018) interviewed a selection of experienced university voice teachers who all agreed that motivation should come from the student rather than the teacher. However, as the interview continued, three of the four interviewees concurred that reporting the results of practice was integral to studio work and they often

implemented practice journals which have been identified as a motivational tool (Crocco, McCabe and Madill, 2020; Stephenson, 2018). Crocco and Meyer (2021) suggest that teachers rely too heavily on a student's ability to motivate their own practice and that current motor-learning research infers that motivational teaching behaviours lead to optimal learning.

Internal and External Motivation

"People are either autonomous in their choices, being motivated intrinsically, or their choices are controlled, which motivates them extrinsically" (Frey-Monell, 2010, p.149).

Within Self-Determination theory the labels Autonomous Motivation and Controlled Motivation are used to identify the differences in internal motivators (e.g. an interest or pleasure which drives someone to complete a task for which there are no other rewards) and external motivators (e.g. rewards or deadlines that create an external pressure to complete a task) (Hatfield, 2017, Deci and Ryan, 2000). Extrinsically motivated music students tend to value their own performances differently from those who are motivated intrinsically, and are more likely to take short-cuts to reach their goals (Frey-Monell, 2010; Hatfield, 2017). The more a task is influenced by external factors, the less intrinsic motivation is experienced, which, for singers, could potentially reduce the joy of singing (Hatfield and Lemyre, 2016).

Personality traits associated with internal motivation

Studies have identified that certain personality traits are linked to both an individual's motivation and musical preferences (Lamont, 2011). People with a greater level of resilience, optimism or perfectionism are more likely to show high levels of internal motivation (Mostafa and Lim, 2020; Hanssen et al., 2015; Stoeber and Rambow, 2007). Self-efficacy is another quality which influences motivation: singers are more inclined to practice if they believe they have the ability to succeed (Maxfield, 2019; Frey-Monell, 2010; Barry, 2007). However, self-efficacy has been shown to improve through use of mental skills training and persuasive communication so could therefore be less of an indicator of a trend with regards to motivation (Clark and

Williamson, 2011; Locke and Latham, 2002). If external motivation can diminish internal motivation, and there are particular traits that indicate someone's natural tendency towards creating their own motivation, should we be looking to identify these traits in singers to establish whether external motivation would create a positive or negative impact on their practice regimes?

Practice Journals

The sports training world has utilised practice journals for many years to document goals and develop self-regulation skills which are equally essential to an effective music practice routine as they are to sports (Hatfield and Lemyre, 2016; Ali, 2010). Self-regulated learners tend to be more focussed and proactive in achieving their goals, and using a journal to continuously self-evaluate leads to an internally motivated cyclical form of learning (Hatfield, 2016; DeMaris, 2012). Reflective journaling has been advocated by Holding (2004), Aggett (2010), and Latukefu and Verenikina (2011) who agreed that having students reflect on their lessons and learning processes increased their performance. Bolton (2014) stipulates that reflection allows us to learn from our experiences and discover more about ourselves and our work. Hatfield (2016) also utilised practice journals in studies which found that participants found consistent use of the journal challenging but the journal also highlighted how little practice the students had been doing which helped to motivate them to do more (Hatfield and Lemyre, 2016). I would question whether a short term study like this may benefit from the Hawthorne effect: where participants increase their practice only while being watched? (Sedgwick, 2012). A longer study may help to minimise this bias and provide more rigorous results (Bell, 2010). It has been proposed that making a public commitment to a goal through the use of a journal, which is viewable by the teacher or peers, enhances a singer's commitment to achieving that goal (Baughman, 2016; Holding, 2014; Locke and Latham, 2002). In this sense journals certainly qualify as 'external motivation' and therefore the validity of their use may fall into question for singers who display a certain level of internal motivation (Hatfield, 2017).

Joy

Having established that internal motivation comes from the enjoyment and satisfaction of completing a task rather than external influences, I believe there has not been enough emphasis placed on the importance of joy as motivation for singers (Frey-Monell, 2010). Botti and McGill (2011) discovered that the outcome of a self-made choice (internal motivation) is more satisfying than the outcome of an externally made choice when the goal is hedonistic. If singing is pursued purely for pleasure, it would follow that external motivators, such as practice journals, could potentially damage a hobbyist's experience. Barry (2007) agrees that teachers who disregard the importance of enjoyment in music making are doing their students a disservice. Student motivation is greatly enhanced by experiencing joyful emotions and approaching practice with a playful mindset (Woody, 2021). It is important to balance mastery with pleasure, to combine vocal goals with the personal interests of the student, and in doing so we may create an environment which increases the internal motivation of singers, who otherwise would require external motivators to fill the void (Parkinson, 2016; Lambeth, 1998).

Conclusion

When discussing motivational methods, I feel it is important to qualify the differences between internal and external strategies. Practice journals may fall under the umbrella of external motivation but if someone enjoys the process of reflection this could transform the external motivator into an internal one. It seems illogical to disregard an increase in practice and impact on performance purely because the singer was motivated by an upcoming concert, but if the singer was able to have this level of motivation without the need for a concert it is likely that they would see a greater improvement. It is always important to remember that the same methods may not work for every singer and it is the teacher's job to adapt to their needs, both vocally and psychologically (Frey-Monell, 2010). With the use of external motivators, we must establish whether positive results justify a negative experience or whether a positive experience is always the goal.

METHODOLOGY

Paradigm and Methodology

As a pragmatist I am interested in discovering useful conclusions to my research in order to implement my findings into 'real life' situations (Morgan, 2014).

Consequently, I wanted to discover whether using practice journals increased the amount and quality of practice done by my students so I could decide how valuable they would be within my professional practice. I was also interested to determine whether singers with certain personality traits find this form of external motivation more effective than others. The pragmatist paradigm focusses on problem solving and requires a variety of methods in order to reach the appropriate answers which will inform action (Feilzer, 2010). I used an Action Research design for this study which required action and reflection to be carried out in a more rigorous and systematic manner than would take place in everyday life (Hine, 2013). Action Research places the focus on improving and developing practices through small scale interventions and analysis of those interventions: in this case the introduction of practice journals (Lambert, 2012; Walliman, 2001). In order to reach conclusions on the usefulness of this intervention I took a mixed-method approach to my inquiry. Mixed methods research invites us to think about multiple ways in which we can see, hear and make sense of the world (Greene, 2008). This allowed me to draw general conclusions on whether participants increased or decreased their amount of practice through analysis of quantitative data, as well as gaining an understanding of individual experiences and participants' enjoyment through qualitative data (Bell, 2010; Laverly, 2003).

Methods

I began by conducting a literature review on motivation and practice journals. Literature reviews are expected to enhance knowledge on a subject as well as identify central issues from within the text (Torraco, 2016). My literature review highlighted areas of study lacking in depth and detail which focussed my attention on specific data I wished to collect during the study. In particular, the relationship

between pleasure and performance (internal motivation) and how this may be affected by external motivation in the form of a practice journal.

A questionnaire was created and sent out to the adult students currently studying at my studio (Appendix A). This questionnaire primarily gathered quantitative data and aimed to establish the following:

- Had I collected a broad range of participants varying in age, interests and commitment to singing?
- Did participants identify themselves as having any of the personality traits that are linked to high levels of internal motivation?
- How often did participants claim to practice between lessons without any external motivation?
- What did participants see as their main motivation for both practice and taking lessons?
- Would participants in the questionnaire like to participate in a 6-week study involving the use of online practice journals.

Participants who agreed to take part were set up with a Padlet Practice Journal (Wallwisher, Inc, 2021) which was also shared with their teacher and myself as researcher. They were given instructions on how to use the journal and what to write in it (Figure 1). Over 6 weeks I observed how often the Journals were utilised, how in-depth the entries were and what participants chose to focus on in their writing. A selection of participants also took lessons with me (others were studying with other members of my staff) and this allowed me to observe

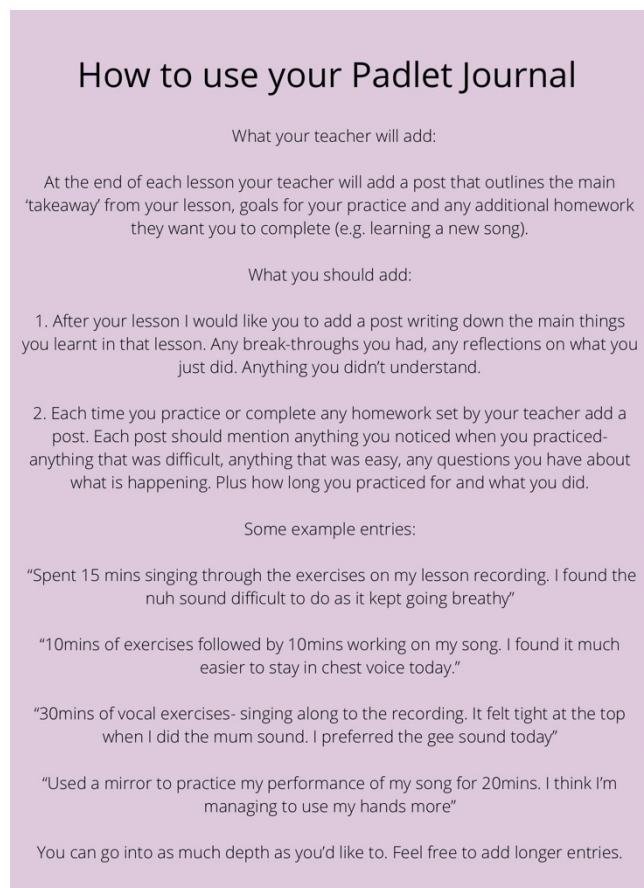


Figure 1: How to use your practice journal

behaviours and developments in their lessons that related to the use of the journal. Observation is a purposeful and systematic way of watching and listening to an interaction as it takes place which allows you to gather information that may contrast with what a participant claims to be true (Walliman, 2001; Kumar, 2005). I also kept a separate Padlet where my other teachers could post observations of their own about anything they noticed in their students during the study. This allowed me to cross-examine my own observations with theirs and reduce potential researcher bias.

After 6 weeks of using the journals, participants were sent a follow up questionnaire (Appendix B) which aimed to gather both quantitative and qualitative data on their experience of the study. This questionnaire aimed to establish:

- What they liked and disliked about using the journal
- Whether they used it as often as they practiced
- Whether their practice had changed in any way
- Whether they would recommend it to others or continue to use it themselves given the option

Qualitative data was coded using thematic coding which allowed me the freedom to identify patterns within the data in a style to suit my thinking. Thematic analysis offers a foundational, flexible approach to analysing qualitative data and since there is no clear agreement about how this must be carried out it becomes a highly accessible method for beginner researchers like myself (Braun and Clarke, 2006).

Ethical considerations

Ethical issues require careful consideration, particularly for a practitioner-researcher like me (Costley et al, 2010). Although I was unable to offer anonymity in this study (due to my relationship with the participants), I followed recommendations to create confidentiality by numbering participants and refraining from sharing any personal details (Kumar, 2005; Grey, 2014). All collected data was stored on encrypted and password protected cloud storage to further ensure confidentiality. Participants were provided with full details of the study in order to allow informed consent which also implies informed refusal should they have wished to withdraw from the study at any

point (Lambert, 2012; Cohen et al, 2007). I was using a third-party application for sharing journals which creates potential for data breaches beyond my control (Kucirkova and Falloon, 2018; McCann, 2016). This risk was mitigated by using a well-established app (Padlet) with inbuilt security and privacy settings. I endeavoured to remain objective in my study and use triangulation of data to reduce the risk of bias in my results (Unluer, 2012; Bell, 2010).

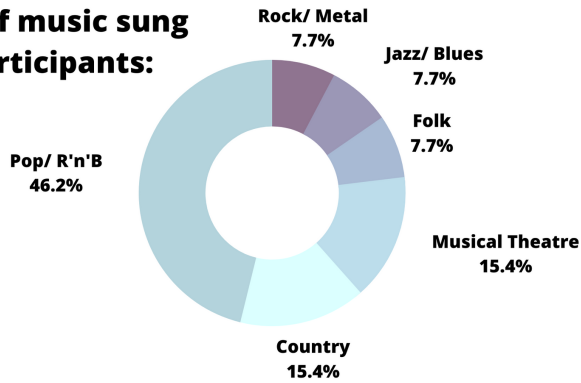
FINDINGS AND EVALUATION

Selection of participants

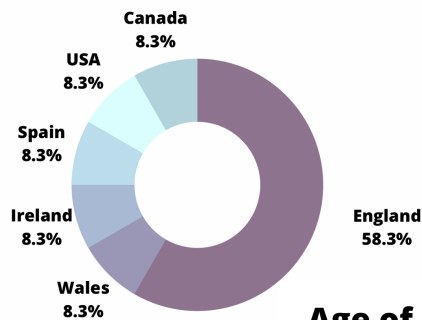
Previous studies involving the use of practice journals to motivate singers have been conducted in university settings involving degree level or similar students (Hatfield, 2016; Hatfield and Lemyre, 2016; Holding, 2014; Latukefu and Verenkina, 2011). My work allows me access to a wider variety of singers, and I was interested to discover the relationship between pursuing singing as a hobby (primarily for pleasure) and motivation. Twelve singers agreed to take part in the study and the initial questionnaire (Appendix A) and final questionnaire (Appendix B) identified a good range of age, sex, level of performer, country of residency and the genre of music sung by participants (Figure 2). Of the 12 participants, 11 identified themselves as a hobbyist, indicating that they were primarily learning to sing for pleasure. When asked their main reasons for having singing lessons, the most popular answer was “Purely for fun” (Figure 3). Doing something for the joy of it is an indicator of internal motivation so we could deduce that most hobbyist singers have a relatively high level of internal motivation to pursue lessons in an area they enjoy. I wanted to establish whether that internal motivation continued into their practice regimes and whether singers with particular personality traits were more likely to have a greater degree of internal motivation to practice.

Variety in Participants

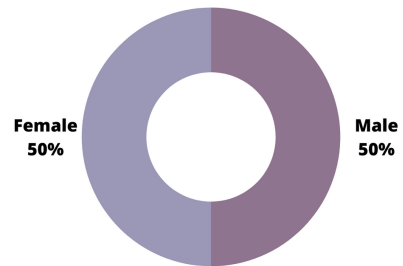
Genre of music sung by participants:



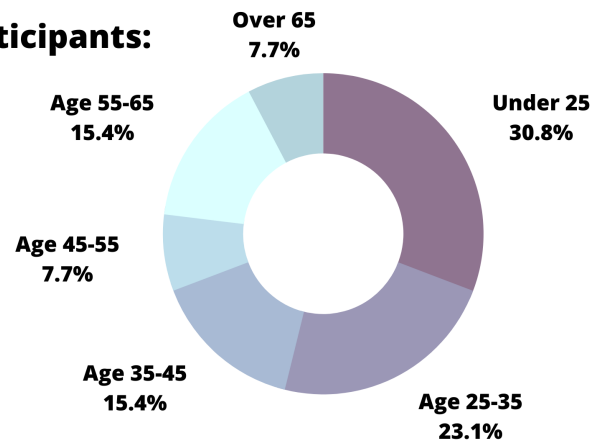
Country:



Sex of Participants:



Age of participants:



Level of performer:

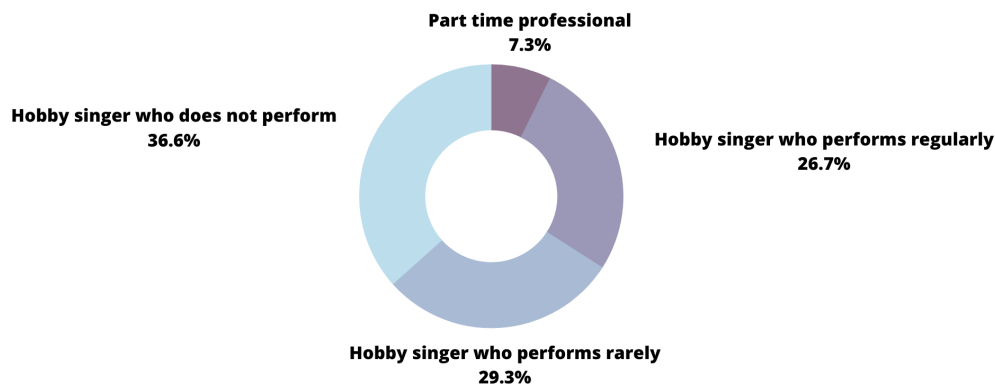


Figure 2: Variety in Participants- demonstrates the wide range of people taking part in this study



REASONS WHY PARTICIPANTS HAVE LESSONS...



Figure 3: Most selected reasons for taking singing lessons amongst participants

Links between personality and motivation

Stoeber and Rambow (2007) made links between perfectionism and motivation, suggesting that perfectionism motivates people to achieve more. The results of my initial questionnaire, however, suggested that there are no obvious links between perfectionism and motivation to practice between lessons (Figure 4). In order to examine the correlation between perfectionism and motivation to practice, participants were asked whether they would describe themselves as a perfectionist. Due to the small sample size within this study, I grouped participants who answered positively into one group and those who answered negatively into another and looked to see if there were any patterns with regards to how often participants claimed to be practicing before the introduction of the journal (with no external motivators). Figure 4 reveals that there were no strong links between perfectionism and the amount of practice done between lessons. I therefore could not use perfectionism as an indication of someone's likelihood to be internally motivated to practice outside of lessons.

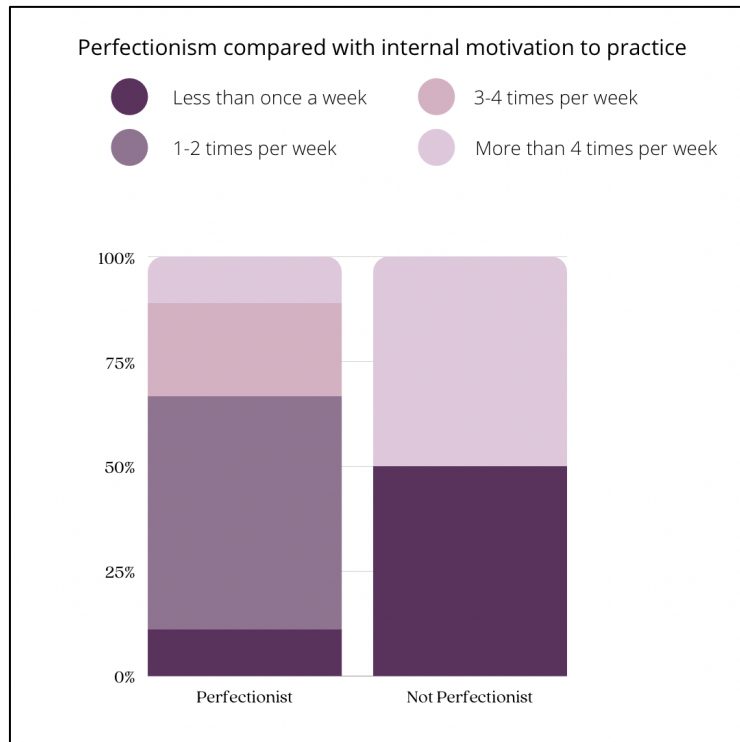


Figure 4: Comparison of the amount of practice done by perfectionists and non-perfectionists

Hanssen et al. (2015) highlighted a link between optimism and motivation, concluding that an optimist's confidence leads them to tenaciously pursue their goals. Participants in my study were asked to identify how optimistic they were in life and were, again, grouped according to whether they answered positively or negatively. These groups were then examined to see how much practice was being done between lessons. Figure 5 demonstrates that although the more optimistic participants had no strong link to being internally motivated to practice, the more pessimistic participants certainly identified a trend to practice less often with 50% practicing less than once a week and 50% only practicing 1-2 times a week. It could, therefore, be suggested that identifying pessimists will enable voice teachers to recognise those students who may need more external motivation to increase their practice.

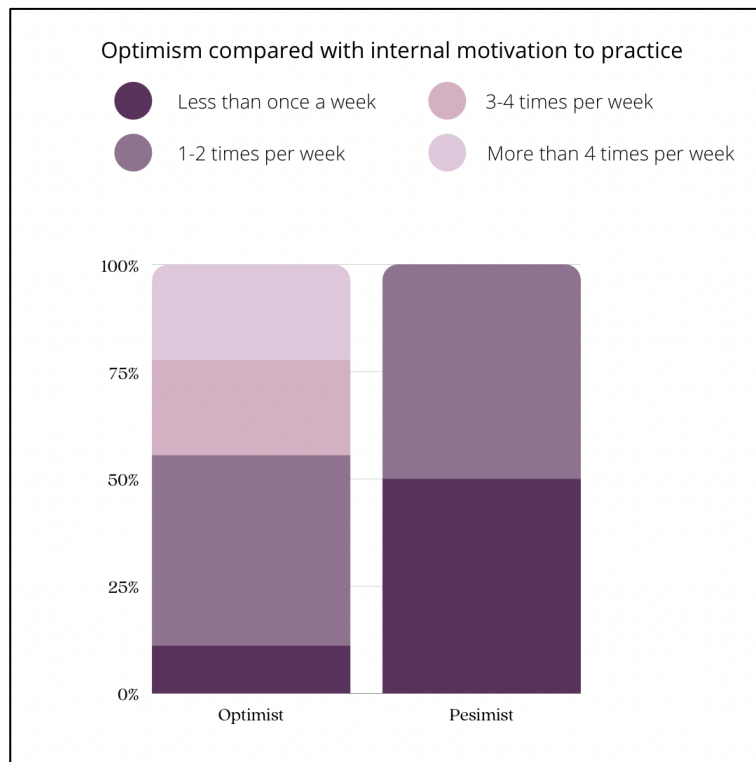


Figure 5: Comparison of the amount of practice done by optimists and pessimists

Mostafa and Lim (2020) draw the inference that there is a link between internal motivation and a student's resilience. To test this hypothesis my participants were asked how resilient they considered themselves to be and were then grouped according to whether they answered positively or negatively. A comparison was then made against how often participants practiced with no external motivators. Figure 6 demonstrates that although there is no pattern amongst the more resilient participants, there is a link that can be drawn between less resilient participants and a tendency to practice less often. We could conclude from this that identifying an individual's level of resilience could help teachers identify those who are less likely to be internally motivated to practice. In this study we are, however, only using a very small sample size of 12 so this may be an area that requires further study with much larger groups to confirm this connection.

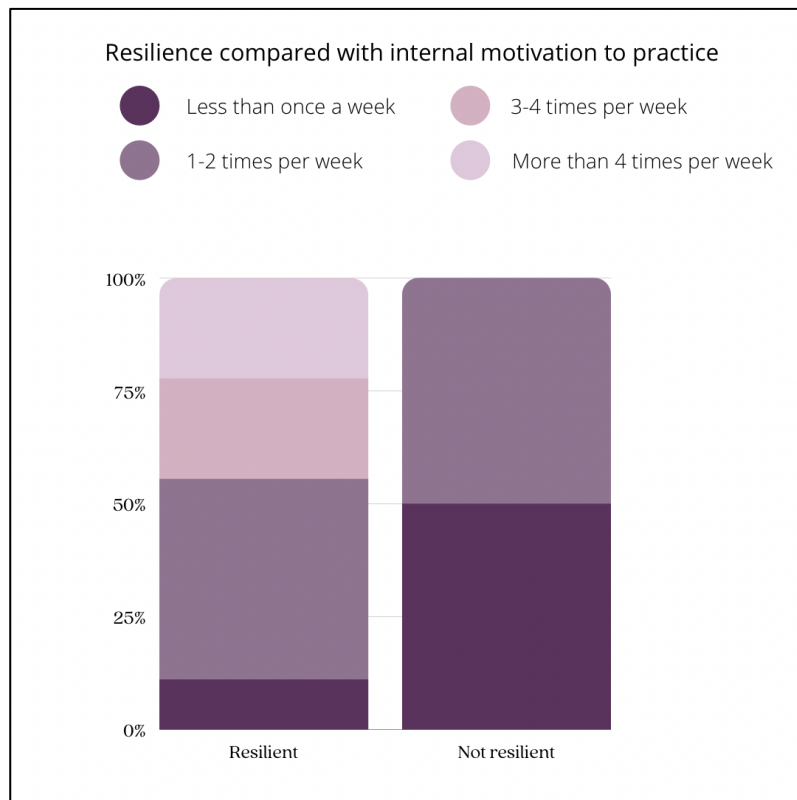


Figure 6: Comparison of the amount of practice done by resilient and non-resilient participants

The results for Resilience and the results for Optimism were similar and on examination of the data there was a clear link in the participants' answers to both questions. Those who identified as pessimists also admitted to being less resilient and those who identified as optimists were also more resilient, suggesting that these two traits are likely to be connected. This corroborates findings by Kleiman *et al.* (2017) who also attribute optimism as a factor in resilience.

How much was the journal used?

Table 1 outlines how many of the 6 weeks each participant used the journal. This measure was taken from observations of how often a practice entry was made in the journal. Other entries, including links to songs they wished to learn, gifs and messages to the teacher which did not relate to practice being conducted, were not included in these figures. There was only one participant who journaled every week. Two participants did not use the journal at all. Figure 7 shows that more than half of the participants journaled less than 50% of weeks which brings the validity of the data into question.

Table 1: Practice Journal impact on practice and amount utilised

Participant Number	Practice amount without the Journal (1-4)	Practice amount with the Journal (1-4)	Number of weeks the journal was used
1	3	3	3
2	2	Data not available	0
3	3	Data not available	0
4	2	3	2
5	4	3	1
6	2	3	1
7	2	3	6
8	1	3	3
9	2	2	5
10	1	2	5
11	Data not available	2	0
12	4	3	4

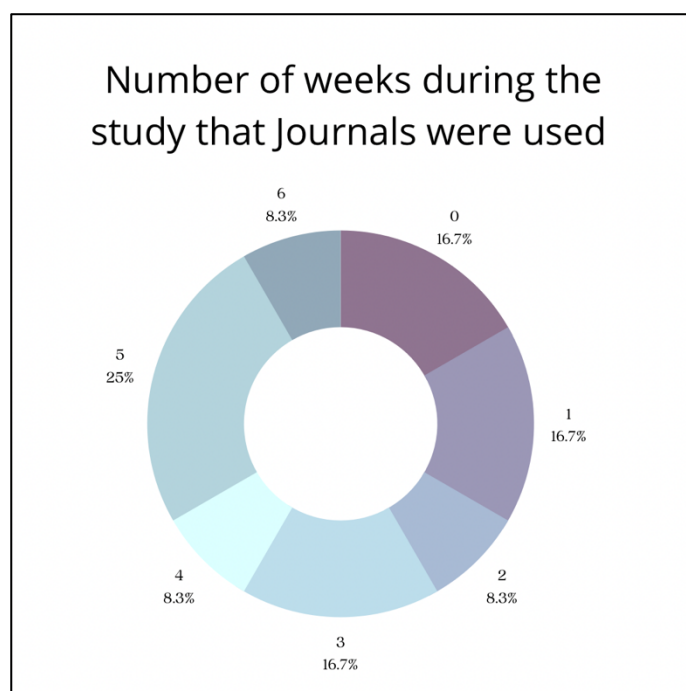


Figure 7: Number of weeks (out of 6) that the journal was utilised by participants

The final questionnaire allowed participants to explain reasons why they had practiced less than usual and for those who answered this question the following themes evolved:

1. Life events
2. Health
3. Not downloading the app

Certain life events that would not usually occur impeded some of the participant's ability to practice. These included moving house, exams in other subjects, losing a job and needing to find a new one, and having to work overtime. Health of the participants also impacted the weeks they were able to practice. P4 wrote "I've been struggling with a sore throat and a cold" and although P2 did not complete the final questionnaire, observations from their lessons highlighted that catching Covid-19 put their singing practice on hold during this study. P3 admitted that they never downloaded the Padlet app and therefore it appeared that they had done no practice when, in fact, they had not followed the instructions to get started and would not have received the reminders that were posted in the app to log their practice. For these reasons I chose not to include data from weeks where no entries were logged when examining the impact of the journal on the amount of practice undertaken. It is unclear whether no logs were made due to these life events or whether no practice was done due to lack of motivation. Including this data would have skewed the results to suggest that practice journals significantly decreased practice for most participants. In answering the initial questionnaire, participants were unlikely to have taken unusual events into account when reporting how often they practiced and will have based their answer on a standard week. Therefore, it should follow that we only examine the standard weeks during the study in order to make a fair comparison.

It is also important to note that the amount the journal was utilised bore no correlation to a participants' likelihood to continue using the journal after the study. Figure 8 shows that participants who only logged entries in one of the 6 weeks are just as likely to want to continue using the journal as participants who logged entries in 5 or 6 of the 6 weeks. This is further evidence that we cannot assume that a lack

of activity equates to a lack of motivation to practice. In the final questionnaire 45% of respondents claimed they had not logged all their practice into the journal which suggests that on weeks where the journals were not used there may have been practice taking place. As we have no data to show how much practice was taking place outside of that recorded in the journal, we cannot use the lack of activity on particular weeks as evidence of no practice. Hatfield and Lemyre (2016) conducted a similar study on the use of intervention on motivation to practice with only 2 participants, both high level instrumentalists attending a conservatoire. They used a music practice app and “both students struggled to maintain consistency in using the diaries” (Hatfield and Lemyre, 2016, p.7), reporting that they were often too tired from a day of practice to sit down and write up their reflections. This study supports my conclusion that a lack of journal entry does not necessarily equate to a lack of practice.

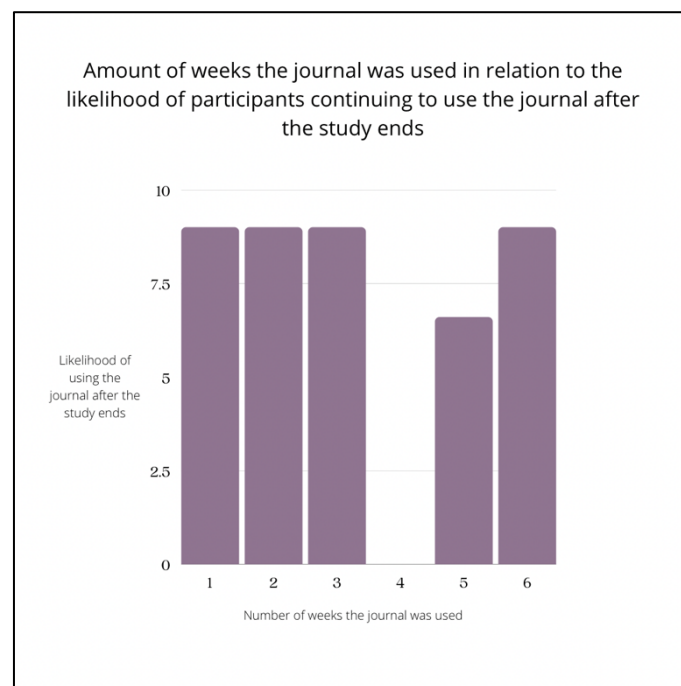


Figure 8: Number of weeks the journal was used compared to the average likelihood of that group to continue using the journal after the study ends

Did the Journal increase practice?

In order to create a calculation of how the journals impacted participants' practice regimes I measured how often they said they practiced in the initial questionnaire and placed a value on each answer:

Never/ Less than once a week = 1

1-2 times per week = 2

3-4 times per week = 3

More than 4 times per week = 4

I took an average of the number of journal entries for the weeks that the journal was utilised (excluding weeks when no entries were made). I was able to then convert this average into a number using the same system as above and compare whether the number increased, decreased or stayed the same (table 1). Participants 2 and 3 were not included in this data as they did not use the journal at all during the 6-week study. Participant 11 was also omitted from this data as they skipped the question on how often they practiced in the initial questionnaire. Figure 9 shows that more than 50% of examined participants increased their practice by either one category or two. 22.2% maintained the same amount of practice and 22.2% decreased the amount of practice when using the journal.

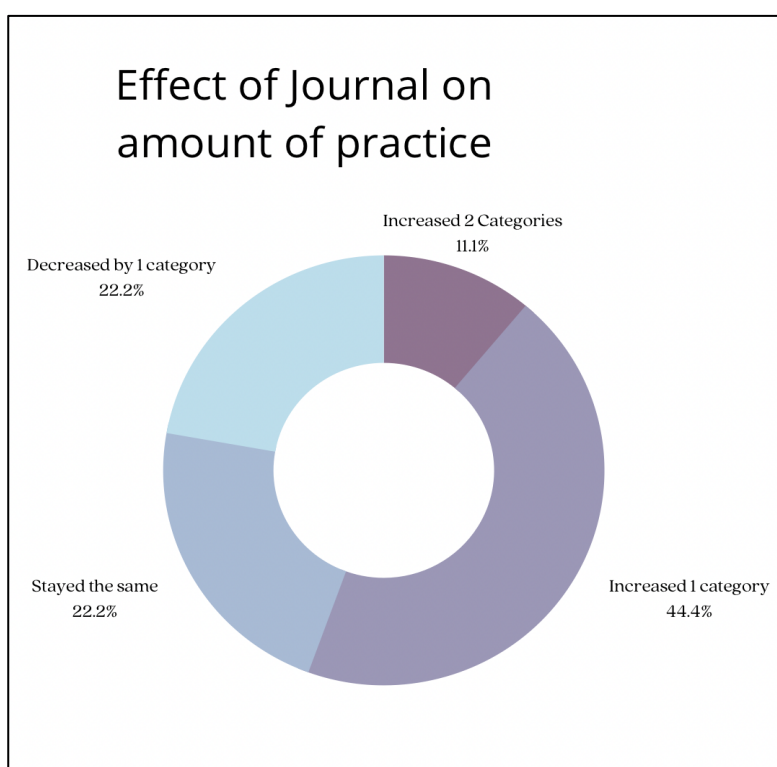


Figure 9: Effect of the journal on the amount of practice done by participants

The participants' perception, however, differed somewhat from these results. Despite the findings in Figure 9 which identify that 55.5% of participants increased the amount of practice undertaken, in the final questionnaire only 22.2% of participants felt they had done more practice than they usually would. Most participants perceived their practice amount to have remained the same. This could be explained by the variety of life events, discussed earlier, that interfered with some of the participants' abilities to practice every week. If we disregard those events we can still draw the conclusion that practice increased overall due to the influence of the journal.

Differences between participants with and without internal motivation

Participants who initially practiced 3 or more times per week (categories 3 and 4) can be deemed as having a high level of internal motivation to practice. None of these participants increased their practice during the study and 66% of them decreased the amount of practice undertaken (Table 1). This data correlates with findings in my literature review which suggest that the more a task is influenced by external factors, like a practice journal, the less intrinsic motivation is experienced (Hatfield and

Lemyre, 2016). We can deduce that introducing a practice journal for singers who already have a good practice regime in place could potentially decrease their amount of practice and therefore would not be a good strategy for them.

Participants who initially practiced no more than twice a week (categories 1 and 2) can be considered as having a lower level of internal motivation to practice. Of the participants in this category 83% increased the amount of practice they did when using the practice journal, suggesting that an external motivator like a practice journal does have a positive impact on the amount of practice undertaken by those who lack the internal motivation to practice by themselves.

Enjoyment

In this study we looked primarily at singers who take lessons as a hobby and therefore it would be advantageous if the practice of their learning had a level of enjoyment associated with it. In order to gauge how much participants enjoyed using the practice journal they were asked to describe what they liked and disliked about using the journal. They were also asked to score how much they enjoyed writing journal entries, how much fun they had taking part in the study as well as how likely they would be to continue using the journal after the study ended. Figure 10 shows the scoring of the 10 participants who answered the question “How much did you enjoy writing your journal entries?”. None of the participants scored less than 5 suggesting that the process of writing up their practice was mostly a positive experience, however most participants selected either 5 or 6 (out of 10) so their level of enjoyment in this task was certainly a measured one and not something you could describe as “joyful”. One participant mentioned that writing the journal felt too much like ‘school work’ and reminded them of having to meet deadlines which was a negative experience for them. This would explain their low score on this particular question.

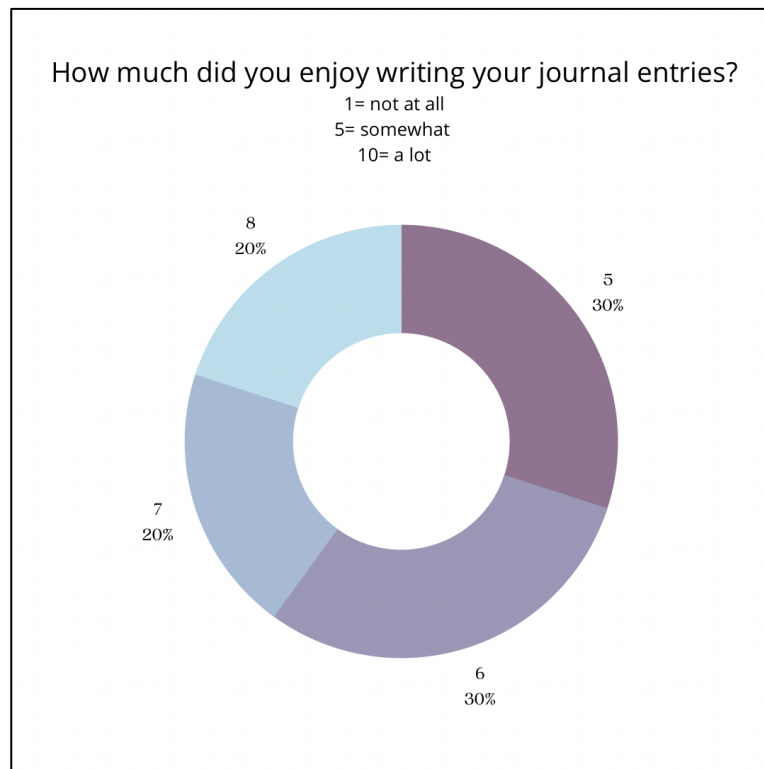


Figure 10: How participants scored their level of enjoyment of writing journal entries

Figure 11 shows the scoring of the 10 participants who answered the question “How much fun did you have taking part in this study?” which interestingly drew slightly different results from the enjoyment of writing journal entries. In a similar way to the previous question there were no scores lower than 5 but the scores in general were higher for taking part than they were for writing the journal entries (Figure 10). 60% of participants scored their fun of taking part at 7 or higher, suggesting that taking part in a research study brought more enjoyment to the participants than the process of using the journals. This poses the question of whether there would be a decrease in use of the journals if I were to continue using them outside of the study. It would be interesting to discover whether this scoring would have remained the same if the study had been longer. It is important to acknowledge the potential for insider researcher bias to have come into play with this question (Greene, 2014). Participants may have responded how they thought I would like them to due to their relationship with me.

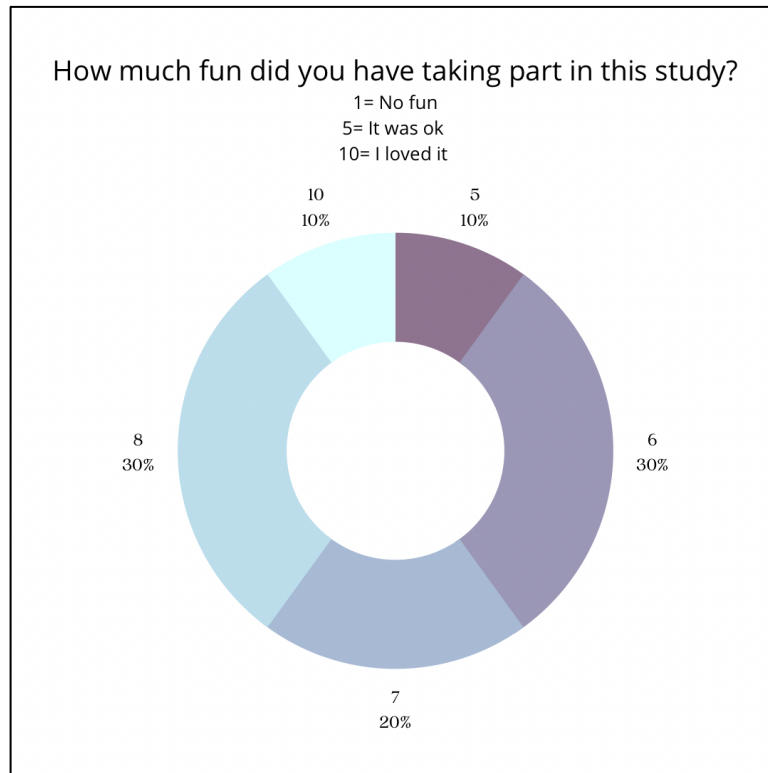


Figure 11: How participants scored their level of fun at taking part in the study

Figure 12 displays the scoring of the 10 participants who answered the question “How likely would you be to continue using the journal if offered the opportunity to do so?” This displays a more varied response with 20% of participants scoring less than 5. Given that none of the participants scored less than 5 in their enjoyment of writing the journal or taking part in the study, this gives further evidence that, for some people, taking part in the study was the main source of their pleasure and not the use of the journals. The other 80% of participants scored 7 or more in their likelihood of using the journal after the study ended which is higher than the level of enjoyment expressed at completing the task of journaling. This indicates that participants will not entirely dismiss something if they do not enjoy it and can see other value in using the journal outside of their pleasure.

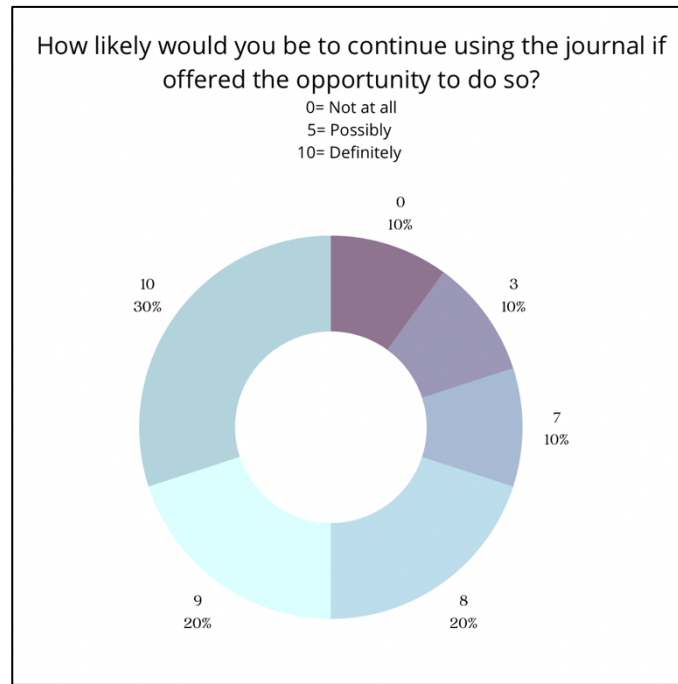


Figure 12: How participants scored their likelihood of continuing to use the journal after the study ended

Gaining a deeper understanding of participants' experiences

To gain a better understanding of the value the participants saw in the journal I conducted a thematic analysis of the answers to the questions “What did you like about using the journal?”, “What didn’t you like about using the journal?” and “Would practice journals make a good addition to our studio practice?” Table 2 outlines the positive themes that evolved and table 3 identifies the key negative themes that arose from the participants answers in the final questionnaire (Appendix 2).

What Participants liked about the Journal

Participants enjoyed the ease of an app on their phone, likening it to writing a text message. In the observations I made, I noticed several students commenting in lessons how much they liked being able to post links to videos, upload short recordings of themselves singing and use gifs to keep the process interactive and fun. The use of technology was certainly an advantage and ease of use has been identified in several studies as an important influence on the take-up of online services, suggesting that my choice of technology was a positive one (McCloskey, 2007).

Table 2: Themes occurring on what participants liked about the Journal:

Theme	Examples from answers
Ease of use	“Simple and quick to access- didn’t take any effort” “It was very easy to use (one click and you’re in!)” “It’s very easy to use. I used to use a notepad but could never seem to find it... the phone is always available” “As I’m not good with technology it was surprisingly easy to use”
Established good practice regimes	“It acted as a bit of a reminder to practice at regular intervals” “I felt a better level of commitment to my lessons” “Definitely added focus for me”
Clarity of what to practice	“I also liked that I had information that summarised my takeaway from the lesson” “I liked that there is a summary I can constantly refer back to and each takeaway of the week allowed me to concentrate on a specific aspect” “I also found it useful to be able to get the immediate feedback straight after the lesson, so I knew exactly what to focus on” “I was able to understand what I needed to work on for my next lesson” “I liked the summary that Heather posted after each lesson”

Reflection	"It was a place for expressing concerns about my singing and exploring my feelings towards singing" "The discipline of summarising a practice session really makes you think about what you actually did" "It was freestyle and there was no set format, so it was really just like writing a reflection"
Keeping track of Progress	"I had a record of the effort I was putting in" "It gave me an insight on how I was progressing" "It was also great to be able to look back and see what I had written the week before etc to identify improvements" "Easier to keep track of what I'm learning"

Another theme that occurred from the questionnaire answers was the increased clarity that participants had developed from the overview of the lesson and homework tasks that were written by the teachers in the journals. They liked being able to see a summary of what they had done in their lesson and what they should be focussing on in their practice. These comments were confirmed by the scores given by participants to the question "How did using the journal effect how clear you were on what you should be practicing between lessons". Despite 100% of participants saying, in the initial survey (Appendix A), that they were either "quite clear" or "perfectly clear" on what they were supposed to practice between lessons, in the final survey (Appendix B), 90% of participants claimed the journal gave them more clarity on what they should practice (Figure 13). This identifies a discrepancy between how much singers thought they understood what they should be doing and how much it appears that they did. Hatfield (2017) deduced that music students like specificity and studies identified their need for a day-to-day plan on what and how to practice. The participants in my study may now understand the benefit of this type of specificity in their own practice.

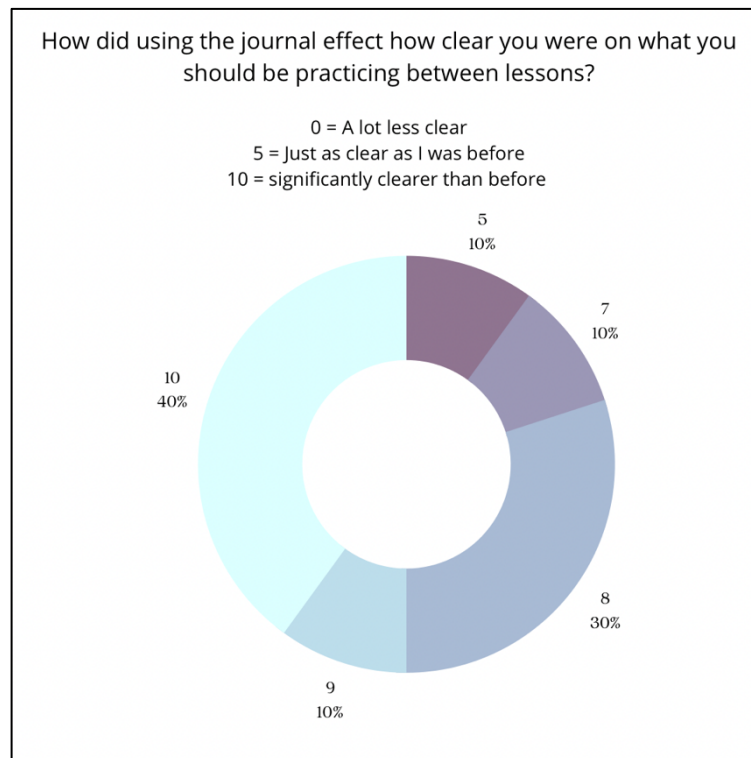


Figure 13: How participants scored the effect of the journal on their clarity of what to practice

Some of the participants commented that they enjoyed the reflection aspect of the journal and in my observations, I noticed that those participants who tended to write longer, more reflective entries in their journals were also more likely to comment in their lessons about the benefits they were feeling from the process. These singers also appeared to have a renewed enthusiasm for developing their voice and came to lessons with more focus on what they wanted to achieve. This correlates with research by Hatfield (2016) which showed that journals enabled better self-regulated learning.

One participant commented that “the discipline of summarising a practice session really makes you think about what you actually did” which infers that the quality of the practice undertaken had improved with the additional focus that was required to be able to relate this back in a reflection.

Participants were also asked to comment on whether they had noticed any changes to the way in which they practiced or thought about their voice during the study and the overwhelming response to this question was that it improved their focus (Figure

14) suggesting that for most participants their quality of practice improved through the introduction of a journal.



Figure 14: Quotes from questionnaire answers on whether the journal changed the way in which participants practiced

What Participants disliked about the Journal

Table 3 outlines the elements participants did not like about using the Journal. One of the more common themes to develop from the final questionnaire answers was that of negative emotions that were stirred up by the requirement to use the journal. Several participants mentioned feeling stressed, frustrated or guilty about the amount of practice they were able to do or about the pressure to complete the journal entries. Despite our previous findings identifying that most participants enjoyed writing the journal entries (Figure 10) it seems that the pressure building up to that event was far from enjoyable. One of my teachers reported that her students had commented that they knew that she knew they had not practiced and were being “silently judged for it”. There is a risk that these negative emotions could deter singers from attending lessons and decrease the enjoyment of learning to sing.

Table 3: Themes occurring on what participants did not like about the Journal:

Theme	Examples from answers
Negative emotions (guilt, frustration, stress)	"I felt bad when I didn't log consistently" "It made it clear to me that I wasn't practicing enough, but with my work and other things getting in the way, I had little control over that, so it made me frustrated" "There was a certain level of stress as it was difficult to keep up with writing my journals" "I got a little stressed about not practicing enough" "The thought of knowing I had to write in it" "Just another thing to remember to do" "I think it would put pressure on a student that has problems"
Interfered with current practice routine	"I'm already in the habit of practicing every day and because I record myself and hear/ monitor changes and improvements that way, writing it out was a bit tiresome"
Too formal	"It reminded me too much of school... felt like an assignment and I really don't want that anymore!"
Unsure what to write	"It was sometimes difficult to discern what exactly to write without seeming repetitive" "Trying to put (my practice) into words"
Technology failures	"Push notifications stopped coming through to my phone after a few lessons" "It was a bit disturbing to have the journal keep telling me that I'm beautiful!" "Sometimes it did not want to publish what I had written down and I had to write it again"

One participant wrote in detail on how the journal interrupted their usual practice routine and became a "tiresome" addition that they felt detracted from their progress. They likened the journal to a school assignment and as a young adult was not keen to go back to school. This participant was one of the most internally motivated people in the study and as we highlighted earlier in this report, the more internally motivated singers seemed to become demotivated by the introduction of the journal. These comments help to explain some of the reasons why this occurred and

corroborates the idea that external motivation can diminish internal motivation (Hatfield and Lemyre, 2016).

Some participants identified frustrations at the technology not performing well. I was interested to understand how well suited the Padlet app had been for the role of online practice journal with a view to determining whether an app more suited to the situation could be built. The questionnaire asked for an opinion on how well the app had performed and whether there was anything that could be done better. The feedback on the app was mostly positive with 50% of respondents commenting on how easy it was to use. Participants liked the timeline of entries, the ability to share music files and gifs, the light-hearted and freestyle nature of the set-up which allowed users to write in their own way. The areas which were identified as potential improvements to be made were how the data was organised once it had been used for a significant length of time, ensuring that push-notifications were consistent and fixing bugs which led to occasional posts not publishing. Padlet also has inbuilt messages that pop up, often telling the user they are beautiful, which one participant found disconcerting. Overall, the app appeared to do a good job and participants responded well to it.

Conclusion and Recommendations

My learning objectives from this study were to:

- Identify whether certain personality traits could predict a trend to practice or not
- Determine the motivational value of practice journals
- Identify whether practice journals would be a welcome and useful addition to my studio practice
- Determine whether an app, which is specifically designed as a practice journal, would be a useful product for voice teachers

Personality Traits

Having discovered through my literature review three personality traits that have previously been linked to internal motivation: perfectionism; optimism and resilience (Stoeber and Rambow, 2007; Hanssen *et al*, 2015; Mostafa and Lim, 2020), I had hoped to find links between my participants' possession of these traits and the amount they practiced (without the influence of an external motivator). Although there seemed to be no links between perfectionism and internal motivation to practice, there was a moderate link between a lack of internal motivation to practice and both pessimism and a lack of resilience. The small data set I was using, however, made it difficult to draw any general assumptions on this and it would be advisable to look further into this area by surveying a far larger group of singing students.

Motivational Value

It was clear from my results that the introduction of a practice journal had a positive effect on most participants, increasing the amount they practiced and favourably impacting on the quality of practice undertaken. The journal served its purpose as a motivational tool (Crocco and Meyer, 2021) and was most effective on participants who lacked the internal motivation to set their own practice regimes. For singers who already had a good practice routine and were internally motivated to work on their voice, the introduction of a practice journal had the opposite effect, decreasing their amount of practice and interfering with their established practice techniques. My recommendation for teachers of singing is to first discover how well a student can create their own routine for practice before deciding whether to introduce a practice journal. This should prevent teachers from diminishing a student's internal motivation to practice.

Introduction to my studio practice

A significant majority of participants in this study scored themselves 7 or higher (out of 10) on the likelihood of them continuing to use the journal after the study ended. If I am to continue using the journals in my professional practice, I feel it would be important to address some of the negative feelings that the journal created in some

of the singers. Feelings of stress, guilt or frustration must be managed with disclaimers that they can use the journal as much or as little as they like, and no judgement will be placed upon them. Since this study was focussed on singers who learn as a hobby, it is vital that any strategies I introduce to motivate them are also enjoyable. Participants in this study were all adults and I would be interested to get feedback from parents of young children and teenagers who may also benefit from gaining more knowledge of their children's progress in lessons and what they should be practicing. A natural progression from this study would be to examine the impact of journals on both children and parents.

Creating an app

The app used for this study received positive feedback from participants and could form a long-term solution to an online journal which allows for communication between teacher and student. There were some elements which could be improved to better suit the specific requirements of a practice journal including a solution to how data builds up over a longer period. It is an area I plan to investigate and find out the logistics of setting up something which could potentially serve as a valuable tool for teachers of singing as well as other music teachers and potentially coaches and teachers in other industries as well.

Final thoughts

Practice journals can provide motivation for singers to practice more and increase the focus on what and how they are practicing. However, one size does not fit all, and it is vital that teachers decide carefully when to introduce this external motivation and which students to offer it to. Making the wrong choices could potentially decrease a singer's motivation, practice and enjoyment of singing.

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Appendix A: Initial Questionnaire

Starting Questionnaire

1. Which option best describes you as a singer

- ☐ Full time Professional singer
 - ☐ Part time Professional Singer
 - ☐ Hobby singer who performs in public regularly
 - ☐ Hobby singer who performs in public rarely
 - ☐ Hobby singer who does not perform in public
-

2. What genre of music do you sing most?

- ☐ Pop/ R'n'B
 - ☐ Musical Theatre
 - ☐ Rock/ Metal
 - ☐ Jazz/ Blues
 - ☐ Folk
 - ☐ Opera/ Classical
 - ☐ Country
 - ☐ Choral music
-

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3. What age bracket are you in?

☐ Under 25

☐ 25-35

☐ 35-45

☐ 45-55

☐ 55-65

☐ 65 or over

4. How long have you been taking lessons at Heather Baker Singing Studios?

☐ Less than 6 months

☐ Between 6 months and 18 months

☐ Between 18 months and 3 years

☐ More than 3 years

5. What is your main reason for taking singing lessons?

You may select up to 3 options

- ☐ To improve my tuning
 - ☐ Purely for fun
 - ☐ To work towards a specific audition or performance
 - ☐ To prepare for a regular performance schedule
 - ☐ To learn a healthier way to sing
 - ☐ To build my range (higher or lower notes)
 - ☐ To get over my fear of performing
 - ☐ To build upon my talent
 - ☐ To fix a specific vocal issue I had
 - ☐ To learn new songs
 - ☐ I've been told/ I think I can't sing
-

6. How often do you usually have your lessons

- ☐ Once a Week
 - ☐ Every other week
 - ☐ Once a month
 - ☐ Less than once a month
-

7. At the end of each lesson how clear are you on what and how you should be practicing before your next lesson?

- ☐ Perfectly clear- I know exactly what I should be doing, how often and how long each practice should be and what I should be focussing on
 - ☐ Quite clear- I know most of what I should be doing, how often and how long each practice should be and most of what I should be focussing on
 - ☐ Not very clear- I'm not sure exactly what I should be doing, how often and how long each practice should be or what I should be focussing on
 - ☐ Not clear at all- I have no idea what I'm supposed to be practicing between lessons
-

8. How often do you generally practice the exercises that your teacher has asked you to practice between lessons?

- ☐ More than 4 times a week
- ☐ 3-4 times per week
- ☐ 1-2 times per week
- ☐ Less than once a week
- ☐ I only practice during my lessons and never in between
-

9. When practicing your vocal exercises how long do you practice for each time

- ☐ More than an hour
- ☐ 30-60mins
- ☐ 15-30mins
- ☐ Less than 15 mins
- ☐ I don't practice vocal exercises
-

10. How often do you practice songs? This includes learning new songs, singing along to the radio, singing at performances and any other song singing

- ☐ More than 4 days per week
- ☐ 3-4 days per week
- ☐ 1-2 days per week
- ☐ Less than once a week
- ☐ I only sing songs in my lessons and never in between
-

11. When singing songs, how long, on average, will you sing for each time?

- ☐ More than an hour
- ☐ 30-60mins
- ☐ 15-30mins
- ☐ Less than 15 mins
-

12. What motivates you to practice your singing?

Please select all that apply to you

- ☐ An upcoming performance or audition
 - ☐ Wanting to be able to sing a particular song
 - ☐ Wanting to become a better singer than other people I know
 - ☐ My teacher's approval and recognition
 - ☐ The joy of singing
 - ☐ A passion for mastering my voice
 - ☐ A need to be the best at whatever I do
 - ☐ The pressure of being paid to sing and being required to deliver a high standard of performance
 - ☐ Singing exams
 - ☐ Reaching a particular goal
 - ☐ Seeing the results of my hard work
 - ☐ Proving to others that I can do it
 - ☐ To build new habits
 - ☐ Other
-

13. What prevents you from practicing your singing?

Please select all that apply

- ☐ Not wanting my family/neighbours to hear me practicing
 - ☐ Not having a space to practice in
 - ☐ Not enjoying the practice
 - ☐ Not understanding what I'm supposed to do
 - ☐ Not having enough time to fit it in
 - ☐ Not having anything I'm working towards to make it worthwhile
 - ☐ Physical health problems that interfere with my ability to sing
 - ☐ Not having support from the people around me
 - ☐ Poor mental health
 - ☐ Too many distractions
 - ☐ No clear goals to achieve
 - ☐ No desire to improve
 - ☐ Thinking I'm not good enough
 - ☐ Other
-

14. How driven are you to achieve goals in your life?

- ☐ I'm extremely driven and won't give up until I succeed
 - ☐ I'm quite driven when I feel passionate about something
 - ☐ I'm not very driven, I tend not to go outside my comfort zone
 - ☐ I'm not at all driven- I have little to no desire to stretch myself
-

15. What grades did you tend to achieve in school?

- ☐ Mostly As or above
 - ☐ Mostly Bs and Cs
 - ☐ Mostly Ds and Es
 - ☐ I mostly failed in school
-

16. Would you describe yourself as Ambitious?

☐ Extremely ambitious

☐ Slightly ambitious

☐ Not very ambitious

☐ Not at all ambitious

17. Would you describe yourself as a perfectionist?

☐ Definitely a perfectionist

☐ I'm a perfectionist in some areas of my life

☐ I don't think I'm a perfectionist

☐ I'm definitely not a perfectionist

18. How optimistic are you in life?

- ☐ Extremely optimistic
 - ☐ Quite optimistic
 - ☐ I'm a bit of a pessimist
 - ☐ I'm totally pessimistic
-

19. How resilient are you?

- ☐ I bounce back from things easily and never stay down for long
 - ☐ I'm generally quite resilient and able to handle most set backs
 - ☐ I find it quite hard to get over difficulties
 - ☐ I'm not at all resilient and struggle to recover from a set back
-

20. Would you like to clarify your response to any of the questions you have answered? If yes please use the box below to add anything you wish the researcher to know.

21. Are you happy to take part in a 4-6 week study where you will be required to download an app onto your phone or log into a website on a regular basis to log your practice routines?

If your answer is yes to this question we will ask you for your contact information so we can send you details on how to download the app or use the Padlet website.

☐ Yes

☐ No

22. Please provide your contact details so we can enrol you into the 4-6 week study and send you information on what to do next.

Name

Email

Phone

Appendix B: End of Project Survey

End of project Survey

1. After receiving access to your Padlet Journal, did you log all the practice you did into it?

☐ Yes

☐ No

2. What prevented you from logging all of your practice?

3. What encouraged you to log all of your practice?

Made with  SurveySparrow

4. Which of the following describes how often you practiced during the 6 week study

- ☐ I practiced more than I usually would have
- ☐ I practiced less than I usually would have
- ☐ I practiced the same amount as I usually would have
-

5. What prevented you from practicing as often as you would have?

6. What encouraged you to practice more than you would have?

7. Why do you think your amount of practice remained the same during the study?

8. How did using the Journal effect how clear you were on what you should be practicing between lessons?

It was less clear

0

1

2

3

4

5

6

7

8

9

10

It was more clear

9. How much did you enjoy writing your journal entries?

Not at all

0

1

2

3

4

5

6

7

8

9

10

Very much

10. Did you notice any changes to the way in which you practiced or thought about your voice during the study? If so- how?

In other words- did the journal change your focus at all?

11. What did you like about using the Journal?

Please explain in as much detail as you can

12. What didn't you like about using the Journal?

Please write as much detail as you like

13. How much fun did you have taking part in this study?

No fun at all! 0 1 2 3 4 5 6 7 8 9 10 Lots of fun!

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

14. If you were to design an app specifically for use as a Practice Journal explain which elements of Padlet you'd include, which you wouldn't and any other features you'd like to see in it

In other words- did Padlet do the job well? What could be better?

15. The main purpose of this study is to establish whether Practice Journals would make a good addition to our studio practice and the practice of other voice teachers like us. Do you have an opinion on this?

In other words- would you recommend using a practice journal to others? Why? or Why not?

16. How likely would you be to continue using the Journal if offered the opportunity to do so?

	0	1	2	3	4	5	6	7	8	9	10	
Not at all likely	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	Very likely

17. Finally let us know who you are and where in the world you are

Name	Country

Appendix C: Approved Ethics 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:	Heather Baker			
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:	WAPPAR			
5	Campus:	Carmarthen			
6	E-mail address:	heather@thesingingteacher.biz			
7	Contact Telephone Number:	07847273630			
For students:					
8	Student Number:	2018553			
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)			
10	Director of Studies/Supervisor:	Nick Samuel			

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
Date					
2	If Yes, please indicate source of approval (and date where known):	Research Degrees Committee	☐		
3	Approval in principle must be obtained from the relevant source prior to seeking ethical approval	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	<i>This may include codes of conduct of professional bodies or overseas laws (particularly for data protection).</i>	☐

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				
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	Voluntary	YES	☐	NO	☒
10	paid or voluntary capacity?	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:	An investigation into the motivational and experiential impact of practice journals		
2	Proposed start date:	10/11/21	Proposed end date:	28/01/22
3	Introduction to the Research (maximum 300 words) Ensure that you write for a <u>Non-Specialist Audience</u> 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 <u>Existing Research</u> has informed the proposed activity and explain • What the research activity will add to the body of knowledge			

	• <i>How it addresses an area of importance.</i>
4	Purpose of Research Activity The purpose of my study is to explore motivational tools which can be utilised within a private voice studio to encourage more practice between lessons whilst maintaining or boosting the level of enjoyment. (this box should expand as you type)
5	Research Question What effect does the introduction of practice journals make to the amount of practice conducted by adult singers partaking in voice lessons and how do singers view the relationship between practice journals and their level of motivation and enjoyment of the process of practice. (this box should expand as you type)
6	Aims of Research Activity I aim to identify whether practice journals would be a useful and welcomed addition to my professional practice and provide information which will help other teachers of singing to consider whether it may be something which is useful to their practice as well. (this box should expand as you type)
7	Objectives of Research Activity My objectives are to first assess the current level of practice done by students within my studio, then to introduce a practice journal app to see what impact it has on the amount of practice done. I will also be collecting qualitative data to identify how valuable participants found this introduction: whether they enjoyed the focus created by the journal or whether they considered the task an additional chore to be completed. This will allow me to draw conclusions over whether practice journals should become a standard practice within my work. (this box should expand as you type)
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	I will be conducting a mixed methods study, involving triangulation of data which will involve the following: 1. A literature review of existing evidence for motivational tools within Motor Learning Theory and the use of practice journals to potentially increase practice. 2. A questionnaire, sent to participants at the start of the study to discover how much practice they currently do and get an overview of any other motivational elements which may affect the amount of practice during the study. 3. Observation of how the practice journal app is utilised by participants: how often it is being used and how detailed the entries are. This will allow me to gather

	evidence in advance which I can cross check with data gathered at the end of the study. 4. Another questionnaire sent out at the end of the study to review how often the participants are now practicing while using the journals and whether they felt the journal motivated them to do more practice and how much they enjoyed the process. 5. Focus Groups. I will gather two focus groups- one of around 6 singers and one of the 3 teachers currently working within my studio to get a more in depth understanding of what they liked and disliked about the process and whether they view it as a valuable addition to our professional practice. (this box should expand as you type)
--	---

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

14	Use of documentation not in the public domain: Are any documents <u>NOT</u> 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: Focus groups of singers and teachers.	☒	☐

(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:

Complete this only if your participants cannot give consent. This includes animals.

(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?	There will be approx. 10 singers participating, and 3 teachers not including myself. <i>(this box should expand as you type)</i>
14	Who will the participants be?	Participants will consist of adult singers currently taking voice lessons at Heather Baker Singing Studios and teachers of singing currently working within the studio. <i>(this box should expand as you type)</i>

15

How will you identify the participants?

All adult students who currently take lessons will be invited to participate via e-mail. Those who wish to do so will be involved in the study. All teachers at the studio will also be invited to participate in the study and will be trained on how to use the journal app.

(this box should expand as you type)

16 **Information for participants:**

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

(this box should expand as you type)

28 **Information for participants:**

		YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	I will be using an app for participants to journal through. I will also be recording the focus groups using audio-recording equipment.			

(this box should expand as you type)

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	Full risk assessment completed and appended?	Yes ☐	
		No ☒	
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: - Participant's information will be stored in the Journaling App and could be accessed by a third party and is also at risk of hackers. - Online questionnaires are also susceptible to hackers and third-party data collection. - There is a risk that participants will feel obliged to participate due to their close relationship with their teacher and our teaching studio. (this box should expand as you type)	<i>How will you mitigate the Risk to Participant</i> This will be explained to participants who have the option to not take part if they are worried about this. I will also use a well-known and well-established app (Padlet) who have security measures in place to reduce the risks of hacking. I will use a well-known and reputable company to deliver the questionnaires and will explain the risks in the introduction. Use of password protected accounts will also reduce these risks. It will be made clear that there will be no repercussions for singers who wish not to participate, and they have the option to withdraw from the study at any point. (this box should expand as you type)	
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			
	(this box should expand as you type)			
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest			
	Risk to Investigator: 1. There is risk that my data and the data of my students will be able to be accessed by a third party when using both the app and online questionnaires 2. There is also risk of accusation of bias (this box should expand as you type)	How will you mitigate the Risk to Investigator: 1. I will utilise password protected accounts to reduce this risk. 2. I have chosen an area where I have no pre-conceived ideas of what I would like the results to be. This reduces my bias. I also plan to triangulate my data to further reduce any possible bias in the data collection process. (this box should expand as you type)		
7	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to University: 1. There is risk to the reputation of the university (this box should expand as you type)	How will you mitigate the Risk to University: 1. I will conduct myself professionally and legally at all times. I will follow guidelines on ethics and follow the university's code of conduct. (this box should expand as you type)		
8	Disclosure and Barring Service			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? Participants will be given access to read the write up of the study once it is completed. They will also have access to my e-mail address where they can contact me for further information should they wish to. (this box should expand as you type)
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.
	There will be a screen at the beginning of the initial questionnaire which explains what the study will involve and how their information will be used. This will ask for their consent to continue. (this box should expand as you type)
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Participants will not be anonymous to me as the researcher due to their pre-existing relationship with me (teacher and student). However, no names will be used when writing up the study which will allow them to remain anonymous to the outside world. Participants will be numbered at the beginning of the research and will be referred to by their numbers when the research is written up. (this box should expand as you type)

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://uwttd.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:		
	Focus groups will be recorded in order to be able to transcribe them later. Singing lessons are also recorded to be shared with the singer so they can practice between lessons (this is our usual practice at the studio so not something we will be introducing for this study.) Participants will be using an app which will require them to sign up for an account. This information will be kept by the owner of the app but I will be able to see their names so I am able to share their lesson recordings and any other information I need to pass to them. (this box should expand as you type)		
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' – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics,</i>	☐	☐

	(h) biometric data (as used for ID purposes),		
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	N/A		
	(this box should expand as you type)		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☐	☒
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☐	☒
11	“Cloud” storage or websites?	☒	☐
12	Other – specify: App	☒	☐
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 Google or Dropbox which will not be shared.

Audio/visual data will be transcribed.

The practice journal app we use may store information but we will be using an app which has to adhere to GDPR rules and regulations.

(this box should expand as you type)

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 Google or which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. 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.

(this box should expand as you type)

- 25 List all who will have access to the data generated by the research activity:
- Heather Baker*

(this box should expand as you type)

- 26 List who will have control of, and act as custodian(s) for, data generated by the research activity:
- Heather Baker*

(this box should expand as you type)

- 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 Google or Dropbox which will not be shared. The data will be stored until the completion of the project and then deleted.

(this box should expand as you type)

- 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

(this box should expand as you type)

- | | | | |
|----|---|------------|-------------------------------------|
| 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:	HBaker	Date: 05/08/21

For STUDENT Submissions:

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

For STAFF Submissions:

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

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

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

RESEARCH STUDENTS AND STAFF ONLY

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

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

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

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

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

Application Process

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

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

Notes for guidance in completion of this form

Section A: About You

Please complete all relevant sections

Section B: Approval for research activity

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

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

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

Section C: External Ethical Guidance materials

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

Section D: External Collaborative Research Activity

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

Section E: Details of Research Activity

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

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

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

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

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

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

Section F: Scope of Research Activity

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

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

Section G: Intended Participants

Please tick all categories that might apply.

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

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

Section H: Anticipate Risks

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

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects. If these are business owners, time with you may reduce profit. In some locations physical risk is very real to both participants and yourself, please consider this.

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

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

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

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

Section I: Feedback, Consent and Confidentiality

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

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

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

Section J: Data Protection and Storage

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

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

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

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

Section K: Declaration

Ensure the appropriate countersignatures have been provided

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