Module No. BMPF7010

Module Title: Work Based Research Project (Extended)

Level 7 - 60 Credits

Appendices

Sarah Ashton

(Student No. 2117732)

1st October 2024

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Appendix A - Approved Application For Ethical Approval

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:		Sarah Ashton			
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:	sarah@ashton-mail.com
7	Contact Telephone Number:	07908176990

	For students:	
8	Student Number:	2117732
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Debbie Winter, Julie Crossman

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): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee		☐		
3		Institute Research Committee		☐		
4		Other (write in) WAPPAR Ethics Board Representative		☒		

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	□	**NO**	□
7	Are you in receipt of a KESS scholarship?		**YES**	□	**NO**	□
8	Is your research externally funded		**YES**	□	**NO**	□
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	□	**NO**	□
10		Employed	**YES**	□	**NO**	□
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	□	**NO**	□
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	□	**NO**	□

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Encouraging primary school aged boys to join a choir		
2	Proposed start date:	13.2.24	Proposed end date:	01.10.24
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* • *How it addresses an area of importance.*			

4	**Purpose of Research Activity** The purpose of this project is to understand the motivations and barriers boys feel when joining choirs and develop techniques which music coordinators and choir leaders can employ. At a network meeting, within my role as a vocal lead for a local authority music service, music coordinators and choir leaders from primary schools described how they have noted a lack of involvement of boys in their school choirs. It has been demonstrated that boys can often be under the impression singing is a feminine activity from a young age and this can discourage them from participating in school choirs. On average boys are underperforming academically compared to girls in English primary schools and suffer from more behavioural disorders and mental health conditions. Singing can help support physical, mental and social health and enhance academic achievement. Therefore, an important consideration to help support boys to achieve their potential is their involvement with singing activities such as choirs. (this box should expand as you type)
5	**Research Question** How can primary school aged boys be motivated to join a choir, what are the barriers they may face and what techniques can be used to encourage participation? (this box should expand as you type)
6	**Aims of Research Activity** • To consolidate the current literature available on encouraging primary school aged boys to join choirs through the completion of a literature review. • To consult with music coordinators / choir leaders of local primary schools to understand current methods and issues with encouraging boys to join choirs • To question primary school aged boys on what their views of choirs are and why they may or may not be part of one. • To be able to use my research to develop techniques to share with primary school music co-ordinators and choir leaders to encourage more boys to join choirs. (this box should expand as you type)
7	**Objectives of Research Activity** • To have a deeper understanding on what and what doesn't motivate boys to sing • To understand if a boys only choir/event can aid motivation • To potentially discover areas of further research to develop understanding further • To encourage choral singing for boys in my community (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	A Mixed methods research approach will be used achieving methodtriangulation to increase the validity of findings by looking at the same topic through a variety of lenses. <u>Qualitative methods will include:</u> 1.Online questionnaires will be used to ask music coordinators and choir leaders on the current numbers of boys in their choirs and what they are implementing to increase numbers if needed 2. Semi-structured interviews with boys and teachers to see their perspective on singing and motivations to take part in a choir. These interviews will be recorded and then transcribed. 3.Focus groups of boys and teachers to share ideas and perspectives, these groups will be asked questions which will be recorded and transcribed. 4. Reflective journal to ethnographically record the process from my perspective as an insider researcher. 5. Observations of a singing workshop for boys with the aim to observe what is effective motivation in a smallscale setting in order to assess the effect it might have on boys' participation in school choirs. <u>Quantitative methods will include:</u> 1. Online surveys showing the participation numbers of boys in choirs before the singing workshop and after to assess if it has been a beneficial event in increasing boys involvement or likely involvement in school choirs.

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

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		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 Ac

1	**Will the research activity include:**	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	✖	□
3	Use of interviews?	✖	□
4	Use of diaries?	✖	□
5	Participant observation with their knowledge?	✖	□
6	Participant observation without their knowledge?	□	✖

7	Use of video or audio recording?	✖	□
8	Access to personal or confidential information without the participants' specific consent?	□	✖
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	□	✖
10	Performance of any acts which may cause embarrassment or affect self-esteem?	✖	□
11	Investigation of participants involved in illegal activities?	□	✖
12	Use of procedures that involve deception?	□	✖
13	Administration of any substance, agent or placebo?	□	✖
14	Working with live vertebrate animals?	□	✖
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Focus Groups (this box should expand as you type)	✖	□

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

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

SECTION G: Intended Participants

1	**Who are the intended participants:**	**YES**	**NO**
2	Students or staff at the University?	□	✖
3	Adults (over the age of 18 and competent to give consent)?	✖	□
4	Vulnerable adults?	□	✖
	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	✖	□
6	Prisoners?	□	✖
7	Young offenders?	□	✖
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	□	✖
9	People engaged in illegal activities?	□	✖

10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	□	✖
11	Other – please indicate here: (this box should expand as you type)		

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	5 music coordinators/choir leaders 10 primary school aged boys *(this box should expand as you type)*
14	Who will the participants be?	Music Co-ordinators / choir leaders and boys between 5-11 years of age from the primary schools in Stockport which have agreed to take part in the research. *(this box should expand as you type)*
15	How will you identify the participants?	Through my current role at a music service I am able to connect with choir leaders/music co-ordinators directly via email. I will ask choir leaders who wish to participate to complete the online questionnaire and survey to identify participants and explain and request consent. The teachers will then give participation letters to children for their parents/guardians to read and sign a reply slip containing details of the project and confirming consent. *(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	N/A *(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	A voice recorder will be used to record interviews. Online interviews using Zoom may be needed to be used for the teachers dependent on time restraints and other commitments. *(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: Emotional risks may include vulnerability for music coordinators / choir leaders over having their approach questioned. Vulnerability and self-esteem issues may also be a risk for child participants who may be asked to try a new skill. Loss of time due to participating in the research study. In person focus groups and interviews will ideally be during the school day during times which do not impact on the child's lesson time and teacher's teaching. Online questionnaires and surveys will likely be completed during non-teaching hours and may impact other commitments. Potential loss of confidentiality may result in emotional distress such as embarrassment. *(this box should expand as you type)*	*How will you mitigate the Risk to Participant* I will provide the participants with a detailed, clear consent process which accurately describes what the research process will involve and the potential emotional risks. Participants will be made aware of the time it should take to take part in the study, with time scales to be reasonably over estimated to account for participants who may take longer. They will also be clearly told they can withdraw at any time. All data will be password protected onto my computer and destroyed after the research project has been completed.
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: Data protection breaches Participants dropping out of study Loss of research and data Safeguarding risks Methods may be questioned by choir leaders and music co-ordinators leading to self-doubt.	*How will you mitigate the Risk to Investigator:* All data will be password protected onto my computer and destroyed after the research project has been completed. Ensure good communication through various channels, that the study is of use and relevance and flexibility with timings. All work to be backed-up on a password protected hard drive. All schools worked with will be provided with my DBS certification and I will ensure another adult is present as a witness whilst completing research to avoid false accusations. Methods will be backed by previous research through the completion of a literature study to help promote confidence and assurance in methods.
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: Data protection breaches resulting in economic and reputational harm Reputational harm caused by improper research practises.	*How will you mitigate the Risk to University:* All data will be password protected onto my computer and destroyed after the research project has been completed. Understand and implement the university's research policies and communicate with personal tutor throughout the research process to ensure correct procedures area adhered to. I will also ensure participants are aware I am the sole researcher and responsible for the project.

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?
	I will provide an email address to participants that they will be able to contact for further details or results. *(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.
	I will be using an online questionnaire which will have a screen before the questions start that acts as a consent form, informing participants that by clicking on the NEXT button they are providing consent. Children will be given a letter of consent by teachers for their parents to read and sign. I will take care to explain the process of the research to the child participants and seek their verbal consent. *(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.
	I will not name participants or organisations in any research publications without their explicit permission. All participant identifying information will be removed and each participant will allocated a unique code. The codes for each participant will be kept separate, password protected and only accessible by myself, the sole researcher the project. This data will then be deleted after the research study has taken place. *(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://uwtsd.ac.uk/library/research-data-management/).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	**YES**	**NO**
	“Personal data” *means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	✖	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Email addresses and consent forms will be collected to contact participants. *(this box should expand as you type)*		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	“Special category data” *means sensitive personal data consisting of information as to the data subjects’ –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*		

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: ☐ x

13 For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:

All data will be kept in password protected cloud storage on the company's Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants tocheck accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Paper consent forms will be stored in a locked book and, once received, only handled by myself the sole researcher of the project. Manual files will be shredded following final moderation of the assignment.

(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? ☐ ✖

9 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 the Company's Office 365 system 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. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.

(this box should expand as you type)

25 List all who will have access to the data generated by the research activity:

Myself, the principal researcher, and my direct tutor.

(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:

Myself, the principal researcher.

(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 the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.

(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)*

(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: Sarah Ashton **Date: 29/1/24**

For STUDENT Submissions:

32 Director of Studies/Supervisor: Laura James **Date: 13.2.24**

33 Signature: Laura James

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/

Appendix B - Employer Consent Form

STOCKPORT MUSIC SERVICE
WERNETH YOUNG PEOPLE'S CENTRE
GEORGE LANE
STOCKPORT
SK6 1DJ

TEL: 0161 483 7636
EMAIL: MUSIC.SERVICE@STOCKPORT.GOV.UK
WWW.STOCKPORTMUSICSERVICE.ORG.UK

STOCKPORT MUSIC SERVICE
INSPIRING THE MUSICIANS OF TOMORROW

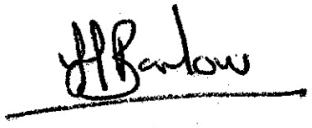
21/03/24

Dear UWTSD,

RE: [Encouraging primary school aged boys to join a choir] A Pilot Study: 'How can primary school aged boys be motivated to join a choir, what are the barriers they may face and what techniques can be used to encourage participation?'

I confirm that I approve of the research proposed into 'Encouraging primary school aged boys to join a choir' to be carried out by Sarah Ashton with Stockport Music Service between March 2024 and October 2024.

Kind Regards,



Heather Barlow
Deputy Head of Music Service

Appendix C - Blank Teacher Interview Consent form

Participant Consent Form



How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?

Consent to take part in research

- I…… voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves being asked about participating in boys only singing events.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded and filmed.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in a dissertation and a presentation.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings and film of interview will be retained in in a password protected computer until the exam board confirms the results of the dissertation.

- I understand that a transcript of my interview

confirms the results of the dissertation.. Consent forms will be kept in a locked box only accessible to the researcher and destroyed once the exam board has confirmed the results of the dissertation.

- I am fully aware that my child is not obliged to answer any question, but that they do so at their own free will.
- I am aware that I can withdraw my child from the project at any point
- I understand that a transcript of the interview in which all identifying information has been removed will be retained for 2 years after the exam board has confirmed the results of the dissertation.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of research participant's parent/guardian

---------- ----------

Signature of participant Date

Signature of researcher

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

---------- ----------

Signature of researcher Date

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Signature of research participant's parent/guardian

---------- ----------

Signature of participant Date

Signature of researcher

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

---------- ----------

Signature of researcher Date

Appendix D - Redacted Teacher Interview Consent form

How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?

Consent to take part in research

- I... [redacted] ..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves being asked about participating in boys only singing events.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded and filmed.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in a dissertation and a presentation.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings and film of interview will be retained in in a password protected computer until the exam board confirms the results of the dissertation.

Contact Information

This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board.
If you have any further questions or concerns about this study, please contact:

Sarah Ashton

Stockport Music
Service Centre
George Lane
Bredbury

E-mail: Sarah.ashton@stockport.gov.uk

You can also contact Sarah Ashton's supervisor:

Sophie Scott
E-mail:sophiescott@voicestudycentre.com

What if I have concerns about this research?
If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:
Voice Study Centre
The Old Stables
Hadleigh Road
East Bergholt
Suffolk
CO7 6QT
(or email at info@voicestudycentre.com).

Participant Consent Form



How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?

Consent to take part in research

- I.... [redacted] ..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves being asked about participating in boys only singing events.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded and filmed.

- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in a dissertation and a presentation.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings and film of interview will be retained in in a password protected computer until the exam board confirms the results of the dissertation.

- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board moderation.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of research participant

[redacted]

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Signature of participant Date

Signature of researcher

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

Sarah Ashton

---------- ----------

Signature of researcher Date

15.05.24

Appendix E - Blank Focus Group Consent Form





Focus Group Consent Form

Focus Group Consent Form

Research project title: **How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?**

Research investigator: Sarah Ashton

- I give permission for my child to participate in the boys' singing participation focus groups carried out by Sarah Ashton of the Voice Study Centre and University of Wales Trinity Saint David, to aid with the research of Primary school aged Boys' singing participation.
- I have read the information sheet related to the Primary school aged Boys' singing participation and understand the aims of the project.
- I am aware of the topics to be discussed in the focus group.
- I am fully aware that my child will remain anonymous throughout data reported
- I am fully aware that my child has the right to leave the focus group at any point.
- I am fully aware that data collected will be stored securely, safely until the research project is completed and in accordance with Data Collection Act (1998).
- I agree and understand the focus group recorded via dictaphone, so it can be transcribed after the focus group is held. I am aware that I have the right to edit the transcript of the Focus Group once it has been completed.
- I am aware that I can make any reasonable changes to this consent form I understand that signed consent forms and original audio recordings will be retained in a password protected laptop which only the researcher has access to and deleted once the exam board

confirms the results of the dissertation.. Consent forms will be kept in a locked box only accessible to the researcher and destroyed once the exam board has confirmed the results of the dissertation.

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Signature of research participant's parent/guardian

---------- ----------

Signature of participant Date

Signature of researcher

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

---------- ----------

Signature of researcher Date

Contact Information

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Focus Group Consent Form

How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?

Research aim and objectives

Overall aim of the research study:

Boys have been shown nationally to participate less in singing activities than girls. It is important for singing to be accessible to all as it can benefit children's mental health and academic performance.

This study aims to deepen our understanding of boys' perceptions of singing and develop strategies to encourage participation. I will hope to achieve this through focus groups of primary aged boys and teacher questionnaires.

Objectives to be completed throughout the study:

- To consolidate the current literature available through the completion of a literature review.
- To record and analyse qualitative data from participants through focus groups and online questionnaires.
- To collect and analyse quantitative data on the number of boys attending choirs from online questionnaires completed by teachers.

Appendix F - Redacted Focus Group Consent Forms

[redacted]

VOICE STUDY CENTRE

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

Focus Group Consent Form

Focus Group Consent Form

Research project title: **How can primary school-aged boys be motivated to join a choir? What barriers may they face, and what strategies can be used to encourage participation?**

Research investigator: Sarah Ashton

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

1

Voice Study Centre - 2022

Signature of research participant's parent/guardian

[redacted]

Signature of participant Date 8/5/24

Signature of researcher

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

S. Ashton

Signature of researcher Date
15/05/2024

VOICE STUDY CENTRE

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

Focus Group Consent Form

Focus Group Consent Form

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1

Voice Study Centre - 2022

[redacted]

Signature of participant Date

Signature of researcher

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

S. Ashton

Signature of researcher Date
15/05/2024

2

[redacted]

VOICE STUDY CENTRE

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

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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date 13.05.24

Signature of researcher

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

S Ashton

Signature of researcher Date 15/05/2024

[redacted]

VOICE STUDY CENTRE

Prifysgol Cymru
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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date 11/05/2024

Signature of researcher

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

S Ashton

Signature of researcher Date 15/05/2024

Voice Study Centre - 2022

1

Voice Study Centre - 2022

2

VOICE STUDY CENTRE

Prifysgol Cymru
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University of Wales
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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date 12/05/2024

Signature of researcher

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

S Ashton

Signature of researcher Date 15/05/2024

VOICE STUDY CENTRE

Prifysgol Cymru
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[redacted]

Signature of participant Date 13.5.24

Signature of researcher

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

S Ashton

Signature of researcher Date 15/5/2024

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Signature of research participant's parent/guardian

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Signature of participant Date 12/05/2024

Signature of researcher

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

S Ashton

Signature of researcher Date 15/05/2024

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Signature of research participant's parent/~~guardian~~

[redacted] 8/5/24

Signature of participant Date

Signature of researcher

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

S. Ashton

Signature of researcher Date

15/05/2024

VOICE STUDY CENTRE

Prifysgol Cymru
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Focus Group Consent Form

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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date

09/05/2024

Signature of researcher

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

[redacted] S. Ashton

Signature of researcher Date

15/05/2024

exam board has confirmed

[redacted]

VOICE STUDY CENTRE

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
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Focus Group Consent Form

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Signature of research participant's ~~parent~~/guardian

[redacted] 2/5/24

Signature of participant Date

Signature of researcher

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

S Ashton

Signature of researcher Date

24.5.2024

[redacted]

Focus Group Consent Form

VOICE STUDY CENTRE

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

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Signature of research participant's parent/guardian

[redacted] 7.5.24

Signature of participant Date

Signature of researcher

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

S Ashton

Signature of researcher Date

24.5.2024

Voice Study Centre - 2022

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2

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Y Drindod Dewi Sant
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Trinity Saint David

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Signature of research participant's parent/guardian

[redacted] ----------

Signature of participant Date 16·5·24

Signature of researcher

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

[redacted] S. Davies

Signature of researcher Date

24.5.2024

[redacted]

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Signature of research participant's parent/guardian

[redacted] 5.24

Signature of participant Date

Signature of researcher

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

S. Davies

Signature of researcher Date

24.5.2024

2

Voice Study Centre - 2022

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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date

[redacted]

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

[redacted]

Signature of researcher Date

24.05.2024

VOICE STUDY CENTRE
Prifysgol Cymru
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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date

[redacted]

Signature of researcher

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

[redacted]

Signature of researcher Date 24/05/2024

[redacted]

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Signature of research participant's parent/guardian

[redacted] 7.5.24.

Signature of participant Date

Signature of researcher

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S. Ashton

Signature of researcher Date

24.05.2024.

2

Voice Study Centre - 2022

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[redacted]ch participant's parent/guardian

8.5.24

Signature of participant Date

Signature of researcher

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

S. Ashton

Signature of researcher Date

24.05.2024

2

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4.10

Focus Group Consent Form

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Trinity Saint David

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Focus Group Consent Form

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once the exam board has confirmed the results of the dissertation.

- I am fully aware that my child is not obliged to answer any question, but that they do so at their own free will.

I confirm that I have read and understood the information sheet for the project about boys' inclusivity in school choirs. I give my consent for my son, [redacted] participate in a focus group [redacted] project.

Kind[redacted]

11th June, 2024

[redacted]

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Signature of research participant's parent/guardian

[redacted] 13.5.24

Signature of participant Date

[redacted] 5\24

Signature of researcher

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

S. Ashton

Signature of researcher Date

24.05.2024

[redacted]

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[redacted] 5 24

Signature of participant Date

Signature of researcher

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S. Ashton

Signature of researcher Date

24.5.2024

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Signature of research participant's parent/guardian

[redacted]

Signature of participant Date

Signature of researcher

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

S. Ashton

Signature of researcher Date

24.5.2024

Voice Study Centre - 2022 1

Voice Study Centre - 2022 2

Appendix G - Online Questionnaire

Research on boys' singing participation

For my MA in Vocal Pedagogy I am conducting research into boys' participation in singing activities and school choirs. The aim of the study will be to deepen our understanding of boys' perceptions of singing and develop strategies to encourage participation.

1. Consent to take part in research
   By clicking YES below I voluntarily agree to participate in this research study.

   I understand that even if I agree to participate now, I can withdraw at any time.

   I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

   I have had the purpose and nature of the study explained to me in writing and I have had th opportunity to ask questions about the study.

   I understand that participation involves answering questions about singing within my school and my teaching.

   I understand that I will not benefit directly from participating in this research.

   I understand that all information I provide for this study will be treated confidentially.

   I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any details of my answers which may reveal my identity or the identity of people I speak about.

   I understand that disguised extracts from my answers may be quoted in a dissertation.

   I understand that if I inform the researcher that myself or someone else is at risk of harm th may have to report this to the relevant authorities - they will discuss this with me first but ma be required to report with or without my permission.

   I understand that signed consent forms and questionnaire results will be retained in a password locked laptop and will be retained until the exam board confirms the results of the dissertation.

I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

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

This research has been reviewed and approved by the Voice Study Centre and the Univers of Wales Trinity Saint David Research Ethics Board.

If you have any further questions or concerns about this study, please contact:

Sarah Ashton

Tel: 07908176889

E-mail: Sarah.ashton@stockport.gov.uk

What if I have concerns about this research?

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:

Voice Study Centre

The Old Stables

Hadleigh Road

East Bergholt

Suffolk

CO7 6QT

(or email at info@voicestudycentre.com).

Mark only one oval.

◯ Yes

Questions

2. Please provide the email you wish to be contacted on:

3. Please provide the name of the school you work at:

4. How many students are currently in your school choir?

5. How many of these are boys?

6. Do you consider boys' singing participation lower in your school than girls'?

Mark only one oval.

- Yes
- No
- Not sure

7. If encouraging boys to sing is challenging, what do you feel are the reasons why?

8. Do you consider it is important for boys to sing?

Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ Not Sure
- ◯ Other: _____

9. Where do boys' participate in singing the most in your school?

Tick all that apply.

- ☐ Choir
- ☐ Class singing/music lessons
- ☐ Whole school singing assemblies
- ☐ School performances/plays
- ☐ Other
- ☐ Not sure

10. If other, please state where

_____

11. Would potential strategies for encouraging boys to sing be beneficial for your school?

Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ Not sure

12. Do you use some motivational strategies to encourage boys' participation?

13. I would be interested in my school taking part in further research in the form of focus grou
The focus groups will consist of a Ks1 group and Ks2 group of boys to gain their perceptio
on singing.

Mark only one oval.

- Yes
- No

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Google Forms

Appendix H - Questionnaire Results

Research on boys' singing participation -2

Do you consider boys' singing participation lower in your school than girls'?
Yes
Yes
Yes
Yes
Yes
Yes
Not sure
Not sure
Yes
Yes
Yes
Yes
Yes
Not sure
No
Yes
Yes

Research on boys' singing participation

How many students are currently in your school choir?
0
10
42
60
6
35
no school choir - 'choirs' created for particular events
17
118 (KS1 Choir, KS2 Choir and KS2 Nasheed Choir)
30
30-35
32
40
60
16
18
Around 30 in Y5/6 Chamber choir, 20 in Y3 Choir and 15 in Y4 Choir

Research on boys' singing participation -1

How many of these are boys?
0
3
10
9
0
8
when we have singing events usually all boys are included. At a voluntary choir recently 11 out of 40 were boys
15
4
5-7
8
7
28
2
5
15

Research on boys' singing participation -3

If encouraging boys to sing is challenging, what do you feel are the reasons why?
Don't have a choir but struggle in lessons. Boys prefer singing more recent songs we have found.
Many just don't want to sing.
Not cool, key stage 2 puberty and change to sound, peer pressure to do sports
Genres/lyric content - I find boys don't respond great to ballads or love songs. They respond better to rock or more modern songs.
We are competing with after school clubs offering sports, football and outdoor play.
The recent lower rate of boys was likely because the practices clashed with outdoor PE
Stereotypes and boys' overall perception of singing
Other hobbies - they want to play football/play out at break. Their friends don't want to do it - even the girls work like this - if their friends stop, they tend to stop. Repertoire - girls are happy to sing songs sung by male pop stars or male characters from films, whereas boys are much less happy the other way round.
It usually clashes with footballing events and sports generally, or it isn't seen as 'cool'
Perception it is for girls, potential to lose some of their lunchtime at certain times of the year to practice, external sporting activities that clash with evening events.
Most prefer to join football/sports clubs. Many of the boys struggle concentrating/standing still for long peri
Rather play sports. See singing as a girls activity
Summer months more difficult as they like to play sports
Singing in the classroom is fine and boys enjoy singing but do not want to give up playtime to come to choi
The lower years are easy to encourage (Y3-4). Year 5 and particularly Year 6 begin to get the attitude that they are either too cool for singing or too embarrassed to sing. This leads to not participating or disruptive b
Probably historic and the stigma attached to singing in a choir. Lots of sports on offer for our children and t that if you are in a sports team, you couldn't possible sing in a choir as a boy. However, this is definitely changing at my school and I am starting to see an improvement.

Research on boys' singing participation -4

Do you consider it is important for boys to sing?	Where do boys' participate in singing the most in your school?
Yes	Whole school singing assemblies
Yes	Class singing/music lessons
Yes	Class singing/music lessons;Whole school singing assemblies
Yes	Class singing/music lessons
Yes	Class singing/music lessons; Whole school singing assemblies;School performances/plays
Yes	Class singing/music lessons; Whole school singing assemblies;School performances/plays
Yes	Class singing/music lessons; School performances/plays;Other
Yes	Choir;Class singing/music lessons; School performances/plays;Other
Yes	Class singing/music lessons;Whole school singing assemblies; School performances/plays
Yes	Class singing/music lessons;Whole school singing assemblies
Yes	Whole school singing assemblies
Yes	Whole school singing assemblies
Yes	Class singing/music lessons;Whole school singing assemblies
Yes	Choir;Whole school singing assemblies; School performances/plays
Yes	Class singing/music lessons; Whole school singing assemblies;School performances/plays
Yes	Class singing/music lessons; Whole school singing assemblies
Yes	Class singing/music lessons

Research on boys' singing participation -6

Do you use some motivational strategies to encourage boys' participation?
no
No
Not particularly
Boys' parts in songs for whole school and class singing, in choir: boys take solos or intros in groups
I ran some 'Only Boys Allowed' taster sessions in my PPA to attract some boys into our choir as we haven't had any boys at all for the last couple of years until that point.
no - although the recent event included a chance to sing at Stockport County
Yes
I'm not really sure what strategies I can use, and I'm not too worried about it because they all have the opportunity to sing with the class/in singing practice, and I have so many children in Choir that it really isn't a priority for me to have any more members if they have other interests.
current, appropriate songs that they like, including rap styles.
Our choir leader is male and well-liked by the children. He also runs our weekly hymn practice which is largely enjoyed by all. The choir do not meet regularly throughout the year, but gather to prepare for certain events so the actual children in the choir does vary from time to time. The practices are usually held partly in lesson time and partly lunch (the first 15 mins). The desire to get out of lessons can be attractive and motivating! In summer especially, potentially missing lunch break can put some children off. Children that participate can earn "bees" so that motivates some, but not all. If key children join the choir, that can lead to their friends wanting to be in it. If those key children do not want to do it, that can influence others negatively.
No
Yes. During assemblies performances have boys sing solos. Choosing current songs. Lots of praise and encouragement. Have them do some simple beat boxing to accompany songs. Have choir leaders at front of hall ensuring same amount of boys as girls.
We have taken all the KS2 boys to Boy Sing. Careful choice of music. It is just expected that everyone will sing. Good male role models for singing - all staff join in.
Giving children the choice of songs to cover in singing assemblies and allowing children to write about their interests (eg gaming) when composing songs to perform in class.
Encouraging boys to have solos and sing in front of the whole school, sing solos in productions. Making it exciting to sing in front of others.

Would potential strategies for encouraging boys to sing be beneficial for your school?
Not sure
Yes
Yes
Yes
Yes
Yes
Not sure
Yes
Not sure
Yes
Yes
Yes
Yes
Yes
Yes
Yes
Yes

Research on boys' singing participation -7

I would be interested in my school taking part in further research in the form of focus groups.
No
Yes
Yes
Yes
Yes
No
Yes
Yes
No
No
Yes
Yes
No
Yes
Yes
Yes

Appendix I - Focus Groups Transcripts

KS1 A

Sarah Ashton: So I'm Sarah. I'm singing teacher. And I realised that I've never sat down with children and asked them about how they feel about singing, what they like about singing. What what they like to sing. So I'm here to get your opinions. Okay? Now, because I'm quite forgetful, I brought my recorder. So I can listen back and hear all your opinions and think about them. Yeah, you want to say hello to it?

Children: Hello.

Sarah Ashton: So it's really important for you to know that if you don't want to take part you don't have to, if you don't want to say anything, you don't have to, it's completely up to you. And if you change your mind, you can go back to class, it's absolutely okay. Is that alright? You understand that you don't have to say anything if you don't want to. Okay, so my first question for you guys is how do you feel about singing?

Child 1: Great.

Sarah Ashton: You like it do you? Does everybody like singing?

Child 2: I sing all the time.

Sarah Ashton: What do you sing all the time?

Child 2: I forgot.

Sarah Ashton: You forgot, that's fine. Yeah?

Child 3:Great

Sarah Ashton: What do you like about singing?

Child 4: The words

Sarah Ashton: The words, What sort of things do you like singing about?

Child 4 : I forgot.

Sarah Ashton:You forgot? Do you like? Maybe happy or sad songs.

Child 3: Happy

Sarah Ashton: Happy? Yeah.

Child 2: I like the lyrics

Sarah Ashton: you like the lyrics? That's good word, well done. What so what sort of songs do you like?

Child 3: I like the music

Sarah Ashton: Pardon?

Child 3: I like the music

Sarah Ashton: You like the music that goes with the singing? Yeah.

Child 4: I like the blue brothers

Sarah Ashton: Blue brothers. I'll have to look into that. That's good to know. Yeah.

Child 1: The beat

Sarah Ashton: The beat? Do you like quite a strong beat when you're singing? Yeah. Oh, cool. Where do you like to sing?

Child 2: I like to sing on the stage

Sarah Ashton: On a stage, do you? Do you like singing infront of people? Would you like to sing on your own or with other people?

Child 2:With other people

Sarah Ashton: With other people

Child 3: I like singing with my whole class

Sarah Ashton: You like singing with your class? Do you do assemblies?

Child 3: Yeah

Child 4:I like singing in my room and on the stage by myself too.

Sarah Ashton:You like singing everywhere do you? That's great. Who do you sing with at home?

Child 4: In my room

Sarah Ashton: Do you like singing by yourself at home?

Child 4: Yeah

Sarah Ashton: Yeah.

Child 3: In my living room

Sarah Ashton: You like singing in your living room. Do you sing with your family or do you sing by yourself?

Child 3: I sing with my Mum.

Sarah Ashton: Do you, does she like singing too? Oh, wow.

Child 2: I like singing in the shower!

Sarah Ashton: In the shower? It's a great place to sing, good acoustics in the shower. What do you sing in the shower?

Child 2 :(Singing) Green green grass

Child 4: (Singing) Green Green Grass, blue blue sky

Child 1:I like splashing around

Sarah Ashton: Splashing around and singing, yes that sounds like fun. Who do you see singing around then? Who would you say you see singing?

Child 2: My friends

Sarah Ashton:Your friends do they sing? Do you sing when you're playing and when you're having fun?

Child 2:Well when I'm bored I sing

Sarah Ashton:When your bored you sing. Who else do you see singing?

Child 3:I like singing with my mum in the car.

Sarah Ashton: Where else do you like to sing?

Child 1: I like to sing 'I like to move it I like you move it'

Sarah Ashton: Do you think if you had a choir in your school, do you think you'd like to sing in that Do you know what a choir is? So choir is when a group of people learn songs together and then perform them and they have special rehearsal times. Do you think you'd like to be in a choir? Would you would you like to go to a to a rehearsal and learn songs with other children?

Child 3: I like it quiet so I can sing by myself

Sarah Ashton: You like it quiet so you can sing by yourself.

Child 3: I like the quiet room.

Sarah Ashton 05:29
Is there a quiet room in the school?

Child 3: ’hums' I'm logged out Yeah

Sarah Ashton:You're logged out? So you like it quiet when you sing

Child 1: A lot. EDM?

Sarah Ashton: Okay, great.

Child 3: I like country music do you?

Child 2: EDM.

Sarah Ashton: So how does it make you feel when you sing?

Child 3: Great!

Sarah Ashton:Great? You feel great when you sing.

Child 2: I feel happy

Sarah Ashton: Okay, yeah.

Child 1: Good. Good.

Child 4: Embarrassed.

Sarah Ashton:You feel embarrassed by what?

Child 4: I don't know.

Sarah Ashton : Is it when people are watching? You feel embarrassed?

Child 4:Yeah.

Sarah Ashton:Yeah. Are you worried about what they'd say? Or?

Child 4:Yeah.

Sarah Ashton: Why would you be worried about what they say?

Child 4:I’m not sure.

Child 3: I don't like singing by myself when people are watching me. Yeah, I sing with my friends beside me.

Sarah Ashton: You like singing with your friends with you? Why do you think you wouldn't like to sing by yourself?

Child 3: Because? Because I wouldn't make a dance and sing

Sarah Ashton: Oh, okay. You wouldn't want to you would want to dance and sing infront of people?

Child 3: Yeah.

Child 4: I like EDM country rock'n'roll.

Sarah Ashton:You've got great taste in music.

Child 2: I like to listen to songs in the car

Sarah Ashton: You like to listen to songs in the cars? Is it fun? So how does it make you feel when you're singing?

Child 2: Happy

Child 3:I sing in my kitchen,

Sarah Ashton: You sing it in your kitchen at home. Where is your favourite place to sing in school? In assembly or in class? Where's your favourite place to sing?

Child 2: I like putting my hand on the fence and singing when I'm walking along

Sarah Ashton: Oh that's nice. Does it keep you entertained on the way to school?

Child 2: Yeah, I do that the in the playground when I feel sad, I just sing

Sarah Ashton: So it helps you when you feel sad when you sing, does it make you feel a bit better? Oh that's nice.

Child 3: I like singing in assembly

Sarah Ashton: In assembly, what songs do you sing in assembly?

Child 4: Green green grass!

Sarah Ashton: Oh, okay. I can see this is a favourite! Yes

Child 4: I sing assembly on my bike. Can I sign it and do 100 on my bike while I do it.

Teacher: We do Makaton signs to the songs in assembly

Sarah Ashton 08:57
Oh wow.

Child 4: I do 100 and sign with the other hand

Child 2: I like washing up and singing

Sarah Ashton: yeah, I see you all like to like singing like around the house and when when you're a bit bored.

Child 2: Yeah. Yeah. So when I walk to the train, get some snacks and I make a song up to go with them

Sarah Ashton: So it's just part of your every day life then?

Child 3: So I get up at 5am and sing in my backyard

Sarah Ashton: Wake-up everybody!

Child 1: I like to listen to the song 'shut up and dance with me'

Sarah Ashton: Oh, okay, yeah, you really like pop music.

Child 4: I bet that when that song comes on he sings next next, next

Sarah Ashton: Oh all right all right good. So would you say it's right that you guys all feel good when you sing?

Children:Yeah

Sarah Ashton: So you can tell me if I'm wrong. You like singing when you're around the house when you're feeling a bit bored or when you walk into school?

Child 4: (Singing)Green green grass, blue blue sky, you better throw a party on the day that I die

Sarah Ashton: Really nice. You like singing at home? With your with your family? But you like singing in a quiet space don't you?

Child 3: Yes and at the end throw popcorn and flowers up

Sarah Ashton: Oh, do you

Child 3:Throw them up for my friends to eat

Sarah Ashton: And singing makes you feel good? And you said when when you feel sad you singing it makes you feel happy? Yeah. And is it right that you liked the new group? But you feel a bit scared sometimes you said or a bit embarrassed when you sing on your own?

Child 3: Yeah

Sarah Ashton: This has been really really great. Thank you for coming and having a chat with me. This really helps me know how how to plan fun singing things for you guys that you're gonna really like.

Child 2: I don't want to leave any more, know that I'm just talking about this

Sarah Ashton: I think that's great. Is there anything else anybody wants to say about singing? Yeah?

Child 3: I would really like to sing a different song. I don't know any.

Sarah Ashton: You'd like to learn more songs maybe different types of songs, different genres of music.

Child 4: I know one! (Singing) Follow the Leader follow leader follow the leader!

Sarah Ashton: Is there anything else anybody would like to say ? You'd like to learn different types of songs? Yeah.

Child 2: I'd like to learn more.

Child 1: I like EDM as well.

Child 2: I like the one with the ship!

Child 4: (Singing and stamping) Soon may the wellerman come to bring us sugar and tea and rum, soon may the wellerman come and

Child 3: I like that one too!

Child 1: Me too!

Sarah Ashton: You kept the beat really well! So thank you guys. It's been really good. Nothing anyone anything else I need to like say? Go on.

Child 2:When I do put things away in the box and tidy things, I like to sing. And then do it like 20 times.

Child 3: I really like this.

Sarah Ashton: Yeah. Oh, good. I'm glad you had a good time. So thank you so much, I'm just stopping my recording now.

Transcribed by https://otter.ai

KS2 A

Sarah Ashton: So my name Sarah, and I'm a singing teacher. And I realised that I'd never gotten children together and asked them, what they like about singing, what they don't like about singing, what they like to sing and where they like to sing. Because it's really going to help me help more children to enjoy singing, knowing these things. Okay, so thank you for saying you'd come and answer some questions. So it's really important to know that you don't have to take part if you don't want to. And you don't have to say anything if you don't want to. And if you change your mind, and want to go back to class, it's completely okay. Do you all understand that and you are okay being here?

Children: Yeah.

Sarah Ashton: Great. Wonderful. So my first question to you guys is how would you feel about seeing?

Child 1: Like, very positive.

Sarah Ashton: Positive? Why what do you like about it?

Child 1: Like, I don't mind if if I'm like singing in public like, okay. Yeah, so I just, I just imagine they're not there. So like, I just sing out loud. And it makes me feel much more calmer. And like, I don't feel as worried when I sing.

Sarah Ashton: Really? Oh, that's nice. So do you like singing on your on your own?

Child 1: Yeah, sometimes. I sing on my own got sometimes.I sing, like when everyone's downstairs or sing with them.

Sarah Ashton: So you sing with your family?

Child 1: On Fridays, we normally do like this singing competition where they choose their favourite song and then they sing it. And if they win then they get a big bag of popcorn for the movie.

Sarah Ashton: That’s great. How does everyone else feel about singing?

Child 4: Not really. It sounds fun because of the music, it's sometimes fun, but sometimes not.

Sarah Ashton: It depends on what sort of song it is? So what sort of music do you like?

Child 4: Maybe like Rock music

Sarah Ashton: You prefer like singing sort of rock music? Do you like singing on your own?

Child 4: No

Sarah Ashton: Yeah. How do you feel about singing?

Child 3: I don't like it. I only like listening to it. Yeah.

Sarah Ashton: Do you prefer listening? What do you not like about singing?

Child 3: I just don't do it that much because it's a bit boring for me. And I like the tune the way it is.

Sarah Ashton: You prefer the tune. You find singing boring? Yeah. Okay. What do you like singing?

Child 2: I’m kind of in the middle? I like listening to music and like, singing to myself in my own room when I don't want to be around other people.

Sarah Ashton : Okay, singing on your own. Okay. Where do you like singing in school? Do like singing in school?

Child 1: Yeah, I don't really mind

Sarah Ashton:You don't mind singing anywhere in school? You like singing!

Child 2:I like singing in the playground.

Sarah Ashton: So what sort of things do you sing with your friends in the playground?

Child 2: songs that all of us know and what we like. Especially in times when we play games we do songs to make it much more fun.

Sarah Ashton: Oh, that sounds good. So like, like singing with your friends in the playground.

Child 4: I just like singing in my head.

Sarah Ashton: Where do you like to sing?

Child 3: I just like to listen

Sarah Ashton: So what sort of things do you like to listen to?

Child 3: Shawn Mendes!

Sarah Ashton: Okay, what sort of things do you do you like to listen to?

Child 2: I like listening to pop

Sarah Ashton: What do you like listening to?

Child 4: I like listening to imagine dragons and fall out boy

Sarah Ashton: What do you like?

Child 1: Anything!

Sarah Ashton: You're very open minded, anything! Who do you tend to see singing?

Child 3:My teacher

Sarah Ashton:Your teacher. Who else do you see singing? Are you in the same class?

Child 4:I see my teacher singing abit when we do our timetables

Sarah Ashton :Does it help doing a song to your timetables?

Child 4: We do a timetables song and then we do 12 questions. And then if we have time we play shootout lesson. And we'll start and then you have to try and beat someone on saying the timetables.

Sarah Ashton: Oh, wow. Who else do we see singing?

Child 1:Maybe like parents?

Sarah Ashton: Do you do your parents like to sing?

Child 2: My Mum sings she when she's cleaning and getting the dogs. My Dad sings when he is getting ready for like work in the shower. He puts music on and starts singing

Sarah Ashton: Do you like hearing your Dad sing?

Child 2: No.

Sarah Ashton: Do your Mum and Dad sing?

Child 4: Yeah.

Sarah Ashton: I know you send your home a lot, didn't you?

Child 4: My foster carers sing as well.

Child 3: When my parents sing outdoors, I just hide my face because it embarrasses me!

Sarah Ashton:Why does it embarrass you?

Child 3: I don't' know.

Sarah Ashton:You don't want anyone to hear them? I'm sure they're very good singers.

Child 3:Not always because in one of the songs he screams!

Sarah Ashton:He gets into it! So do you like to sing in assemblies?

Child 2: I like singing in assemblies but I don't sing some of them as I don't know all of the words.

Sarah Ashton:Yeah. Okay, so you like to join in as as much as you can.

Child 2: Sometimes I don't do it because there's other people and I get a little bit shy.

Sarah Ashton:You feel shy, do you? Why do you why do you think you feel shy when you sing?

Child 2:No one was horrible. I start feeling shy when sometimes in assemblies I'm starting singing. No, I'm gonna do it because it isn't always great and people might start laughing.

Sarah Ashton:Oh, so you're worried about how you sound when you sing? And you're worried what people will say. Does anyone else feel like that when they sing?

Child 4 :I don't

Sarah Ashton:You don't?

Child 4 :But sometimes .... laughs at my singing.

Child 3:It’s well funny.

Sarah Ashton 7:35
Are you brothers?

Child 3 : Yeah.

Sarah Ashton : Oh, okay. That makes sense. And so, you feel shy sometimes. Okay. Do you ever feel shy?

Child 1: When I sing in assembly I don't really care. Because everyone in my class, I've known them for like a long time. So we just join arms together and start singing out loud and proud. Which is fun so we sing it at the top of our voices. And it's really fun to do that because it makes us feel like proper sisters and brothers. Like, it feels actually something that normal people would do.

Sarah Ashton:Yeah. So when you all go for it, you enjoy it more?

Child 1: Yeah.

Sarah Ashton: I see. So when you're not worried about what people think. But you're comfortable with your classmates because you've known them a long time.

Child 1:Yeah

Sarah Ashton:Yeah.Do you have a choir in school?

Children 8:31
No.

Sarah Ashton: No. Do you know what a choir is?

Children: Yeah, yeah.

Child 1: It’s when people singing are singing notes. Mostly in like churches and ceremonies.

Sarah Ashton: Yeah, you get a choir sometimes in a church service. A choir is when a group of people come together and learn songs and sing them. Do you think that's something you'd want to do? At lunchtime or after school? Do you think you'd want to do that activity?

Yeah, you would? Yeah. Why would you want to?

Child 1: I’m not really sure.

Sarah Ashton : You shook your head then didn't you? You too. Why would you not like to do that?

Child 3: Because I don't really like singing that much.

Sarah Ashton: What would you prefer to do instead?

Child 3: Maybe do my TT or play FIFA?

Sarah Ashton: Okay, play video games. You'd prefer to do that

Child 4:Video games

Sarah Ashton: Would you would you want to join a choir?

Child 2 : There is a part of me saying no and a part of me saying yes.

Sarah Ashton: Well that's ok! Why wouldn't you?

Child 2: Mostly because I have stage fright and I don't like people looking at me while I do an activity that I like to do.

Sarah Ashton: Do you like learning songs and singing but not in front of people? Is that right? Yeah. Okay, what why would you like to do it?

Child 2:Because? Because most of the time, I'm learning new things. I'm learning new songs I've never heard before.

Sarah Ashton:You like learning new songs? Do you all like learning new things? Yeah, do you do like learning songs from different genres? So genre means like a type of music. So you have like pop music, rock music, classical. Do you like different types?

Child 2: When I am in my Dad's car he plays all different ones and I listen to them and when I like one I add it to my, to my playlists.

Sarah Ashton: So you like listening and listening to all the different types of music and then you can decide what you enjoy that can't you? Yeah. And do you like trying out new songs? Yeah. So overall so far you've told me that you love singing at home, don't you? You love singing anything? And it makes you feel really good when you really go for it.

Child 2:Yeah.

Sarah Ashton 11:14
Is that right? Is anything else you'd like to say?

Child 1: Like …. said, I just get a bit nervous if my voice crackles Because, because some times, like some of the songs that I really love. The singers like have high pitch, like notes and voices. Like when I try my voice crackles and I sound stupid.

Sarah Ashton: So I'm sure you don't.

But would you like to learn how to how to sing in different registers and things like that?

Child 1: Yeah, I think it's just hard because I've got a bit of a cough.

Sarah Ashton: You've got a cough, it can be frustrating con't it? You said you prefer listening to music to singing, but you don't mind singing in assembly?

Yeah you quite like that

And do you ever feel nervous in assemblies? Or do you just enjoy it and just go for it?

Child 3 : I enjoy singing assembly as it's like a break from work. Like, like I'm like, relaxed or something.

Sarah Ashton: So you feel relaxed singing? Yeah.

Child 3: Only in singing assemblies.

Because I don't really like singing out loud with people.

Sarah Ashton: In front of in front of people, like a performance? Okay, that's really good to know. And you like singing but you sometimes feel a bit like self-conscious about it. Because of what people might say about your singing is that right? And, and tell me again, where do you like to sing mostly?

Child 2:In my bedroom away from people when I don't want anyone to speak to me. Or play with me when I'm like in a mood.

Sarah Ashton: Okay, yeah, so does that does it help you when you're feeling upset? How does it is, how does it make you feel?

Child 1: It’s just to me we like come on get rid of like the sharpness and worries.

Sarah Ashton :That’s good. You feel like singing helps you, that's really that's nice. And who do you mainly see singing then?

Child 2 :Parents

Sarah Ashton: Your parents sing and is it your teacher who loves singing?

Child 3: Yes Miss...she likes singing Bon Jovi

Sarah Ashton: She likes Bon Jovi does she? Livin' on a prayer?

Child 4: Yeah. Her favourite song is Let's Get Physical

Sarah Ashton:That’s great. And is there anything anybody else would like to say about singing? Anything I've not I've not recorded?

Child 2: Maybe why some boys don't like being in choirs? because sometimes sometimes when we're doing like, when we do like plays like in year one when we did the Christmas play

we would doing dancing and I was feeling like no, I don't want to do this. I feel like people are just going to think I'm being stupid.

Sarah Ashton: What when you were singing and dancing? Why do you think they'd think that?

Child 2: Because sometimes I do stuff that we should do. But there are people, like, people from the whole entire school watching. And I'm like, why am I why am I here? Why do I have to do this? Because I don't like this, I don't like being infront of people I don't mostly know.

Sarah Ashton: Okay, so did say you think this is how boys feel?

Child 2: boys don't really like doing choirs because some boys think they are too cool to be in like choirs. I know a boy who doesn't join in in singing. He's hilarious but he doesn't like doing anything that might include singing or joining in stuff.

Sarah Ashton: Okay, does that affect how you feel about it?

Child 2:Mostly? Mostly yes. And sometimes, you know,

Sarah Ashton 16:24
What is it you think about about singing that makes some boys think that they shouldn't join the choir?

Child 2: Because some boy, some boys are not like really confident or not confident enough to do like singing and mostly, mostly their scared of being infront of ton of people who we don't know, including strangers.

Sarah Ashton: Okay. That's good to know. Yeah.

Child 1:I've got the same opinion as .... it's like, I just think that it's very not normal. Like my, like, I used to think like, boys couldn't sing and like they couldn't join choirs. And like, girls, like girls need to do like the same bit and like, all of that, but until like I learnt it's like stereotyping. So anyone can do anything that they want to like, I just didn't feel confident, because I thought like, girls are like better singers than boys because girls have like higher pitched voices, and like, but um, but like boys, they normally go a bit deeper. And it's just that it doesn't make as much sense. But now anyone can do anything that they want to do. So like, if they wanted to do something else that that other thing other people would think girls would need to do. And boys could do as well. So like, basically it's just stereotyping saying girls need to sing and boys need to do work and like that.

Sarah Ashton: Okay, so you think some people think singing is for girls, because you thought girls were better at singing the boys.

Child 1:Yeah

Sarah Ashton: Okay, and that's why less boys join in singing because they don't think they're as good.

Child 1:Yeah.

Sarah Ashton 18:33
Is that right? Yeah. Okay. Do you think that? Does anybody else think that?

Child 2: No. I used to think Well, when I was like around about five to seven. And then we learnt about stereotyping. Everyone is different can do the same things as different people because if they want to do it, they can do it because they're free.

Sarah Ashton: Good. That's great. That's really interesting to know. Is there anything else anybody would like to say?

Transcribed by https://otter.ai

KS1 B

Sarah Ashton: My name is Sarah, and I'm from the music service and I'm doing some research. I'm a singing teacher and I realised I've never actually asked children about how they feel about singing, what they like to sing and where they like to sing. I like planning events and encouraging people to sing and I really need to get your opinions on these things. So I'm really grateful that you've all said that you that you'll help me. It's really important for you to know that you don't have to take part if you don't want to, it's completely voluntary. And if you change your mind you can go back to class if you want. So there's no pressure and if you don't feel like talking, you don't have to, at all. Are you all okay with that?

Children: Yeah.

Sarah Ashton: And I'm gonna record today with this recorder because I'm going to transcribe everything you've said, because I've got a bad memory. And then I can look through it and then I can write all about it. And when I've written all about it, I can even send it to you see.

My first question to you guys is, how do you feel about singing?

Children: Good, good, good.

Sarah Ashton: What is it you like about singing?

Child 1: The songs

Sarah Ashton: The songs?

Child 2: Yeah, I like learning it and trying to read.

Sarah Ashton: You like trying to read it?

Child 2: If there is someone singing in my car. I just always sing it.

Sarah Ashton: Do you? So what type of things do you like singing?

Child 2:I Like singing rock!

Sarah Ashton: You like rock songs?

Child 3: Me too.

Sarah Ashton: Yeah. What do you what to sing?

Child 1: Pop star songs!

Child 3: I like crocodile rock!

Sarah Ashton: Oh, I like that one!

Child 4 :I like pop star music

Sarah Ashton: Okay, so you like rock and pop music! What do you like singing in school?

Child 2 : We’re not really allowed to sing rock songs because most of them have bad words.

Sarah Ashton: I see. Yeah. So what do you sing in school?

Child 2: Some of them say the F word.

Sarah Ashton: Do they? Yeah, we don't want that in school do we. So what do you like singing in school?

Child 4: Pop songs!

Teacher: What do you sing in year 2?

Sarah Ashton: You sing Pop songs in school?

Child 3: We don't do singing in school

Teacher: I’m sure you do singing, you're doing a class assembly. Have you not got some songs for your assembly?

Child 3: Yes we have two, one called grandma rap and the great fire of London!

Sarah Ashton: I heard that while I was waiting. That sounded really really good. So where do you like singing in school?

Child 3: I like singing in the hall and in quiet spaces.

Sarah Ashton: Yeah. So in the hall? Is that for a whole school singing? Or is it like a class?

Child 4: I don't like singing in crowded spaces.

Sarah Ashton:Okay, so do you like singing with other people?

Children 1, 2, 3: Yeah.

Child 4: Not really

Sarah Ashton: You don't like? Do you not like singing with people?

Child 4 :I like to do it privately?

Sarah Ashton :You like singing on your own?

Child 2: I like doing both.

Sarah Ashton:You like doing both. Do you like singing at home with your families? Or do you like singing on your own in your room?

Child 2: My room with my Alexa

Sarah Ashton: Right. Did you put songs on it and sing along?

Child 5: I have a TV in my room to do it.

Sarah Ashton: So how does it make you feel when you sing?

Child 4: It makes me feel proud

Child 2: Makes me feel happy .

Child 1: It makes me want to move.

Sarah Ashton: You want to dance? Oh, that's great.

Child 5: I feel random.

Child 4 :I Just like any song

Sarah Ashton: So you are quite open minded then!

Child 4: Even songs I don't know

Sarah Ashton: Do you like singing in front of people? Like in a class performance?

singing? Oh,

Child 1 4:31
No.

Child 2 4:32
No.

Child 4 4:33
Yeah.

Child 3 4:34

No.

Child 5 4:34
kind of.

Sarah Ashton 4:35
So you wouldn't mind if your teacher gave you a solo to sing?

Child 5 4:41
Yeah, yeah.

Sarah Ashton 4:46
So you prefer singing with your class or with other people?

Children 1, 2, 3 4:49
Yeah.

Sarah Ashton 4:51
So who do you see singing around in your everyday lives? Do you see do you see people singing?

Child 3: Basically my dad!

Sarah Ashton: Your dad sings

Child 3 :I see my sister, my dad.

Sarah Ashton: Your sister and your dad.

Child 3: My dad's you know?

Child 6: Everyone

Child 3 : My brother sings

Child 5:Wait your baby sings?

Children: (laughing and talking over the top of each other)

Sarah Ashton: So you like singing with your families?

Children: Yeah.

Sarah Ashton : Who do you see singing at school?

Child 6: Mr…..

Child 2: We see noone

Child 3:I sing in the shower!

Sarah Ashton: The shower is a good place to sing, isn't it? What do you sing in the shower?

Child 3 : I just hum!

Sarah Ashton: So, Do you know what a choir is?

Child 2: Yeah, my brother's in one!

Child 5: Where there’s group that sing different places. But they mostly practise
And then they go out and sing stuff.

Child 6: like,

Child 2: and some people play instruments

Child 1: Oh, my brother once played the tambourine in his class, his whole class

Sarah Ashton: Do you think you'd like to join the choir when you get into year three?

Children : Yeah.

Child 4: You can only join the choir when you are in the juniors.

Child 2: So I can be a famous singer!

Sarah Ashton: Because you'd like to be a famous singer. Okay, do you think choir will help you develop your voice? So what do you think you'd like about choir?

Child 3: Mostly the songs

Child 2: Because choir is mainly singing songs!

Sarah Ashton: Yes.

Child 1: I want to do guitar when I am in year 3, I know piano but I don't know guitar.

Children: (Talking excitedly about what instruments they would like to start in year 3)

Teacher : You heard choir sing at Mrs.... leaving assembly didn't you?

Children: Yeah

Teacher : The choir sang for a leaving assembly for Mrs.... And also we had a talent show.

Child 5: When Mrs... was leaving the choir sang a sad song.

Child 2: I like singing everywhere

Sarah Ashton: You like singing everywhere?

Child 3 : I feel relaxed.

Sarah Ashton: You mentioned you like singing at home, pop and rock songs.

Child 6: I have a singing club on Saturday. Saturdays and Sundays.

Child 5: and calm songs.

Sarah Ashton: Okay, what do you like about your singing club?

Child 6: I forgot what it's like but I remember I have one.

Sarah Ashton: Okay, so you go to it on the weekend. So most of you like the idea of choir and you might take part in Key Stage two, because you think like you'd like to learn more songs. You've heard them sing and you think oh, well, I'd like to have a go.

Sarah Ashton: Does anybody dislike anything about singing?

Children: No

Child 3: I don't really like calm songs.

Sarah Ashton: You don't like calm songs? Do you like the upbeat songs for dancing?

Child 2: They’re the best songs!

Child 5:I like scary songs

Sarah Ashton: You like scary songs?

Child 6:I like scary movies!

Sarah Ashton:Yeah, so the only thing we don't like about singing is sometimes we don't want to sing calm songs.

Child 4 :There’s a movie that I watched called Castaway and he was stranded ...

Sarah Ashton: Okay. So when you're singing most of you prefer to sing in a group?

Child 4: And he was there for four years!

Sarah Ashton: That’s great. So I'm recapping now. You like pop and rock songs.

Children: Yeah

Sarah Ashton:You like singing at home? With your families.

Child 1: No

Child 3:No

Sarah Ashton: You don't?

Child 3: They sing awful songs.

Sarah Ashton: Okay. But you see your Dad singing? And your family singing?

Child 3: When I'm in my car my Dad chooses awful songs.

Sarah Ashton: But he likes singing along to them?

Child 3: Yeah, but he is just awful.

Sarah Ashton: You like singing in school, you like your singing assemblies with your class?

Children: Yeah

Sarah Ashton: You find that fun? And you think you might like to give choir a go when you're in Key Stage Two. Because you've heard the songs. And have you seen your brother in the choir?

Child 2:Yeah. Only once though.

Teacher: Are you coming tomorrow? Because the choir is singing in the market place!

Sarah Ashton: Exciting!

Child 3: I'm not going

Teacher: Your sister is going.

Child 1: I really want to go!

Sarah Ashton: Do you think you'd like to go and sing at events like the market when you're older?

Children: Yeah.

Sarah Ashton: Okay, do you think that's quite exciting going outside of school to sing?

Children: Yeah

Sarah Ashton: This has been really helpful boys. I've had some really as I've got some really good ideas from having more your opinions. So thank you very much. Do you want to say goodbye to my recorder?

Children: Goodbye.

Child 3: Goodbye.

Transcribed by https://otter.ai

KS2 B

Sarah Ashton: My name Sarah and I am doing some research on singing and how children feel about singing. Because I teach singing, and I plan singing events for children. I realised I've never really actually asked children how they feel about it. I have never asked boys in particular, how they feel about it. What they like to sing, where they like to sing what they enjoy about it. Knowing these things will really helped me plan exciting things for you to do and encourage more children to sing. So it's really important for you to know that this is completely voluntary, okay. And if you change your mind it is fine. If you want to go back to class you can and you don't have to talk if you don't want to. Is that all okay?

Children: Yeah

Sarah Ashton: I'm going to record you all with this recording device. You can say hello to it if you want!

Children: Hello!

Sarah Ashton:Just because I'm forgetful because what I'll do after we've had our chat is I'll transcribe it, I'll write down everything you said. Then I will look over it and write down all your opinions in a big essay. Okay, so my first question for you guys is how do you feel about singing?

Child 1: Great.

Sarah Ashton :You think is great? What do you like about it?

Child 1: It calms me down

Sarah Ashton: It calms you down when you when you're feeling like angry or scared? Do you sing on your own?

Child 1: Mostly Yeah, yeah.

Sarah Ashton: So if you're feeling like angry or scared do you go off and sing?

Child 1: Not all the time. And mostly, I do it in my bedroom.

Sarah Ashton: You like singing in your bedroom?

Child 2: Same I feel calm, but the place where I like to sing is in the shower.

Sarah Ashton: You like singing in the shower, there are good acoustics in the shower! Yeah. And what did you feel about singing?

Child 3: I think it's great, because when you're bored, you've got something to do and it's fun.

Sarah Ashton:It helps you pass the time? How do you feel?

Child 4: Good, good.

Child 5: I like singing but like only when it's private, I don't like singing infront of other people

Child 6: I prefer to sing with other people

Child 2 : I do aswell

Child 3: like when we went to the choir concert, I know that people might be focusing on other people not just me.

Child 4: It’s better if your parents are watching you, not like strangers

Sarah Ashton: Oh so when it's your parents or carers watching you, feel supported when singing in a group? Does anybody not mind singing on their own?

Child 1: I don't mind

Child 2:I remember when I was doing a solo once and I just sung as loud as I could.

Sarah Ashton: Did you enjoy it?

Child 2: Yeah, yeah. Yeah.

Child 6: My brother has been in Joseph, in a play, and he had to sing

Child 5: So I think like choir and like other musicians in our school joining the Halle orchestra.

Sarah Ashton: I'm going to!

Children: (talking excitedly all together about the event)

Sarah Ashton: So who's in choir here? So three of you?

Child 3: I used to be okay

Child 2: But you didn't like it

Sarah Ashton: You didn't like it? What didn't you like about it?

Child 3: It was just that like that..

Child 2: You were too busy.

Child 3 : Yeah. I was busy. I had football training straight after it. Okay, like five o'clock.

Sarah Ashton: So it is an after school choir?

Child 2 :Yeah. Yeah.

Sarah Ashton: So it was clashing with other activities.

Child 2 :Yeah.

Child 5 : And people in my class, can I just say, they just go to for the chocolate!

Sarah Ashton: You have chocolate in choir!

Children: (All talking excitedly together about the chocolate)

Child 2 : Then people sort of leaving because they didn't get it.

Sarah Ashton: They started leaving because they didn't get the chocolate?

Children: Yeah, yeah.

Sarah Ashton: So what else do you like about choir, apart from the chocolate?

Child 1: The singing.

Child 4: I like the warm-ups

Child 2: Oh the warm-ups, Yeah!

Child 1: So our teacher sings a note to you and you have to sing it .

Child 2: Yeah. And what's it called?

Child 4:The Bella Bella Bella....

Child 1: (Singing) Bella Mamma, Bella Mamma eh!

Sarah Ashton : You like the warm-up and the warm up songs?

Children: Yeah.

Sarah Ashton: Okay. Anything else you like about choir?

Child 4:The songs. Because we learnt 'Go The Distance' and 'When somebody loved me'

Sarah Ashton: And you sang that at the Town Hall didn't you? It was fabulous, I really enjoyed it.

So what sort of songs do you like to sing apart from those Disney songs?

Child 2: I like to sing pop songs

Sarah Ashton: What do you guys like?

Child 5: I like rock music and blues.

Child 6: I like bands that play pop and normal pop singers

Child 4: My favourite like singers and my favourite band is McFly. And there's these two like singers and guitars? That there's one song right? Called Crash Adams and they sing 'Give me a kiss', which is a good song.

Child 2:My favourite band or singer is Tom Brennan. I'm going to a concert in July. And my favourite bands are One Direction The Killers , but they split up.

Sarah Ashton:Yeah, so do you mainly listen this to male pop groups?

Child 3: Yeah but I like Taylor Swift.

Child 4: Taylor Swift is the most popular

Sarah Ashton: Would you sing Taylor Swift? You wouldn't?

Child 2: No because she sings alot of swears

Sarah Ashton: So what would you like to sing at school?

Child 6: I don't know. I don't like the ones that like 'ahhh' (singing high)

Child 5: like high notes

Child 2: You like it ‘mmmmm' (singing low)

Child 6: I don't like singing high, like opera music

Child 4: I like classical music when I am trying to get to bed

Child 3: It’s got a bit boring over for three years. Every time we go into the into the car we now have play classical FM. Oh, yeah. It never stops.

Sarah Ashton: So do you sing at home?

Children: Yeah.

Child 1: My Mum and Dad used to be Christian.

Child 2: Your Dad used to be in a band

Child 1: I'm not a Christian, but my Mum and Dad are.

Sarah Ashton: So your dad was in a band?

Child 5: Me and my dad are musicians. And my dad is really good on the guitar.

Sarah Ashton: Do you think that's what you'd like to do when you're older?

Child 5: Yeah

Sarah Ashton: Do you feel that singing and playing instruments at home has given you more confidence to sing at school?

Child 5: Yeah, yep. And also probably get more used to it.

Child 2: You’re more used to it.

Child 6: I probably don't really want to sing in schools because everyone thinks that it's sort of a girl thing.

Sarah Ashton: Why do you think they think that?

Child 6: I don't know. They just think that like, blue is boys and then girls is girls .

Sarah Ashton: Do you think that?

Child 6:No! People can like whatever they want.

Child 2: Yeah, cuz I watched a movie

Child 6: Because When I was younger it was kind of fixed into me

Child 2: about a boy that really liked ballet.

Sarah Ashton: Billy Elliot?

Child 2: Yeah, yeah, but yeah, have you watched it?

Sarah Ashton 9:47
Yes and it's a musical! What did you learn from watching Billy Elliot?

Child 2 :That boys like whatever they want. And he got into like a big theatre thing because and then at the end he is the main ballerina.

Sarah Ashton: What do you guys think would help if some boys think singing is for girls? What do you think would help them challenge that belief?

Child 5: I think there should be like one day there should be a boys choir and one day there should be a girls choir. Then sometimes they can join together. They can learn the same song in different groups and then they can go into like a performance.

Sarah Ashton: Okay

Child 6: Boys can have like a deeper song and girls can have like a higher song. Boys can have lower notes.

Child 5: It would be easier and I think girls prefer high notes.

Children: Yeah Yeah

Sarah Ashton: Do you think boys would be more comfortable singing with other boys?

Child 3: Yeah definitely because with their friends

Child 2: Yeah with their friends, they are better friends with boys

Sarah Ashton: Do you think if there was a boys choir more boys would join it?

Children: yeah yeah

Child 3 : and if we do like boys songs

Child 2 : That’s what happened with the boys' choir

Sarah Ashton: You had a boys choir at school?

Child 6: I tried out for the choir, quite a lot people in my class did. But it's just they didn't really like the songs because like the songs were very classical.

Sarah Ashton: Classical? What sort of songs?

Child 6: Like Opera songs, like Hercules

Sarah Ashton: Do you mean higher songs?

Children: (Singing 'Go The Distance')

Child 6: Yeah. I feel most of the songs are directed to the girls a bit, because they're really high.

Sarah Ashton: Okay,so what songs would you like to see them performing in choir? What would make you want to join?

Child 6: Like, songs that like both boys and girls could sing, the boys could sing the low notes.

Child 2: You mean like Lewis Capaldi?

Child 6: Yeah. Yeah

Sarah Ashton: Songs by male singers?

Child 6:No, no, that can be either. But like,

Child 3 : Half like boy type theme! like Billy Eilish because she goes through high songs and she does low songs and mixes them together.

Sarah Ashton: So do you think boys in primary school have lower voices than girls?

Children: Yeah. Yeah,

Child 2: Probably. Cuz boys are a lot louder.

Sarah Ashton : Okay, and I think you think it's harder for boys to sing higher?

Children: Yeah.

Child 1: A Girl in our classes was the loudest in science. She could get over 116 decibels.

Child 2: I got 112

Child 3:… got like 122

Child 1:He was really loud! Well, once I kicked him and the scream was so loud.

Sarah Ashton: Okay, so what do you not like about singing?

Child 5: High notes. Too high.

Sarah Ashton: Yeah. Okay.

Child 5: 13:54
Um, I don't like singing songs that I'm like, I don't know. So yeah, like to know the song. So instead of just turning up to choir and learn the song, you can listen to it once through and start singing it.

Child 4: But they'll teach it to you.

Child 5: Yeah, but if you know the song, it's way easier.

Sarah Ashton: It gives you more confidence?

Child 6: Yeah.

Sarah Ashton: Okay. That's interesting.

Child 6: If I started choir now and I knew the song I'd stay.

Child 2: I don't like songs with, like, race and stuff in it.

Sarah Ashton: About racism?

Child 2 : I don't like swear songs.

Sarah Ashton: Where do you like singing in school the most?

Child 4: Probably somewhere quiet.

Child 1: Quiet. Yeah.

Sarah Ashton: Do you do singing assemblies in school?

Child 5:Three months ago they tried to, like make like make us sing everytime we came in to assembly. But eventually they just stopped doing it. I don't know why.

Sarah Ashton: Did you enjoy it when you did it?

Child 5:Yeah.

Child 6: They pick good songs.

Child 1: Shine On

Child 3: The Harvest one!

Child 4: What’s the harvest one?

Child 6: I didn't like that.

Child 3: I did. I did.

Child 5: I didn't like it

Child 4: Count on me. It makes me think of you.

Sarah Ashton: Do you like singing in class? Do you sing in class? In music lessons?

Child 6: Yeah. Sometimes in Year six we do singing for Pirates of the Caribbean.

Child 2: They’re doing Pirates of the Caribbean.

Child 5: (singing) To ship from sea to sea.

Sarah Ashton: Are you enjoying singing in the show?

Child 6: Yeah, they are good songs.

Sarah Ashton : To recap from what you said, and correct me if I'm wrong. Some of you said you liked singing because it makes you feel calm, relaxed and happy?

Children: Yeah

Sarah Ashton: And you prefer singing in a group?

Children: Yeah.

Sarah Ashton: But some of you don't mind singing on your own in a show.

Child 2: No, it's fine.

Sarah Ashton: You like pop music and rock music, mainly by male singers. But you don't mind Taylor Swift!

Child 2: But I don't like swearing

Sarah Ashton: You don't like swearing.

Child 1: It just ruins the song!

Child 6: The male singers don't tend to swear as much. Except the male rappers.

Sarah Ashton: Those of you in choir like going to events?

Children: Definitely

Child 3: I've never been to a concert before, like a festival

Children: (Talking excitedly at the same time about going to concerts)

Sarah Ashton: Okay. Now those of you are aren't in choir. You weren't sure about the song choices. Oh, you like the chocolate in choir, that was a big draw. You decided not to go because it clashed with football training.

Child 6: And also it clashed with my swimming class

Sarah Ashton: What would you think will be a good time for choir to be on?

Child 3: Tuesday for me. Definitely.

Sarah Ashton: Do you think it is better during the school day or after school?

Child 4: School day.

Child 5: Guitar lessons are in like school time and woodwind so I think like a choir should be.

Child 6: Also I think genuinely like boys do more like after school activities than the girls. Most do like loads of sport.

Child 1: Yes. Like tennis, swimming, football, multi-sports

Sarah Ashton: What if choir was at lunchtime. Do you think you'd go then?

Child 6: Not really because I want to eat my lunch.

Sarah Ashton: So you'd want it to be in the school day.

Children: Yeah

Child 4: Yeah, like maybe in the afternoon, at one o'clock in the afternoon.

Child 5 :Straight after break would be really good.

Child 6: Yeah, I'd like to get out of English!

Sarah Ashton: Well, thank you so much. You have given me some really good ideas and you've been really mature. I'm going to write down everything you said and put it in my big essay. When I've finished. I'll send it to your teacher and then if any of you fancy reading it , might be quite long, you're very welcome to!

Children: Yeah!

Sarah Ashton: And do you want to say goodbye to my recorder?

Children: Goodbye!!

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Appendix J - Teacher Interview Transcripts

Teacher A

Sarah Ashton: I just want to say that this is completely voluntary, and you're okay to stop at anytime. Is that ok?

Teacher A: Yes that's fine.

Sarah Ashton: So in the questionnaire I sent out, you mentioned that you have done some boys only taster sessions for choir.

Teacher A: Yeah.

Sarah Ashton: I was really curious to find out what you did in those taster sessions and how what you feel the effects were?

Teacher A: Okay, well, for for a number of years, we've only had girls in the choir. We have had boys previously, but only ever no more than two or three.

Sarah Ashton: Okay.

Teacher A: And I was aware going to the town hall for the town hall singing evening, and going to other events that it's not representative of us as a school. 25 Girls was not representative of us. And I think that really kind of hit home when we went to John Lewis at Christmas time to sing. And the Head Teacher said we look like a girls school because there's no boys. So we decided to have a bit of a drive. And I went to your input for the music coordinators meeting and we talked there about it. So I did print off a few posters and I didn't say anything. I think it was sort of mentioned in assembly that I was going to be encouraging boys to start choir and to look out for posters. I just sort of scattered these and put them up all over the doors in the juniors and it created a real buzz, because it was like, oh, there's no girls, no girls.

No girls allowed. It's only boys. And lots and lots of boys came, I had 50 boys in my classroom for each session. And I was slightly worried they might all want to join and that would be too many as well as the girls! But I think it was just such a novelty for them to have something just for them. So these all these boys turned up and I sent my class away. And we just did lots of...I almost feel like I gave them a false sense of what choir is... because we did loads of really fun, warm-ups and songs. And then at the end, I did tell them, we are preparing songs for our Town Hall Concert. And I showed them the two songs we'd be performing and said, you know, if you come to choir, we will be spending a lot of time getting these songs ready to perform. But they really enjoyed singing in rounds. We did really silly songs like papa's got a

head like a ping pong ball, and the plasticine man, you know all the warm up songs that we do. I did quite a few of those, I only had about 20 minutes. So I did lots of things like that. And then we looked at When Somebody Loved Me, and Go The Distance. We did want to do the Little Mermaid when we had all the girls. But we basically changed our choir choices to reflect the fact that the boys might be switched off by that, but they did enjoy the Go The Distance. Yeah, especially Yeah. And we talked to them about the range. You know, if you find in that too high, just go down low. And we just made a big thing about how our choir doesn't quite sound right, because we only have girls in it. And we really need boys voices to add a bit more depth and to make it sound better. Okay, so I would say out of all those boys bearing in mind, it is an after school club and parents do have to pay its £4 a session. Yeah. Because our school is so desperate for funds. So some of them said straightaway, I can't come because it's my swimming lesson.And some of them already came to our after school club, which is based in the hall and outside.And that would mean that parents pay twice, which is another issue. Some of them do quite happily. I've tried my best to avoid that situation. But the way it's set up on the computer, it's really difficult to change that. So we were kind of competing against the After School Club because when they go up to the After School Club, they can go outside and play football and all of that. So we had maybe 15 of the boys turn up. So that took our choir up to nearly 40. And it did sound so much better for having them. You know, once we started the sessions with them it really did sound so much better. But I think because it was an hour because I had done the full 20 minutes. And I could keep them all going for 20 minutes, but because it was an hour and it was after school, it's almost like another listening lesson at the end of a school day. So some of the year three's and four's were like, they just came in and sat down and they were already like zonked out completely. So we lost some of them. I'd say we've got I think we've got seven or eight left. But it's better than before, because we've got a group of boys that actually really enjoy singing. So the ones that actually really enjoyed singing and enjoy getting into the technical things because you know, our choir leader she actually knows what she's talking about. She's not just a primary teacher like me who just tries to pick it up as we go along. She actually knows what she's talking about. So she can get them really tuned into their, you know, the detail and take it from just children singing to sounding much more polished than I would be able to get it.

Sarah Ashton: Do you think that helps? Their motivation?

Teacher A: The ones the ones that enjoy it, Yeah, it really helps them. But the ones that have just come along for a good old sing-song and lots of fun songs, they found that quite boring because of the time of day we were doing it, it's quarter past three to quarter past four. And they are just restless, fidgety, and I just said to them, would you rather be at the after school club? Because sometimes by the end of the day, they just gotta go and run. So we didn't manage to get anything like the number join that actually came to the sessions. But there was a real buzz about the session and we had children that would never would never come to an

After School Club. You know, we've got like, children with SEN needs that parents are always keen to take home, they came as well. So it was really nice. It was a really good thing to do.

Sarah Ashton: Would you do it again?

Teacher A: Yeah, we will definitely, I'll do it again. Yeah, I did do that January. So it's maybe something we do maybe once or twice a year to try and bring in new members.

Sarah Ashton: Do you think having more boys in the choir has changed the perception of choir in the school or?

Teacher A: Yeah, I think so because that's what I wanted to do. Because when choir sang for school, it was literally just a group of girls getting up and standing. We talked to the whole school about that, that when we're singing when we're going out when we're representing our school, we want to show a reflection of our school and we are not a girls school. We've got actually more boys than girls in our school. And so we've made sure like, as I mentioned before, about when one of our teachers left, we had them all standing up so everyone can see. And some of the boys are confident boys within school, they're sort of confidence, quite boisterous boys. So it's good for the others to see that kind of model. Yeah. Yeah, I think that worked really well.

Sarah Ashton: That's great. Thank you so much for that.

Teacher A: Thank you

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Teacher B

Sarah Ashton: Hi, I'm sorry, I can't hear you.

Teacher B: Can you hear me?

Sarah Ashton: Yes, I can hear you.

Teacher B: Yeah. Okay. Can you see me?

Sarah Ashton: I can't see you yet.

Teacher B: Okay. I'm not done Zoom for such a long time.

Sarah Ashton: I just want to check it is okay with you if I record this meeting so I can transcribe it?

Teacher B: Yes. I'll try not to say anything too silly!

Sarah Ashton: Was it a good network meeting this morning?

Teacher B: It was good. Yes. Thank you.

Sarah Ashton: It sounded good with all the recorders!

Teacher B: Yeah, they always are. I always come back with my head full of things to do.

Sarah Ashton: That’s good. It's nice having fresh ideas, isn't it? I just wanted to confirm you are still ok talking to me and being involved in the research. And that you clear it's voluntary?

Teacher B: Yeah.

Sarah Ashton:Oh, good. In the questionnaire response you sent you mentioned you went to a boys only event. It just sparked my interest as I began wondering whether that would be something useful that I could do to help participation for boys in our local choirs. Please could I ask what was in involved in the event you went to? And whether you think that had an effect on the boys you took?

Teacher B: We took them to the Halle's boy's event. It was run by young and enthusiastic male conductors who were obviously really good role models for boys singing. I had some reservations about going because all of our boys basically sing in school although they don't necessarily join the choir. Butin a music lesson, they will do. I was a bit concerned that by highlighting boys singing they might think it was something they shouldn't be doing. However, I thought well, on the back of the fact we've had a girls football day, let's go for boys singing. And the girls actually did football while we were singing as well. So it was a really enjoyable morning. We took one male member of staff and he thoroughly enjoyed it. We did lots simple chord building exercises call and response songswith lots of actions that were quite upbeat. So there were lots of fun songs and a lot of music learning about them. But what really could have happened, which would make it even better, was to have been able to take those songs away. And do them again school to be able to have those songs to sing. I think it was a recruitment event for the Halle choirs. Because that's what they were pushing. All our boys apart from two went, we funded all the pupil premium places.

Sarah Ashton:Was it Key Stage Two, you took ?

Teacher B: Key stage two? Yes. So only two stayed behind. One wasn't able to get permission from his mom to go. He is from a Muslim family who are very, very strict. And I think that music for fun isn't necessarily what their family would allow to happen. And the other was a child who would have been funded through Pupil Premium. But mom just said she didn't give permission. Apart from that everybody else went, and it was in Ramadan. So we had the backing of all the other Muslim parents at that point. Yes, I had a really, really enjoyable time. The others were mainly blazered boys, so mainly from private schools, and then our 60 boys.

Sarah Ashton: Did they do any specific songs which you feel targeted boys interest in the event? Or were they just sort of general songs?

Teacher B: I can't remember the actual songs. And that's where I'm struggling with in terms of repeating it. But they were targeted for boys. Yes. But they were very simple, very, very short amount of words with actions and the few 'heys' and pretending to be pulling arrows. And yes, there were definitely targeted at boys. But I'm not sure that our children necessarily needed that. Yeah, to encourage them to sing because they sing anyway. So that was my only reservation. So it was a lovely morning. But then we came home and the girls said, Well, why can't we go? After that question it made me think that we talk about equal opportunity and then we presented something differently. So I'm really, really quite torn about that.

Sarah Ashton: Yeah.

Teacher B: And I think in our school, best way to get people singing, would be to have choir in lesson time. And if we have choir in lesson time, the boys would come.Because they would miss lessons, and they wouldn't miss football. And it's all about football.

Sarah Ashton: I see.

Teacher B: The boys that do come, and we've been to the Carol Festival in years gone with more boys and girls, are generally the boys who want a safe haven and so don't fit in with the football crowd and want somewhere to be inside. And quite often some of the children we've had have autism or ADHD and they have actually got really beautiful singing voices. Because that seems to be their superpower. And we've been able to fill that niche for them. But I remember looking at the children we'd taken to the Carol Festival a couple of years ago and saying each of those children has a reason not to go outside of playtime. So the choir is fulfilling a different role in that respect, which is absolutely fantastic. But it's not encouraging all the boys to sing.

Sarah Ashton: I see. What was the response to the boys event from the boys? Did any of them join choir after going?

Teacher B: Choir had almost finished at that point because run two terms in line with the singing events. I don't take choir and this term is very busy. So the staff involved didn't want to do it all year. And I'm not sure what I can't tell you that. They enjoyed it had a great time. But whether that has an impact on whether they sing more yet to be seen yet. Our other issue with singing is we have a very high muslim population and a lot of those children haven't had early singing experiences. So when they do sing, they can feel that they're not in tune. They hear the difference, but can't necessarily make their voice produce the sounds they want to. So it seems to be very, very much to do with how young they are when they start singing.They are enthusiastic, but there are external pressures that may be more relevant to my school and so many schools.

Sarah Ashton: Yeah. Do you have a Nasheed choir?

Teacher B: No, this was talked about that at the meeting today. It's not something I can do as I don't have her skills. I went to see her choir's first concert, and it was absolutely fantastic. And I'd like to do more on that lines, but I can't as I don't have the skills to do what she's done. Nor the time. So it's certainly on the radar, but we would need the material to be provided for us from somewhere.

Sarah Ashton: Yeah, or do bit in choir, there is a good book called 'Muslim Songs'.

Teacher B: Yes, we've used some from ' Sing-Up'and are in the process of trying to make our Christmas concert more multicultural. We've had a Nasheed in the last couple of years. And it's enthusiastically sung. My concern with a separate choir is that we could be encouraging division rather than everybody sings everybody's songs. So I'd rather in terms of Nasheeds teach it to everybody and then everybody seems a christmas carol. And then we're learning something from each of those cultures. So I'd rather do it that way. Certainly within the classroom situation, we can do that. So I'm not sure how helpful that's been because I can't really tell you what she did the impact on the boys thing?

Sarah Ashton: No, it is very interesting. About not dividing people on the basis of gender. Because you don't want it to make it seem like a bigger division. And separate events or could potentially, like you said, could lead to that, which is what you don't want. And so it's interesting that you had that thought when you went.

Teacher B: I suppose the best way we've had of encouraging the voice thing is to have really upbeat songs for the most part, songs with energy seem to get them more involved. But that's

not singing in its entirety, they need to be able to sing slowly and they need to be able to sing with decent phrasing and all the rest of it.

Sarah Ashton: I can't remember how many how many boys you said you had in a you've got in your choir?

Teacher B: We have 25 in choir but only about 17 came to the event. That was a choir from years four or five. We invited year six, and they didn't come. Next year, we will invite year three. The reluctance to bring year three last year from the teachers involved was that the events are later than their bedtime. But I would I would have them in choir anyway. And if their parents then choose not to give them a late night, then that's up to them. But I'm working on that one and we just sing from them being little. They all sing really.

Sarah Ashton:That’s great. And do you think the biggest barrier with boys coming to choir is the fact that it's at lunchtime, or after school and they will want to do more physical activities?

Teacher B: Yes and after school we'd have to charge because that's the school policy. So that would then stop people coming. And yes, it's lunchtime. They're either hungry and therefore want to eat or they want to go and play football. So that's the priority. Yeah, unfortunately. And we need to sell choir as, as I don't know, a more social event.

Sarah Ashton: I see. That's it's really interesting and it's great to hear more detail about the event you went to and your thoughts. If a lot of the boys already sang, was your reason to go to the event to get more boys involved in the choir?

Teacher B: Well, it was give them an experience. And based on the fact that we've had girls football and girls cricket, then why not do something the opposite way round?
So it was a Yeah, okay, here's an opportunity let's try it. And the head was very positive. So we went for that.
Sarah Ashton: Would you go to a similar event, again?

Teacher B: Possibly. Because it was about nine pounds by the time they paid for the coach. Most of the parents who gave permission did pay, so it didn't cost the school a huge amount of money. So unfortunately, it's all down to the bottom line, isn't it? I would be more interested in a singing workshop for whole class, how to get them boys involved and singing enthusiastically with boys and girls. Perhaps a singing event led by male and female leaders. So there's a role model. But I did feel dreadful leaving the girls behind as they love to sing.
Sarah Ashton: Okay, that's, that's really interesting. Thank you

Appendix K - Coding Analysis

1. Coding process example

Coding examples

	Transcript	Initial coding
Focus Group KS2 B	Child 7: I probably don't really want to sing in schools because everyone thinks that it's sort of a girl thing. Sarah Ashton: Why do you think they think that? Child 7: I don't know. They just think that like, blue is boys and then girls is girls . Sarah Ashton :Do you think that? Child 7 : No! People can like whatever they want. Child 2 :Yeah, cuz I watched a movie Child 7: Because When I was younger it was kind of fixed into me Child 2 :about a boy that really liked ballet. Sarah Ashton: Billy Elliot? Child 2 :Yeah, yeah, but yeah, have you watched it? Sarah Ashton: Yes and it's a musical! What did you learn from watching Billy Elliot? Child 2 :That boys like whatever they want. And he got into like a big theatre thing because and then at the end he is the main ballerina.	Doesn't sing in school as singing is a "Girl thing" Is unsure why singing is perceived as a feminine activity. Acknowledges "people can do whatever they want" but peer pressure stops him singing. Challenging stereotypes based on a film Acknowledges stereotype was developed when he was younger - "fixed into me" "boys like whatever they want".

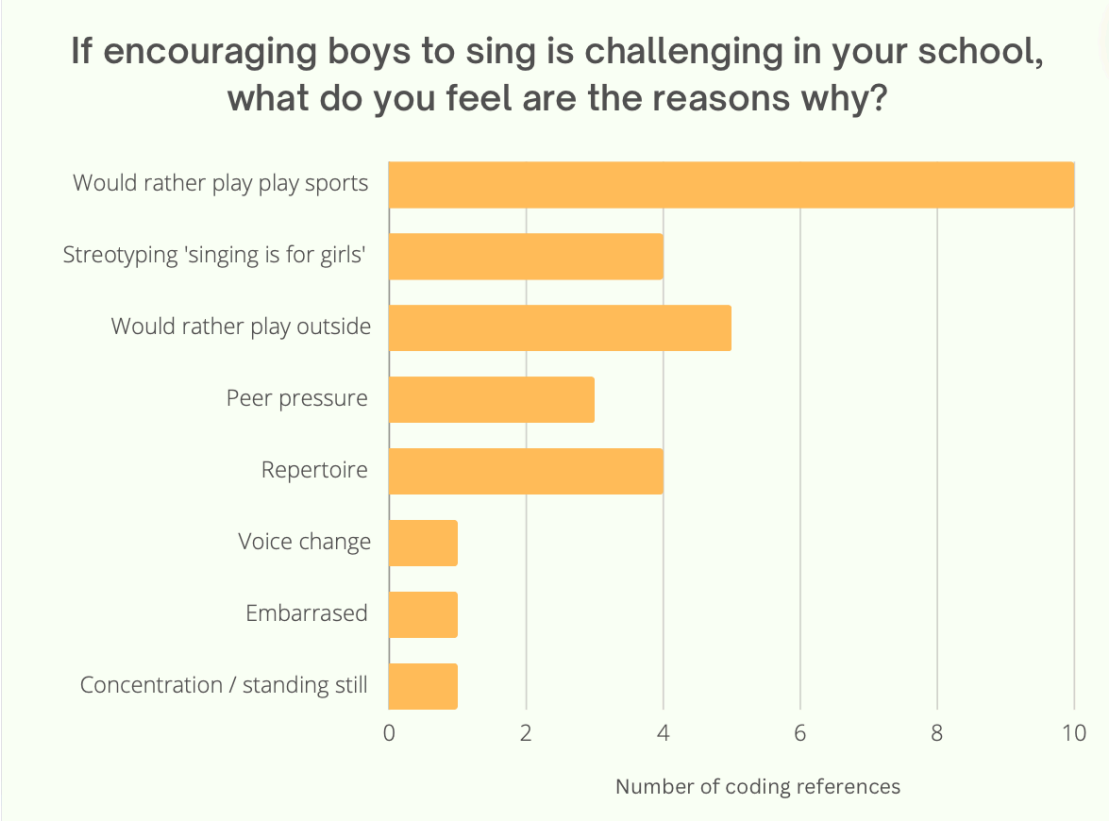
Coding examples-1

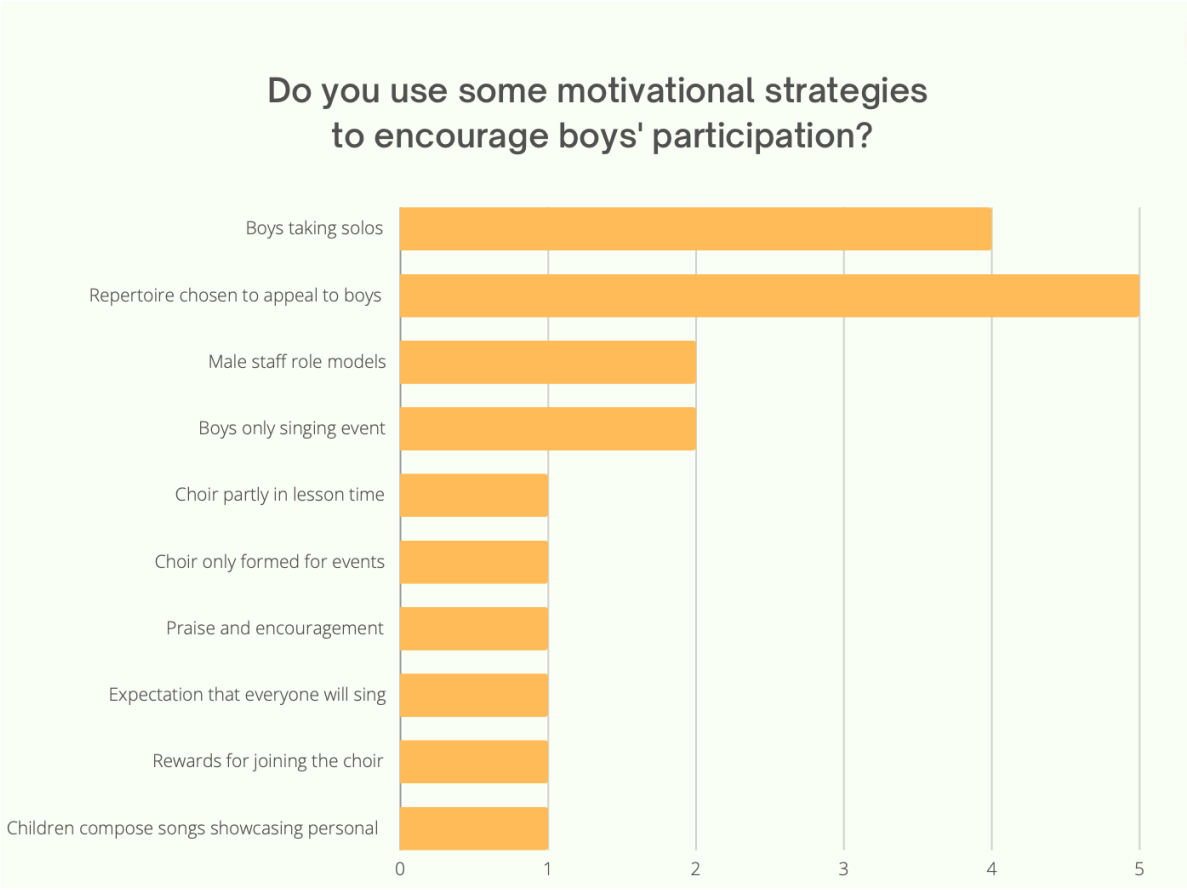
Axial coding	**Theoretical categories**	**Core catorgories**
Singing is seen as a feminine activity but they are unsure why. Stereotype is challenged but is said to be “fixed” from a young age.	Gender stereotypes affecting boys participation. Stereotypes about singing occur from a young age but are acknowledged and challenged.	**Impact of Gender Stereotypes-** Stereotypes about singing are being challenged but still prevalent from a young age and are preventing participation.

2. Synthesised tables of Online questionnaire results

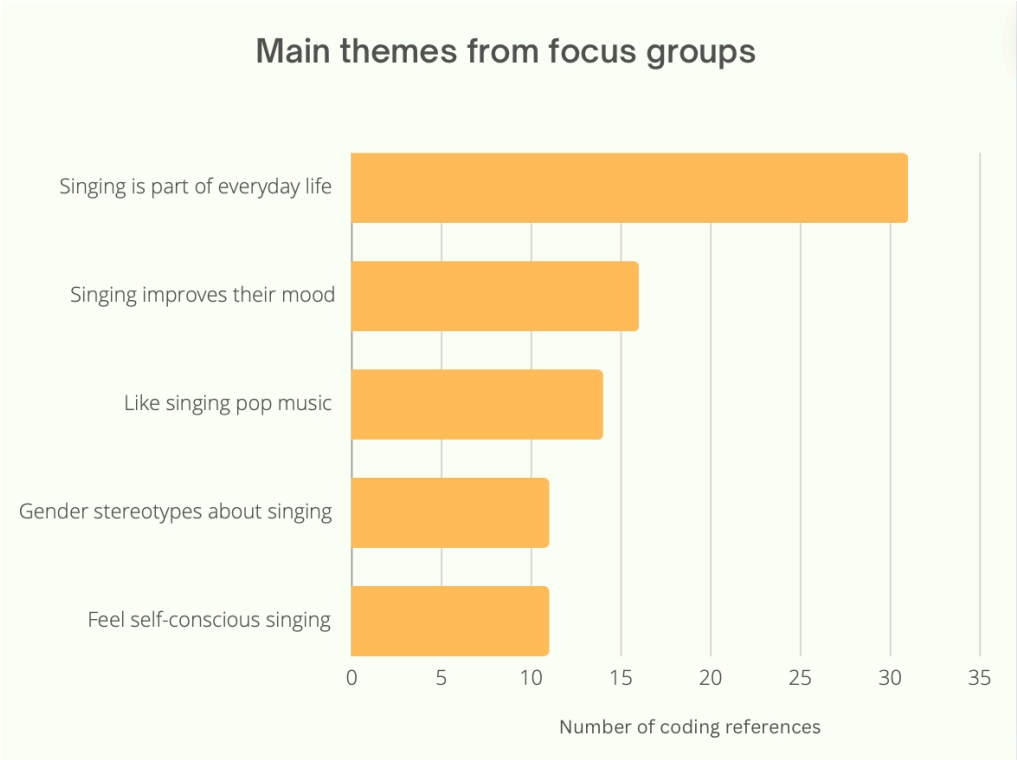
School	Total number in choir	Number of boys	% of boys in choir	Motivational strategies	Would they be useful?	Is boys participation an issue in your school?
1	0	0	0	No	Not sure	Yes
2	10	3	30%	No	Yes	Yes
3	42	10	24%	No	Yes	Yes
4	60	9	15%	Boys given solos/ singing sections of songs	Yes	Yes
5	6	0	0	Didn't answer	Yes	Yes
6	35	8	29%	Boys only taster sessions	Yes	Yes
7	0	0	0	No	Not sure	Not sure
8	17	0	0	Yes	Yes	Not sure
9	118	15	13%	No - isn't a priority	Not sure	Yes
10	30	4	13%	Current songs - Rap	Yes	Yes
11	35	7	20%	Choir leader male role model, choir partly in lesson time, earn rewards	Yes	Yes
12	32	8	25%	No	Yes	Yes
13	40	7	17%	Didn't answer	Yes	Yes
14	60	28	47%	Boys sing solos, praise, beat-boxing, peer role models	Yes	Not sure
15	16	2	12%	Expectation, Boys only singing event, male role models - all staff join in, repertoire choices	Yes	No
16	18	5	28%	Children help choice repertoire	Yes	Yes
17	65	15	23%	Boys sing solos, make it exciting	Yes	Yes

3. <u>Main categories from open ended questions from online questionnaires during axial coding</u>





4. Main categories from focus groups during axial coding



Appendix L - Example Analytical memos

Memo 1: Teacher Attitudes Toward Boys' Participation in Choir (20th June 2024).

Concept: Teachers Attitudes Towards Boys Participation In Choirs

Data Excerpt: *"I'm not too worried about it because they all have the opportunity to sing with the class/in singing practice, and I have so many children in Choir that it really isn't a priority for me to have any more members if they have other interests."*

Context: This data excerpt is a response to the online questionnaire sent to music-coordinators to the question, "Do you use some motivational strategies to encourage participation?" The respondent leads various choirs within the school they teach at. The choirs are well attended by 118 students with a male participation rate is 13% across the choirs.

Analysis: The data shows a possible lack of motivation to address the lack of male representation in the choirs compared to girls. The representation of genders in the choir may not be a primary concern but rather providing all children in the school the opportunity to sing in assemblies and music lessons. The word "enough" in describing to the number of choir members could imply that the primary focus is not on encouraging gender balance and inclusivity but resources and group size. Possibly due to time constraints, staffing levels or existing workload. This may lead teachers to feel unmotivated to actively use strategies to encourage boys to join the choir.

Links With Theory: This attitude aligns with the concept of "status quo bias," where there may be a preference to maintain existing practices rather than actively seeking to create a gender-diverse and inclusive choir (Nikolopoulou, 2023). This may be due to a feeling of potential loss of time and effort or possibly the current students attending the choir (Nikolopoulou, 2023).

Potential Further Action:

- Investigate how these attitudes might influence boys' participation in choirs and if teachers hold the same beliefs.
- Development and research of strategies to raise awareness of the potential benefits of encouraging boys to sing in choirs and how to do this within the logistical constraints teachers may face.
- Additional interviews with teachers may be beneficial to understand their reasoning and the barriers they face in encouraging boys to sing in the choir.

Memo 2: Perceptions of Singing as a Gendered Activity (15th July, 2024)

Concept: Gender Perceptions of Singing

Data Excerpt: *"I probably don't really want to sing in schools because everyone thinks that it's sort of a girl thing."*

Context: This data is frm the KS2 B focus group by child 6, a 10-11 year old boy in year 6. The child was asked about his feelings toward singing in school and his reasons for participating or not participating in a school choir.

Analysis: The perception of singing as a feminine activity influences his reluctance to participate in sing in school. This may be likely due to concerns about how he might judged. This perception of singing as a "girl thing" is consistent with broader societal gender norms that often categorise certain activities, such as singing, as feminine ((Powell, 2014). The risk of being judged by peers for engaging in an activity which is viewed as a threat to masculinity may be a significant barrier to boys' participation in choirs. The child may have previously seen others being teased for singing in schools or his perception may have been influenced by societal norms and a lack of singing role models within the school (Watson et al., 2017).

Links To Theory: This excerpt shows a distinct desire to be part of a group and not challenge social norms (Pendargest, 2023). It shows internalised views on gender roles and norms are influencing which activities the child is choosing to take part in (Pendargest, 2023)

Further Action:

- Investigate how widespread this perception is among boys of the same age group and how it affects their willingness to participate in other activities typically seen as gendered.
- Explore interventions that could challenge these gendered perceptions, such as introducing male singing role models and emphasising the benefits and relevance to all genders.
- Conduct additional focus groups or interviews to understand the sources of these gendered beliefs.

Memo 3: Boys only taster sessions (27th July, 2024).

Concept: Recruitment and Motivation Strategies

Data Excerpt: *"And we talked to them about the range. You know, if you find it too high, just go down low. And we just made a big thing about how our choir doesn't quite sound right, because we only have girls in it. And we really need boys' voices to add a bit more depth and to make it sound better."*

Context: This was a comment was made by a primary school music coordinator during an interview about the boys only taster sessions she led in her school to increase the participation of boys in the school choir.

Analysis: The Teacher addresses concerns related to vocal range which may be a concern for boys going through the early stages of voice change. Reassuring boys that even if they can't reach higher pitches they are still valuable may be a successful stratergy to increase self-esteem. She also is trying to appeal to their sense of contribution and importance by emphasising the choir needs their voices to more complete. While the approach is positive, it may unintentionally reinforce gender stereotypes by suggesting that boys are needed primarily to add "depth" or "masculinity" to the choir. Additionally, the focus on vocal range adjustment might alleviate some boys' fears but vague comments may confuse them on the specifics of where they should pitch their voices.

Link To Theory: This excerpt aligns with expectancy-value theory (EVT). EVT theory indicates that motivation to complete a task is impacted on how successful a person feels they will perform and whether they feel the task is a valuable thing to take part in (Pendergest, 2023). Within this data, the Teacher attempts to increase the perceived value and importance of choir participation for boys by highlighting their unique contribution to the group's success. It also connects to social identity theory, as the Teacher is appealing to boys' desire to be seen as important members of a group, enhancing their sense of belonging, purpose, self-worth and Identity (McLeod, 2023).

Further Action:

- Explore whether this approach helps increase motivation within other groups of boys.
- Develop strategies that address the boys' vocal concerns and potentially research resources to help choir leaders teach boys during the stages of voice change.
- To explore how using elements of EVT theory such as explore attainment value, intrinsic value, utility value and cost may increase participation (Leaper, 2011).

Memo 4: Familiar Repertoire And Choir Participation (1st July, 2024).

Concept: Preference For Familiar Repertoire

Data Excerpt: *"Um, I don't like singing songs that I'm like, I don't know. So yeah, I like to know the song. So instead of just turning up to choir and learning the song, you can listen to it once through and start singing it."*

Context: This comment was made by Child 5 a 10-11 year old year 6 boy during the KS2 B focus groups. The child was asked if he would join a school choir and his preference of repertoire.

Analysis: The excerpt suggests that familiarity with a song before choir practice may enhance enjoyment and participation. The reluctance to sing unfamiliar songs indicates that students may feel more confident and motivated when they already know the material. Knowing the repertoire may reduce the pressure and anxiety associated with learning something entirely new on the spot during a rehearsal. This preference for familiar songs may be common among students who are less confident in their musical abilities or who find the process of learning new songs challenging. The ease of participating in something they already know may also lead to quicker engagement and a more positive choir experience overall. Although familiarity with songs may boost confidence and participation, it could also limit the students' exposure to new and enriching musical experiences. If the choir primarily focuses on songs that students are already familiar with, it might restrict the diversity of the repertoire and the educational value of the choir.

Links To Theory: The zone of proximal development (ZPD) concept states that learning is most effective when it occurs just beyond what the student can do independently but within reach with guidance (McLeod, 2024). Familiar songs may fall within the student's abilities, making the for an easier experience. However, introducing slightly unfamiliar material could promote learning and growth by pushing students, with guidance, into the ZPD (McLeod, 2024). The data also relates to the concept of educational scaffolding, where students could benefit from additional resources, like pre-listening opportunities, to help them transition from unfamiliarity to mastery (Staake, 2024).

Further Action:

- Potentially sharing resources to allow children to listen to choir songs before rehearsals, such as through recordings or online platforms. This may help increase familiarity and increase confidence to join the choir.
- Ensure a balance between including familiar songs and other genres to ensure comfort and but to also provide opportunities for development.

Memo 5: Scheduling Of Choir Sessions (25th June, 2024)

Data Excerpt: *"The practices are usually held partly in lesson time and partly lunch (the first 15 mins). The desire to get out of lessons can be attractive and motivating! In summer especially, potentially missing lunch break can put some children off"*

Context: This comment is from the online questionnaires sent to music coordinators. The response is to the question: *"Do you use some motivational strategies to encourage boys' participation?"* This school has a 20% participation rate of boys and employs a number of motivational strategies.

Analysis: Holding choir sessions partly during lesson times is described as a draw and avoids children having to sacrifice break times and to miss lessons. Children choosing choir due to missing a less enjoyable activity (lesson) rather than due to a love of singing may lead to them choosing choir for extrinsic rather than intrinsic reasons. This could lead to less longterm and dedicated commitment to the choir. However, the reluctance to miss lunch shows the importance of social and free times to students. Indicating the importance of choir rehearsal scheduling.

Links To Theory: This memo links to Opportunity Cost, where students assess the potential benefits and negatives of participating an activity against other opportunities before participating (Studer & Knecht, 2016). Cost may refer to the competition of involvement in the choir to other goals, the effort it takes, and the negative effect on other areas of life (Studer & Knecht, 2016). Joining choir for extrinsic rather than intrinsic reasons is also a highlighted issue. Intrinsic motivation comes from an individual's satisfaction (Stewart & Lonsdale, 2016). Motivation to join a choir for intrinsic reasons is likely to produce positive psychological effects and cause additional motivation and commitment (Stewart & Lonsdale, 2016).

Further action:

- Further research into trialing choir partly in lesson time within other schools to see if it encourages participation.
- Focus on developing intrinsic reasons for children to participate in choir.
- Further research into the reasons into the possible choices times for choirs and how this affects participation, relating to boys.

Memo 6: Scheduling Of Choir Sessions (15th July, 2024)

Data Excerpt: *"When I sing in assembly I don't really care. Because everyone in my class, I've known them for like a long time. So we just join arms together and start singing out loud and proud. Which is fun so we sing it at the top of our voices. And it's really fun to do that because it makes us feel like proper sisters and brothers. Like, it feels actually something that normal people would do."*

Context: This statement was made by Child 6, an 8-9 year old boy in year 4. He was answering in response to where he likes to sing in school and if he enjoys singing with others.

Analysis: This shows the connection he feels with his peers when singing and how he feels comfortable expressing himself with people he feels comfortable with. *"Like proper brothers and sisters"* reflects the family close bond he feels with his classmates when singing together. The use of the word *'normal'* could represent singing being outside the child's version of societal norms. This perception if unchallenged could isolate children from their peers who chose to express themselves through singing.

Links To Theory: This data links to Social Identity Theory where people develop their self-esteem and self-concept through being part of a group(McLeod, 2023).

Further Action:

- To explore activities to create social bonding in choirs to help encourage a feeling of connectedness.