

Appendices

Appendix 1



Liz Shea <lizshea@hotmail....>

Today at 11:24

To: Liz Shea

On 30 Jan 2024, at 18:26, Crocker, Jennifer
<crocker.37@osu.edu> wrote:

Dear Liz,

You are welcome to adapt the CSW scale in whatever way
suits your research goals.

Best,

Jennifer Crocker

From: Liz Shea <lizshea@hotmail.com>
Date: Tuesday, January 30, 2024 at 2:57 AM
To: Crocker, Jennifer <crocker.37@osu.edu>
Cc: Melissa Toy <Mel@voicestudycentre.com>
Subject: Permission to adapt CSWS

Appendix 2

Limitations of Study with actions to mitigate.

Issue	Actions taken to mitigate
- One researcher working in a short time frame handling vast amounts of data. - Challenges to integrate, connect and embed the two types of data together (Halcomb, 2019)	- Decision to focus on two populations, undergraduate and post-graduate singing students, and professional and semi-professional adult singers. - Research how other similar studies have done this.
Weaknesses of surveys	Mixed-methods approach.
Over-reliance on existing surveys (Eionala et al., 2021)	Sousa, Matson and Dunn Lopez, (2017) warn that even small changes call into question the validity and reliability of a survey.
Participant confusion (Eionala et al., 2021)	Use of pre-existing tested surveys combats.
Participant fatigue (Eionala et al., 2021)	- Target audience (Cleave, 2022). - Offer estimate of time survey will take. Include progress bar if possible (Cleave, 2022) - Make survey visually interesting.
- Use of surveys with a different age-range than the survey was originally designed for (Harris, 2010). - Use of survey (CSWS) designed for American participants.	- Compare results between the two populations. - Acknowledge the weakness of the survey for British participants but also acknowledge it has been used and adapted by seven other countries.

• Differing response rate from different age-groups (Gigliotti and Dietsch, 2014).	• Compare response rate between age groups.
• Acquiring a large enough sample. • Acquiring the same number of participants from all three populations.	• All efforts will be made but this is a limitation of the study. • Adding a question in the quantitative survey for professionals about whether they perceive MPA to have hindered their career.
• Inexperience handling data.	• Use of statistical analysis with advice from tutor. Research into how similar data has been handled.

Appendix 3

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:	Elizabeth Sarah Naomi Shea			
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:	Your email lizshea@hotmail.com or 2118998@student.uwtsd.ac.uk			
7	Contact Telephone Number:	07429 188745			
For students:					

8	Student Number:	2118998
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	☐
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Where research activity is carried out in collaboration with an external organisation

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

SECTION E: Details of Research Activity

1	Indicative title:	An investigation into the links between self-esteem, self-worth, self-efficacy, perfectionism and music performance anxiety (MPA).		
2	Proposed start date:	16 th January 2024	Proposed end date:	2 nd September 2024
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: • <i>Purpose of Research Activity</i> • <i>Proposed Research Question</i> • <i>Aims of Research Activity</i> • <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain • <i>What the research activity will add to the body of knowledge</i> • <i>How it addresses an area of importance.</i>			
4	Purpose of Research Activity The purpose of the research is to explore whether there is a relationship between poor concepts of the self (self-esteem, self-worth, and self-efficacy), resilience, perfectionism, and music performance anxiety (MPA). To increase, promote, and encourage positive self-concepts and resilience in the singing studio and minimise contributions to MPA if and where appropriate, with reference to adolescents.			
5	Research Question • Do poor concepts of self (self-esteem, self-worth, and self-efficacy), perfectionism, and lack of resilience contribute to the development of MPA?			
6	Aims of Research Activity The aim of the research is to see whether singing teachers can increase, promote, and encourage positive self-concepts (self-esteem, self-worth, and self-efficacy) in the singing studio, and in so doing, help to minimise and alleviate MPA.			

7	Objectives of Research Activity - To measure levels of self-esteem, self-worth, self-efficacy, resilience, perfectionism, and music performance anxiety with a range of singers to explore any correlations. - To investigate what strategies have been useful to singers and singing teachers who have struggled with chronic performance anxiety. (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 approach shall be undertaken. Conduct a literature review exploring self-esteem, self-worth, self-efficacy, resilience, perfectionism, and music performance anxiety (MPA) and strategies that are helpful for improving these. Conduct a survey utilising a written or on-line questionnaire which seeks to quantify self-esteem, self-worth, self-efficacy, perfectionism, resilience, and music performance anxiety utilising pre-existing scales such as the Rosenberg self-esteem scale (Rosenberg, 1965), the self-efficacy survey (Panc, Mihalcea, Panc, 2011), the contingencies of self-worth scale (Crocker et al. 2003), the academic resilience scale (Cassidy, 2016), the adolescent perfectionism scale (Flett et al, 2016), and the Kenny music performance anxiety inventory (Kenny, 2016) with the following groups, utilising adolescent specific inventories where appropriate. (Approximate subject numbers are in brackets.) Explore what strategies these students utilise to cope with nerves or MPA. - Current students taught by the researcher comprised of adolescents and adults (20). - Singing students not taught by the researcher comprised of adolescents and adults (20). - Professional singers and singing teachers networked through the UWTSD and other professional networks such as Association of Teachers of Singing (20). Conduct in-depth semi-structured interviews with 2-4 singing teachers whose experience of music performance anxiety has impinged on their ability to sing professionally. To examine their relationship with self-esteem, self-worth, self-efficacy, perfectionism, resilience, and music performance anxiety, and whether they have found useful strategies to help themselves and their students overcome music performance anxiety. These will be recorded, transcribed, and then qualitatively analysed. Conduct in-depth semi-structured interviews with 2-4 singing teachers whose experience of music performance anxiety has not impinged on their ability to sing professionally. To examine their relationship with self-esteem, self-worth, self-efficacy, perfectionism, resilience, and music performance anxiety, and whether they have found useful strategies to help themselves and their students overcome music performance anxiety. These will be recorded, transcribed, and then qualitatively analysed. Conduct in-depth semi-structured interviews with two adolescents to qualitatively explore their relationship to self-esteem, self-worth, self-efficacy, perfectionism, resilience, and music performance anxiety. These will be recorded, transcribed, and then qualitatively analysed.

- | | |
|--|---|
| | <ul style="list-style-type: none">• Conduct participant observation of undergraduate student performances with their knowledge and permission in the college where they learn. |
|--|---|

10	Location of research activity Identify all locations where research activity will take place.
11	Questionnaires shall be distributed to students taught through the Hertfordshire music service at Hemel Hempstead school which is also known as Dacorum music school after school hours, as well as the researcher's home address with private students. Analysis would be conducted at the researcher's home address. Questionnaires may also be distributed online and by word of mouth. Interviews would be conducted on-line via zoom or at Hemel Hempstead school outside of singing lessons. Participant observation would take place on-site in the college the undergraduate students attend. (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	N/A (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 Activity

1	Will the research activity include:	YES	NO
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☐	☒
5	Participant observation with their knowledge?	☒	☐
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒

11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☐	☒
16	Details of any other primary data collection method: (this box should expand as you type)		

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

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

SECTION G: Intended Participants

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

12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	○ Around 60 questionnaire participants are anticipated. ○ C.6 participants selected for in-depth interviews. (this box should expand as you type)

14	Who will the participants be?	○ 20 adolescents for survey taught by the researcher with consent provided by parents. ○ 20 other students for survey not taught by the researcher. ○ 20 singing teachers for survey known through UWTSD and other professional organisations. ○ From this last group, two-three participants will be selected for in-depth interviews who have subjectively struggled with MPA and two participants who have not. ○ Two-three adolescents for in-depth interviews selected from teachers own students with parental consent. <i>box should expand as you type)</i>
15	How will you identify the participants?	○ All adolescent and adult students taught by the researcher will be invited to complete the questionnaire excluding those identified by HMS as vulnerable. ○ The researcher is networked to undergraduate singing students and will utilise word of mouth to invite students to participate. ○ The researcher belongs to various WhatsApp and Facebook groups where the group members are professional singing teacher colleagues often with performing careers. Colleagues will be invited to participate in the research. ○ Colleagues will be selected and invited for in-depth interviews on completion of the questionnaire. <i>box should expand as you type)</i>

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

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	In depth interviews will be recorded and transcribed using otter AI or another transcribing programme via the researcher's laptop. <i>(this box should expand as you type)</i>			

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.						
2	Full risk assessment completed and appended?		<table border="1"> <tr> <td>Yes</td> <td>☐</td> </tr> <tr> <td>No</td> <td>☒</td> </tr> </table>	Yes	☐	No	☒
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: There is a risk that in highlighting these issues the process may increase MPA	How will you mitigate the Risk to Participant Participants would be warned of the nature of the questionnaire, and it would					

	or raise complex issues of self-worth, self-esteem, self-efficacy, perfectionism, and resilience amongst this population group. ○ The questionnaire or interviews could cause painful memories to resurface. ○ MPA and issues of self-worth, self-esteem, resilience, and self-efficacy are sensitive and potentially distressing topic areas. ○ Data collected is of a personal nature	be voluntary to complete with reassurances given that opting out will not impact on their singing lessons. ○ Resources for support would be signposted such as school and university counselling services. ○ The in-depth interviews would be voluntary, with participants able to omit questions or stop at any point. Questions included would be carefully considered and open-ended to encourage the participant to talk freely. ○ Resources to help with MPA would be signposted such as acceptance and commitment training (Juncos, 2022). ○ Performances would only be observed with express permission of participant. ○ No identifying information shall be included in any transcriptions or questionnaires. ○ Pseudonyms shall be utilised to prevent identification. ○ Any information collected would be held securely. Under lock and key if physical, and in secure online systems. <i>(this box should expand as you type)</i>
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	○ Any safeguarding issues that might arise because of the questionnaire or interviews will be referred to the appropriate safeguarding team. ○ The researcher will also take advice from academic tutor and line manager within HMS in advance of research and as project progresses, accessing support and advice as necessary. <i>(this box should expand as you type)</i>	
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	<u>Risk to Investigator:</u> ○ Raising difficult personal issues related to MPA and issues of self-worth, self-	<i>How will you mitigate the Risk to Investigator:</i> ○ Access tutor support and pastoral support from counsellor if needed.

	esteem, resilience, perfectionism, and self-efficacy. ○ Risk of unprofessional behaviour accusation <i>(this box should expand as you type)</i>	○ Fulfil all DBS requirements. Gain permissions from school, music service and parents before circulating survey. <i>(this box should expand as you type)</i>
7	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to University: ○ Risk of data breach ○ Risk of loss of reputation with Hertfordshire Music Service <i>(this box should expand as you type)</i>	How will you mitigate the Risk to University: ○ Protect all personal data of participants, ensuring that pseudonyms are used, no identifying information is linked to survey or interviews and any information is held secure. Under lock and key if physical, and in secure online systems. ○ Gain relevant permissions from Hertfordshire Music Service, and ensure they are fully aware of the nature and content of the research. ○ Conduct all research with professionalism, transparency, and integrity. ○ Ensure DBS and GDPR are adhered to. ○ Risks would be outlined in the information regarding the research and would be shared with the parents and participants in advance. ○ All participants will be given the opportunity to withdraw from research at any point. ○ Student participants from Hertfordshire Music Service (HMS) shall remain anonymous to HMS. <i>(this box should expand as you type)</i>

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?
	○ Include email address so participants can make contact if they wish to see the results.
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.
	○ Email or speak to parents of adolescents describing and informing them of the research and what is involved. ○ Gain written permission from parent for adolescent child to participate in study. ○ Once permission is gained, either give out or send child home with questionnaire or attach link in email to online questionnaire. ○ Hand out or email questionnaires to adult students and ask them to fill in survey completing consent form at the top of the questionnaire. ○ Approach colleagues directly via email or through WhatsApp group describing the research and ask for volunteers to fill in the questionnaire or online questionnaire. Email them with further information, and then send them the questionnaire with a consent form and ask them to complete it anonymously and to return it. Alternatively, if an online version of the questionnaire is produced this will contain permissions within. Remind colleagues of the voluntary nature of the research and of their right to withdraw at any time. ○ Speak with colleagues who may be suitable for in-depth interviews and gain verbal and then written consent before interviews begin. <i>(this box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	○ Pseudonyms will be used in every circumstance so that no-one can identify those involved in the research. ○ Any identifying information would be removed from transcripts. ○ The music service would not be named. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	YES	NO
	“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	○ Audio recordings of interviews so that these can be transcribed accurately. ○ Email addresses and consent forms will be gathered. There will only be essential personal information collected on the consent forms.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☒	☐
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	The contingencies of self-worth scale (Crocker et al. (2003) includes a section about God which may pertain to an individual’s perception of self if the survey is used and not adapted. MPA is a mental health condition, however MPA is the purpose of the assignment, therefore data on this needs to be collected. (this box should expand as you type)		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	“Cloud” storage or websites?	☒	☐
12	Other – specify:	☐	☒

13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	○ All data will be kept in password protected cloud storage on the researcher's Office 365 system which will not be shared. ○ Audio/visual data will be transcribed and would be shown to relevant participants to check accuracy of reporting. ○ Any USB sticks used to store or transfer data will be password protected. ○ All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. ○ Any manual files will be shredded six months after the course of study is complete. <i>(this box should expand as you type)</i>		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☐	☒
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	○ All data will be encrypted and kept in password protected cloud storage on the researcher'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. <i>this box should expand as you type)</i>		

25	List all who will have access to the data generated by the research activity:		
	○ Elizabeth Shea ○ Melissa Toy, academic tutor at UWTSD. <i>(this box should expand as you type)</i>		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	○ Elizabeth Shea <i>(this box should expand as you type)</i>		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	○ All data will be encrypted and kept in password protected cloud storage on the researcher'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 to destroy the data. ○ The data will be stored until the completion of the project and then deleted. <i>(this box should expand as you type)</i>		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	No <i>(this box should expand as you type)</i>		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Elizabeth Shea	Date: 14 th November 2023

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Laura James	Date: 15.1.24
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.

Appendix 4

Ethical Considerations

1. Informed Consent

- The nature of the research and research procedures and shall be explained in writing for all participants and reinforced verbally with face-to-face interactions.
- Written consent shall be gained for participation from all parties, the participant, parents or carers of minors, the music service, and the school.
- Participants will be informed that their participation is voluntary, and they can withdraw at any point.

2. Confidentiality

- Participants will be informed that their data will be treated with confidentiality (Allmark *et al.*, 2009; Perkins *et al.*, 2020), and in accordance with data protection. No identifying data will be required, pseudonyms used, and the researcher will outline that the questionnaire data will be examined overall rather than on an individual basis.
- All data collected shall be handled securely and destroyed after the researcher has finished her masters.
- Any email addresses gathered shall only be used for the purposes of the research with the participants consent and shall be destroyed after the research is complete in accordance with GDPR.

3. Conflict of Interest.

- The researcher has no conflict of interest (Ferris and Fletcher R H, 2010). and is not seeking to exploit the research for her own benefit.

4. Therapeutic Misconception

- The researcher will ensure that participants recognise that there is no individualised therapeutic benefit to them for their participation in the research by ensuring that the nature of the research and its scope is clearly outlined (Appelbaum, Roth and Lidz, 1982).

5. Vulnerability

- DBS and safeguarding protocol will be strictly adhered to in all interaction with students.
- Participants will be advised of the subject matter and directed to support.
- Any students identified by the music service as vulnerable shall be excluded from the research.
- Participants will be informed they have the right to curtail or end their participation at any moment.

6. Exploitation

- The researcher relates to those with MPA which minimises exploitation (Kirkwood, 2012).

7. Operational Challenges

- The researcher will be transparent about any operational challenges that she encounters.

Appendix 5

Modified Contingencies of Self-Worth Scale (Crocker and Wolfe, 2001).

Text in red = modifications made to appropriate scale for this study.

Numbers on right hand side are original numbers of questions without the additional section 'singing competency'.

Questions in green are additional questions for singing competency.

Questions with an * are reverse scored.

1. When I think I look attractive, I feel good about myself.
2. My self-worth is based on God's love.
3. I feel worthwhile when I perform better than others on a task or skill.
4. My self-esteem is unrelated to how I feel about the way my body looks. *
5. Doing something I know is wrong makes me lose my self-respect.
6. I don't care if people have a negative opinion about me. *
7. My self-esteem is influenced by my singing performance.
8. Knowing that my family members love me makes me feel good about myself (7).
9. I feel worthwhile when I have God's love (8).
10. I can't respect myself if others don't respect me (9).
11. My self-worth is not influenced by the quality of my relationships with my family members (10). *
12. Whenever I follow my moral principles, my sense of self-respect gets a boost (11).
13. Knowing that I am better than others on a task raises my self-esteem (12).
14. My opinion to myself isn't tied to how well I do or did in school (13). *
15. I feel better about myself when I know I'm doing well at singing.
16. I couldn't respect myself if I didn't live up to a moral code (14).
17. I don't care what other people think of me (15). *
18. When my family members are proud of me, my sense of self-worth increases (16).
19. My self-esteem is influenced by how attractive I think my face or facial features are (17).
20. My self-esteem would suffer if I didn't have God's love (18).
21. Doing well in school or university gives/gave me a sense of self-respect (19).
22. Doing better than others gives me a sense of self-respect (20).
23. Doing well at singing gives me a sense of self-respect.
24. My sense of self-worth suffers whenever I think I don't look good (21).
25. I feel better about myself when I know I'm doing better academically (22).

- 26. What others think of me has no effect on what I think about myself (23). *
- 27. When I don't feel loved my family, my self-esteem goes down (24).
- 28. My self-worth is affected by how well I do when I am competing with others (25).
- 29. My self-esteem goes up when I feel that God loves me (26).
- 30. I feel bad about myself whenever my singing performance is lacking.
- 31. My self-esteem is influenced by my academic performance (27).
- 32. My self-esteem would suffer if I did something unethical (28).
- 33. It is important to my self-respect that I have a family that cares about me (29).
- 34. My self-esteem does not depend on whether or not I feel attractive (30). *
- 35. When I think I'm disobeying God, I feel bad about myself (31).
- 36. My self-worth is influenced by how well I do on competitive tasks (32).
- 37. My opinion of myself isn't tied to how well I sing or perform to an audience. *
- 38. I feel bad about myself whenever my academic performance is lacking (33).
- 39. My self-esteem depends on whether I follow my moral/ethical principles (34).
- 40. My self-esteem depends on the opinions others hold of me (35).

Appendix 6

Kenny Music Performance Inventory (KMPA-I)

Questions are scored 1-7 on a Likert scale from strongly disagree (1) to strongly agree (7)

Changes to appropriate the survey for singers are in red.

Below are some statements about how you feel generally and how you feel **before or during a performance**. Please circle one number to indicate how much you agree or disagree with each statement.

1. K_1 I generally feel in control of my life.....
2. K_2 I find it easy to trust others
3. K_3 Sometimes I feel depressed without knowing why
4. K_4 I often find it difficult to work up the energy to do things
5. K_5 Excessive worrying is a characteristic of my family
6. K_6 I often feel that life has not much to offer me.....
7. K_7 Even if I work hard in preparation for a performance, I am likely to make mistakes.
8. K_8 I find it difficult to depend on others
9. K_9 My parents were mostly responsive to my needs
10. K_10 Prior to, or during a performance, I get feelings akin to panic...
11. K_11 I never know before a concert whether I will perform well
12. K_12 Prior to, or during a performance, I experience dry mouth.....
13. K_13 I often feel that I am not worth much as a person.....
14. K_14 During a performance I find myself thinking about whether I'll even get through it
15. K_15 Thinking about the evaluation I may get interferes with my performance
16. K_16 Prior to, or during a performance, I feel sick or faint or have a churning in my stomach.....
17. K_17 Even in the most stressful performance situations, I am confident that I will perform well
18. K_18 I am often concerned about a negative reaction from the audience.
19. K_19 Sometimes I feel anxious for no particular reason.....
20. K_20 From early in my music studies, I remember being anxious about performing.
21. K_21 I worry that one bad performance may ruin my career
22. K_22 Prior to, or during a performance, I experience increased heart rate like pounding in my chest.....
23. K_23 My parents almost always listened to me
24. K_24 I give up worthwhile performance opportunities
25. K_25 After the performance, I worry about whether I sang well enough.....
26. K_26 My worry and nervousness about my performance interferes with my focus and concentration.....
27. K_27 As a child, I often felt sad
28. K_28 I often prepare for a concert with a sense of dread and impending disaster.....
29. K_29 One or both of my parents were overly anxious.....
30. K_30 Prior to, or during a performance, I have increased muscle tension.....
31. K_31 I often feel that I have nothing to look forward to
32. K_32 After the performance, I replay it in my mind over and over.....

33. K_33 My parents encouraged me to try new things
34. K_34 I worry so much before a performance, I cannot sleep.....
35. K_35 When performing without music, my memory is reliable.....
36. K_36 Prior to, or during a performance, I experience shaking or trembling or tremor.....
37. K_37 I am confident playing from memory
38. K_38 I am concerned about being scrutinized by others
39. K_39 I am concerned about my own judgement of how I will perform...
40. K_40 I remain committed to performing even though it causes me great anxiety.....

©Kenny, D.T. (2009). *Kenny Music Performance Anxiety Inventor-Revised* (K-MPAI-R)

Factors (Kenny, 2009, 2011)

1. Proximal somatic anxiety and worry about performance – Questions 10, 12, 14, 16, 22, 26, 28, 30, 34, 36, 40
Total /66
2. Worry/dread (negative cognitions) focused on self/other scrutiny – Questions 7, 15, 18, 21, 25, 32, 38, 39
Total /48
3. Depression/hopelessness (psychological vulnerability) – Questions 1, 2, 3, 4, 6, 8, 13, 31
Total /48
4. Parental empathy – Questions 9, 23, 27, 33
Total /24
5. Memory – Questions 35, 37
Total /12
6. Generational transmission of anxiety – Questions 5, 19, 29
Total /18
7. Anxious apprehension – Questions 11, 17, 24
Total /18
8. Biological vulnerability – Questions 20
Total - /6

Appendix 7

(Please note that this is a transcript of the google form)

Survey exploring self-worth and music performance anxiety

For the final project of her masters, Liz Shea is investigating the links between low self-worth and music performance anxiety for singers with the University of Wales Trinity St. David (UWTSD) and the Voice Study Centre, under the guidance of Mel Toy. You are being asked to participate in this research study as a skilled singer. You do NOT have to identify as having performance anxiety or low self-worth for this survey as we are looking for a range of responses. Your participation will help to determine what the relationship is between self-worth and performance anxiety which might stimulate further support and means to counteract performance anxiety for those training and seeking to be professional singers.

This survey is comprised of 3 parts. Firstly, permissions and demographic information, secondly the Contingencies of Self-Worth Scale (Crocker, 2003), specifically modified questions for singers, and thirdly the Kenny Music Performance Anxiety inventory (Kenny, 2023). This survey has 90 multiple choice questions and will take approx. 15 minutes to complete. Your progress will be saved if you choose to take a break. Participating in this study is voluntary and you are free to change your mind and stop at any point, however **in order for your responses to be included in the results, it is important to complete all 3 sections of the entire survey.** We very much value your input and appreciate your cooperation.

Ethical approval has been attained from UWTSD. All efforts have been made to follow ethical guidelines, minimise risk and ensure confidentiality. There is a small risk that you may find some of the questions sensitive and they may cause emotional discomfort. If you have any questions about the research you may contact Liz Shea at 2118998@student.uwtsd.ac.uk or Mel Toy at mel@voicestudycentre.com and in the unlikely event that this survey causes any mental health concerns the Samaritans can be contacted on 116123 or MIND on 033001233393. All data will be kept in password protected cloud storage only accessible to Liz Shea. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in a password protected folder. Any files will be deleted on completion of the masters.

Consent to participate in the research:

- I voluntarily agree to participate in this research study and am over 18.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer questions without any consequence other than my answers will no longer contribute to the results.
- 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 filling in a multiple-choice survey. I understand that I will not directly benefit from participating in this study.
- 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 study my identity will remain anonymous. I understand that under the freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

* Indicates required question

1. Email
2. Clicking on the "Agree" button indicates that I ☐
- Have read the above information and give my consent to be involved in this research
Mark only one box.
☐ Agree
☐ Do not agree
3. Name of participant
4. What is your highest level of singing education? **Mark only one box.*

☐ Bachelors in singing performance or music
☐ Diploma certificate in singing
☐ Masters in singing performance
☐ Grade 8 singing
☐ Other
☐ Prefer not to say
5. What is your highest level of education? ** Mark only one box.*

☐ Bachelor degree
☐ Post graduate degree
☐ Doctorate
☐ A' levels or equivalent
☐ Other
☐ Prefer not to say
6. How do you consider yourself as a singer? Please choose one that most applies ☐

Mark only one box.

☐ Keen amateur
☐ Training to be a professional - undergraduate
☐ Training to be a professional - postgraduate
☐ Semi-professional. Earn some income from performing as a singer
☐ Professional. Earn sole income from performing as a singer
☐ Professional. Earn income from performing as a singer and teaching singing
☐ Professional. Earn income from teaching singing
☐ Other
7. What style of singing do you predominantly sing? ** Check all that apply.*

☐ Western Classical
☐ Contemporary commercial music (pop)
☐ Music Theatre
☐ Jazz
☐ Other
8. Do you perceive that your singing career has in any way been hindered by music performance anxiety? *Mark only one box.*
☐ Yes, significantly

- ☐ Yes, a little
 - ☐ Maybe
 - ☐ No
 - ☐ Unsure
9. How do you perceive your sense of self-worth? * *Mark only one box.*
- ☐ Secure and stable
 - ☐ Mostly secure and stable
 - ☐ Sometimes secure and stable
 - ☐ It fluctuates between secure and insecure depending on circumstances
 - ☐ Sometimes insecure and unstable
 - ☐ Mostly insecure and unstable
 - ☐ Insecure and unstable
10. What is your sex? * *Mark only one box.*
- ☐ Female
 - ☐ Male
 - ☐ Prefer not to say
11. What is your age? * *Mark only one box.*
- ☐ 18-25
 - ☐ 25+
12. Would you like to be considered to be a participant for an interview to collect in depth data in the second part of this study? *Mark only one box.*
- ☐ Yes
 - ☐ No

Modified Contingencies of Self-Worth scale by Crocker (2003)

This 40 multiple choice question survey explores which areas your self-worth is contingent upon.

13. *When I think I look attractive, I feel good about myself *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
14. My self-worth is based on God's love * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
15. I feel worthwhile when I perform better than others on a task or skill * *Mark only one box.*

- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
16. My self-esteem is unrelated to how I feel about the way my body looks * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat Agree
 - ☐ Agree
 - ☐ Strongly agree
17. Doing something I know is wrong makes me lose my self-respect * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
18. I don't care if other people have a negative opinion of me * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
19. My self-esteem is influenced by my singing performance * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
20. Knowing that my family members love me makes me feel good about myself * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
21. I feel worthwhile when I have God's love * *Mark only one box.*

- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
22. I can't respect myself if others don't respect me * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
23. My self-worth is not influenced by the quality of my relationships with family members *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
24. Whenever I follow my moral principles, my sense of self-respect gets a boost *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
25. Knowing that I am better than others on a task raises my self-esteem *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
26. My opinion about myself isn't tied to how well I do/did at school or university *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
27. I feel better about myself when I know I'm doing well at singing * *Mark only one box.*

- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
28. I couldn't respect myself if I didn't live up to a moral code * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
29. I don't care what other people think of me * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
30. When my family members are proud of me, my sense of self-worth increases *
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
31. My self-esteem is influenced by how attractive I think my face or facial features are *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
32. My self-esteem would suffer if I didn't have God's love * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
33. Doing well in school or university gives/gave me a sense of self-respect *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree

- ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
34. Doing better than others gives me a sense of self-respect. **Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
35. Doing well at singing gives me a sense of self-respect. ** Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
36. My sense of self-worth suffers whenever I think I don't look good ***
Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
37. I feel better about myself when I know I'm doing well academically ***
Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
38. What others think of me has no effect on what I think about myself ***
Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
39. When I don't feel loved by my family, my self-esteem goes down ***
Mark only one box.
- ☐ Strongly Disagree
 - ☐ Disagree
 - ☐ Somewhat disagree

- ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
40. My self-worth is affected by how well I do when I am competing with others *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
41. My self-esteem goes up when I feel that God loves me * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
42. I feel bad about myself whenever my singing performance is lacking *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
43. My self-esteem is influenced by my academic performance * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
44. My self-esteem would suffer if I did something unethical * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
45. It is important to my self-respect that I have a family that cares about me *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree

- ☐ Strongly agree
46. My self-esteem does not depend on whether or not I feel attractive *
- Mark only one box.*
- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
47. When I think I'm disobeying God, I feel bad about myself * *Mark only one box.*
- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
48. My self-worth is influenced by how well I do on competitive tasks * *Mark only one box.*
- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
49. My opinion of myself isn't tied to how well I sing or perform to an audience *
- Mark only one box.*
- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
50. I feel bad about myself whenever my academic performance is lacking *
- Mark only one box.*
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
51. My self-esteem depends on whether or not I follow my moral or ethical principles *
- Mark only one box.*
- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree
52. My self-esteem depends on the opinions others hold of me * *Mark only one box.*
- ☐ Strongly disagree

- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

The Kenny Music Performance Anxiety Inventory (KMPA-I)

The KMPA-I, a 40 multiple choice questionnaire was devised by Kenny and is regularly used to measure symptoms of music performance anxiety.

53. I generally feel in control of my life * *Mark only one box.*
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
54. I find it easy to trust others * *Mark only one box.*
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
55. Sometimes I feel depressed without knowing why **Mark only one box.*
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
56. I often find it difficult to work up the energy to do things **Mark only one box.*
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
57. Excessive worrying is a characteristic of my family *
Mark only one box.
 - ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
58. I often feel that life has not much to offer me * *Mark only one box.*
 - ☐ Strongly disagree
 - ☐ Disagree

- ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
59. Even if I work hard in preparation for a performance, I am likely to make mistakes *
Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
60. I find it difficult to depend on others * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
61. My parents were mostly responsive to my needs * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
62. Prior to, or during a performance, I get feelings akin to panic * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
63. I never know before a concert whether I will perform well * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
64. Prior to, or during a performance, I experience dry mouth * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree

65. I often feel that I am not worth much as a person * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
66. During a performance I find myself thinking about whether I'll even get through it *
- Mark only one box.*
- ☐ Strongly Disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
67. Thinking about the evaluation I may get interferes with my performance *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
68. Prior to, or during a performance, I feel sick or faint or have a churning in my stomach *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
69. Even in the most stressful performance situations, I am confident that I will perform well * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
70. I am often concerned about a negative reaction from the audience *
- Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree

71. Sometimes I feel anxious for no particular reason *Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
72. From early in my music studies I remember being anxious about performing *Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
73. I worry that one bad performance may ruin my career *Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
74. Prior to, or during a performance, I experience increased heart rate like a pounding in my chest Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
75. My parents almost always listened to me * Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
76. I give up worthwhile performance opportunities * Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
77. After the performance, I worry about whether I sang well enough * Mark only one box.
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree

- ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
78. My worry and nervousness about my performance interferes with my focus and concentration - *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
79. As a child, I often felt sad * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
80. I often prepare for a concert with a sense of dread and impending disaster * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
81. One or both of my parents were overly anxious * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
82. Prior to or during a performance, I have increased muscle tension * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree
 - ☐ Agree
 - ☐ Strongly agree
83. I often feel I have nothing to look forward to * *Mark only one box.*
- ☐ Strongly disagree
 - ☐ Disagree
 - ☐ Somewhat disagree
 - ☐ Neither agree nor disagree
 - ☐ Somewhat agree

- ☐ Agree
☐ Strongly agree
84. After the performance, I replay it in my mind over and over * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
85. My parents encouraged me to try new things * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
86. I worry so much before a performance, I cannot sleep * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
87. When performing without music, my memory is reliable * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
88. Prior to, or during a performance, I experience shaking or trembling or tremor * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
89. I am confident singing from memory * *Mark only one box.*
- ☐ Strongly disagree
☐ Disagree
☐ Somewhat disagree
☐ Neither agree nor disagree
☐ Somewhat agree
☐ Agree
☐ Strongly agree
90. I am concerned about being scrutinised by others * *Mark only one box.*

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

91. I am concerned about my own judgement of how I will perform *

Mark only one box.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

92. I remain committed to performing even though it causes me great anxiety *

Mark only one box.

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Neither agree nor disagree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Strongly agree

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Appendix 8

Primary Articles included in the Literature Review (n = 9)
Inclusion Criteria = MPA, music, and self-esteem.

Chan	2011	The relationship between MPA, age, self-esteem, and performance outcomes in Hong Kong	Self-esteem is negatively correlated with MPA. High anxiety associated with a low level of self-esteem. Both trait and state anxiety are negatively correlated with self-esteem, but trait anxiety has the strongest negative association with self-esteem. Those with lower self-esteem experience higher MPA and vice versa. 'Self-esteem is closely related to MPA' p.111	Quantitative • State-trait anxiety inventory for children • Self-esteem scale Rosenberg • Researcher designed questionnaire based on KMPA-I	N =174, 7–18-year-old members of a local youth orchestra in Hong Kong
Liston et. al.	2003	The prediction of MPA	MPA negatively correlated with self-esteem although not a significant predictor of MPA.	Quantitative • Performance anxiety inventory • Self-statement questionnaire • State-trait inventory • Rosenberg self-esteem scale • Spheres of control battery • Multidimensional perfectionism scale	N=118, Undergrad and postgrad students 75 F, 43 M, 16-61 years

Otacioglu	2016	Analysing musical self-esteem and performance anxiety levels of students receiving a professional music education at different institutions in Turkey	21% low levels of MPA 66% mid-levels of MPA 11% high MPA Students 18-21 had more MPA. Negative correlation between musical self-esteem & MPA	Quantitative - Turkish version of KMPA-I - Self-esteem of musical ability	N =306 Students in music education departments of Turkish universities.
Otacioglu *	2020	Analysis of self-esteem and self-efficacy levels of music students	Positive correlation between self-esteem and self-efficacy. As self-efficacy scores of students increase so does self-esteem	Quantitative - Rosenberg self-esteem scale - Self-efficacy scale	N = 55 Music students
Kirchner	2003	A qualitative inquiry into MPA	Feelings of poor self-esteem about their performances were part of their MPA experience.	Qualitative Interviews	N = 6 Solo pianists who had self-reported high levels of MPA
Ryan **	1998	Exploring MPA in children	Significant correlation found between self-esteem (esp. social) and state and trait anxiety.	Mixed method - Heart rate monitors - State-Trait anxiety inventory for children - Coopersmith self-esteem inventory for children - Children's performance anxiety questionnaire Open ended questions about MPA – not really recorded in results.	N = 26 12-year-old piano students 11 M, 15 F
Sinden	1999	MPA – contributions of coping style, self-advocacy, perfectionism, and self-esteem	Low self-efficacy and low self-esteem = most influential in predicting greater MPA.	Quantitative - Rosenberg self-esteem scale - Frost multi-dimensional	N = 138 Music students

				performance scale • Self-efficacy scale • Coping style questionnaire	
Sickert, Klein et. al.	2022	Low self-esteem and MPA can predict depression in musicians	Low self-esteem + a cause of MPA. Low self-esteem also predicted depression.	Quantitative • Rosenberg self-esteem scale • KMPA-I • Beck depression inventory	N = 295 Musicians
Papageorgi and Welch *	2020	A bed of nails: professional musicians accounts of the experiences of MPA from a phenomenological perspective	Four Themes 1. Intensity of MPA experience 2. Perceived effects 3. Development of coping strategies 4. Achieving release from anxiety	Qualitative Semi-structured interviews analysed by interpretative phenomenological analysis (IPA)	N = 4 Professional musicians, 2 F, 2 M Specialists in Classical and jazz genres.

Appendix 9

Example of ANTIC – How each article was recorded and critiqued.

ANTIC 1

Author: Lisa Marie Sinden

Year of publication: 1999

Title of article/chapter: MPA: Contributions of perfectionism, coping style, self-efficacy & self-esteem. PHD thesis. Access through PROQuest dissertations online access. Type in name not article title

Methodologies: Quant. Utilises.

- Frost multi-dimensional performance scale (FMDPS)
- Self-efficacy scale
- Rosenberg's self-esteem scale
- Coping style questionnaire

What type of sample: 138 university music students

Hypotheses. What is the paper setting out to prove?

1. High perfectionism along with low self-efficacy & low self-esteem will predict greater MPA in college students.
2. Among perfectionistic variables, high doubts over actions, concern over mistakes, personal standards, parental expectations & criticism, & organisation will predict greater MPA.

Key results: Low self-efficacy & low self-esteem are the most influential in predicting greater MPA.

Key conclusions:

Key terms & categories	Analysis & summary
Issue 1 High perfectionism along with low self-efficacy & low self-esteem will predict greater MPA in college students.	Partially proved
Issue 2 Among perfectionistic variables, high doubts over actions, concern over mistakes, personal standards, parental expectations & criticism, & organisation will predict greater MPA.	Partially proved

Article Assessment

Strengths of Research. Does it advance our understanding of the subject or how to research it? Are there appropriate hypotheses, meths to test the hypotheses, sample sizes/types, controls for variables, recommendations?

- Yes, it tests a few variables thoroughly making distinctions between the various dimensions of perfectionism.
- Aware of weaknesses

- Decent sized sample
- Musicians

Weaknesses of research: In what ways is it limited, when & where would it not apply? What are the flaws in the study, in the hypotheses, res design, meths, sample size & type, conclusions drawn on the basis of the results?

- PHD not peer reviewed.
- Some musicians did not complete, bias?
- Bias from conductor who gave out questionnaire.
- One methodology
- Not singers

Appendix 10

Secondary Articles included in the Literature Review (n = 37)

Author(s)	Year	Title	Themes	Research Methodology	Participants
Abril	2007	I have a voice, but I just can't sing	Singing anxiety/ social setting. Each participant was threatened by the possibility of being evaluated on her ability to sing.	Qualitative narrative investigation over 10 weeks Critique – Teachers, not musicians	N = 3 Female schoolteachers.
Castiglioni et. al.*	2018	Self-representations and MPA	Professional musicians had higher self-discrepancies & higher MPA	Quantitative 1. State anxiety inventory	N = 100 Professional and amateur musicians
Biasutti, Concina *	2014	The role of coping strategy and experience in predicting MPA	Social support = a key coping strategy for MPA. Advanced students showed more MPA than professionals.	Quantitative 1. PAI 2. Coping orientation to problems experienced. (COPE-NVI)	N = 171 Musicians 97 advanced music students 74 professional musicians
Ryan, Andrews	2009	An investigation into choral singer's experience of MPA	MPA common for singers especially soloists Solos more anxiety inducing. Age different from experience.	Quantitative 1. Choral experience performance questionnair e-open ended 2. Regularity of MPA – 5-point scale	N = 201 Semi-professional choristers. 17-70, average age, 40 82% female
Baumeister	2003	Does high self-esteem cause better performance, interpersonal happiness success, happiness, or healthier lifestyle?	High self-esteem may be the result (weak) of academic success. Happiness may be the most desirable correlate of high self-esteem. Low self-esteem is linked to depression and may be a risk factor (weak)	Literature review of empirical findings and monograph	N = 15,000 articles narrowed to 19 which compared self-report measures with objective measures.

Crocker et. al.	2003	When grades determine self-worth: Consequences of contingent self-worth for male and female engineering and psychology majors	Academic Contingency Higher levels of academic CSW linked to lower daily state self-esteem	Quantitative 1. Rosenberg self-esteem scale 2. CSWS 3. Depression scale Completed over 3 weeks	N = 122 Students, aged 17-22
Lawrence and Williams	2013	Anxiety explains why people with domain- contingent self-worth underperform on ability-diagnostic tests	Academic contingency Those with high academic contingency performed badly in test conditions	Quantitative 1. CSW academic 2. Anxiety questionnaire	N = 124 Undergrad. Students aged 18-47
Park, Crocker et., al.	2007	Contingencies of self-worth, academic failure, and goal pursuit	Academic contingency Academically contingent high self-esteem people show resilience following failure. Low self-esteem people do not	Quantitative 1. CSWS 2. RSE 3. Remote Assoc test to measure academics. a. Failure condition – no chance of success b. Control – no measure of success given	N = 122 Students aged 18-36
Murad *	2020	Social anxiety in relation to self-esteem among university students in Jordan	Is social anxiety 1 of the factors affecting self-esteem. Negative correlation between self-esteem and social anxiety	Quantitative 1. Social anxiety scale (Murad) 5 domains: 2. Self-esteem scale	N = 334 Students
Vural et al *	2017	Research of social appearance anxiety & self-efficacy of the students entered in by special talent exam	Appearance Self-efficacy of music students led to less social appearance anxiety	Quantitative 1. Personal info 2. Social appearance scale 3. General self-efficacy scale	N = 156 Students, 53 f, 103 m
Huston	2001	Familial antecedents of MPA. A comparison with social anxiety.		Quantitative 1. Interaction anxiousness scale	N = 165 96 Orchestral players from 5 top US orchestras

				2. Parental bonding instrument 3. Parents attitudes toward childrearing scale 4. P.A. inventory	and student orchestras
Cheung **	2006	Factors affecting the state anxiety level of higher education students in Macau: the impact of trait anxiety & self-esteem	Investigating anxiety before exam period. Trait anxiety led to state anxiety. General trait anxiety correlated with low self-esteem	Mixed methods 1. RSE scale 2. State and trait anxieties inventories Qualitative questions answered individually and in discussion groups	N = 268 Student questionnaires 60 qualitative participants, 34 F, 26 M
Izgic et. al.	2004	Social phobia among university students and its relation to self-esteem and body image	Appearance Highest prevalence of social phobia found in those with low self-esteem (14.9%) Lowest prevalence was found in group with high self-esteem. Those with social phobia had lower body-image scores & people with low body-image scores had higher prevalence of social phobia	Quantitative 1. Diagnostic interview schedule 2. Social phobia scale 3. RSE 4. Multi-dimensional body-self relations questionnaire	N = 1003 Students, 391 F, 612 M
Brown	2021	My body, my instrument: how body image influences vocal performance in collegiate women singers	Explores classical singer's relationships with their bodies Found a divide between their 'everyday' body & their singer's body. Split in 2. Concern about appearance crippled singing	Qualitative Feminist methodological framework 1. Focus group. 2. Audio diaries 3. Interviews	N = 4 College female singers were co-researchers

O'Bryan	2015	We are our instrument: forming a singer identity	Appearance is critical to success. Looking like you sound.	Qualitative Narrative theme analysis	N = 1 Female training to be an opera singer
Crocker, Park	2004	The costly pursuit of self-esteem	Theory based. Self-esteem validation is not a healthy goal pursuit	Summary of several quant studies	
Barnett, Sharp	2016	Maladaptive perfectionism, body image satisfaction, and disordered eating behaviours among U.S. college women: the mediating role of self-compassion	Maladaptive perfectionism = associated with lower self-compassion & lower body image satisfaction. Self-compassion 'activates the self-soothing system to help create feelings of safety and self-confidence' p.232	Quantitative 1. Almost perfect scale 2. Body image satisfaction scale 3. Self-compassion scale	N = 580 f students, aged 18-30 Study 2 N = 398 f students
Farrell, Shafran, Fairburn *	2004	Mirror cognitions & behaviours in people concerned about their body shape	Appearance. Difficult for women with high shape concerns to look in the mirror. Report of distress when looking in the mirror for those with high shape concerns.	Quantitative 1. Mirror questionnaire 2. Eating disorder examination self-report version	N = 150 F 50% students
Sharma et. al.*	2024	A correlation study to assess the relationship between body image, appearance contingent self-worth, and self-compassion among youth of Karnataka	Appearance. A significant correlation between body-image, appearance contingent self-worth and self-compassion. Important to promote self-compassion and reduce the influence of outward appearance on one's sense of value (p.7)	Quantitative 1. Perception of body image	N = 478 Youth (18-24)

Frey	2018	Female opera singers and body image	Appearance. How F opera singers experience their bodies on and off stage. 'Because your voice is your body, there's so much that's wrapped up in that' p.66	Qualitative: Phenomenological investigation	N = 6 F participants, (23-30)
Breines et. al.	2008	Self-objectification and wellbeing in women's daily lives	Self-objectifying leads to a preoccupation with validating self-worth often in terms of appearance. Most women feel unattractive when self-objectifying but some work hard to improve appearance which may lead to more feelings of self-worth	Quantitative • Appearance CSW • Rosenberg self/esteem scale • Objectified body consciousness scale • State positive affect • State anxiety • State autonomy • State engagement • State appearance CSW • Perceived attractiveness	N = 49 F undergraduate students
Girgin, Demet	2017	The relations among musical instrument performance self-efficacy, self-esteem and MPA in pre-service teachers	In Turkey. Results lost in translation. Seems that they found a low-level inverse relation between self-efficacy and self-esteem, unlike other studies	Quantitative • Musical instrument performance self-efficacy scale • Coopersmith self-esteem inventory • KMPA-I	N = 527 Student music teachers, mean age =20
Guyan	2020	MPA from the challenge and threat perspective	No results yet	Quantitative • Online survey • Habituation session	N = 100 University music students

				Private and public performances	
Kenny et. al.	2018	MPA and occupational stress amongst opera chorus artists and their relationship with state and trait anxiety and perfectionism	High trait anxiety due to unique work stressors which is a different construct to MPA.	Quantitative - State-trait anxiety inventory - Cox and Kenardy MPA scale - Occupational stress inventory - KMPA-I - Frost perfectionism scale	N = 32 Chorus artists in an Australian opera company. Aged between 28-61
Farley and Kelley	2023	MPA and self-compassion in college-level music majors	Higher reported levels of self-compassion reported lower levels of MPA.	Quantitative - Self-compassion scale - KMPA-I	N = 119 Undergraduate music students, 68 M, 51 F, Aged 18-31
Burin and Osorio	2017	MPA: a critical review of etiological aspects, perceived causes, coping strategies, and treatment	Identifies self-esteem as one underlying cause of MPA	Literature review	
Crocker, Brook et. al.	2006	The pursuit of self-esteem: contingencies of self-worth and self-regulation		Overview of several of their studies Quantitative	
Crocker, Wolf	2001	Contingencies of self-worth	Contingencies of self-worth based on external sources were more strongly correlated with lower trait self-esteem	Quantitative CSWS	N = 1,300 College students
Rosenberg et. al.	1995	Global self-esteem and specific self-esteem: different concepts, different outcomes.	Global self-esteem is more strongly related to psychological well-being such as depression, anxiety than specific self-esteem. Specific	Quantitative - Rosenberg self-esteem scale - School marks - Psychological well-being measures	N = 1,886 Boys who participated in a longitudinal study over 8 years

			self-esteem more related to behaviour.		
Crocker et. al.	2003	Contingencies of self-worth in college students	CSWS demonstrated reliability across racial groups, Supports inward and outward contingencies.	Quantitative CSWS	Two studies: N = 1,418 Students N = 795 1 st year students
Perinelli et. al.	2022	A comprehensive analysis of the psychometric properties of the CSWS	The original 7 factor model – best fitting model for CSWS. Reliability for all 7 subscales are above .75 (Cronbach’s Alpha)	- Quantitative - Two studies testing the internal structure of the CSWS - Longitudinal design - Personality traits - General self-esteem - Implicit self-esteem - Religiosity - Grade point average - Levels of depression	Study 1 N = 453 Italian sophomore students. Mean age 21.5 years. Study 2 N = 293 Italian undergraduate students. Mean age 21 years.
Passer	1983	Fear of failure, evaluation, perceived confidence, and self-esteem	High anxious players (high in competitive trait anxiety) expected to play less well and experience greater shame, upset, & more frequent criticism from parents and coaches in the event of poor performance. Competitive trait anxiety weakly related to self-esteem. Some youngsters find competition more stressful based on	Quantitative - Marten’s sport competition anxiety test - Fear of failure - Fear of evaluation - Harter’s Perceived competence scale for children	N = 316 Male youth soccer participants

			anxiety rather than ability.		
Ciarrochi	2007	The impact of hope, self-esteem, and attributional style on adolescent school grades	Low self-esteem = best predictor of sadness	Quantitative • Children's hope scale • Self-esteem scale • Attributional style questionnaire • Positive and negative affect • Verbal and numerical scores	Longitudinal study Time 1 N = 784 Students (mean age 12 years) Time 2 N = 942 Students after completing second year of high school.
Kenny	2023	The KMPA-I: Scale construction, cross-cultural validation, theoretical underpinnings, and diagnostic and therapeutic utility.	Good factorial structure, robustness, and utility across cultures.	Literature review Factorial structure of KMPA-I	N = 10 studies All use the KMPA-I
Matei, Ginsborg	2017	MPA in classical musicians – what we know about what works	Critical of methodologies of many MPA studies but is not clear about their own methodology!	Literature review but no clear methodology	
Henshaw, Collyer	2022	Under pressure: reports of MPA across multiple singing genres	Useful observations about the unique pressures of each singing style.	Literature review and panel discussion. No clear methodology	
Blair	2022	MPA and higher education: a systematic literature review	Few practical resources being used in higher education to combat MPA. Most methods require a qualified person and are therefore prohibitively expensive.	Literature review. Clear methodology	N = 116 articles narrowed down to N = 18 articles

Appendix 11



An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.

Participation Information Sheet.

Music Performance Anxiety (MPA): “The experience of marked and persistent anxious apprehension related to musical performance” (Kenny, p. 433, 2011)

My name is Liz Shea. I am a singing teacher and singer with over 30 years of experience who is currently undertaking a part-time master’s degree in vocal pedagogy with the Voice Study Centre and the University of Wales, Trinity St. David (UWTSD). This research is my final project for my masters. My email address is 2118998@student.uwtsd.ac.uk My tutor is Mel Toy, and her email address is mel@voicestudycentre.com

You are being asked to participate in this interview as a skilled singer who has completed the survey on self-worth and performance anxiety and expressed that you are willing to be interviewed further. Your participation will help to determine what the relationship is between self-worth and music performance anxiety for aspiring and professional singers. The information gathered during this survey will only be utilised for this study, and no personal or identifying information will be shared with anyone else.

Research suggests low self-worth and self-esteem may underpin and contribute to MPA (Sinden, 1999; Juncos et al., 2022; Blair et al., 2022; Kenny, 2023), however this has not been explored specifically with singers. The survey is investigating self-worth and MPA with approximately 60 singers using two rigorously tested surveys which have never been utilised together or for singers. The interviews are an opportunity to explore these themes in further detail. It is hoped this study might stimulate further support and means to counteract MPA for those training and seeking to be professional singers.

This research has passed ethical approval by the UWTSD ethics committee. All efforts have been made to follow ethical guidelines and minimise risk, however there is a small risk that you may find some of the questions sensitive and they may cause emotional discomfort. Participation in this study is voluntary and you are free to change your mind and stop at any point. In the unlikely event that the interview causes any mental health concerns the Samaritans can be contacted on 116123 or MIND on 033001233393

All data will be kept in password protected cloud storage on my Office 365 system which is not shared. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Any files will be deleted on completion of my degree.

We very much value your input and appreciate your cooperation.

Participant Consent for 'Lisa'

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.

Participation Information Sheet.

Consent to participate in research:

- I, (name)[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 participating in a multiple-choice survey and a further interview.
- I agree to my interview being audio-recorded and filmed.
- I understand that I will not directly benefit from participating in this study.
- 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 study 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 the researcher's dissertation and in any research paper she may publish.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, she may have to report this to the relevant authorities – she 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 recordings will be retained in password protected cloud storage on the researchers Office 365 system which is not shared. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Any files will be deleted on completion of Liz Shea's degree.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 2026.
- I understand that under the freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Liz Shea, BSc Hons 2118998@student.uwtsd.ac.uk
Mel Toy, mel@voicestudycentre.com

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.
Participation Information Sheet.

Signature of research participant _____

Date _03/04/24_____

Signature of researcher. I believe the participant is giving informed consent to participate in this study

Date _03/04/24_____

Participant Consent for 'Alice'
**An investigation into the relationship between self-worth, self-esteem, and music
performance anxiety (MPA) for singers.**

Participation Information Sheet.

Consent to participate in research:

- I, (name)[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 participating in a multiple-choice survey and a further interview.
- I agree to my interview being audio-recorded and filmed.
- I understand that I will not directly benefit from participating in this study.
- 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 study 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 the researcher's dissertation and in any research paper she may publish.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, she may have to report this to the relevant authorities – she 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 recordings will be retained in password protected cloud storage on the researchers Office 365 system which is not shared. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Any files will be deleted on completion of Liz Shea's degree.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 2026.
- I understand that under the freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Liz Shea, BSc Hons 2118998@student.uwtsd.ac.uk
Mel Toy, mel@voicestudycentre.com

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.

Participation Information Sheet.

Signature of research participant _____

Date 23/03/24_____

Signature of researcher. I believe the participant is giving informed consent to participate in this study

Date 23/03/24_____

Participant consent for 'Jack'

We very much value your input and appreciate your cooperation.

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.

Participation Information Sheet.

Consent to participate in research:

- I, (name)[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 participating in a multiple-choice survey and a further interview.
- I agree to my interview being audio-recorded and filmed.
- I understand that I will not directly benefit from participating in this study.
- 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 study 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 the researcher's dissertation and in any research paper she may publish.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, she may have to report this to the relevant authorities – she 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 recordings will be retained in password protected cloud storage on the researchers Office 365 system which is not shared. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Any files will be deleted on completion of Liz Shea's degree.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until September 2026.
- I understand that under the freedom of information legislation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Liz Shea, BSc Hons 2118998@student.uwtsd.ac.uk

Mel Toy, mel@voicestudycentre.com

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety (MPA) for singers.

Participation Information Sheet.

Signature of research participant _____

Date _____ 23.03.2024

Signature of researcher. I believe the participant is giving informed consent to participate in this study

Date ____ 23.03.24 ____

Appendix 12

An investigation into the relationship between self-worth, self-esteem, and music performance anxiety for singers.

Questions for Semi Structured interviews

1. What do you understand by the term Music Performance Anxiety? How do you relate to this term? If you relate to it, on a scale of 0-10 how would you rate yourself?
2. What do you understand by the terms self-worth and self-esteem?
3. Do you feel that you have been prepared sufficiently psychologically for the demands of a performance career within your training? Do you know how you can take preventative measures and where to gain help and support?
4. Please tell me about your best performance experiences.
 - a) Why was it so positive?
 - b) What elements made it so good?
 - c) How did it make you feel?
 - d) Did it affect your self-worth or self-esteem in any way? If so, how?
5. Please tell me about your worst performance experiences.
 - a) Why was it so negative?
 - b) What elements made it so bad?
 - c) How did it make you feel?
 - d) Did it affect your self-worth or self-esteem in any way? If so, how?

Look to see if MPA is naturally mentioned in this context. If not ask

 - e) Do you feel performance anxiety played a part in this experience?
 - f) Did this experience have any knock on effects on your performing career, your self-worth, & self-esteem?
6. What is your relationship like with your sense of self-worth and self-esteem?
 - a) Do you feel it is affected by your singing or performing in any way?
7. Do you see any relationship between your sense of self-worth, MPA & singing in your life?

Appendix 13

Reflective Journal and analytic memos

14/3/24

Finding Kenny's article (2023) personally challenging. As I am having counselling, found pg. 5 incredibly challenging to read about the rupture a child might feel with her parent early on, the buried rage & guilt that go hand in hand and get repressed in order to continue a relationship with her parent...Ouch...."when the child is required to meet the needs of the primary caregivers at the expense of her own psychological development, spontaneous experience & metacognitive processes of self-reflection & the emerging sense of self is usurped & marginalised...pathological accommodation...." Anxiety blocks these feelings from entering conscious awareness....

Parental types – "anxious & preoccupied scoring highest on MPA" – my mother was highly anxious & preoccupied, & my father was just plain preoccupied....

Really thrilled with the responses I am getting back for my survey, but I need to remember to reflect on the responses to the God questions. This will have put certain people off completing the survey, and I have had some negative reactions to it, which I have had to justify on several occasions.

17/3/24

Had an interesting discussion with an extremely experienced teacher who I highly respect about her response to the survey. She found it quite difficult to answer the survey personally, feeling like it dragged up memories and experiences that she was not keen to re-examine. She also stated that you would not want to share it with any current students, in case it suggested the problem of MPA to them and caused MPA which they had never previously considered. This is a very interesting perspective, and echoes some of my thoughts and feelings about the survey. If singers are happily going along, should we be putting the possibility of MPA in their heads? Alternatively, is this old school thinking, that pretends an issue does not exist, & hope that if we give it no attention it will go away? Maybe this is why MPA is an issue

of shame, & why people hit massive problems in the long term, because they've never considered it, and are unprepared for it?

She spoke at length about half the problem being firstly unable to sufficiently be able to control the voice through poor teaching, and secondly lack of preparation. Both of these very much play a part which the research testifies to. However, this does deny the possibility that some people are more psychologically vulnerable to it and maybe at different points of their life. Isn't it our responsibility to help students spot it earlier on, and equip them with strategies before it becomes a problem that escalates?

The articles I am currently reading challenges the above thinking.

"De-spote the common belief that years of practice could protect musicians from anxiety before or during musical performance, research showed that practice and experience cannot guarantee that musical performances will be free of feelings of anxiety and stress (Nagel, 1990; Taborsky, 2007)" (Castiglione et al., p.292, 2018).

This teacher also talked about 2 students of hers who were both very talented, one with a world class voice but because of dyslexia & the bitchiness of the singing world, have both dropped out unable to take the pressure. They are clearly traumatised by the whole experience, and it sounds like they are not singing at all anymore which is a great shame. When I suggested they might complete the survey, she said this would be very inappropriate and unhelpful for them.

10/7/24

It has been a while since I have recorded any thoughts here, and as I am just about to embark on analysing the qualitative aspect of my research, I have been challenged about the importance of bracketing what I have learnt through the quantitative process, to acknowledge and park my thoughts and feelings to be more objective towards this aspect of the research.

I feel very excited that the quantitative research has shown what I suspected, that being highly invested in certain contingencies might render you more vulnerable to

MPA. I feel very nervous about analysing the qualitative data because firstly I want to take an inductive approach, but I feel nervous that the interviews I have done are not long enough for really insightful data. I have read various forums which are scathing about mixed methods approaches, and if I had interviewed the participants with a deductive approach I would have asked more specifically about the contingencies and whether they could see any links between these issues and MPA and self-worth. However, I have the data I have and must go with that and plunge into seeking to analyse it. I think I am going to use the IPA approach which is set out in Perkins *et al.*, (2020) although I am well away I don't have the long interview data they had, and I hope that this provides some insights that I would not have ordinarily had.

Just re-reading about critical realism which perfectly outlines my theoretical position, marrying and justifying both the quantitative and qualitative data, and advocating for a position that utilises whatever approach seems most appropriate.

14/7/24

I was struck while I was doing the literature review and the quantitative study, that I struggle with mathematical anxiety, which has similar symptoms to MPA but in relation to maths. The symptoms of this for me are panic, an inability to think straight, sweating, and a deep-rooted fear of looking stupid. I recognise that this is deeply rooted in experiences in my childhood where I found maths and science challenging, but I had experiences with certain teachers who deeply shamed me and made me feel stupid when I was very young. I had a piano teacher from the age of 5 or 6 (unrelated to maths I know!), but she literally made me cry in my piano lessons, belittling me, making me feel stupid and hitting my knuckles with a metal ink pen. I think this experience caused trauma and so when I had help from a parent's friend in chemistry as a teenager, I could not think straight even when he asked me the most basic questions. I lived in absolute terror of him getting cross with me, and my mind could only fixate on this, and not on the task in hand, and of course because I couldn't think straight, I couldn't answer his questions and he would get cross with me. Interestingly, some of my tutorials with Mel discussing the quantitative aspect of my work raised these deep-seated fears in me, where I would worry that I would not be able to answer the questions my tutor asked me and making me feel and look

really stupid. This reminded me of how debilitating and destructive performance anxiety can be.

16/7/24

Had a revelatory moment with the transcripts today where a theme of 'self' came very clearly out of the texts, and in particular the issues of self-opinion and self-talking.

Very interesting paradoxes within the texts: Alice doesn't particularly describe herself as having performance anxiety, yet she describes the physical symptoms of MPA more graphically than any other participant. She describes trembling, nervous peeing, nausea, and panic more graphically than anyone else. She describes strong conscious decision making and the inner conversations that she has with herself very clearly. She also describes the freedom or flow she feels she has when she performs, and how she is lost in the music which is what any performer wants to achieve. This needs to be tempered of course by the fact that Alice is still a student but having said that she hasn't lost the joy in her singing that Lisa talks about witnessing when many of her students come to the end of their degree, which is the point that Alice is at.

Lisa has struggled significantly with MPA at some point in her career due to personal issues going on in her life. She describes her inability to control her panic attacks, despite knowing that she is a good singer, and how this was experienced as "getting inside her head" and being all about herself. This was torment for her. She describes re-engaging with technical training as the key to helping her career, but she also strongly describes strategies for her students which perhaps by inference means these strategies have helped her. Talking to the inner demons and doubts and "training brains to be kinder to themselves."

What is fascinating when listening to Jack in comparison, is that his MPA is debilitating and his sense of self-worth is very low, and he finds it impossible to practice this sort of kindness to himself. His self-talk is minimal, and when he does self-talk, it is negative and it persuades him not to seek help, which furthers his evident isolation. When asked about being psychologically prepared, he is not able to offer any strategies that have helped him. Instead, he focuses on the perceived lack of practical support to create professional opportunities when transitioning from

college into the professional world. He is suspicious of seeking help, and so has coped with his MPA and general anxiety alone for the past 16 years.

17/6/24

It has been really fascinating to go through the process of firstly inductive coding then deductive coding. Initially I felt quite bound by the questions I asked of the participants, but gradually through the inductive process, a strong theme of the conflicted 'self' emerged. The 'self' presents as almost like two characters, a positive self and a negative self, and the conversations that go on inside the individual between these two parts of themselves are absolutely intriguing. It is like a battlefield, and some participants are clearly in combat mode and are happy to describe this in detail (participant 1 & 2), whereas Jack appears to have no inner dialogue at all, and where he does it is defeatist without any sense of being able to overcome. His energy instead is outward on the unfairness of the system as he sees it, so it is like he is engaged in a battle with the industry, but there's very little sign of his inward battle. He seems resigned to the way he feels about his singing.

It has also been very helpful to then compare this with a deductive cycle of coding, where I look for evidence of the major themes that are significant to singers from the CSWS. This is fascinating. Here is a table of the number of quotations I was able to find that provide evidence of certain contingencies being important to various singers:

Theme	Quotations		
	Alice	Lisa	Jack
Singing competence	10	10	4
Competition	7	6	4
Other's approval	0	10	6
Appearance	2	2	0 or 3?

What is really fascinating about this table is that Alice shows evidence of extremely strong internal dialogue with herself, and she qualitatively shows no evidence of needing other's approval. I am intrigued to see if this holds true in the CSWS survey. My next step is to look at their individual quantitative scores. In contrast Lisa makes 10 statements about the importance of other's opinions in the industry naming directors, conductors, and reviewers, and how challenging it is to sing when these people are unsupportive. She makes a very telling statement: "some conductors who are awful, who make you feel this big. I don't know how they expect you to sing in those circumstances." This shows the importance of self-belief in this context. What is interesting about Lisa is her struggle with MPA despite having self-belief and knowing that she is a good singer. This indicates the complexity of MPA.

Initially I did not think there was any evidence of Jack talking about appearance but when I looked more deeply into what he was saying about the arbitrariness of the industry, he hints that it is other things than singing competence that are factoring into the equation which he feels negates all the learning and skills that he has developed. This made me wonder whether appearance is a factor in this, as we know it is important in terms of casting.

As a teacher and as a parent of a student classical singer, some of these subjects made me quite angry. Where is the proper psychological preparation of students for entering a brutal career? Where is the psychological equipping to cope with the constant failure and rejection, to ensure that it does not affect your mental health. Wimbledon has just finished, and it is well known that the performance of a top player is defined by their psychology so sports psychologists regularly work with top players. Why is that not the case in this profession? Probably because it's not such a clear win or lose scenario, but unfortunately the loser is the singer, their love for singing, and their mental health. That is criminal.

23/7/2024

I think it is important that I bracket my desire to link self-worth and MPA in this research project because I see them as connected in my own life and also because I want to prove the worthiness of studying this subject. I also recognise that I have a

desire to heart those with low self-worth, but perhaps there is a sense in which Darwinian evolution is at work here: that the industry is full of the survival of the fittest.

Appendix 14

The process of interpretational phenomenological analysis (IPA)

A) Analytic procedure employing interpretative Phenomenological Analysis (Perkins et al., p. 5, 2020)

1. Reading the first interview transcript several times and make initial notes of interesting points in the margin.
2. Re-reading the transcript and transforming initial notes and ideas into more specific themes or phrases.
3. Reducing the data further by establishing connections between the preliminary themes and clustering them appropriately.
4. Giving descriptive titles to the overarching (higher order) themes to capture the conceptual nature of the themes.
5. Repeating steps 1-4 for all the interview transcripts.
6. Identifying similarities and differences in the themes derived across the interviews.
7. Organising themes and sub-themes from the interviews in a table.
8. Selecting representative examples (quotations) that capture the essence of each theme and subtheme.

B) Table of process 2: transforming initial notes and ideas into more specific themes or phrases.

Alice: Her words are in speech marks.

MPA	"Emotional/Physical reaction" "surrounding the act of performing" "modulating feeling"
Self-esteem/ self-worth	"linked" "confidence" "how much you value you give yourself" High self-esteem leads to more self-worth. (Felt like a textbook correct answer) Separates her singing from her sense of self-worth. "My singing doesn't define who I am...how I think about myself". Actively works at this. Seen progress.
Self-opinion	"Comparison" x4 Chooses not to compare – a journey. "The overall experience of presenting yourself" links to panic and nausea. A physical response different from nerves. "Anxious" x3 "Anxiety" x4 "Self-critical" afterwards wanting to improve.
Training	"I don't feel prepared by the training I've been given." Some general modules but not "singer specific." Different from instrumentalists because "your body is your instrument". Support from friends, not teachers x2. "Being open about it helps me overcome it, and to address it." One previous teacher helped: "Say hi to anxiety"...and "put it to the side and say, I acknowledge you're here but that's it. Talking about it and talking to it." "Power in acknowledging it". "Overcome" x2. Overcoming it rather than it overcoming you.

	"It's not spoken about". A generation of teachers who are "dismissive". Once she's immersed in the music – her negative thoughts stop, and she's fine.
Self-opinion	"I have to separate...bad singing days" from "how you think of yourself."
Self-talk	"I think it came down to just quite simply saying, 'when you go to uni, you don't compare'". "I shouldn't feel this way' and it makes people feel alone in it." "Say hi to anxiety" then put it to one side. "Speaking it out and speaking it aloud." Minimises negative power. "I don't have an inner, inner voice in my head". "Because I don't have a voice in my head that I'm so distracted by."

Lisa: Her words are in speech marks.

MPA	Panic attacks/ Physical symptoms. Anxiety led to MPA. Debilitating. "You get into your head". "It becomes all about you and how you're feeling." Panic about panicking.
Self-esteem/ self-worth	Are the same. "Inner core of strength". Knowing you have value. Thinking "well of yourself".
	Her own experience was related to events in her personal life. For her, MPA is unrelated to self-worth or self-esteem. "You know the value of what you can do and it's intolerable that you can't produce that...because you are having a panic attack". For her students: MPA is "very much" related to self-worth. "feel that they are undeserving of good things happening to them". "Perfectionists who cannot fathom the thought of making mistakes". Constant judgment x4.
Training	Own training: "You were meant to suck it up and take abuse from teachers". Her students have access to pastoral support, some generic training but nothing specifically for singers. She intends to change this as she is going to become the head of a department in a music conservatoire. 1/4 or 1/5 of her pupils' struggle with MPA. Help = dialogue, distraction, visualisation/ imagination, realism - training in a complementary career, "talk to their inner demons...their negative inner voice". Finding joy x3. Calling MPA by another name "finding the joy class". Taboo. Not talking about it because of shame. Need for self-kindness and kindness x5 in the industry – scathing conductors, directors, and journalists who cripple singers. No childhood trauma. "Twilight light" of her career: "because there's no pressure on me....I've got nothing to prove...I've had the most joyful experiences. It's, it's almost like just in those last twilight of my career, I've found what I could have had. And it's been magic....Really lovely experiences because I'm kind of saying to myself, come on relish this, because you won't do this much longer..."
Self-opinion	"You know the value of what you can do and it's intolerable that you can't produce that." "I knew I was a good singer." "I knew I had something to say and something to give." "I'm still singing very well for my age".
Self-talk	"You're saying to yourself, just relax and that makes it worse." "You get into your head...it becomes all about you." "Sorting out your own life and head...that's massive."

	"Find ways to concentrate on something other than self". "Take you away from the self." "Talk to their inner demons." "What's that negative inner voice saying?" "Can you talk to that negative inner voice and maybe thrash it out, maybe be kind to it..." "I think you can train singers...You can train yourself...you can train brains to be kinder to themselves..." "I'm kind of saying to myself, 'Come on, relish this, because you won't do this much longer'...yeah it's been good."
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Jack: His words are in speech marks.

MPA	A "multitude of factors that affect a single performance on stage in a sort of a detrimental way". "So horrible...anxiety that is onset during a performance". Preparation = essential but also "outside factors....people often have other things going on in their life."
Self-esteem/ self-worth	"They do feature..." "A lot of times self-esteem and self-worth can really, you know, kind of make or break whether you believe you can really hit a note or create the resonance you need in order to do it." "If you don't have a lot of self-esteem, you probably don't have a lot of...good feelings about your form...you probably...don't believe you can really reach something that you have been working on." Lack of belief.
	Self-esteem is "in terms of singing fairly low...and I feel like that has contributed to my ability to perform". Hi self-esteem has gone down during the course of his career (16-17 years). Industry judgment is subjective. An operatic career is arbitrary. Comparison to a successful tenor with no training. Having researched this, I think this is Pene Pati, a Samoan tenor who could not afford lessons and learned to sing by copying Pavarotti.
Training	"Not psychologically prepared for my degree not being worthwhile". "Not psychologically prepared" 3x "being absolutely worthless in the eyes of industry professionals." "The institution doesn't establish like some kind of industrial pipeline into the work". Psychological preparation = "better academically and professionally prepared". Would invite industry professionals to an annual opera "some sort of industrial route out of college". General anxiety for last 16 years. Trauma at 19 leaving him "with depression, anxiety and suicidal tendencies". Personal life full of grief and trauma over same time frame as career. Mistrustful of help so dealt with it alone. Anxiety and MPA: "I kind of view them as the same beasts but two different types." The "original incident" then "small events throughout the day". No childhood trauma related to performing. "The amount of rejection you get, despite the work you put into it can really really have take a toll on your mental health".
Self-opinion	"And if you don't have a lot of self-worth, like myself, you probably...don't believe you can reach something that you've been working on." "Where I see myself as a performer...in terms of singing is fairly low." "I'll have these worries at the top of my mind that make me impossible to deal with whether I'm performing or not."
Self-talk	"It's really difficult to bring yourself into the headspace of, 'Oh I'm ready to perform.'" "When you think of yourself, 'I don't know if I can do it.'"

	"And I said, 'Okay, this is, you know, professionals aren't going to help you cope, they're going to medicate me and evaluate what I have to say and my reasons for feelings.'" "I'll have these worries at the top of my mind that make me impossible to deal with whether I'm performing or not."
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C) Representative quotes that capture the essence of each theme and sub-theme (Inductive)
IPA

Theme and Sub-Theme	Quote
MPA: Emotional: Feelings	Alice: "A modulating feeling" "all the feelings of maybe anxiety..." Lisa: "It becomes all about you and how you're feeling" "too vulnerable and you feel exposed". "Constantly met with feeling a failure". "Finding the joy". "Because I love it and you see it sometimes just gradually drain out of a young singer...that joy...it gradually gets chipped away." Jack: "If you don't have a lot of self-esteem, you probably don't have a lot of, you know, good feelings about your form."
Physical	Alice: "...a physical reaction which...that happens". "I get quite nauseous." "I definitely have physical responses even if I'm in a good headspace". "...if you're trembling and shaking". "nervous pee before you go on and sing". Lisa: "short of breath and you can't flow the breath". "high heart rate and you get tremors...shaking extremities." "having a panic attack"
Cognitive	Alice: "There's power in acknowledging it". "Say hi to anxiety and put it to the side..." "you're speaking it out and speaking it aloud and therefore not giving up the power to like to overcome you." "I don't have an inner voice in my head...once I'm in and I'm singing all I can do is respond to the music and be really present in order to feel the music and react to what's coming next. And because I don't have a voice in my head that I'm distracted by...there's no thoughts to think about..." Lisa: "you get into the mindset whereby you're saying to yourself, just relax, and that makes it worse...you get into your head and it ceases to be about music." "Find ways to concentrate on something other than the self". Jack: "Lack of focus" "How mentally prepared you are for that piece". "Self-esteem and self-worth can really you know, make or break whether you believe you can hit the note or

	create the resonance you need in order to do it." "I'll have these worries at the top of my mind."
MPA triggered by events in personal life	Lisa: "it was anxiety in my life that led me to having MPA." "It was to do with kind of very trying life moments...things that were happening in my life that tipped me over the edge really...and made me vulnerable." Jack: "...also a number of outside factors, because people often have other things going on in their life..." "I've been coping with anxiety in general by myself for the last sixteen years."
MPA linked to self-esteem and self-worth	Alice: "I think they're very separate things for me." "I have to separate it." "I can't continue to link the two of them...because you always have bad singing days." "It's something that I really actively try and work on being separate." Lisa: "In my own experience it wasn't to do with feelings of self-worth or value or self-esteem." "you know the value of what you can do and it's intolerable that you can't produce that." "In my personal experience I knew I was a good singer and I knew I had something to say and something to give but I was unable for a while to do that." "With some of my youngest students that I have taught, I think it's very much wrapped up in self-worth...some of them do feel that they are undeserving of good things happening to them." Jack: "I feel that they do feature in terms of performance anxiety, because a lot of times self-esteem and self-worth can really, you know, kind of make or break whether you believe you can really hit a note.." "If you don't have a lot of self-esteem, you probably don't have a lot of, you know, good feelings about your form, and if you don't have a lot of self-worth, like myself, you probably you know, don't believe you can really reach something you've been working on."
MPA worsened by: Lack of preparation in college	Alice: "I don't feel prepared by the training I've been given." Some modules, but not "singer specific". "I've not had any official, like preparation or conversation or classes or anything to do with how you handle certain things in certain situations." "I think that the generation of my teachers that are older, it's a bit more shameful and it's not really spoken about." "Some teachers that my friends have had kind..they're quite dismissive of any anxiousness that their students feel". "I think it's either Oh everyone feels that so just get over it. Or it's a bit dismissive of it generally." Lisa: "My singing training was during the 90's....You were meant to suck it up and you were meant to take abuse from

	teachers. It was meant to strengthen you and that kind of thing. There was zero input into performance anxiety.” “These days there is pastoral help...as far as I know in any college there is no help...” “I have approached my head of department about this because I think it needs to be in the curriculum”. “There is nothing in the vocal studies curriculum”. “Given that maybe one in four or maybe one in five of my students has dealt with this at some stage in their college life I think that’s parlous.” Jack: “I was not psychologically prepared for the industry” (in U.S.A) “I was not psychologically prepared for my degree not being worthwhile.” “The institution doesn’t establish like some kind of industrial pipeline into the work”. “I was not psychologically prepared for my four years in university, \$70,000 in student loan debt, being absolutely worthless in the eyes of industry professionals.” “I would want to establish some sort of industrial route out of college, kind of like an escape plan after..” Lisa: “In the performance world, you’re in a very very judgy profession, and constantly being judged.” “I don’t know of any other career where it goes to such an extreme and so if you’re constantly being judged from the outside, it’s very hard not to judge them inside too.” “You are constantly going to be met with feeling a failure because you’re doing auditions and you don’t get the role, and you don’t get anything back....that’s a constant in a performance career.” “You work with some conductors who are awful, and make you feel this big. I don’t know how they expect you to sing well in those circumstances.” “I’ve worked with some directors who do that...and you’d have to be super-human not to be anxious in those circumstances.” “The counter argument to being kinder is that they get out into the big wide world and it isn’t kind.”
Judgmental industry	Jack: “The judgment in classical music and opera music is very subjective.” “The normal process to actually get a career in opera is very judgy and very, you know, unilateral, arbitrary in terms of what people are looking for.” “The time you invest to develop yourself professionally is defaulted by people in these major professional job opportunities.” “The amount of rejection you get, despite the work you put into it can really, really have take a toll on your mental health.”
Comparison	Alice: “When I came to uni. I knew I wasn’t going to be the best.” “I didn’t want to compare myself to anyone else’. “As a

	singer it's really easy to compare yourself to everyone that you see around you." "When you go to uni or not. You don't compare". "It started with let's not compare to anyone else. Everyone's on their own journey. And you're on yours... The only person to compare yourself to is yourself." Jack: Comparison to a successful Samoan tenor with little training.
Coping mechanism: Alone	Alice: "it's something that I really actively try and work on being separate" (self-worth and singing). "It was quite a journey to like work on all my first year." Lisa: "sorting out your own life and head...that's massive, of course it is."
Teachers	Jack: "I've been coping with anxiety in general by myself for the last 16 years." "I didn't trust therapists." "Professionals aren't going to help you cope, they're going to medicate me and evaluate the reasons for feelings." Alice: "One of my old singing teachers said 'say hi to anxiety' and say put it to one side and say, 'I acknowledge you're here, but that's it'." Lisa: "Dialogue I think is really important that you don't poo poo anything they say to you."
Friends	Alice: "I probably had conversations with my friends about it." "And then you speak to singers and they're like, no, that's normal..." "that's a really good thing when you're talking to people is like you're speaking it out and speaking it aloud and therefore not giving up the power to like overcome you." Lisa: "so I invested in good singing lessons and shoring up my vocal technique so that the default moves I could rely on a little bit better when the chips are down."
Training	Lisa: "I also think it's good for them to have something to fall back on. Send them off to do a PGCE for a year or whatever it may be that interests them, because even some of the most talented ones really struggle to have a career beyond college."
Alternative forms of income	Jack: "So after I got my masters, I spent the next 4 years tumbling in trying to find performances, while still trying to find more pragmatic sources of income..."
Self-opinion	Alice: "I have to separate...bad singing days" from "how you think of yourself."

Self-talk	Lisa: "You know the value of what you can do and it's intolerable that you can't produce that." "I knew I was a good singer." "I knew I had something to say and something to give." "I'm still singing very well for my age". Jack: "And if you don't have a lot of self-worth, like myself, you probably...don't believe you can reach something that you've been working on." "Where I see myself as a performer...in terms of singing is fairly low." "I'll have these worries at the top of my mind that make me impossible to deal with whether I'm performing or not." Alice: "I think it came down to just quite simply saying, 'when you go to uni, you don't compare'". "I shouldn't feel this way' and it makes people feel alone in it." "Say hi to anxiety" then put it to one side. "Speaking it out and speaking it aloud." Minimises negative power. "I don't have an inner, inner voice in my head". "Because I don't have a voice in my head that I'm so distracted by." Lisa: "You're saying to yourself, just relax and that makes it worse." "You get into your head...it becomes all about you." "Sorting out your own life and head...that's massive." "Find ways to concentrate on something other than self". "Take you away from the self." "Talk to their inner demons." "What's that negative inner voice saying?" "Can you talk to that negative inner voice and maybe thrash it out, maybe be kind to it..." "I think you can train singers...You can train yourself...you can train brains to be kinder to themselves..." "I'm kind of saying to myself, 'Come on, relish this, because you won't do this much longer'...yeah it's been good." Jack: "It's really difficult to bring yourself into the headspace of, 'Oh I'm ready to perform.'" "When you think of yourself, 'I don't know if I can do it.'" "And I said, 'Okay, this is, you know, professionals aren't going to help you cope, they're going to medicate me and evaluate what I have to say and my reasons for feelings.'" "I'll have these worries at the top of my mind that make me impossible to deal with whether I'm performing or not."
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D) Summary of Themes for all 3 participants from IPA:

Themes	Lisa	Alice	Jack
MPA	Panic. <i>"You get into your head"</i> . Life events triggered it. <i>"You know the value...but it's intolerable you can't produce it"</i> .	Physical & emotional. Distinct from nerves. Isolation and comparison.	Life events triggered it along with anxiety and depression. Pressure of financial viability.
Self/esteem Self/worth	She has secure self-esteem and self-worth. Students – low self-worth and self-esteem. Perfectionism. Judgment.		<i>"Make or break"</i> . Lack of belief. Gone down during course of career. Just seeking help. Coped alone.
Solutions	Retaining the joy. Kindness. Talking about it. Realism and a second career. The damage of judgment – auditions & the industry. Need for kindness, need for change.	Deals with by herself and with friends, not with teachers.	Better preparation in college. No experience of anything helping.
Self-opinion	Is secure but MPA still crippled	Keeping her self-worth separate from her singing is healthy. <i>"I have to separate bad singing days from how you think of yourself."</i>	Low <i>"I'll have these worries at the top of my mind that make me impossible to deal with whether I'm performing or not."</i>

		Sharing helps her overcome.	
Self-talk	<i>"you get inside your head...it becomes all about you" whilst performing.</i> <i>"Talk to that inner voice...be kind"</i>	Strong. Disciplined outside of performing. No inner voice when performing.	<i>"I don't know if I can do it."</i>

Appendix 15

Coding utilising deductive approach.

Examining the text for four themes of contingent self-worth

Theme	Quotations
Singing competence	Alice: "...if I have a bad day singing wise." "I knew I wasn't going to be the best." "..there's people that have had far more experience than me.. "Because you always have bad singing days. And it's really hard not to help to have that impact and influence how you think of yourself." "what I think are some of my best performances." "if there's something obvious that went wrong...that's obviously what was wrong.. "But if it goes a bit better, or if it goes really well..I sometimes try and pick it apart too much instead of just being like 'that was a really good performance.' "..bettering myself and always looking for the things I can improve on." "your body is your instrument." "I don't have an inner voice in my head...that is something that help me with my performing...once I'm in and performing all I can do is respond to the music and be really present in order to feel the music and react to what's going to come next." Lisa: "You know the value of what you can do and it's intolerable that you can't produce that." "I knew I was a good singer." "I knew I had something to say and something to give." "I was relying on natural talent." "I invested in good singing lessons and shoring up my vocal technique." "I'm still singing very well for my age". "I don't understand how they expect you to sing well in those circumstances." About others: "perfectionists who cannot fathom the thought of making mistakes. Or of anything going wrong." "Even some of the most talented ones really struggle to have a career." "A very fine singer...the Scotsman described the larger of the two ugly sisters...and then her name...and then a description of her singing." Jack: "how well you know the music." "...where I see myself as a performer...in terms of singing is fairly low.." ... "you learn a skill. And when you have that skill, you'll be qualified for the job." "...your effort, your education, the time you invest to develop yourself professionally, is defaulted by people in these major professional job opportunities..." "...I was not psychologically prepared for my four years in university \$70, 000 in student loan debt, being absolutely worthless in the eyes of industry professionals"
Competition and comparison	Alice: "I knew I wasn't going to be the best." "..there's people that have had far more experience than me.. "I didn't want to compare myself to anyone else."

	“As a singer it’s really easy to compare yourself to everyone that you see around you...what they’re doing, and what they’re achieving, and opportunities other people have got.” “You don’t compare”. “Let’s not compare to everyone else.” “The only person to compare yourself to is yourself.” Lisa: “you’re constantly going to be met with feeling a failure because you’re doing auditions, and you don’t get the role and you don’t even get anything back.” “You’re in a very very judgy profession and constantly being judged.” “Constantly being judged from the outside.” “you’re constantly going to be met with feeling a failure because you’re doing auditions, and you don’t get the role and you don’t even get anything back. And that’s a constant in a performance career...that’s really normal for them..” “how judgy it is.” “you see it sometimes just gradually drain out of a young singer...that joy...it just gradually gets chipped away...” Jack: “judgement in classical and opera music is very subjective.” “.. career in opera is very judgy...arbitrary...in terms of what people are looking for...” “makes the judgment very subjective...” “...like putting out resumes and audition packs and stuff and getting all these rejections. No, the amount of rejection you get, despite the work you put in can really, really...take a toll on your mental health I think...”
Other’s approval	Lisa: “we have a place on this planet that’s of some value.” “You’re in a very very judgy profession and constantly being judged.” “Constantly being judged from the outside.” “you were meant to take abuse from teachers.” “you’re constantly going to be met with feeling a failure because you’re doing auditions, and you don’t get the role and you don’t even get anything back. And that’s a constant in a performance career...that’s really normal for them..” “how judgy it is.” “some conductors who are awful, who make you feel this big. I don’t know how they expect you to sing in those circumstances.” “the Scotsman described the larger of the two ugly sisters...and then her name...and then a description of her singing.” “We’re being kinder to young people. We’re being kinder...and the counter argument to be kinder is that they then get out into the big wide world and it isn’t kind.” “you see it sometimes just gradually drain out of a young singer...that joy...it just gradually gets chipped away...” Jack: “judgement in classical and opera music is very subjective.” “.. career in opera is very judgy...arbitrary...in terms of what

	people are looking for..." "...your effort, your education, the time you invest to develop yourself professionally, is defaulted by people in these major professional job opportunities..." "it's like when an employer might contact someone who paid a grossly lower rate, you know, in order to undercut someone who's doing the work..." "...I was not psychologically prepared for my four years in university \$70,000 in student loan debt, being absolutely worthless in the eyes of industry professionals." "...like putting out resumes and audition packs and stuff and getting all these rejections. No, the amount of rejection you get, despite the work you put in can really, really...take a toll on your mental health I think..."
Appearance	Alice: "not necessarily about my singing, but just more of the overall experience of presenting yourself." Leads to nausea and panic. "Your body is your instrument." Lisa: "A very fine singer...the Scotsman described the larger of the two ugly sisters...and then her name...and then a description of her singing." "Constantly being judged from the outside." Jack: "judgement in classical and opera music is very subjective." ".. career in opera is very judgy...arbitrary...in terms of what people are looking for..." "makes the judgment very subjective..." "...like putting out resumes and audition packs and stuff and getting all these rejections. No, the amount of rejection you get, despite the work you put in can really, really...take a toll on your mental health I think..."

Appendix 16

Interview Transcripts

Interview one 'Lisa'

Interviewer: Yeah, right so, um, I just wanted to just ask you really what you understand by the terms, music performance, anxiety, and also self-worth and self-esteem and just to let you really speak about those things fairly freely.

Lisa: So, music performance anxiety I see that as something separate from the life anxiety certainly in my.... actually in general I don't think that's true. Because I think it was anxiety in my life that led to me having music performance anxiety....but I never had panic attacks other than in relation to a performance....so I've never had just a really in life panic attack...MPA is something that happens when you're giving a performance and...I'm sorry...I'm getting some feedback so it's putting me off.....

You're giving a performance and you go into fight or flight and you can't do either...it's extremely debilitating...singers or wind players get short of breath and can't flow the breath and obviously you get the high heart rate and you get tremors so I presume anyone who plays a stringed instrument or a piano, they're going to have shaking extremities...and you get into the mindset whereby you're saying to yourself, just relax and that makes it worse. Because really the root of the problem isn't around that...you get into your head, and it ceases to be about music, it ceases to be about the audience, and it becomes all about you and how you're feeling and you can get into this state whereby you're panicking about thinking of having a panic attack.... And the next question was self-worth and self-esteem.

Interviewer: Self esteem

Lisa: so do you want the dictionary definition of those or my personal...?

Interviewer: yeah your your thoughts so yeah, so what you understand by them? Yeah.

Lisa: Self-worth and self-esteem, is there a difference for starters? I suppose it's that inner core of strength that we know we have a place on this planet that's of some value.... self-esteem, that's really whether you think well of yourself, isn't it? So I think that's the answer to all that....

Interviewer: Does I mean do you think there is any inter relation between self-esteem as however you understand self-worth, self-esteem, and those those things are quite hard to kind of different people? sort of think of them in different ways, but they are very closely related. Do you think do you feel like there's any connection between those those things and performance anxiety or do you think those are just very two very separate things?

Lisa: I can speak from a personal level and speak from the experience that I've had as a teacher and seeing people who deal with things like performance anxiety. From my own experience....this is really hard but I'm getting my voice coming back to me....Sorry...so I lost my thread...In my own experience it wasn't to do with feelings of self-worth or value or self-esteem....it was to do with kind of very trying life moments....things that were happening in my life that tipped me over the edge really...and made me vulnerable....because one of the most wonderful things of course about great singing is that great singers are prepared to show their vulnerability but there's a point where you can teeter over the edge with that... which can make singing extremely exciting or performing extremely exciting, but....it can also just tilt you over the edge whereby it becomes too vulnerable and you feel exposed and you know the value within that self-worth...you know the value of what you can do and it's intolerable that you can't produce that...because you are having a panic attack. So, really in my in my personal experience I knew I was a good singer, and I knew I had something to say and something to give but I was unable for a while to do that...or at least that's how I felt. With some of my youngest students that I have taught, I think it's very much wrapped up in self-worth...some of them do feel that they are undeserving of good things happening to them...obviously you don't delve into their history unless they tell you of course...I never pry but oh my goodness I've heard some stories over the years. You get the perfectionists who cannot fathom the thought of making mistakes. Or of anything going wrong, and of course that bars effective learning because you learn much more strongly through making mistakes. Of course, in the college environment and in the performance world, you're in a very very judgy profession and constantly being judged. I don't know of any other career where it goes to such an extreme and so if you're constantly being judged from the outside, it's very hard not to judge them inside too...

Interviewer: Thank you. That was very helpful. Do you feel that you were sufficiently prepared psychologically, in your training for performance anxiety? Were you given training in into sort of, I suppose developing a robustness or any or any sense of what what you could do or where you could go if you suddenly found that you were struggling with performance anxiety or was it was it an area that you knew nothing about? What are your thoughts on that?

Lisa: My singing training was during the 90s. During that period, quite the opposite. You were meant to suck it up and you were meant to take abuse from teachers, it was meant to strengthen you and that kind of thing. There was zero input into performance anxiety. These days, there is pastoral help within the college environment whereby you can go and talk and be dealing with some of the underlying issues but there is no...as far as I know in any college there is no help...I have approached my head of department about this because I think it needs to be in the curriculum. Apparently, there's one class a year for all musicians about this but there is nothing in the vocal studies curriculum that I know of that deals with performance anxiety and given that about one in four or maybe one in five of my students has dealt with this at some stage in their college life I think that's parlous....and that's about to change (where she is being made head of a department).

Interviewer: That's exciting. So what do you feel I mean, should be how do you think a student could be better prepared for a career what what tools do you think would be what what have you found helpful in your journey with performance anxiety?

Lisa: Okay, so sorting out your own life and head...that's massive, of course it is. Could you re-put the questions to me please.

Interviewer: Yeah, no, that's okay. What what do you think is helpful for students and what have you found helpful in your, your journey with performance anxiety?

Lisa: Dialogue I think is really important that you don't poo poo anything that they say to you....I also have to say to them, and this is really hard but you are constantly going to be met with feeling a failure because you're doing auditions and you don't get the role and you don't even get anything back. And that's a constant in a performance career, and just to say that that's normal really for them. I also think it's good for them to have something to fall back on. Send them off to do a PGCE for a year or whatever it might be that interests them, because even some of the most talented ones really struggle to have a career beyond college....um...just say the question again sorry because it's in two parts.

Interviewer: Yeah, no, that's okay. What What have you I mean, you've sort of talked a little bit about I suppose it's more thinking about what would be helpful for students, and what you have found helpful in maybe dealing with performance anxiety.

Lisa: I think, in some ways, it's not calling it music performance anxiety. I think that's potentially part of the issue...is finding strategies that are fun that have the element of distraction to them. It used to feel that if you got coached and you used distraction techniques that it was a cheat. But I think these days we're seeing that it's, it's a strategy, it's not a cheat. And that if you find ways to concentrate on something other than the self in a way....there are strategies, obviously you know all about these...that you can use to take you away from the self but also to invest in the text, in the imagination...in the external. I've also done this for myself, and I've done this with students. The visualisation thing where you say okay we're going to have a dress rehearsal of your recital next week, so bring your shoes, you know walk on...the whole thing you know, the whole thing and if they can get like actually into the hall...but of course you may have to imagine that and do the whole thing and sometimes do the worst case scenario and see that you can survive it....I think these visualisation things can be really helpful...try and walk through the whole event....and you can also encourage students to kind of talk to their inner demons...I don't delve too deeply into that because I'm not a counsellor. But you can persuade them, what's your biggest worry...what's that negative inner voice saying. Can you talk to that negative inner voice and maybe thrash it out, maybe be kind to it, and those kinds of things...I could certainly have done with that.

The biggest thing that got me through without delving too much into the personal...I hadn't had a singing lesson for 13 years and I hadn't invested in my singing at all, and that was purely to do with the relationship that I had which was very twisted and very horrible. I was relying on natural talent and getting to my 40s and I ceased to be able to do that and so I invested in good singing lessons and shoring up my vocal technique so that the default moves I could rely on that a little bit better when the chips are down. So think that's everything....

Interviewer: OK, so can I... just sort of you touched on something that was interesting. So you said something about not calling it performance anxiety, but sort of distracting? Is that what you said right at the beginning of that?

Lisa: I don't know. I just think that the word anxiety just says negativity, doesn't it?

Interviewer: Yeah, yeah...

Lisa: And of course, in a sense we have to call it that, but the student doesn't need to know that. I don't know there's just finding the joy, whether we can call it that. The finding the joy class, rather than the music performance anxiety class.... I don't know.

Interviewer: Do you think that....obviously, I'm wondering whether there's a kind of like a comparison with if you incur a vocal injury, because I think there's a lot of shame and a lot of stigma, stigma with vocal injuries, which are not necessarily always to do with, you know, bad.... you know, often we think, Oh, well, who was their teacher, you know, bad technique, dar de dar de dar..., but we kind of don't apply that same thing say to a footballer who gets an injury. There's no shame or stigma if a professional footballer goes out with a broken hamstring or, and, and I know that there's a lot of shame and stigma attached to, you know, if you suddenly have some sort of vocal health trouble and I wonder whether there's the same sort of stigma attached to performance anxiety, which then makes it a kind of a very shame based hidden thing that people don't talk about, and because it's not talked about people then feel very on their own in it. And I suppose one of the things this is maybe digressing slightly, one of the things that are that that struck me when I did the study, just a little study I did with my students was how many of them did have symptoms of performance anxiety and actually normalising that and actually going, actually, it is very, very normal to have these symptoms and helping them see that help them kind of almost go Oh, really, okay I'm normal I'm you know, that's...

Lisa: I couldn't agree more...They reckon that about 1 in 3 singers get performance anxiety at some point in their career and they just don't talk about it because they feel ashamed about it, and if you think how judgy it is...you work with some complete....I can't think of the right word...you work with some conductors who are awful, who make you feel this big. I don't know how they expect you to sing well in those circumstances. I've worked with some directors who do that...and you'd have to be super-human not to be all anxious in those circumstances. So often, what we need to be doing is having a conversation about how the music business behaves. a very fine singer.....she was in....recently and the Scotsman described the larger of the two ugly sisters...and then her name.... and then a description of her singing....and that is appalling especially regarding a student, but that's what we're up against...with all of that kind of thing... I don't know how you go about changing that...but I think it is gradually changing in the colleges...we're being kinder to young people.... The opposite of that is that we're being kinder to them....and they've all got letters after their name these days...you get this great long list of people who've got ADHD and this that and the other...pretty much everybody's got something...and the counter argument to being kinder is that they then they get out into the big wide world and it isn't kind...I make it sound

very black and white because I've had some wonderful collaborative experiences as a singer as well...with wonderful conductors and wonderful instrumentalists or whatever...they're a joy, an absolute joy...but there are many more experiences which have been less than joyful...but you have the conversation, why did you get into singing? Because I love it and you see it sometimes just gradually drain out of a young singer...that joy...it just gradually gets chipped away at...and after six years they've kind of had enough of it which I think is a crying shame...

Interviewer: Okay, well what I'm going to draw this to a close and just ask you if there's anything else that you would like to add about performance anxiety, and because obviously, I'm specifically looking at self-worth, self-esteem, and performance anxiety. Is there anything that you would like to add about, about those two things connecting those two things together? Any thoughts that you have?

Lisa: I think you can train singers...you can train yourself...you can train brains to be kinder to themselves and whether that comes from the Christian ethos, or just a social conscience....if you look across the planet at the moment, you see so much unkindness and and I don't know how you even change that, but you know.... I think we've got a genuine malaise, and I think that's one of the reasons why young people more than ever are struggling. It sounds so depressing this, doesn't it? I think there is a light there, and we've got to just try and follow the light somehow...is set up to make sure there's a light there, and it's just making sure its stays kindled...I think that's pretty much the crux of it.

Interviewer: Thank you

Lisa: I will be interested to read your dissertation once it's out there...

Interviewer: Well I don't know which direction it's gonna go in at the moment. It'll be very interesting, but thank you....

Lisa: What are your feelings on this? Do they tally with mine at all?

Interviewer: Yeah. My thoughts on that, I think it's I think it's probably nigh on impossible if somebody has got a very damaged sense of self-worth to start with. To enter a profession that is so hard-nosed and so competitive, and so I think because it's so competitive, that's why it's so it literally is the survival of the fittest. And I think you've got to be so thick skinned and but it just bothers me that there's so many casualties in the whole process...That...that

bothers me... that actually that does make it a very cruel process. We train and people invest 1000s of pounds in an education that can batter them and leave them hating something that they initially absolutely loved. And I think that is just criminal. That to me, is just criminal.

Lisa: It is.

Interviewer: It is um, I think we do need to.... you know not everybody can be the next opera superstar, but somehow you're right. I think there needs to be more kindness and respect of people in the process, and I don't know how we do that. But but it is fantastic that that you get to be a part of, I think, an institution and actually a small part of change because I think that's what it takes. I think it takes little people in different positions who can just begin over time just to see a culture shift. And I just hope that you know, we can do that within education, but I hope that because I mean, last week I was doing a CPD session with instrumental teachers and just saying what a responsibility that people that teach eight to 18 year olds have, because I think you know, a lot of the research shows that actually, it's in those years, that some of the sort of some of the performance anxiety is established, and and it's not pre-empted before people get to higher education. I mean, that would be just an interesting thing to end with this. Do you do you see any and this is probably not really part of them. I'm really going off track here. This is the interesting question. Do you see seeds of your earliest experiences in the sort of serious manifestation of performance anxiety that you had? Or would you say that it was just like, a reflection of where you were at that time?

Lisa: No, there was nothing in my childhood. I had a very supportive childhood. I had a 13-and-a-half-year relationship which was very damaging to me and a trauma as a human being, and that's the crux of it...that's what led to my difficulties. Somebody who's voice got wrecked by a bad teacher, and who couldn't deal with my success and punished me for it. So that was pretty grim, but I live to tell the tale...and I got through it...it's weird... And I just want to finish on this because I'm at the twilight of my singing career and I'm still singing very well for my age. And I've done a few concerts recently, and because there's no pressure on me...I've got nothing to prove.... I've had the most joyful experiences. It's, it's almost like just in those last twilight of my singing career, I've found what I could have had. And it's been magic...really lovely experiences because I'm kind of saying to myself, come on relish this, because you won't do this much longer...yeah it's been good. And you can hang on in there, and still find some lovely moments.

Interviewer: Thank you.

Interview Two 'Alice'

Interviewer: Okay, so hopefully it's very clever. And it starts transcribing what else while I talk, so just come bit closer just to make sure because you you want the important one to make sure I get your answer. So if you just say hi, you don't even have to say your name or anything. Hello....Are you picking it up?

That's good. Okay. It seems to think we've got very similar voices. Cool. Okay. Well, I'll get started with the first question. So my first question is really what you understand of.... and just let your answers be just, you know, I don't mind if you ramble or waffle or whatever, whatever comes to mind, just feel free if you feel comfortable to just express so it's really just to understand what you understand by the terms performance anxiety, music performance anxiety and also self-worth and self-esteem. So any thoughts on those issues?

Alice: I think so performance anxiety for me is... any emotional or physical reaction you have to performing or the process leading up to performing and just anything surrounding the act of performing probably. Whether that's like a physical reaction which happens, just before you go on stage or during singing. Or if it's....with that... emotional manifestation of anxiety that you do aside I mean, look for me especially anxiety is often like a modulating feeling that I think happens or just generally around, performing and then, self-worth or self-importance?

Interviewer: Self esteem

Alice: Self-esteem. I think self-esteem is I think both of them, to me are kind of interlinked. I think self-esteem, or self-worth is built as kind of your your belief in yourself and my opinion and your how, how much value you give yourself as a person. And then self-esteem. I think it's about confidence, probably as well a big part of self-esteem. But I do think they're both like quite linked together, at least for me. And how they interact with each other. And I think most people think their self-esteem and impacts if you have quite high self-esteem, I think you probably have, in your own opinion have more self-worth. If you're thinking more, more highly of yourself.

Interviewer: Do you see any connections between those two things? Do you think there's any connection or interplay between your sense of self-worth and self-esteem and performance anxiety or do you think they're just completely unrelated?

Alice: I think for me I don't think that they're entirely related. I think a lot of the so I think, for me, my self-esteem, my self-worth and my singing is very different to my general sense of

self-worth and self-esteem. I think they're very separate things for me. So I think I'm quite I often like to think of them as separate things that my my singing and my voice are not related to who I am too much. They're kind of a separate entity and my singing doesn't define who I am my how I think about myself, I think if I have a bad day singing wise, I don't then think I'm a bad person or I'm a bad.... that anything is wrong with me. I think that's singing....it's not... I don't think it's always been like that. I think I've I used to tie a lot of it. I think probably before coming to to a conservatoire I used to think that it was a little bit more linked, but I think I came to uni. with the mindset that I can't have that. I think when I came to uni., I knew that I wasn't going to be the best and I wasn't going to be there's people that have had far more experience than me, other people. There's going to be such a wide range of people. So I have to separate it. I can't I can't continue to link the two of them. Because I don't think for me personally that's a help... I can't sustain that way of thinking. Because you always have bad singing days. And it's really hard not to help to have that impact and influence how you think of yourself but it's something that I really actively try and work on being separate.

Interviewer: Wow, that sounds like a really conscious decision that you've you've made and do you what would you say? Was that just something that really has come from within or would you say anything has helped you come to that position?

Alice: I think I think initially I just I don't like I think what how it started was that I didn't want to compare myself to anyone else. And that's how it kind of came about with I think as a singer is it's really easy to compare yourself to everyone that you see around you, even if it's not just locally but what they're doing and what they're achieving, and opportunities other people have got and I know that that for me. It would be quite easy for for my to get wrapped up in that with like, the emotions of it. I think it came down to just like quite simply saying, when you go to uni. or not. You don't compare. I don't think it was an instant thing that happened. It was quite a quite a journey to like work on all my first my first year. But yeah, it started with let's not compare to everyone else. Everyone's on their own journey. And you're on yours...The only person to compare yourself to is yourself.

Interviewer: Can you maybe think of times when you've had really great performance experiences and your relationship with performance anxiety at those times and maybe a comparison as well with maybe your worst performance experiences and and where and what part performance anxiety has played in those as well.

Alice: I think...I think generally no matter what performance I'm giving there's... I experienced some parts of not necessarily about my singing, but just more of the overall experience of

presenting yourself and all of that I get quite nauseous and I get quite...I feel a bit....I wouldn't say panicky but I definitely have physical responses even if I'm in a good headspace like so my recital last year went I think went really well. And I wasn't I think it's interesting for me because I can not be nervous or not be nervous or worried about how I'm going to do in the performance. But I'll still experience all the all the feelings of maybe anxiety about it beforehand and I can't see that there's a direct correlation between or none that I've noticed that if I perform really well I'm less anxious or more anxious. I don't think there's a I think it's very fluid with me and very like it just depends how I'm feeling that day of how I feel if I've done or if I'm anxious beforehand. What I do find sometimes is after I've done like, what I think are some of my best performances, I am a little bit critical of myself afterwards. Whereas if I know that it's if there's something obvious that's went wrong, it's easy to write that off and be like, that's definitely what was wrong. But if it goes a bit a bit better, or if it goes really well you're I sometimes you can try and I try and pick up part of it too much instead of just being like that was a really good performance. But I think that I don't think it goes into then anxiety. I think it's about maybe bettering myself and always looking for the things I can improve on.

Interviewer: Do you think that you have been psychologically sort of prepared well, by I mean, obviously, you're you're an undergraduate and you're training and you're getting loads and loads of input in terms of your voice and in terms of performance skills and language. Do you feel like psychologically you're being prepared for a career in, in an industry where, you know, you've got to perform and that this is quite high stakes. Do you feel like you know, have you got Have you been given tactics of coping with the psychological aspect of the career or would you say that you feel not prepared in those areas?

Alice: I...my initial answer to that, I think is I don't feel prepared by the training I've been given but we have been given some I think in first and second year we had as part of one of our modules was about, it was about performance anxiety and about kind of how you could cope with it or like different things that people would use. It wasn't singer specific though. And I think there's, at least for me, I think there's a difference. I feel like how I relate to instrumentalists, and how I relate to other singers when I'm talking about about different things. And in terms of singing specific stuff, there's very little....actually I've not had any official, like preparation or conversation or classes or anything to do with how you handle certain things in certain situations. Because obviously, with singing, the way that anxiety and that manifests physically affect so quickly how you're how you're, how you're using your muscles, how your voice is functioning, how it's just very, your because your body is your instrument. If your body is affected by it, and not the instrumentalists don't experience it

because if you if you're shaky and you're trembling that can cause lots of issues for other things, but I think it's maybe what we don't we don't talk about, I think with with the staff, I think I probably had conversations with with my friends about it of people that oh, do you feel this before?... like just general conversations, but...

Interviewer: do you feel like you're in this culture where people are authentic? Because I think I mean, I know for example, if you take the issue of vocal health, there's a lot of shame around having any sort of vocal injury. And people are very frightened of sharing because it kind of like which is ridiculous. If you think in terms of a footballer having an injury. You know, singers should be able to have a vocal injury and not be frightened that they're, that people are going to sort of see it judge it as a kind of career ending thing. And I think there is a similar sort of shame around performance anxiety, and I think it's sometimes not discussed or talked about, and I think when an issue is a little bit shame based, it can perpetuate the issue for many, many people. Whereas actually, if people were open and honest about it, that actually everyone is affected by it to some degree, then people will have more freedom to to maybe seek earlier intervention and help. And I just wonder whether you had any, any thoughts on that at all when you feel like it is a shame-based issue or not?

Alice:

I I think it's a bit of a bit of both, I think. I think it depends who you talk with. I think that the the generation of my teachers that are older, it's a bit more shameful and it's not really sort of spoken about. I know. Some teachers that my friends have had kind ... they're quite dismissive of any anxiousness that their students feel. And I think that that then creates a little bit more of, oh, I shouldn't feel this way and it makes people feel alone in it. Even if it's, I think even if the teachers who say that you know, everyone feels that or like it's kind of kind of be both ways. I think it's either Oh, everyone feels that so just get over it. Or it's a bit dismissive of it generally. But I do think with some people I've spoken to, even about like silly things like having a nervous like having to like nervous pee before you go and sing. I thought I was so alone in that. I was like, Oh, this is really...that every time I have to go on stage have to do go to the toilet. And then you speak to singers and they're like, No, that's everyone 'no, that's normal and everyone does it. But you wouldn't know because it's not really spoken about much. And I I mean, I don't I personally don't feel shame about the anxiety that I feel I think being open about it helps me to overcome it and to to address it. I think. Because I think there's power in acknowledging it and there's power in it. I think one of my old singing teachers said, 'say hi to anxiety' and say, put it to the side and say, I acknowledge you're here but that's it's. And I think that that's a really good thing when you're

talking to people is like you're you're you're speaking it out and speaking it aloud and therefore not giving up the power to like over overcome you.

But that's through my a lot of my own beliefs are my own.

My own my own experiences that I'm able to feel that and I know for a fact that other singers don't have that. Don't have that understanding if you don't have that understanding, and it's not been spoken about. It's really tricky. It's easy to feel shame, and especially with this the generation of the people that are teaching us that are dismissive. about it. And it's quite tricky.

Interviewer: I think that's probably covered everything. If I'm honest. Unless you want to add anything about I mean that you've covered self-worth, anxiety and singing really, really well. Nobody asked me anymore. I think that's probably everything. Okay, thank you very much.

Recording stops...

Interviewer: I just wondered whether you could just share what you what you just just shared in sort of we were having a post conversation and yeah, it's just really interesting. Yeah.

Alice: So I was saying that I don't have an inner, inner voice in my head and I can't visualise things when I'm just generally and I think that that is something that helps me with my with my performing because once I'm, once I'm on any thoughts I'm having beforehand, once I'm in and I'm singing all I can do is respond to the music and be really present in order to feel feel the music and react to what's going to come next. And because I don't have a voice in my head that I'm so distracted by, by what's what's happening. There's no thoughts to think about.

Interviewer: Thank you

Interview Three 'Jack'

Interviewer: I can just check that that's going to work. Yeah. That's going....that's brilliant. Okay, let me find you again so I can see you...I just lost your face and I'm trying to find you again. Ah, there you are brilliant. Okay, great. Let me go ahead and get ready so my first question is what you understand by the terms, music performance, anxiety and also self-worth and self-esteem.

Jack: So what do I understand them as?

Interviewer: Yeah, so don't don't worry about giving me dictionary definitions. I'm just really I'm interested in your personal experience of those things really. And potentially as well if you see any connection between those those things.

Jack: Well, one of them, anxiety you know, I guess they'll come from I guess I understand that being contributed by a multitude of factors that affect a single performance on stage in a sort of a detrimental way. You know, like, their lack of focus. We've got the other ones just focus on the first one. Yeah,

Interviewer: so why don't you talk just freely about performance anxiety to start with and when you feel like you've sort of summarised that then I'll lead you into the next.

Jack: I suppose my understanding of performance anxiety is that it's, (pauses) you know, so horrible, but I guess I just sort of describe it as anxiety that is onset during a performance, you know, and it could come from a number of factors like, how well you know the music or you know, how mentally prepared you are for that piece or also a number of outside factors, because people often have other things going on in their life besides that one.

Interviewer: The other issues are sort of self-esteem and self-worth, which are, which are very closely linked, and don't worry about sort of defining them particularly but just really think about your own experience of your own sense of self-worth and your sense of self-esteem. And if you have if you feel that they feature in terms of performance anxiety,

Jack: I feel that they do feature in terms of performance anxiety, because a lot of times self-esteem and self-worth can really, you know, kind of make or break whether you believe you can really hit the note or create the resonance you need to in order to do it. Because if you don't have a lot of self-esteem, you probably don't have a lot of, you know, good feelings about your form. And if you don't have a lot of self-worth, like myself, you probably you know, don't believe you can really reach something that you've been working on.

Interviewer: Yeah, okay. So for you they're really, really connected

Jack: Yeah.

Interviewer: Thank you...would you feel that you in your trainings, I mean, I don't I don't know you at all, so I don't...I know nothing of your career. And I don't know whether you would like to maybe describe the effects of those things on your on your career at all, whether you can, you could do that for me and I sort of Yeah,

Jack: OK, to give you a bit of a background of who I am. I am a classically trained opera singer from the United States. I originally got my Bachelor of Music in university and sixth year and after I secured my bachelor's and my masters, I had to take a break from music to serve in the United States military in order to pay off the loan. So, after I got my master's, I spent the next four years tumbling in trying to find performances, while still trying to find more pragmatic sources of income. In terms of self-esteem, and self-worth. I feel like you

know, where I see myself as a performer as opposed to someone who probably wouldn't call it normal track, in terms of singing is fairly low. And I feel like that has contributed to my ability to perform. It's really hard to bring yourself into the headspace of, oh, I'm ready to perform. This is what I do. When you think of yourself I don't know if I can really do it, so lately we know for the last 16 or 17 years that I've been training and performing my self-esteem has sort of gone gradually down.

Interviewer: Do you think that that is a reflection of just how difficult it is as a career? I mean, I was talking to somebody yesterday and she was saying just how judgy it is. It's just constantly she does she said she just doesn't think there's any career where you are so constantly rigorously being judged.

Jack: Well I guess judgement, being very judgmental doesn't require planning, but also the fact that the judgement in classical music and opera music is very subjective. So, for me, one of the things I discovered is that the normal process to actually get a career in opera is very judgy and very, you know, unilateral, arbitrary in terms of what people are looking for. Like, I was just like a more current example. I was reading an article on Facebook today about a young Samoan tenor, who had made this astounding career No, equalling, that's an opera advert fellow working with the Met. And my hope is that the argument that the article is kind of inflated of sorts, but basically what they said was that he, you know, got where he was just from watching YouTube. And for me, that in a way, makes the judgement, you know, very subjective and so, when you hear it, it's really hard to pick a topic so that you can know when your effort your education, the time you invest to develop yourself professionally, is defaulted by people in these major professional job opportunities, selecting somebody who has built in terms of what you have worked to achieve, that can bring down your self-worth a lot. It's like when an employer might contact someone who paid a grossly lower rate, you know, in order to undercut someone who's doing the work and know that what do you feel like you?

Interviewer: I mean, you've obviously embarked on a lot of training and professional development Do you feel like in that training you have, because obviously you get invested in the voice you get invested in acting skills and language skills, all of those things? Do you feel like psychologically there was yeah, just preparation for what is a brutal career? And if so, what sort of preparation was that? Or do you feel like you weren't psychologically prepared for for the career?

Jack: I believe that I was not psychologically prepared for the career, meaning that, you know, when in the United States, the psychology of industry, is that you go to some place, an institution or school and you learn a skill. And when you have that skill, you'll be qualified for the job. But the problem is, both the time Americans in businesses in the United States are caught in a catch 22 where, you know, they need experience for the job and the job needs experience. So, the problem is that universities especially where music is, you know, mostly training, like conservatoires and stuff. It's very hard for people to find themselves psychologically prepared when the institution doesn't establish like some kind of industrial pipeline into the work that they want to do. So, for me, I feel like I was not psychologically prepared for my degree not being worthwhile. Well, wow, you're like I was not psychologically prepared for my four years in university \$70,000 in student loan debt, being absolutely worthless in the eyes of industry professionals.

Interviewer: Wow. So if you were if you were just I'm I'm I'm slightly I'm going off script here, but I'm just, I'm just slightly going with this like because this is this is a really interesting thought and really interesting thing that you're sort of bringing up if you were the head of a department, who was in charge of local studies. What would you implement for undergraduates? And postgraduate students to help them in their career to be better psychologically prepared?

Jack: Well, to be better psychologically prepared you also have to be better academically and professionally prepared. Because if you go to university and you're learning how to sing pedagogically, we know for the fact that you learn how to(unclear), that's fine, but it's not really developing you psychologically to deal with the professional rigours. So if I was a head of a department, not only would I establish some sort of major annual collaborative opera for music theatre projects, with the entire music department, but I would also try to bring in and establish a network of agencies and opera houses so that you know, students who are looking to work to start getting some professional experience, have the means to break into the industry through those agencies and those those companies because now you don't have anywhere to go after school and just kind of lost in the sauce. And if I was the head of a voice department, no matter how much I really want all my students to sing. I don't think I could justify anything that comes to my department. (unclear). We're teaching them or inducting them or advising them, especially if I didn't have somewhere for them to go after the stuff, whether it be you know, on to grad school, or this or on to a company or on with a major I would want to establish some sort of industrial route out of college, kind of like escape plan after.

Interviewer: Yeah, yeah. Would you? Is there anything that you have? Because you identify as as struggling at times with performance anxiety? Is there anything that you have? Have you been able to access support and help for that? Have you been able to access a means of helping you cope with it or develop skills to help with it or have you just have you just coped with it by yourself?

Jack: I've been coping with anxiety in general by myself for the last 16 years. The problem is when I was 19, an incident left me with depression, anxiety and suicidal tendencies and I just, you know, I didn't trust therapists because there was an incident of abuse with one when I was young. And so, I just kind of swept it under the rug. And I said, Okay, you know, this is, you know, professionals aren't going to really help you cope, they're going to medicate me and evaluate what I have to say and my reasons for feelings. So, you know, a few years later, my parent's health started to deteriorate like 2021 January, my dad, October 20, my dad had a stroke, January of 21 he had another stroke. Then December 21 when my mom had a stroke, and they had to move out of their house. So that whole year that whole timeframe, you know, from COVID through 22. That sort of made it impossible for me to cope with depression and anxiety because other things besides the incident I was tripping into. Were in we're in shreds

Interviewer: Yeah, no, not at all. Thank you for sharing that. So would you say that you have a dimension of social anxiety and performance anxiety is just another attribute of that or would you see your performance anxiety is something entirely separate? That just happens when you perform if you are stressed? I mean, I know that's a difficult question....,

Jack: I think I'm understanding the question correctly...is if I perceive regular anxiety and performance anxiety as two different things, right?

Interviewer: Yeah.

Participant: Well, I don't think so. I believe that, you know, the problems that I suffer from anxiety, you know, they'll happen whether I'm performing or not. I'll have these worries at the top of my mind. That make me impossible to deal with whether I'm performing or not. So, you know, I don't I don't view them as two different things. I kind of view them as the same beasts but two different types. the problem with mental issues like anxiety and depression, is that you know, they are huge. You know, they are usually a set on a change in brain chemistry. And the problem is that brain chemistry basically follows the same laws of

thermodynamics as regular chemistry, especially the first law in that in order for a chemical state to be changed. An external force has to be acted upon you know what I mean by that?

Yeah, Whatever it is that secreting, you know, the neuro chemicals for depression and anxiety, you know, had to have come from something, you know, that has had a external effect on the brain chemistry. You know, so, like, the original incident that I previewed to my feelings of depression and anxiety, you know, for me, was that changing brain chemistry and one of the things that that happens that I've noticed over the years, especially my depression attacks and holds my anxiety attack, is that, you know, small events throughout the day, like things that are very innocuous something might bring up feelings of depression and remind me that and really the only way I've been able to cope with death, anxiety is just the sort of that like they find out what it was it was feelings. of, minus what we're about that's really not all that I have from the moment that honest with you.

Interviewer: Yeah. That's really helpful. I think that is probably everything that I need to ask you, A. I think unless there's anything that you would like to add to what you said. Yeah, no, no, don't worry. I think I was just gonna say I think that's probably all questions that I wanted to add. I think maybe the only thing I would ask is whether you feel like you because you described your performance anxiety getting worse. If I'm correct in in hearing you correctly. You describe your performance anxiety getting worse over the last 16 years and that's been very connected to your sort of general anxiety. So I'm assuming that you don't really have traumatic childhood experiences of performing that have impacted because sometimes people's performance anxiety is triggered by traumatic childhood childhood experiences of performing

Jack: no..no traumatic experiences with performances. See here. I don't have any real I didn't have any real dramatic incidents until I was about 18, 19.... So, I don't think that had anything to do with my depression, anxiety, suicidal tendencies or whatever.

Interviewer: Yeah. Yeah. Okay. Well, thank you very much for sharing with me, I really do appreciate and thank you so much for taking the time. I will take your what you shared great care, and I wish you all the best with your with your future career.

Jack: Also, you know, one of the biggest things contributing to my anxiety is how hard to find, you know, like putting out resumes and audition packs and stuff and getting all these rejections. No, the amount of rejection you get, despite the work you put into it can really, really have take a toll on your mental health. I think.

Interviewer: Yes, that's certainly a very common thing. That person I interviewed yesterday stated the very same thing. So I think that that is a struggle with the industry for definite Jack, thank you ever so much for taking time to speak with me. And I wish you all the best of the future, and I will if you'd like to receive the sort of my if you'd like to read my dissertation at the end of it, I'd be very happy to send it to you if you'd be interested.

Participant: Sure, I would be very interested. Yeah. Okay.

Interviewer: Well, you take take care of yourself. And yeah, I'll be in touch okay. Yeah. Thank you. You too. Bye.