

**Joy at work: the impact of non-professional singing workshops on employee wellbeing:** Report of the Joy at Work Singing Workshops included as part of the Research Institute for Health and Social Change Annual Conference, Manchester 2007.

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**Final singing session during RIHSC conference**



## **Introduction**

There is limited evidence for the link between singing and wellbeing, although the impact of music on mood is well documented. Stacy, Brittain and Kerr (2002) explored the issues underpinning the links between singing and health. They draw attention to the evidence stemming from the 1940's on the health benefits of singing, ranging from enhanced respiratory functioning (and reduced asthma and other bronchial disorders and improvements in consumptive conditions), release of endorphins, improved posture and enhanced mood.

There is less evidence of self-reported benefits to general wellbeing (Grape , Sandgren , Hansson , Ericson , and Theorell , 2003) and stress in the workplace. In this context, choirs have received some attention. Carter (1954) documents workplace choral activity from 1935. Clift and Hancox (2001) explore in some detail the perceived benefits of singing to members of a University college choral society. They frame the work within discussion of wider debates about arts for health and in particular music for health, arguing that "of all the arts music may justly claim to have the greatest significance to health and healing" (p. 249). They examined the impact of participating in the choir on perceived physical, emotional, social and spiritual dimensions of wellbeing.

Clift and Hancox point to the claims made by Voices Foundation, which promotes the place of singing in education, to singing as a benefit to posture, the lifting of mood, relieving stress, encouraging the release of pain relieving endorphins, improving circulation, boosting the immune system and exercising respiratory muscles. Whilst there is no literature on singing in the workplace as a vehicle for managing stress, if it does indeed have the impacts summarised above, it should be a useful method of stress management.

The studies addressed above talk of choral activities and formal singing activity, which often require ability and prowess. There is nothing in the literature that looks at singing for adults, in the workplace, that is inclusive and not performance related.

## **Wellbeing**

By wellbeing, we mean more than satisfaction with life, and satisfaction with physical, emotional, social and spiritual gains. Shah and Peck (2005:2) remind us:

*.. people also want to be leading rich and fulfilling lives - developing their capabilities and fulfilling their potential.*

They propose two dimensions of personal well-being:

- peoples satisfaction with their lives, which is generally measured by indicators which capture satisfaction, pleasure and enjoyment;
- people's personal development, which includes being engaged in life, curiosity, 'flow', personal development and growth, autonomy, fulfilling potential, having a purpose in life and feeling that life has meaning.

For people to lead truly flourishing lives they need to feel they are personally satisfied and developing.

For Shah and Peck, then, eudemonic wellbeing (personal development and fulfilment) is as important as hedonic wellbeing (satisfaction and happiness).

This project sought to evaluate a pilot inclusive, workplace singing workshop in a University, and examine its impact on reported wellbeing. The project had a number of aims:

1. To examine the impact of workplace singing workshops on reported wellbeing;
2. To assess the different impact of different kinds of singing on reported wellbeing in the workplace;
3. To examine differences in reported wellbeing in terms of previous experience as singers, occupation, age (depending on size of group participating);
4. To identify the most effective means of evaluating the wellbeing impact of participation in signing workshops in the workplace.

## **Design and Method**

The study was a pilot project, collecting preliminary data about the reported experiences of participating in a singing workshop in the workplace. Initially it had been intended to undertake a quasi-experimental (pre, post and follow up) design, with questionnaire data to assess the impact of participation in singing workshops on reported wellbeing was used. In practice the study remained a qualitative study albeit with information collected at different time points (initial, phase, midway and final phase and following workshops) and through different means (questionnaire, interview and discussion).

In order to enable comparisons to be made with other singing processes in Universities, it had been intended to use the same questionnaire assessing wellbeing as used in a previous study (Clift and Hancox, 2001). However, permission had not been gained in time. Instead, the categories used by Clift and Hancock were inserted into a brief pre-workshop questionnaire for participants. Data were collected at first workshop, at the end of the workshops. In addition, participants were asked to evaluate briefly the first, second and fifth singing session. Once the 10 workshops had been completed some of the participants were approached for more in-depth, albeit brief, interviews, and a group interview/discussion was organised, in order to explore reported change in both hedonic and eudemonic wellbeing.

Data were analysed, through the use of descriptive statistics and thematic analysis in order to identify the overall impact of singing sessions on reported wellbeing; to assess differential impact of the different sessions on reported

wellbeing; examine any differences between those who see themselves as singers and those who do not, in terms of reported wellbeing.

Ethical approval for the project was gained from the Faculty Ethics Committee.

A ten week programme of singing workshops, facilitated by an experienced community singing tutor was provided on one of the University campuses and an open invitation issued to all staff via the whole-staff email. On the site of the workshops, notices were posted opening the singing workshops to all students and staff. No previous experience of singing was required. The final session was held in a public space during the course of the RIHSC conference. All participants were informed that the sessions were part of a research project and signed consent was obtained (See Appendix 1).

### **Participants**

The first workshop attracted 21 participants. These included academic staff drawn from 6 of the 7 campuses of the University, students, staff from central divisions (such as finance, educational liaison). Some of these participants did not attend subsequent sessions due to logistical/organisational problems rather than an unwillingness to continue the sessions.

19 attended the second session. Over the course of the 10 sessions, numbers changed due to a variety of factors: holidays, examination invigilation, meetings etc. A core group of 10 singers attended on a regular basis, consisting of academic and support staff from different campuses. One session was reduced to 4 singers.

### **Preliminary Results**

#### ***Pre-workshop questionnaire***

16 participants completed the pre-workshop questionnaire. Of these, 10 defined themselves as non-singers, 4 as singers, with 2 considering themselves to be able to sing "a bit" (one stated that s/he was unable to hold pitch).

#### ***Reasons for attending the workshop***

The most frequent reasons given for attending the singing workshops related to singing: singing in and of itself as a source of enjoyment, singing collectively, opportunity to sing or singing in a non-judgemental environment, exploring ability to sing/singing with others. Others reasons were linked to perceived benefits of singing, such as relaxation, confidence building, joy, health and well-being. One respondent noted skill development: raising technical awareness of the physiological aspects of singing, such as a motivational factor. Other motivations extending beyond the joy of singing to wider benefits such as the opportunity to meet colleagues in a non-work context, team-building, valuing others and supporting RISHC activities.

#### ***Expected benefits***

**Physical benefits:** Better breathing (five respondents) and better posture (three respondents) were cited as expected physical benefits, as well as relaxation (three respondents). Two respondents expected to benefit from improved lung function. Positive impact on the voice was noted by a number of respondents, voice projection (one respondent), voice improvement (two respondents), voice awareness (one respondent). Other expected benefits were: awareness of diaphragm and ability to sing.

**Emotional benefits:** Relaxation and related terms were frequently cited: calming (four respondents) and destressing/relaxation (four respondents). Happiness (four respondents) and feeling good (three respondents), including feeling good about oneself, were also frequently cited. One respondent expected some kind of spiritual uplift, thus seeing emotional and spiritual aspects as linked. Singing was seen as a good emotional outlet by another respondent, whilst for another the workshop was expected to improve emotional well-being.

**Social benefits:** The main expected social benefit was meeting people at work, a rare opportunity for some. Three respondents referred to the opportunity to do something enjoyable and social with colleagues. For another the opportunity to establish a very different kind of communality with others in the workplace was important. Allowing colleagues to connect (one respondent), and appreciating skills of colleagues otherwise not recognised (one respondent) were also mentioned, as was the expected confidence gained by performing collectively or in a community, (one respondent) and team building (one respondent).

**Spiritual benefit:** A significant number of respondents did not consider this to be relevant (four not applicable, three non-responses). Others (two respondents) expected some form of spiritual benefit but were unable to articulate what this might be. The collective dimension of the singing was cited by one as a potential spiritual benefit, going beyond the individual self to a sense of connection to the whole. An expected relaxing, calm and therapeutic experience was perceived to be of spiritual benefit, as was Feeling at peace and better karma or chakra.

**Skill development:** Most skills expected were related to improved singing (twelve respondents), overwhelmingly general singing improvement, but also more specific skills such as pitch control, harmonising and voice awareness. Transferable skills expected were better listening and auditory memory development, better breathing, lecturing skills and team work.

**Other:** A small number of participants cited other benefits: sense of well-being, new friendships, managing large groups in artistic contexts, improving work concentration in period following singing workshop and testing longer term benefits for working climate (each from one respondent).

It should be noted that this questionnaire was completed after the first workshop. Therefore responses to expectations would have been influenced by the experience of the first session.

### ***Reported Experience of the sessions***

#### *Initial reported experiences*

The first post-workshop questionnaire was distributed at the same time as the pre-workshop questionnaire. 12 participants completed the questionnaire.

Participants were asked about the three things they liked most about the session. Seven participants noted the quality of the facilitator, her warm, welcoming manner as well as her expertise in singing technique, and her “gentle facilitation”. Mirroring the expectations responses, having the opportunity to sing was a frequent response, and one which was related to the enabling atmosphere of the workshop, allowing participants to feel able to sing in an “effortless” way. Eight respondents emphasised different aspects of the way the workshop environment that facilitated singing: atmosphere featured as an important factor in the enjoyment of the workshop, being “informal”, “light and easy”, “relaxed”. Other participants noted the “friendly”, “welcoming” and “inclusive” nature of the workshop. One participant referred to the large size of the group creating an “un-intimidating” environment, whilst another referred to the “lack of pressure”.

Other responses focused on the positive experience of singing. One enjoyed the harmonies, another enjoyed the sound the group made, another the “climatic production of song”. Two other participants found the whole experience “fun”. Seeing colleagues in another activity and the break accorded by the workshop were also mentioned.

All participants who responded to this questionnaire would willingly recommend the workshop to others. Many of the reasons given mirror those above, and some participants took the opportunity to expand on their three positive aspects already provided, using more compelling terms in which to “sell” the workshop. For example, one participant referred to the “life enhancing experience” of the workshop. Other terms used were “cathartic”, “powerful”, “self-confidence building” – all very strong ways of asserting the positive role the workshops could play, beyond the mere pleasure of singing. One participant noted the “enrichment of aspects of ones being not used/acknowledge/valued” in work roles”. Another noted how the workshop “made me smile all afternoon”.

Other more general sentiments of positive well-being were cited: “feeling good”, “pleasure”, “enjoyable” and fun (cited seven times), as were references to stress alleviation and relaxation. The inclusivity and accessibility of the group were positive reasons for recommendation for two participants, whilst another referred to the workshop being “comfortable”.

Meeting new people and meeting them in a less work-oriented context was mentioned by two participants, whilst another cited the balance in a working day as a positive reason for participating. Another participant noted the beautiful music.

Five of the respondents could see no room for improvement in the workshop. Some of the factors which could have improved the experience for others related to the organisation of the workshop: room too small, no song sheet to take away, late arrival of some participants. Others factor related to the content of the workshop: too many religious songs, not enough singing, the need to have greater used of hand gesture to indicate note sequences.

#### *Reported experience after second session*

The second evaluation questionnaire was distributed at the second session, one week after the first brief evaluation questionnaire. The questions were the same. 10 participants completed the questionnaire

The responses to the three things most liked about the session were very similar to the responses given in the first brief questionnaire. Again the facilitator was an important factor for most of the participants who responded; eight favourably noted the characteristics of the facilitator as a positive factor in the sessions using terms such as warmth, generosity, welcoming, enabling, engaging, and relaxing. The teaching approach employed by the facilitator was also positively assessed.

Having an opportunity to sing or singing was again referred to by most of the respondents, with one of these being able to sing despite hay fever. The sound made by the group was cited by six ten respondents, whilst one participant liked the collective effort of the group to sing. Four respondents referred to the atmosphere of the groups (warm, lovely, relaxed, or generally good)

The pedagogical aspects of the workshops was given prominence in the responses to this questionnaire, suggesting an increased awareness of technique; teaching approach, learning to sing, learning the technique that enabled efficient harmonising, the progress made from the previous week's workshop, learning a new song, and the ability to retain a song from the previous week.

Other factors mentioned were self-confidence and sense of achievement, meeting new people, de-stressing, distracting time out, good breathing technique.

In terms of improvement, the small size of the room was still a problem, as was the lateness of starting the session. With regards to the room, subsequent sessions were held in Shepherd's House, which was more conducive to singing given the size of rooms, as well as the more pleasing aesthetic aspect. Two respondents noted the lack of time devoted to singing. Another respondent would have liked to have had more people at this session. Four respondents did not see the need for improvement.

Again, all those who responded would be willing to recommend the sessions to others. Three respondents emphasised the way the group enables everyone to sing via its inclusive nature, good facilitation or enabling environment. The impact on well-being was again an important factor due to the workshop being fun and relaxing, being beneficial in "lots of ways", was enjoyable in a collective way, and it made "you feel good". Two participants thought it was a good way to spend a lunch break. Other reasons for

recommendation were improved breathing and posture, greater productivity following session and a good tutor.

#### *Reported experience after fifth session (midway)*

After the fifth session all participants were emailed in order to gauge how the workshops had improved their well-being. Eight responses were received. Benefits reported were similar to previous responses, relating to both general and more specific aspects of well-being. Three respondents noted the positive impact on their happiness levels derived from singing, another found the sessions to be a mood enhancer. Two participants found it to be a distraction from other problems, with one of these finding difficult to remain angry/annoyed/worried. A lasting sense of enjoyment was experienced by one participant, whilst another found it to be a mood enhancer. One of the singers noted that s/he had rediscovered the joy of singing.

The relaxing/destressing effect was reported by two respondents and three respondents welcomed the time out/break in the working day. The social aspect of singing together (five respondents), including meeting new people, continued to be a factor in the popularity of the workshops.

The facilitator was important for two respondents and learning a new skill for one.

Half of the responses noted areas for improvement: more singing, more people, no religious songs. One was worried that the group was expected to give a public performance (referring to the final session to be held in a public place). These fears were alleviated when it was made clear that it was to be the same workshop format but in a different setting.

#### *Reported experiences at the end of the workshop series*

The final questionnaire presented similar questions to the pre-workshop questionnaire, thus providing more information on whether expectations matched the experience of the workshops. However individual expectations and actual experience have not been matched, rather the data presented below is of overall responses. Nine singers responded.

**Physical benefits:** Some of the physical benefits experienced coincided with those expected, four of the nine respondents found the sessions relaxing (four out of fifteen had expected this), three noted their better posture (four expected this), two noted their better breathing – with one of these noting a lasting effect of this, at least throughout the afternoon following the workshop. Whilst seven had expected better diaphragm awareness, only one respondent experienced this. One participant noted better voice awareness (one expected this). One participant experienced less headaches which s/he perceived to be a result of the workshops, another felt physically “refreshed” and “energised” following the workshop. Another participant felt that frequent singing could perhaps be good for asthma but was unsure whether the workshops had affected this. Another smoked less on Wednesdays.

Improved voice projection was a physical benefit expected by one participant, however this did not figure in the final questionnaire responses, although



previous questionnaire responses did refer to more control over volume of voice. One respondent experienced a “freer” voice.

**Emotional benefits:** From the responses it appears that the benefits expected underestimated the benefits experienced. All experienced markers of well-being such as happiness, joy and enjoyment, and mood enhancement. Three respondents found the workshops generated a feeling of happiness (with one experiencing “childlike contentment”), one participant experienced an uplifting of mood following the session which continued during the week on breaking into song, whilst for another mood enhancement lasted for at least a couple of hours. Another participant found that her eyes “lit up” when talking to friends about the workshop. Other aspects of well-being related to stress relief and relaxation noted by half of the respondents. For one participant the workshop was time out when normally s/he would be working during the lunch-hour. Another noted a positive attitude to work and having something to look forward to.

Sense of achievement and good emotional outlet were expected benefits but did not feature among the responses. However, achievement was one of the themes in previous responses.

**Social benefits:** Meeting colleagues was one of the main social benefits expected with six out of fifteen participants expecting this to be a social benefit. Seven out of the nine responses to the final questionnaire found this to be a main social benefit, both in terms of meeting new colleagues and meeting them in a different, nice environment. Establishing a different kind of relationship with colleagues was noted by one participant, something that had been anticipated by two of the participants. Team building was also mentioned as both an expected and experienced benefit, as was the experience of collective singing (each by one participant). One participant noted that s/he had now had the strength to sing as part of her private music-making, which had previously not extended to singing.

**Spiritual benefits:** Six respondents felt that spiritual benefits did not apply to them. One participant referred to the feeling of integration of body/mind/voice experienced in the sessions. One participant referred to a connection between music and spirituality which was enhanced by the choice of songs.

**Skill development:** Again a number of skills that participants expected to develop matched those that participants felt had been developed during the course of the workshops. Four of the responses referred to general singing skills (8 out of 15 had expected this). Other participants referred to voice control, auditory control, harmonising, and team work – all of which were referred to in the responses to the pre-workshop questionnaire. Additional skill development experienced by participants were confidence in singing and technical awareness (of difficult aspects of singing).

**Other:** Negative aspects reported were similar to those reported in previous questionnaires: too many religious songs, lack of time, which hindered interaction and – related to this – bad timekeeping and lack of ownership by group when facilitator was late. On the positive side, two respondents reemphasised the fun experience during the workshop, and the good

facilitation. One respondent felt that the workshop illustrated how quickly people who do not know each other can interact in a positive way.

### ***Reported experiences : Post work-shop interviews***

Participants were asked to take part in brief interviews at the end of the 10 week workshops to further examine their experience of participation. Two participants agreed to one-to-one interviews. A further group interview/discussion comprising of 5 participants took place. These interviews were overwhelmingly positive, re-emphasising the positive benefits expressed in questionnaire responses. One interviewee talked about how the workshops added a “new dimension” to her life which sustained her personal happiness over the week. This was echoed in the group discussion with one participant referring to the long term effect the workshop had, in that she was happy and had a positive attitude for the rest of the day.

A further, unexpected, dimension which came out of the discussion, was the knock-on effect of positive mood enhancement on others in the workplace (and incidentally in personal life). The workshops also appeared to have the potential of drawing in non-participants when carried out in public spaces, as demonstrated by the workshop which took place in an open space, with people in the vicinity taking part in those songs they recognised.

Few negative points were raised. Not enough singing time had been a frequent comment among the questionnaire responses and was re-emphasised by one of the interviewees and in the group discussion. Time was an issue for one of the interviewees, whose position demanded set presence at her desk. This kind of logistical problem was also raised in the group discussion as a potential barrier to workplace singing groups.

The religious nature of the songs was a problem for a significant number of the participants. This was expressed both in questionnaire responses and in the discussion group. It was felt that other songs could have been used in order to enhance the inclusivity of the group. On the other hand, at least one of the participants who responded to the questionnaires, was positively enhanced by the spiritual nature of the songs. Inevitably songs that reflect individual values will be experienced more positively. Finding appropriate songs that encompass more universal values may be a way of enhancing the experience for all.

The non-committal nature of the group meant that participants were not always present. This was negatively experienced by some. Too much ebb and flow in participants lessened the coherence. However, others found that this enhanced their experience, participation on a voluntary basis from week to week meant that they dipped in and out when they wanted to. One participant found encouragement from colleagues to attend the workshops during periods of heavy workloads, resulting in a welcomed positive mood enhancement, whilst another would have preferred more commitment, such as working towards a performance, to encourage attendance.

It was noted that making the effort of setting aside one hour a week to attend the lunchtime workshops, even when overloaded with work commitments, could result in an uplifting experience that had a lasting impact during the

week, or even physical improvement, for example, for asthmatics. One singer, who was heavily pregnant, reported that her blood pressure remained low during the period over which the workshops took place, in contrast to a history of high blood pressure. Whilst no direct link can be established with any certainty for these positive physical outcomes, it may be that regular singing can lead to positive physical benefits, given the complex and interrelated nature of factors influencing health and well-being.

The group discussion raised the way in which the workshops demystified singing. Through the rapid acquisition of technique, singing became something we could all do, singing was no longer the domain of “other people”. Participants were surprised at how quickly they were able to utilise their varying levels of skill to create a pleasing, and performance-quality sound. This was particularly important for those who defined themselves, or had been defined by others, as “non-singers”. Such skill acquisition, requiring relatively little investment, had a positive impact on confidence. As a result the positive benefits of the workshop extended beyond immediate physical and emotional effects; confidence, skill identification, leading to personal enhancement were identified.

The individual and group interviewees were asked whether their past experience played a role in how the workshop had an impact on their well-being. Most had had some experience of singing that they had enjoyed. The workshops permitted them to rediscover their singing voice and remind them of the positive aspects of singing. Others had a negative experience of singing and were now able to find the voice that they were told they did not have. One participant found that the religious nature of the songs evoked a religious past of well-being and spiritual contentment in singing hymns, which she felt uncomfortable with, having broken from that past.

All those asked were eager to continue the experience of collective singing in some form. The group discussion asserted the importance of employee well-being as a justification for workplace support for singing, not only in terms of increased productivity related to destressing and re-energising but also terms of organisational commitment.

### ***Summary of pilot study findings***

A number of common themes emerged amongst the reported perceived benefits of participating in the singing workshops: happiness and mood enhancement, de-stressing effect (related to general subjective well-being) collectivity or togetherness, better breathing, perception of improved physical health, confidence and skill acquisition.

The singing workshops had a positive impact on both eudemonic and hedonic well-being (Aim 1).

Detailed impact of different kinds of singing on well-being has not been fully understood, but it is clear that some participants had preferences for different kinds of singing which could usefully be explored further (Aim2).

Participants reported positive benefits from the workshops irrespective of their previous experiences of singing, occupation or age. Further exploration of

exactly how past experience contributes to specific gains in health and wellbeing is needed (Aim3).

It is premature to make recommendations about the best means of evaluating singing in the workplace. However, the positive results from this qualitative study have shown promise for future work (Aim 4).

This positive feedback will inevitably be related in part to the voluntary nature of participation, and may also reflect a sampling effect – only those with strong feelings may have felt significantly motivated to respond to the questionnaires. Those who participated did so out of a desire to sing and in expectation of positive benefits. However, reported benefits do seem to go beyond those expected by participants, and positive impact on others also seems to be an unexpected by-product of the workshops. The nature of the workshops also seems to be a key factor in producing positive outcomes.

Throughout, the facilitator played a crucial role in creating an unthreatening, inclusive environment which enabled non-singers to discover the joys of singing.

## **Recommendations**

Singing in the workplace proved to be feasible, and an innovation as part of an overall strategy for maintaining the health and wellbeing of people at work.

The pilot study indicated the positive impact of singing in the workplace, in order to maintain occupational health and wellbeing. A strength of the workshops was the extent to which they were open to all. Continuation of the workshops would enable further research into any impact on effectiveness in work. **It is recommended that the workshops continue, open to all, and that research into their impact continues.**

The public place in which the last workshop session took place indicated the potential for reach beyond those actively participating. **It is recommended that future workshops take place in a venue through which non-participants might have contact (such as an entrance hall of a building)**

The evaluation touched upon a phenomenon that has not been noted in previous literature, namely the indirect positive impact on people in the workplace who had not actively taken part in the workshop. **It is recommended that future research examines the indirect impact of singing in the workplace on people not actively participating in the singing.**

***Note: this is a draft report: all participants and facilitator of the workshops will have the opportunity to comment upon and contribute to changes in the final version of the report.***

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## **Appendix 1: Information Sheet: Joy at Work pilot project**

As part of the programme of research on arts for health, RIHSC members are developing some projects relating to music and health. One of these is the **Joy at work: the impact of non-professional singing workshops on employee wellbeing** project.

This will be series of 10 singing workshops, on the Elizabeth Gaskell site, open to all who work or study on the site. No previous experience of singing is required and no auditions will be held. These will be truly inclusive workshops.

### **The aims of the research are :**

To examine the impact of workplace singing workshops on reported wellbeing;

To assess the different impact of different kinds of singing on reported wellbeing in the workplace;

To examine differences in reported wellbeing in terms of previous experience as singers, occupation, age (depending on size of group participating);

To identify the most effective means of evaluating the wellbeing impact of participation in signing workshops in the workplace.

All participants will be asked to complete some questionnaires relating to their prior experience of singing and the impact of the workshops on how they feel, in terms of physical impact, emotional impact, social impact and spiritual impact. Completed questionnaires will be sought before sessions begin, after the set of sessions and two months later. In addition, participants will be asked to complete a five-question card at the end of each session.

Volunteers will be sought to participate in a group interview after the set of sessions, to explore in more depth their experiences of the workshops.

Questionnaire Data will be analysed using descriptive statistics and there will be no way of identifying individual respondents.

Interview data will be analysed thematically and there will be no way of identifying any participant or third party mentioned in the interview (other than the workshop facilitator, who has agreed to the research being undertaken).

### **Confidentiality**

All data you provide will be dealt with anonymously. You will be asked to put an identifying number on questionnaires so they can be linked together for

analysis. Ground rules regarding confidentiality will be agreed within group interviews and all means of identifying any other person, apart from the workshop facilitator, from the interview data will be removed.

### **Risks**

There are unlikely to be any risks to you as participant. Some people who are not used to singing can experience temporary feelings of light-headedness, which do not last.

### **Consent:**

I have read the information sheet and agree to participate in the research linked to the **Joy at work: the impact of non-professional singing workshops on employee wellbeing** project. I understand my participation is voluntary and that I may withdraw my consent at any time.

Signed:

Date: