

Work-based Learning Project: BMPF 7008

“What technical skills and abilities make a vocalist employable in the musical theatre industry?”

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Project Proposal

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1. Project Title

What skills and abilities make a vocalist employable in the musical theatre industry?

2. The context

This project will collect participants from various institutes in which I am a freelance singing teacher/lecturer in the Liverpool area. These include professionals and students from The Liverpool Institute for Performing Arts, LMA and my own one to one students

There have been many studies reporting on the benefits of singing lessons. Smith et al (2021) reported that those who undertake singing lessons see benefits in many areas of their life including physical health, mental health, more positive social interactions and, due to having more confidence, professional gains. When looking specifically at vocal technique, there are a number of benefits cited by various practitioners for example, Stark (1999) describes how the technique known as Bel Canto translates in literal terms to “beautiful singing” and was an early source used in vocal pedagogy to “set virtuoso singers apart from amateur and choral singers”. However, more recently, Estill voice training is based on the belief that “everyone has a beautiful voice” and focuses on breaking the voice down into moveable parts to be controlled with a goal specifically on maintaining vocal health and freedom. Peckham (2010) also implies that the simple act of learning vocal and musical vocabulary to describe their voice will be beneficial to the singer. From this small amount of research, it is clear there are a wide variety of benefits and reasons for training the voice across genres from amateur to professional levels. However, when looking specifically at musical theatre, there is little research surrounding what directors, casting agents or anyone who employs vocalists within this industry consider useful skills and techniques.

3. The justification

In my current role as a lecturer in singing technique on a musical theatre BA (Hons) course at LMA Liverpool, I have identified a potential gap in training vocalists with aspirations of becoming a professional, paid vocalist within this industry. By identifying what those who are hiring vocalists deem good qualities in a vocalist, training those qualities within the syllabus would directly benefit not only the students but give teachers a solid reasoning for including certain aspects of voice training in their lessons. Much of the information available on this subject is anecdotal for example, Henny (2019) states that auditions are job interviews where vocalists are expected to show their abilities and professionalism, he then goes on to provide evidence of what is expected from an interview with one musical theatre director. This is informative but lacks reliability as it is only one opinion, by doing this study, I hope the results will show a pattern across a number of industry professionals therefore giving more generalised information that vocalists can utilise when training their voice for a future in musical theatre.

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4. The intended impact

By completing this study I hope to give my students a clear and evidence based idea of what will be expected of them in the musical theatre industry by the professionals that they will be working for. This will also provide evidence to inform the syllabus from which we teach and give teachers, lecturers and vocal coaches more guidance and structure for their limited time with students.

Wider ramifications could include the additions to syllabus for not only for the courses I teach but further, more in depth research could inform other institutions or courses. Afros & Schryer (2009) argue that current research suggests that a syllabus must appeal to students as well as ensuring the quality of the course and its academic value while being motivational and structured. This research project could contribute to all of the above aspects of creating what is considered an effective syllabus for the musical theatre student.

5. The outlined intention

In brief, I intend to reach out to directors of musical theatre, casting directors, agents and other professionals involved in the hiring process of vocalists in this specific industry and ask them to fill out an online questionnaire which asks what they view as most desirable skills when hiring a vocalist. I will then ask the industry professionals to partake in an online focus group where they can discuss the topic in more detail, giving more qualitative data.

This will be a mixed method study which is a method that uses both qualitative and quantitative methods to collect and analyse data in order to respond to a research question in a rigorous way (Creswell & Clark, 2017). The methods used will be an online questionnaire followed by a focus group. An online questionnaire using a likert scale will give me quantitative data that has a large target sample size, quick response time and simple data analysis (Jones et al, 2013). This will be done via [surveymonkey.com](https://www.monkey.com) as I have prior knowledge of this platform from my research at BA (Hons) level. A focus group will then enable a deeper, more intricate discussion of the subject that looks “beyond the facts and numbers” of the questionnaire (Leung & Savithiri, 2009). This will be done online via zoom as , again, this is a familiar platform for me.

A Gantt chart has been included in Appendix 1 to explain the timeline I will endeavour to follow throughout the project until the completion date of 19th July 2023.

Ethically, this project is low risk however research is never free from risk altogether and in line with the UK government guidelines for ethical research I will participants with information about the project such as the aims of the project, how their data will be used and stored in accordance with GDPR and any relevant contact details as well as making clear that they can withdraw their participation at anytime for any reason. As I am aiming my research at industry professionals, my participants will all be over the age of 18. (Gov.uk, 2023)

An insider researcher is a researcher involved in the group or organisation that they are obtaining data from (Chhabra, 2020). As an insider researcher, I have knowledge and understanding of the subject being explored as well as ease of finding appropriate participants, however it can be argued that being an insider researcher could lead to bias and a loss of objectivity (Saidin & Yaacob, 2019).

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7. Personal learning outcomes

- To use research findings to inform future vocal pedagogy practice within my work setting and to inform syllabus and lesson plan decisions.
- To use research findings and experience to provide high quality education, maximising the students potential to work in the musical theatre industry post graduation.

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Project Report

Introduction

My research question “What technical skills and abilities make a vocalist employable in the musical theatre industry?” Is driven by my work as a lecturer of singing technique in LMA Liverpool at the BA (Hons) level where I work with aspiring professional musical theatre performers looking to break into this competitive industry after graduation. I also teach one-to-one lessons from beginner to advanced guiding students through exams and performances as well as being the singing teacher and principal of the LIPA 4:19 academy for students aged 7-19 years, working with other professional teaching staff to produce high-quality shows and exams throughout the academic year.

Many reasons motivate people to take singing lessons or join a course at any level involving training the voice. There is extensive research on singing lessons and well-being for example Grape et al (2002) found that both professional and amateur singers felt more relaxed and energetic after a singing lesson with a significant increase in oxytocin levels recorded also. Another reason for engaging in vocal education is to improve technique notably singing lessons can improve a vocalist's grasp of breathing technique, agility and flexibility of the voice and tone to name a few (Gagne, 2023). Goldenberg (2018) concluded from her research that voice teachers have the potential to build confidence and offer mentorship in musical careers. While the above research gives voice teachers and students an insight into the many benefits of singing lessons and training, there is little research on what makes a singer employable if their goal is to move from amateur to professional. In this research, I aim to look specifically at the employability of musical theatre singers by asking the employers, musical directors, casting directors, agents etc what skills and abilities they look for in the audition process. This could ultimately inform higher education syllabus, help voice teachers focus on the most important aspects of technique in their often limited lesson times and motivate students to practise these skills and techniques in their own time.

Literature Review

To inform the themes to be explored in the questionnaire and focus group, a literature review will be conducted exploring current research surrounding the voice, in particular, what is considered a favourable vocal skill.

Melton (2007) suggests that there are six aspects used by voice teachers when training musical theatre performers; breathing, alignment, range, articulation and connection, they also note that musical theatre performers have “unique demands” due to the pressure and physical toll of having to do eight shows a week. While Bourne and Kenny (2016) agree with this, they state that an understanding of belt, legit and mix qualities would aid the musical theatre singer in efficient and healthy vocal function, adding that “there are still many controversial issues and gaps in knowledge and understanding of this vocal technique”. Understanding voice qualities could therefore be seen as a positive skill for a vocalist to have, improving communication with peers and directors in the

rehearsal process. While all of the techniques explained above are desirable, this study aims to find out if employers of vocalists agree and even prefer to work with vocalists who display strengths in any particular area.

When discussing the requirements for graduates of musical theatre courses moving into the professional world, Boardman (1987) makes the interesting point that performers should work well with others as well as be competent in dance and acting skills as well as a competent vocalist. While this is true and an important part of being a musical theatre performer, the aim of this research is focused on voice pedagogy alone therefore these attributes will be omitted from the questionnaire. The focus group, however, will be free to discuss these subjects should they arise. Boardman (1987) goes on to discuss skills required for successfully entering the professional musical theatre industry agreeing with the previously outlined desired skill set and adding dynamic variety to the list. Agreeing with Melton (2007), Boardman (1987) further adds that “resilience and strength” are important aspects of a musical theatre voice due to the demands that are placed upon it.

When researching the audition process in musical theatre, it is clear there is a gap in knowledge about what is expected from vocalists, specifically when discussing technique. In an article named “6 Ways to Nail Your Next Musical Theatre Audition”, Mink (2020) focuses on organisational skills, confidence and preparation however only briefly mentions the voice when discussing the importance of warming up beforehand. Furthermore, in another article, Pearlstein (2023) does briefly mention some technical skills when he notes that having the right material is important to showcase a musical theatre singer’s strengths such as belt or falsetto, however, the advice given is still broad and the remainder of the article focuses on the more personable skills expected in auditions.

As Cabral (2015) explains, the average length of an audition piece is only 16-32 bars and with so many elements of technique to potentially showcase, this study will allow voice teachers to better guide students when preparing for auditions by giving them the vocal techniques to focus on during lessons and potentially help students pick appropriate audition material based on information gathered from those professionals they will be performing for.

Green et al (2014) conducted a study about the technical requirements of vocalists in audition situations in musical theatre. They note that musical theatre is not like other genres as the vocal techniques required vary and performers must draw upon multiple styles and techniques to fit the specific musical (Green et al, 2014). The study concluded that young musical theatre performers need to be versatile with their technical skills and that those with classical voice training alone were “inadequately prepared for over half of the available jobs in musical theatre and especially those jobs at the highest levels of pay.” (Green et al 2014). This study shows that those in a position to employ vocalists are looking for specific techniques in auditions however it doesn’t look at specific techniques and how important each one is if at all, to showcase in your limited time frame. In my study, therefore, I will include a question to see if any techniques transcend genres and styles.

Another issue brought up by the literature read for this study is the inconsistency of terminology used in vocal pedagogy. Green et al (2014) found a lack of consistency in the terminology used in the audition listings. Sonninen and Hurme (1993) concur that there are issues surrounding

terminology when discussing various aspects of the voice saying scientific accuracy, and internationally recognised, multilingual terms should be introduced using a “terminology committee”. Therefore, the terminology used in the study I will conduct will be as simple as possible. This be less confusing for the participants who may not have experienced any form of vocal training before and it will be less likely to be misinterpreted.

By reviewing the literature surrounding my research matter, I have concluded that my questionnaire should include the following technical terms;

- Breathing
- Alignment and posture
- Vocal range
- Articulation and diction
- Connection to material
- Understanding voice qualities
- Dynamic variety
- Vocal resilience
- Strength

I will also have an “other” option to account for any technical aspects I have missed from further reading. The terminology will be simple and not genre specific to see if there is a correlation across genres as to what musical theatre professionals expect to see from a vocalist in an audition and what aspects of vocal skills and abilities make vocalists more or less employable. This study's results could give vocalists an extra tool for successfully auditioning to go alongside the well-documented need to be personable and well-prepared.

Methodology

The aim of this project is to discover whether musical theatre professionals prefer to employ vocalists with specific skills and whether there are correlations across genres. This will give teachers and vocalists a more focused approach to audition preparation. As Flom (2016) suggests in his book ‘Get the Callback: The Art of Auditioning for Musical Theatre’, training is essential for successful auditioning and makes the point that they are not looking for performers to train, vocal coaching is “of the utmost importance”. By answering the question, “What technical skills and abilities make a vocalist employable in the musical theatre industry?”, performers and their teachers can display techniques that prove they have in-depth training, making them reliable as vocalists.

For this research, my ontological approach is that of pragmatism which according to Saunders et al (2023) means that, as the researcher, I recognise that there are different ways of interpreting the world, that there may be multiple realities and points of view as well as many ways of conducting research. This approach also indicates the use of both qualitative and quantitative research strategies and mixed methodology (Dudovskiy, 2023). Additionally, my epistemological stance is also that of pragmatism as a pragmatist “does not seek a truth that is independent of human experience (medium.com, 2020) and allows for the data of both a quantitative and qualitative

nature to be examined (Dudovskiy, 2023). This ontological and epistemological approach will underpin the nature of the study and interpretation of results.

As a mixed-method study, quantitative and qualitative data must be collected and analysed. This methodology can balance out the limitations of each method and strengthen the evidence in the findings however, it can be more complex to carry out and require more expertise in analysis (GOV.uk, 2020). This study will be an embedded design, which means that both quantitative and qualitative data are collected at the same time but the focus is on the quantitative data with qualitative data being used to explain it in further detail (Damyanov, 2023).

For this study, data was collected using two types of data collection, the first was a Likert scale questionnaire to show the participant's view on the importance of each element of singing technique. A Likert scale usually provides five possible answers, positive to negative of agreement with a statement made giving quantitative data that can be analysed relatively easily (McLeod, 2023). The second method was a proposed focus group with those who provided an email address to participate in a more in-depth discussion, however, this did not happen as participation could not be obtained in the time frame required.

I chose a survey method as they are capable of easily obtaining information from large sample sizes in the least amount of time using little resources to do so (Glasgow, 2005). To obtain participants, I sent emails to colleagues, searched for Musical Theatre groups on social media and utilised the university students I am studying alongside. I also chose a survey as they are standardized, and all participants answer the same questions in the same phrasing, this improves reliability and reduces potential bias (Github, 2023). However, as Ramshaw (2022) states, it is not always guaranteed participants will answer questions honestly and may even intentionally respond inaccurately due to personal bias therefore it is important to note that results can never be completed free of bias or completely reliable and valid. Ultimately, approaching this research using the survey methodology appeared to be the most reliable way of collecting the data required whilst being ethically sound

Ethically speaking, this research is considered low risk as, amongst other things, participants are over 18, have given informed consent [Appendix 1] before participating and the questionnaire is anonymous (Wyse, 2017, p 80-85). I also completed an ethics form detailing my intended research which was approved by the ethics committee of The University of Wales Trinity St David [Appendix 2].

Another element of this research to consider is the issue of insider research. As an insider researcher, I acknowledge that I can study this area of interest from a unique position which is that I have prior knowledge and interest. This also gives me easy access to participants and information as well as in-depth knowledge of complex issues and the ability to “unravel and comprehend cuts intricacies and complications” (Costley, 2018). On the other hand, insider research brings challenges that must be acknowledged also. There is the question of objectivity in that the researcher could interpret data and be influenced by experience whereas an outsider would have no prior experience and be completely objective when analysing their findings (Saidin, 2016). Saidin (2016) also suggests that researchers must consider the possibility of increased bias due to the relationship between the insider researcher and participants as this could influence the

participants' level of honesty when providing answers. To combat this in my own research, all answers will be provided anonymously however an email address can be provided to participate in the more in-depth survey, this is optional.

To conclude, the methods used in this study are appropriate for the kind of data needed to analyse the issue at hand. They provide information in line with my ontological and epistemological approach and the analysis will also reflect this. Ethically speaking, this study is low risk and the participants have the right to withdraw at any point and their participation is anonymous unless they choose to participate further. Overall the aim of the methodology is to provide valid, reliable data in the safest possible way for both participant and the researcher (Williams, 2007)

Findings

The questionnaire [Appendix 3] was available for 2 weeks and collected a total of 11 responses from volunteer participants. Participants were recruited on a variety of platforms including social media, email lists and contacting colleagues from various work environments including LMA and LIPA. Recruiting participants in this way is regularly utilised as Mermon (2020) explains it is essential to “leverage your personal network” as well as ask online communities via social media. In the case of this research, as the subject matter is specific to a certain job role, Facebook groups were utilised most. The results [Appendix 4] were then analysed.

The first question ascertained in what capacity the participant employs vocalists. By doing this it was possible to see if there was a correlation between musical theatre job roles and the technical skills they found important when employing vocalists. Out of 11 participants, 5 were musical directors, 4 were directors, 1 was a casting agent and 1 was a producer (Other) [Figure 1].

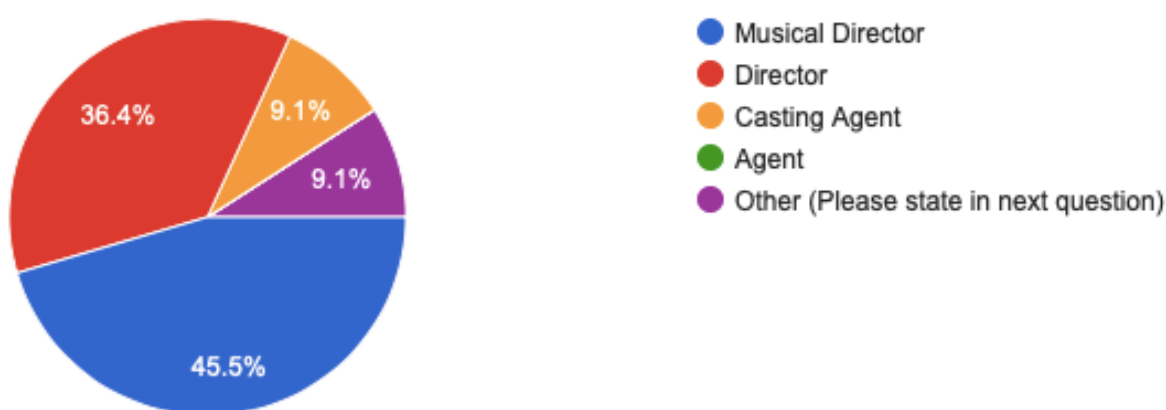


Figure 1

Having a variety of job roles in this study is essential as there are many ways a vocalist can be cast. As Rutherford (2012) explains, some directors and producers use casting directors and some prefer to work with performers they have seen or worked with previously,

The second question [Figure 2] determined the genre that the participants worked in, this was an open question as this is a complex and diverse area of musical theatre and certain technical skills may be more desirable in one genre than the other (Taylor, 2012). However, 5 out of 11 of the participants stated their typical genre as simply “musical theatre”. This could mean those participants typically work across genres. Other participants specified pop, contemporary, operas, Latin and classical as their typical working genres. The specificity provided by these participants will help define any correlation between genre and the desired technical skills of vocalists they will potentially employ.

What genre do you typically work in? Please state if more than one.

11 responses

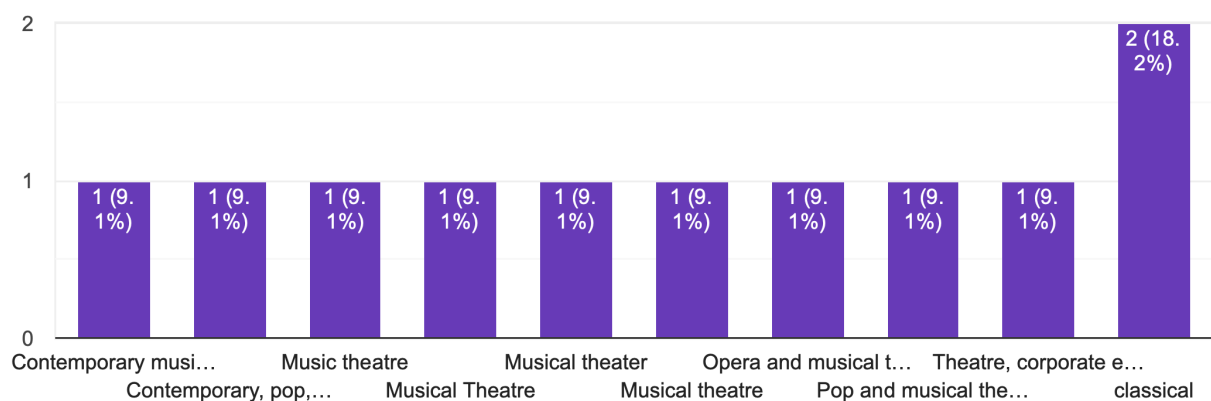


Figure 2

The questions then ask the participant on a scale from 1 to 5, 1 being not important and 5 being very important about several techniques derived from research conducted in the literature review. The first technique explored was “breathing technique” [Figure 3].

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

11 responses

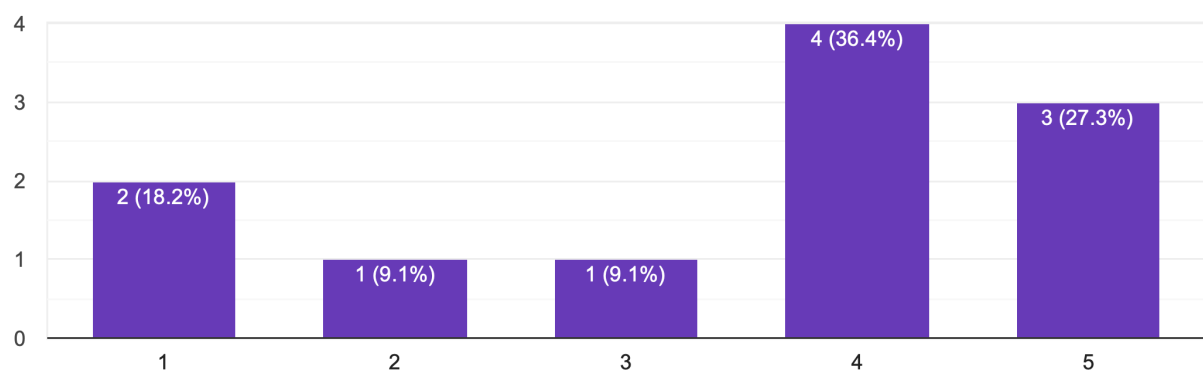


Figure 3.

As shown in Figure 3, the response to this question shows quite a variety of responses however the majority (8 out of 11 participants) consider it a 3 or above on the Likert scale therefore they consider it an important technique. As we are dealing with voice technique for musical theatre performers, the fact that more often than not performers will be acting, singing and dancing simultaneously could be the reason why breathing technique is considered important when auditioning for roles. As Pulliam (2013) argues, each discipline, singing, acting and dancing, often use different breathing techniques for example the actor will be told to hold the ribs wide open and abdominal muscles pushed out on the in breath however the singer will often be told to release the abdominal muscles. Pulliam (2013) goes on to say that a “unified breath” that works for all three disciplines should be a priority for performers. The results of this study imply that if a vocalist can show a good level of breathing technique amongst others, are more likely to be successful in the audition process. When exploring the results of this question with regards to genre [figure 4], the strong patterns noticed were that of professionals who stated their genre was simply “musical theatre” and “classical” feel more strongly that breathing technique is important whereas “contemporary musical theatre” are less likely to feel that breathing technique is important. This is a concept that is ingrained in classical singing according to Collyer (2009) when she explains “When classical singers and singing teachers are asked “what do you need to sing well?” the list almost always starts with “good breathing.”.

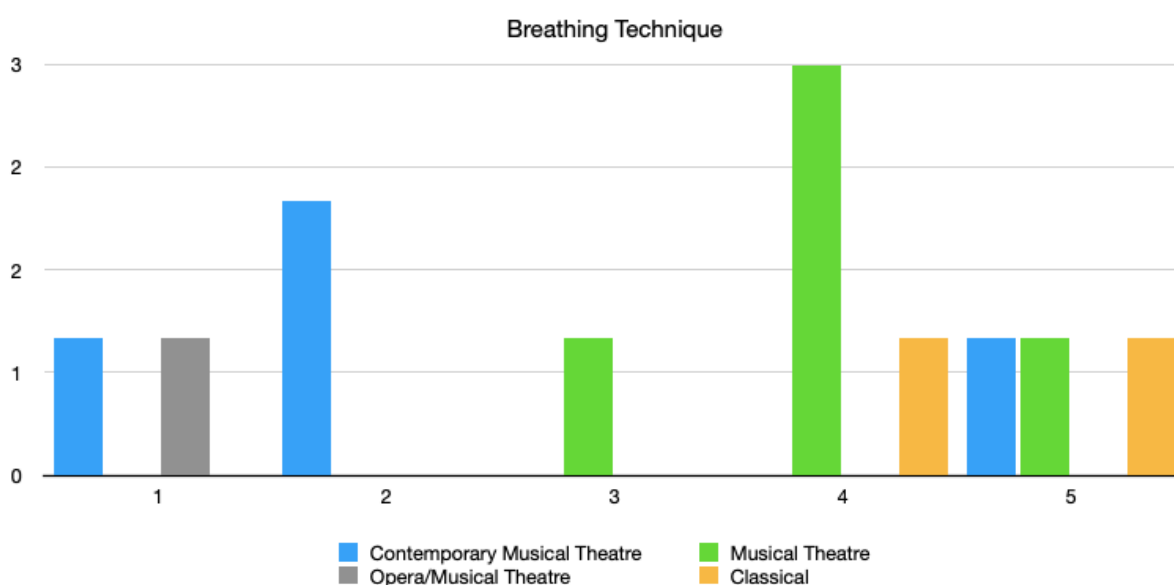


Figure 4

When analysing data by profession [Figure 5], Musical Directors showed the most interest in breathing technique whereas other professions, in particular Directors, showed no correlation. This specific analysis could potentially prepare vocalists if they know in advance who will be in the room which according to The Casting Directors Guild (2015) is expected. A vocalist can tailor their audition song to show specific techniques to the professions that value them most.

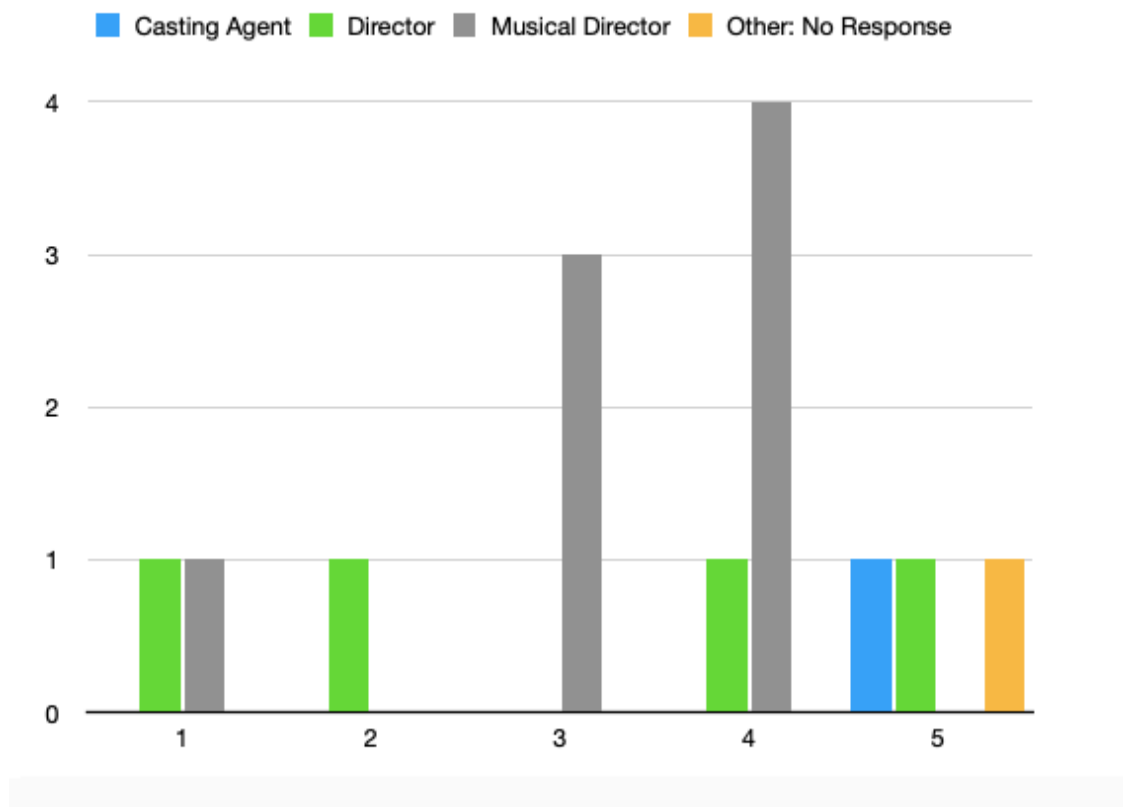


Figure 5

The next question was regarding “alignment and posture” [figure 6]. Responses to this question found the majority felt alignment and posture were a 3-5 on the Likert scale with 72.8% scoring it a 3 or 4. This shows quite a neutral response with no strong opinions on the subject. This is surprising because posture is fundamentally connected to breath management and vocal health (Palmer, 2019). This brings up the issue of technical knowledge when it comes to the voice of other professionals in the musical theatre industry. By understanding technique, professionals can help musical theatre performers maintain vocal health and have long, established careers (Sisco, 2016). This would also benefit the whole production team and cast by reducing vocal fatigue on the performers by casting vocalists that have strong technique and good vocal health.

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

11 responses

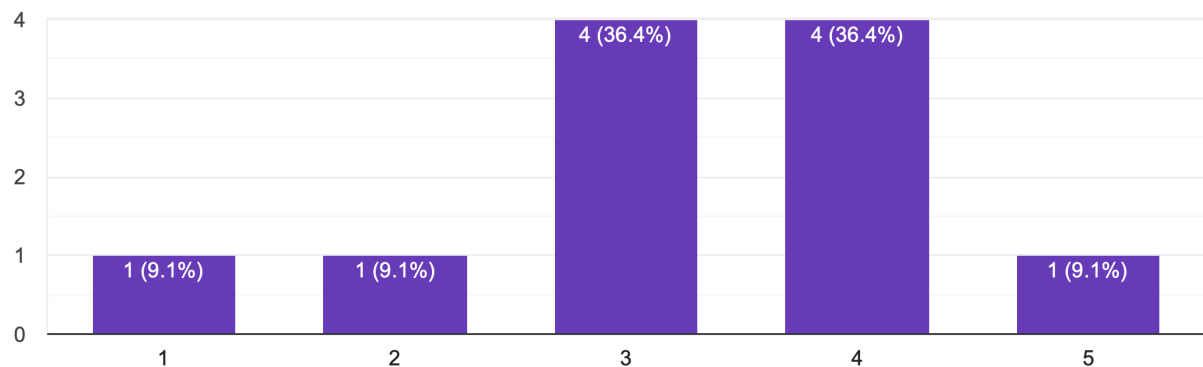


Figure 6

By genre [figure 7], the most significant responses were from those who described themselves as working in the Musical Theatre genre and the classical genre. Musical theatre participants responded a majority neutral way whereas all classical responders scored a 4 on the Likert scale showing the see alignment and posture as an important attribute in an auditioning vocalist. Classical singing has a certain “look” and that is mostly to do with posture and alignment, Griffin (2021) goes as far as to say that contemporary vocalists may avoid “good” posture to avoid the classical look. This could mean that the reason classical music theatre professionals deem this area important is because of its aesthetic properties rather than technical ability.

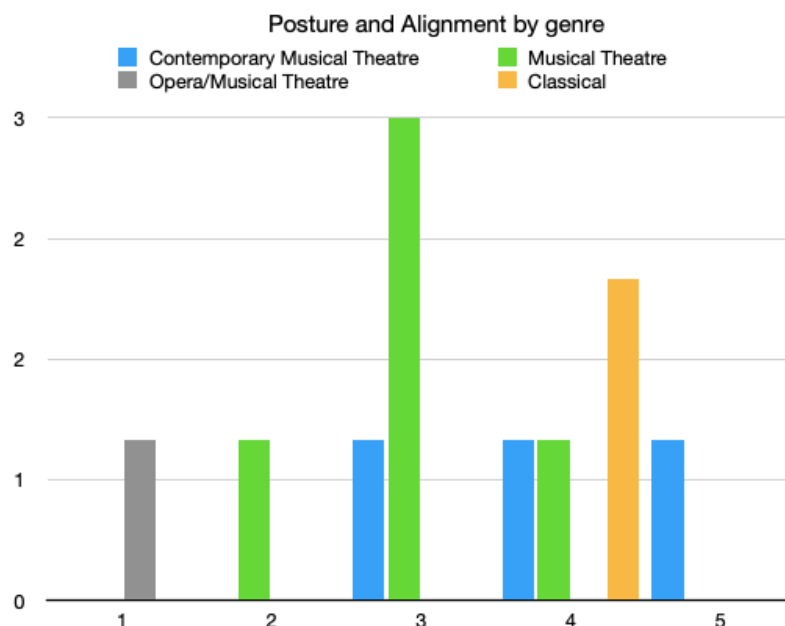


Figure 7

By profession [figure 8], Musical Directors fell mainly into the neutral category with the majority scoring a 3 on the Likert scale and directors scoring the majority of 4 therefore directors value posture and alignment more than other professions. This question brought up the issue of sample size as there is not enough data and the data is distributed too evenly to truly analyse this subject, a larger sample size would provide more conclusive results (Deziel, 2018).

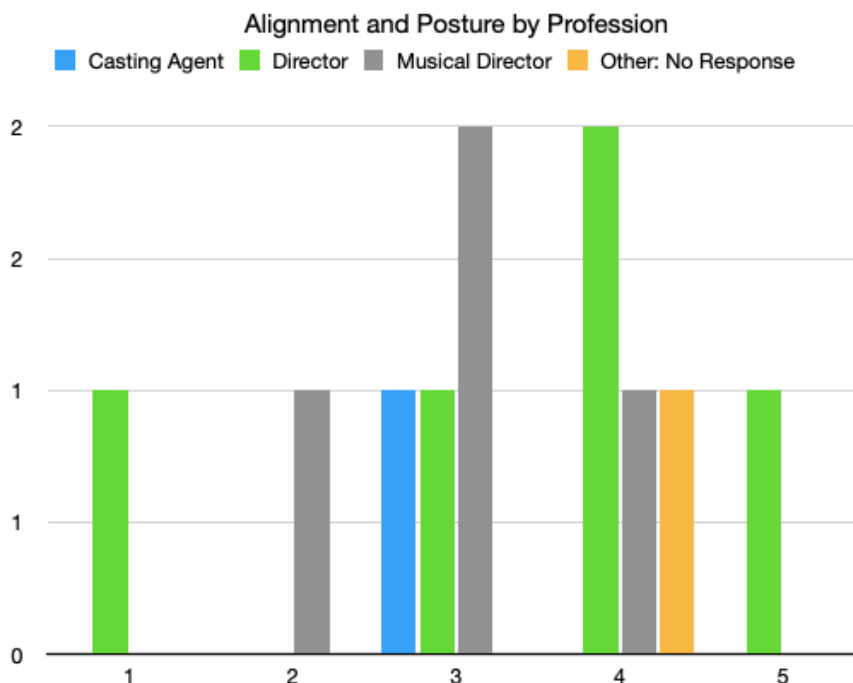
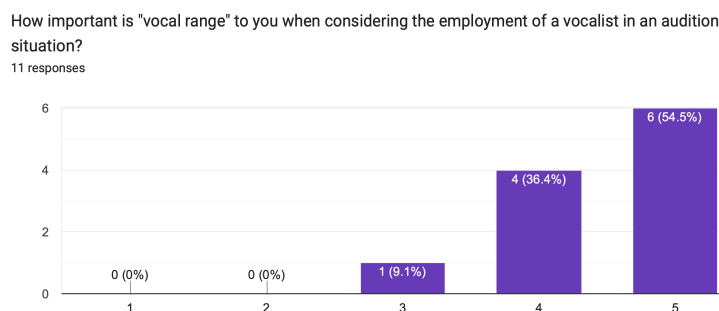


Figure 8

Moving on to the next question where participants rated the importance of “vocal range” [figure 9]. This was the first area of technique where 100% of participants answered a 3 or above on the Likert scale with 6 out of 11 of them indicating that they feel vocal range is a very important skill when it comes to auditioning for musical theatre. This finding correlates with the view that musical theatre is more demanding overall than many other genres and scores can demand large vocal ranges and versatility (Binney, 2022). When auditioning across all genres [figure 10] within musical theatre and across potential professionals who may be in the room [figure 11], it would be beneficial to prepare material that shows a good vocal range, it also indicates that exercises focused on developing this skill are important to include in lessons with musical theatre courses as well as encouraging students to do these in their independent practice can prepare them to transition from education to the professional world of musical theatre.

Figure 9



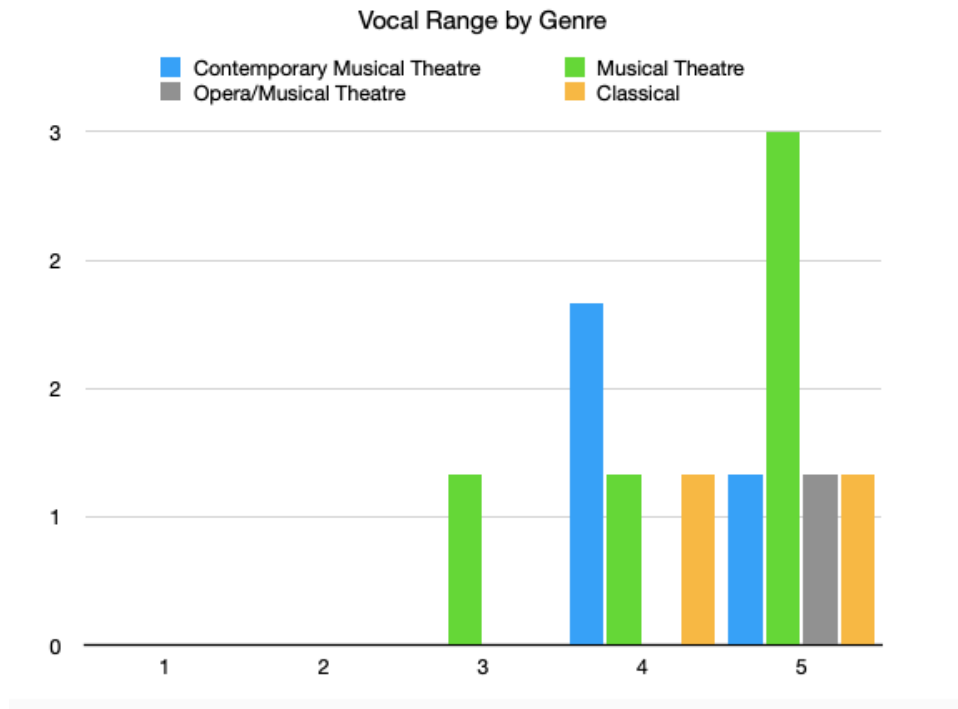


Figure 10

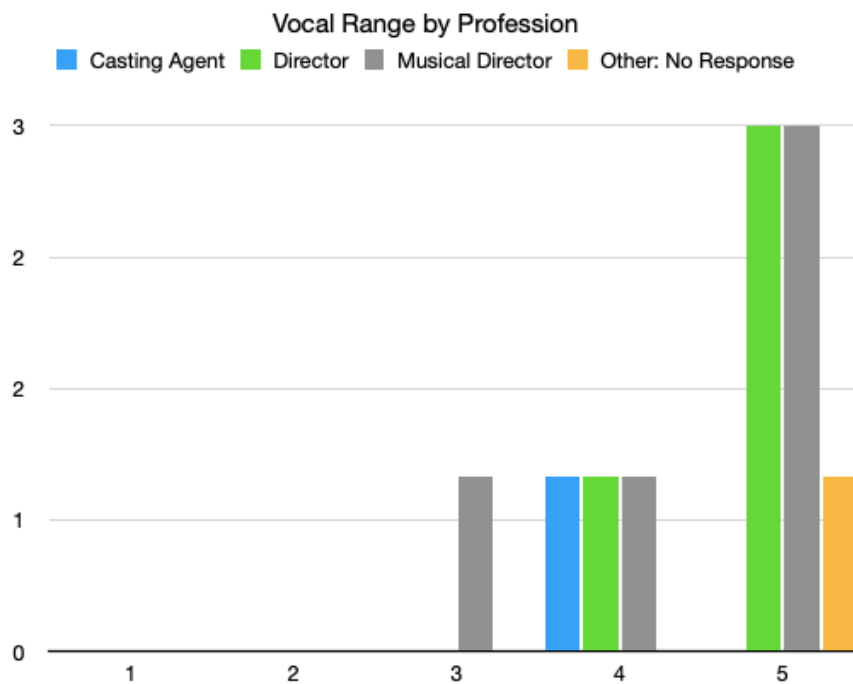


Figure 11

Similar to vocal range, the “articulation and diction” question presented as important to musical theatre professionals with all participants answering a 3 or above on the Likert scale [Figure 12]. This again shows a preference for vocalists who can show they have good articulation and diction therefore including exercises such as tongue twisters which can improve pronunciation along with range, another aspect of technique participants thought was important (Kane, 2005).

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

11 responses

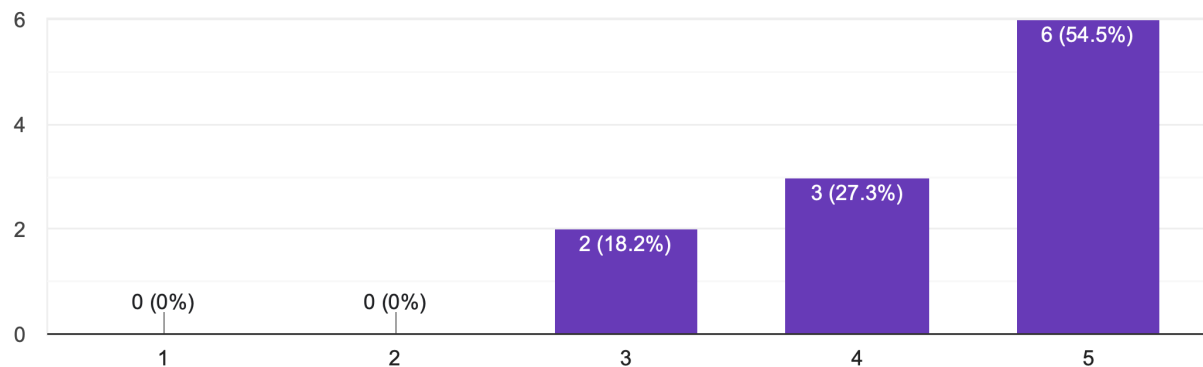


Figure 12

When analysing the results based on genre [Figure 13], there is a clear pattern that articulation and diction are considered important across genres. Diction and articulation are essential for communication and expression on stage therefore it is important across genres in order to tell the story clearly and cohesively (Wexu, 2023).

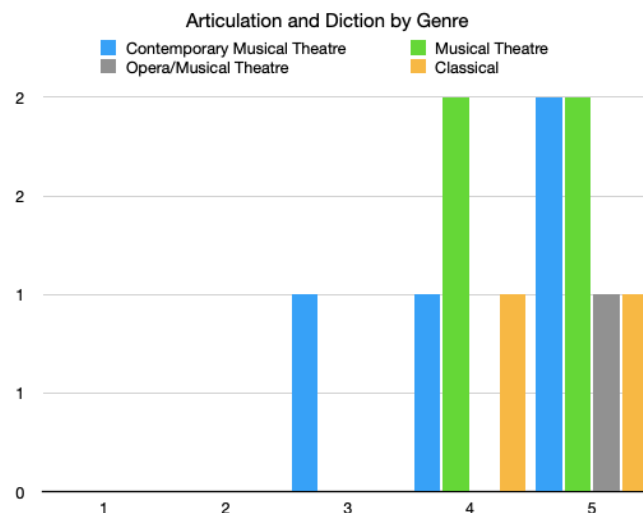


Figure 13

Interestingly, by profession [figure 14] 100% of the directors who participated in this study rated articulation and diction a 5, very important when considering the employment of a vocalist. They further support the theory of articulation and diction aiding in the telling of a clear and coherent story which is, simply put, what a director's job entails (Daehn, 2018). By casting a vocalist with good diction and articulation a director can be confident in their ability to convey a story therefore, if a director is in the audition room, this is an essential technique to display in your song choice.

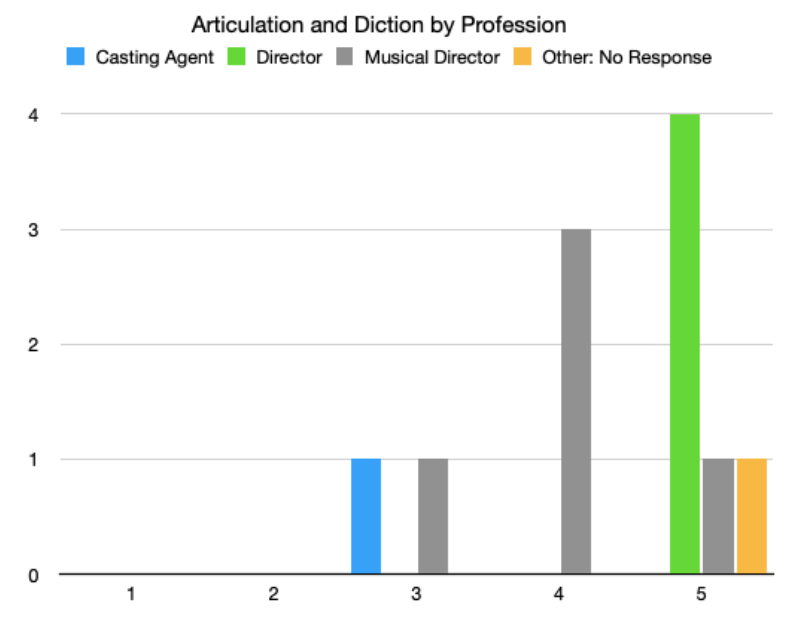


Figure 14

Similarly, when considering “connection to the material” [figure 15], all participants scored a 3 or above on the Likert scale showing that this is an important element of preparing for auditions.

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

11 responses

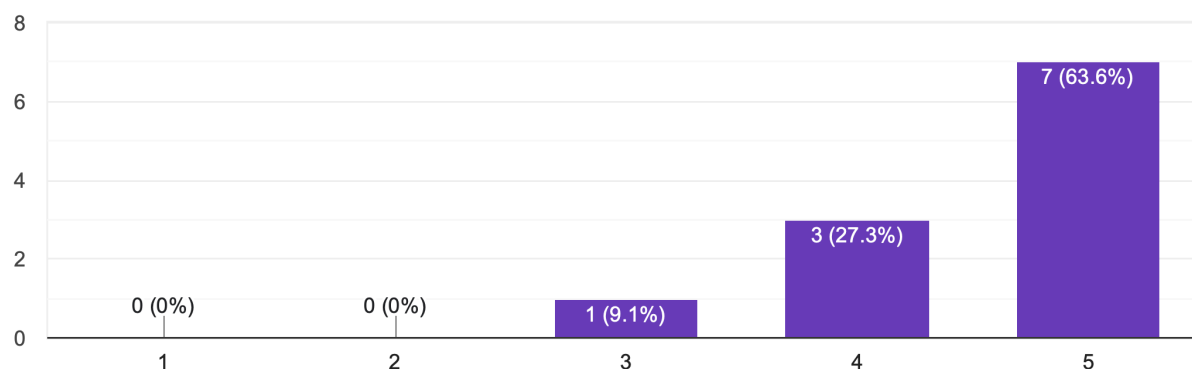


Figure 15

It can be argued that connection to the material is as essential to performing as good technique and that this is sometimes the missing piece when listening to a singer who hits all the right notes but still feels unpolished (Price, 2023). When analysing the results of this question, it is essential that teachers include some elements of understanding and connection to the material in their lessons to prepare students for professional auditions as well as to access the student's full potential as a performer (Music Fundamentals for Musical Theatre, 2023).

When analysing the results for “connection to material” by profession [figure 16], directors value this skill the most with 100% of participants in this category of job role answering a 5 on the Likert scale, very important. In audition situations, therefore, vocalists need to convey the appropriate emotions of the song they choose, especially when auditioning in front of directors. Musical

Directors value this skill also however results ranged from a 3-5 on the Likert scale. Directors generally look at the bigger picture of the production to enable them to bring their ataractic vision to life whereas musical directors focus on the music so may not value this skill as much (Theatre Trust, 2023) By genre [figure 17] the results showed that 100% of professionals in the classical category felt that “connection to material” was a 4 on the Likert scale so it is an important part of a decision to employ a vocalist. Again, the sample size was too small to generalise as only 2 participants in that genre provided data.

Figure 16

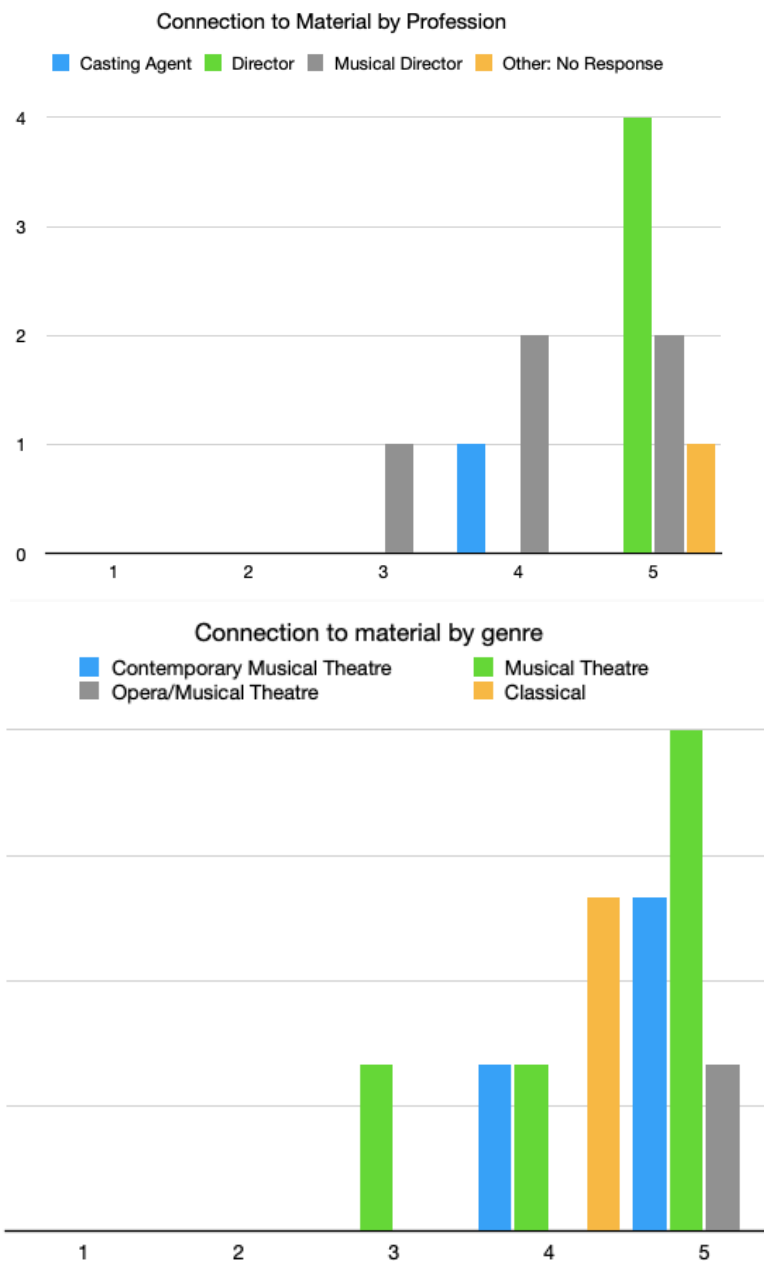


Figure 17

For the “Understanding Voice Qualities” question [figure 18], the majority (63.6%) of participants across genres and professions answered a 4 on the Likert scale meaning they think this skill is important in vocalists but not very important. 18.2% answered a 3 which is in the middle of not important and very important, neutral. This question brings up the issue of the terminology used in musical theatre, specifically in the area concerning the voice. Read (2020) argues that the lack of research into voice qualities and the terms used to describe them causes issues for teachers and students alike. The importance of this skill as a vocalist may be related to creating the specific sounds expected in musical theatre for example Bourne and Kenny (2016) found that belt and legit were distinct sounds in the musical theatre industry requiring different physiological and technical requirements.

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

11 responses

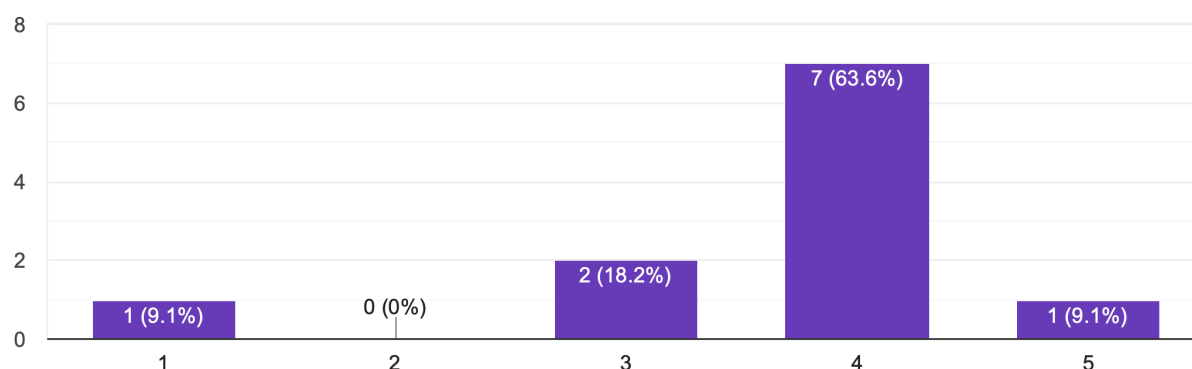


Figure 18

The results of this question by genre [Figure 19] concur that voice qualities are distinct and considered important in musical theatre as the majority of participants who answered “musical theatre” in this category answered a 4 on the Likert scale. Alternatively, those who answered in the “contemporary musical theatre” category answered ranging from 1-3 on the Likert scale showing they view this skill as unimportant to neutral. This could be useful from a pedagogy perspective as students can be prepared for auditions in different genres. Edwards and Hoch (2018) argue that many new musicals are non-classical therefore a CCM approach to training the voice may be more appropriate, teachers need to include both classical and nonclassical techniques and voice qualities in training to prepare students for a career in musical theatre.

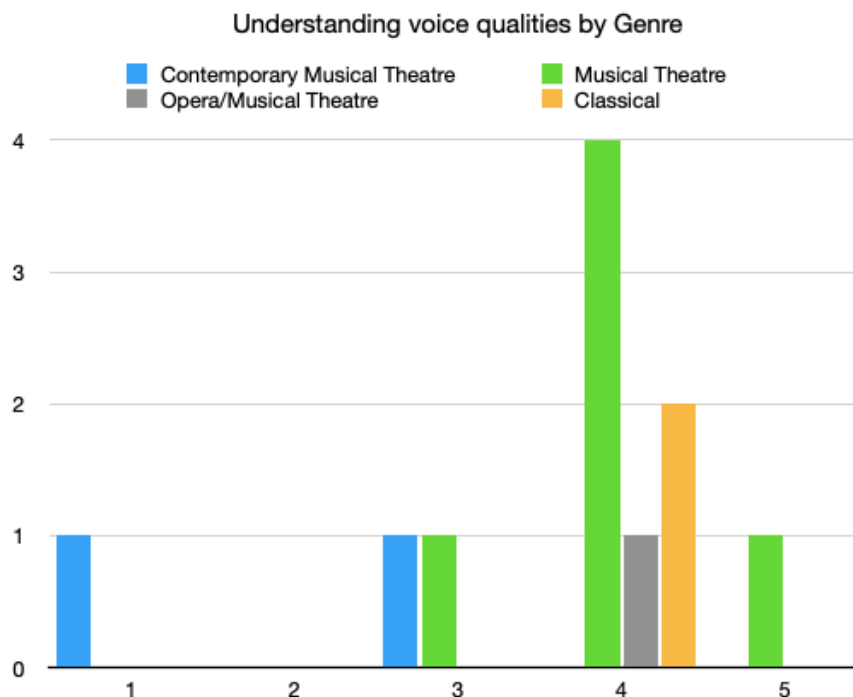


Figure 19

By profession, directors answered a 4-5 on the Likert scale implying that they value understanding voice qualities as a skill when seeking to employ a vocalist. Musical Directors however answered a 2-5 on the Likert scale showing a neutral response. Understanding voice qualities must be included in vocal training as, if students are to compete in the musical theatre industry, they need to understand when and where a variety of voice qualities appropriately show excellent voice qualities and capabilities (D'harseleer et al, 2022).

Moving on, the next question concerned “dynamic variety” [figure 20] where 36.4% of participants answered that they felt this skill was neither important nor unimportant, a 3 on the Likert scale. Dynamics in musical theatre add variety and dramatic intensity, they help deliver expression and can aid in conveying the artistic intentions of the music and overall musical (Crane, 2014). However, there may not be enough time in the audition process for a vocalist to show this skill. This may be the case but the majority of participants in this study answered a 4 or 5 on the Likert scale showing singers are still expected to show they understand dynamics and use them appropriately.

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

11 responses

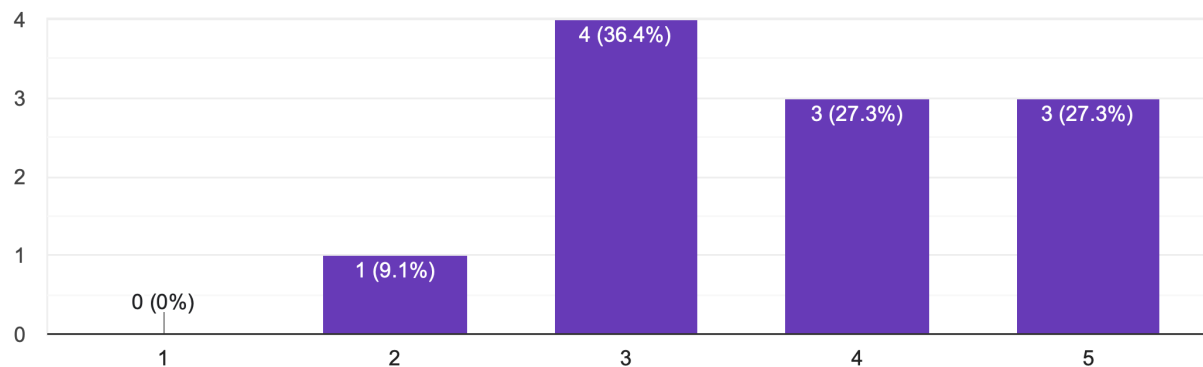
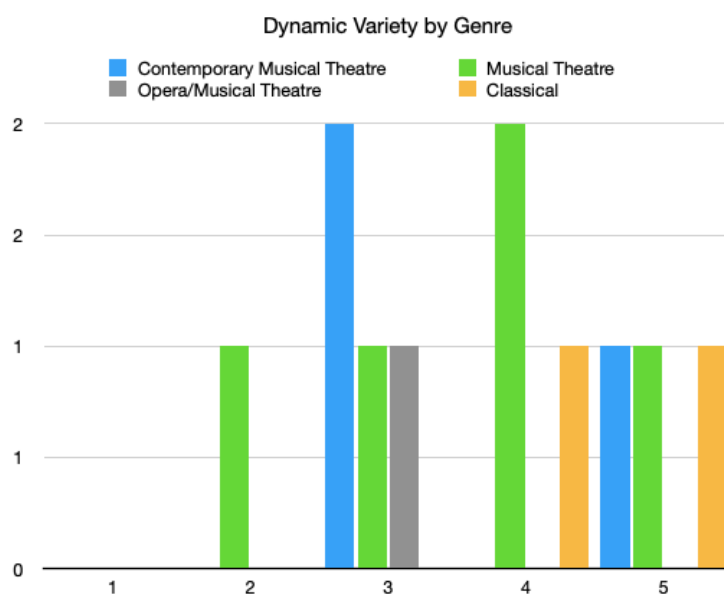


Figure 20

By genre [figure 21], contemporary musical theatre appears to be the most consistently neutral when it comes to dynamics in auditions with classical scoring a 4 or 5 for all participants in that genre. Again, this could be due to the creative team trying to find the authentic sound for classical musical theatre using dynamics to bring a piece of music to life (Malinverno, 2022). The implications of this result suggest that dynamics are not essential in most cases when it comes to gaining employment in the musical theatre industry however, when auditioning for a classical or "legit" musical, it may be advantageous to ensure dynamics are clear and appropriate whereas dynamics for contemporary musical theatre auditions could be more subtle.

Figure 21



By profession [figure 22], answers varied between job roles however musical directors consistently answered that dynamic variety is important or very important (3-4 on the Likert scale). This could be due to the theory that dynamics underpin musical experiences and, based on learned behaviour, dynamics are “expected” in music (Peirce & Wiggins, 2012).

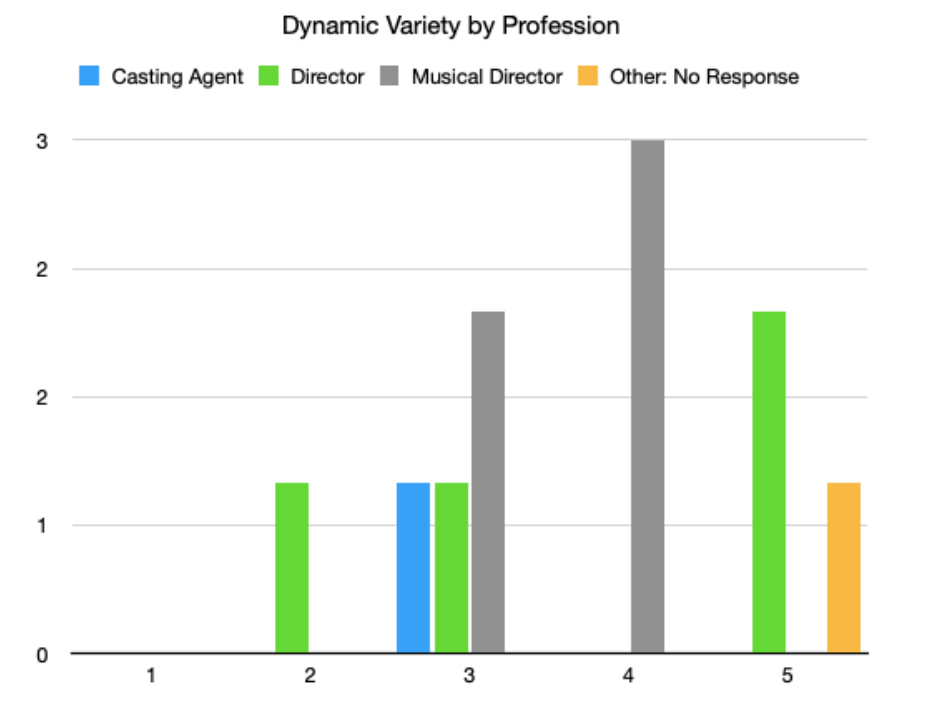


Figure 22

Vocal resilience [figure 23] is defined as how much singing you can do before your voice becomes fatigued (Meza, 2022). It can also vary significantly from singer to singer and be difficult to show in the limited time frame of an audition (Fornhammar et al, 2022) however, the results of this study found that vocal resilience was mostly thought of as an important skill to show with 54.5% of participants answering a 4 on the Likert scale and a further 27.3% answering a 5, the highest level of importance of the scale. From a pedagogy perspective then, teachers must ensure students know how to increase their vocal resilience for example encouraging them to hydrate, educating them on the effect of diet on the voice and good vocal health practice to name a few (linehilton, 2019). This will ensure they understand how to increase vocal resilience and increase their career longevity and, perhaps, audition success.

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

11 responses

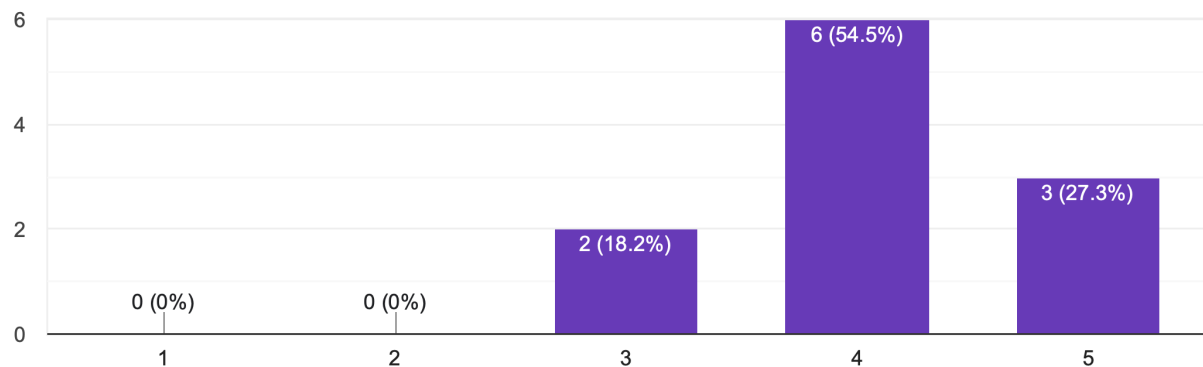


Figure 23

By profession [figure 24], musical directors favoured vocal resilience most answering in their majority that it was a 4 on the Likert scale while directors answered from a 3 to a 5 relatively evenly. Therefore, demonstrating a resilient and healthy voice is essential when auditioning for musical theatre and teachers must ensure a rigorous warm-up routine is understood as well as knowledge of lifestyle and how it affects the voice (Nelson,2015). Vocal health benefits everyday singing, not just for auditions and should be a part of any singer's routine.

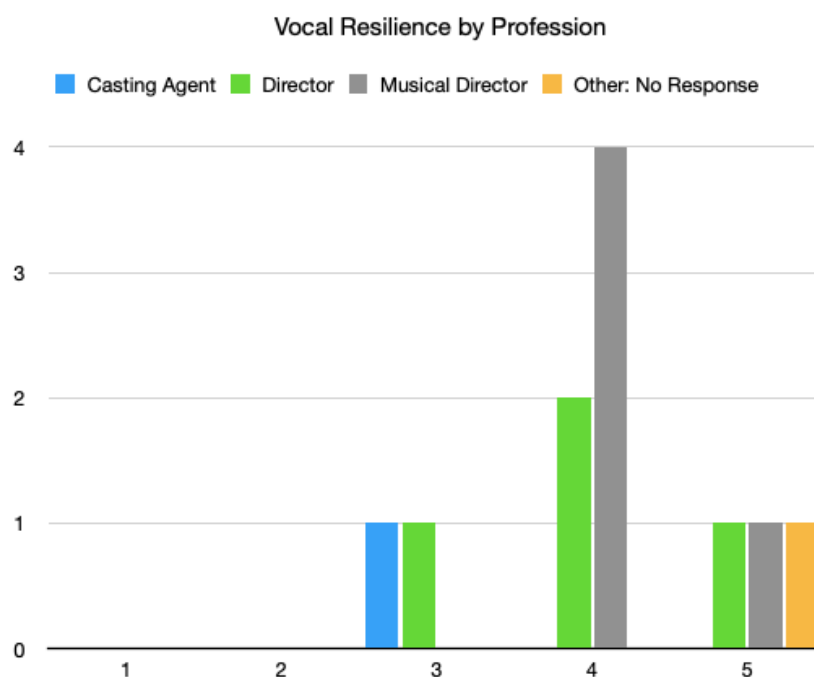


Figure 24

By genre [figure 25], those who identified their genre as simply Musical Theatre answered in their majority that vocal resilience was a 4 on the Likert scale. It is proven that singing art in a musical theatre production is vocally, physically and often emotionally demanding and requires consistent performance over time so preparing students for this is vital (Zuim et al, 2021).

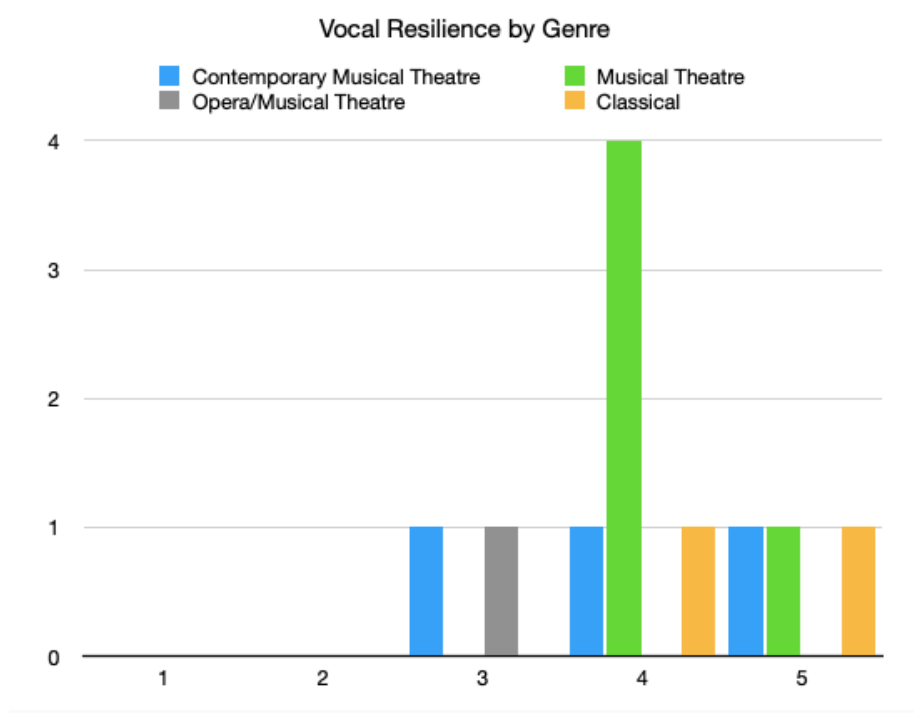


Figure 25

The final question involved the subject of vocal strength [figure 26] with the most common answer, again, being a 4 on the Likert scale and 54.5% of all participants answering this way. Vocal strength is an important skill to show in an audition according to participants in this study, teachers should include exercises around this area being aware that students should develop their vocal strength while creating healthy practices that keep damage to a minimum (Binney, 2022).

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

11 responses

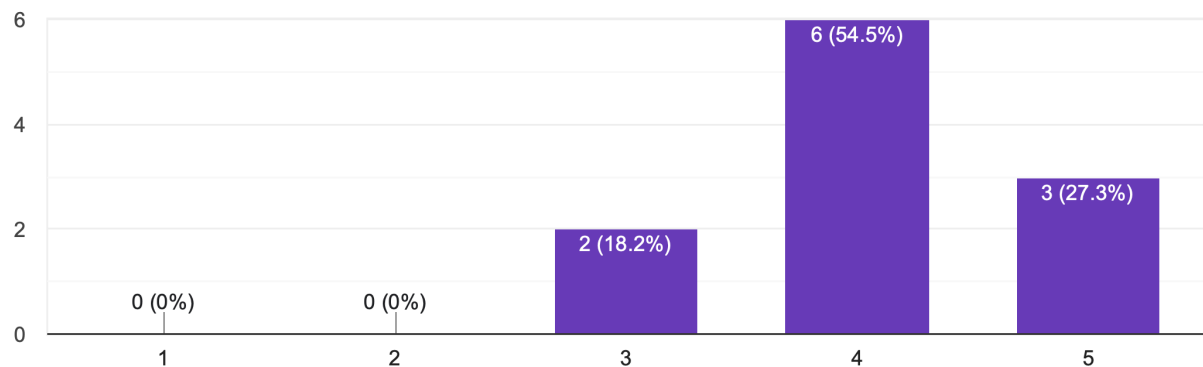


Figure 26

By profession [figure 27], musical directors answered in the highest category of 4 and 5 on the Likert scale showing that they value vocal strength the most out of all professions that participated. Directors valued it less with their responses ranging from 3 to 4 however the majority of directors answered 5 meaning they think it is an important skill. Musical directors work more closely with singers so, it would benefit them to hire singers with more strength. When talking about singers, musical director Vadim Feichtner said “We try to make it more than just people singing and get it to a place where it comes alive and becomes theatre” and in the same article, the author David (2016) also explains that musical directors are the ones who teach and interpret the material. To impress a musical director, therefore, a singer must show vocal strength to prove that they are dire cable to the highest standard.

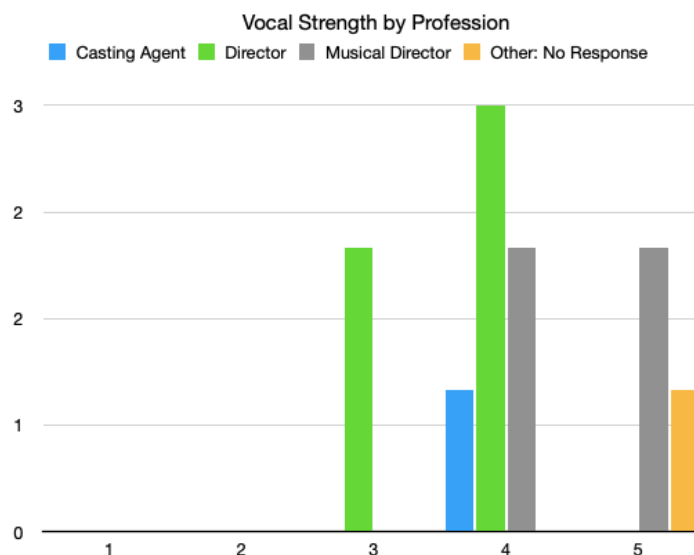


Figure 27

When looking at the results by genre [figure 28], results were widespread from a 3 to a 4 on the Likert scale in contemporary musical theatre and opera and classical however 4 out of 5 participants who identified musical theatre as their professional genre answered a 4 on the Likert scale meaning they think vocal strength is important. This implies that showing vocal strength in an audition would benefit vocalists in musical theatre regardless of genre or style.

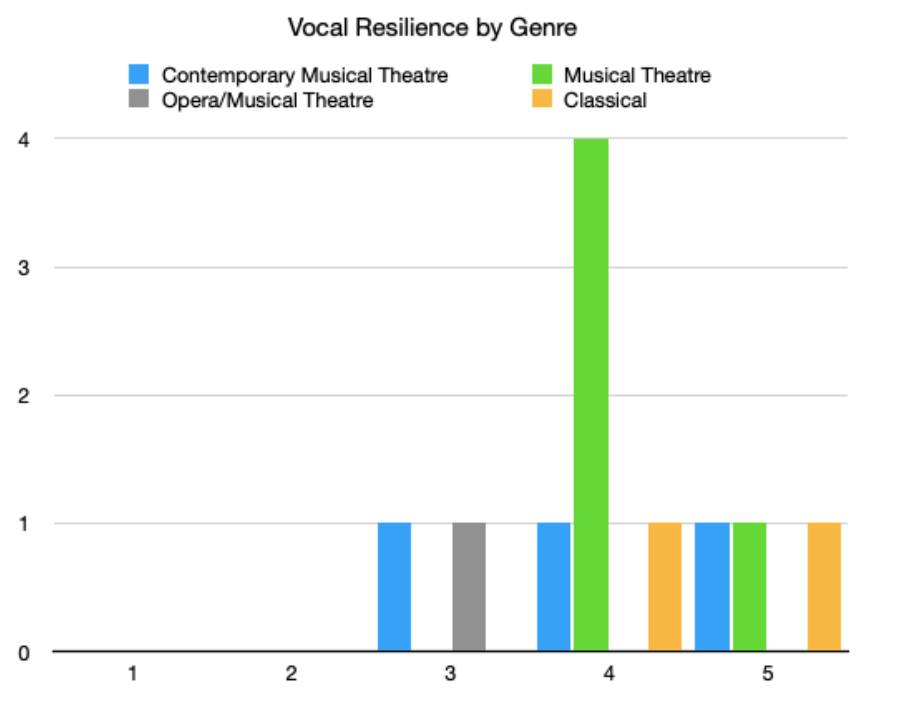


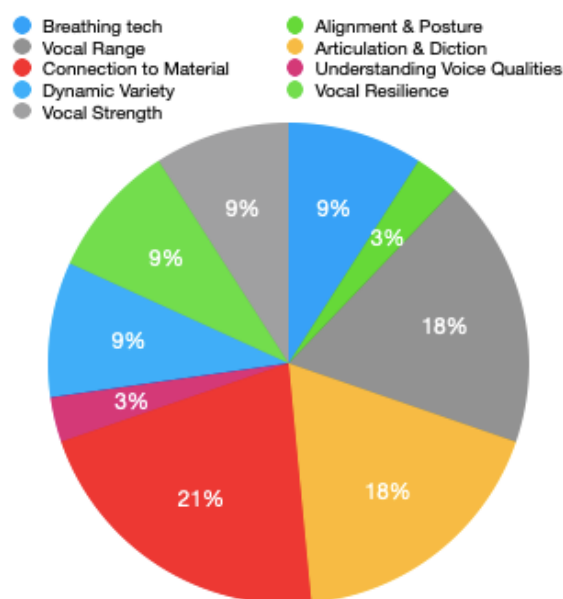
Figure 28

At the end of the questionnaire, an open question was added so that participants could convey any other technical aspects of the voice they considered important in an audition room. Common answers were vocal health, flexibility, tone, pitch security and style **[appendix 4]** all of which should be part of a well-rounded syllabus on a musical theatre course to prepare students for the professional world of auditions.

The final part of the questionnaire asked participants to enter an email address if they were willing to participate in further research, more specifically a focus group. Although 2 participants agreed to be contacted and participate in this, they did not reply to a total of 2 emails asking for an appropriate time and date therefore this element of my research could not go ahead.

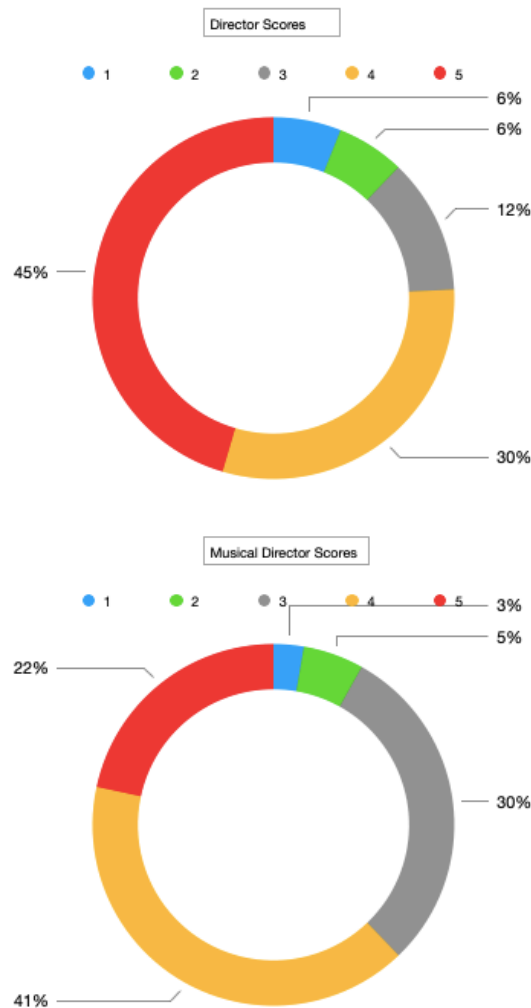
Overall, after evaluating the data received by 11 participants from a variety of professions it is clear that technique overall is considered important in many genres of musical theatre. However, some elements of technique are valued more than others. For example, vocal range is more consistently thought of as important than alignment and

posture as participants scored vocal range from 3-5 rather than the 1-5 scoring of alignment and posture. When looking at the techniques which received the highest score on the Likert scale, it is clear that there are some techniques participants feel more strongly about [figure 29] this could be argued to indicate that this is the approximate amount of time that should be spent on each subject in a syllabus however more research would need to be conducted to prove such a theory.



There is also evidence that the role of the professional affects their perception of technique in an audition room for example, looking at the two job roles with the most participants it can be deduced that directors have stronger feelings towards technique than musical directors as directors gave a score of 5 (very important) to 45% of the questions asked and a further 30% received a 4 whereas musical directors answered 4 to 41% of techniques and a 3 (neutral) was awarded to 30% of the questions [figure 30]. This is significant because this data supports tailoring an audition piece to the people in the room giving the student a greater chance of success.

Figure 30



The major limitation of this study is the sample size. To get meaningful results, as Fox (2023) argues, a sample size should be at least 100 or 10% of the target population but more than 1000. In 2022 there were 93,000 employees in the live theatre industry in the US alone so future studies would need to consider much larger participant numbers to analyse the results reliably (Statista, 2023).

Further research in this field would be beneficial to answer the question of why professionals value certain techniques over others to ensure students are aware of why they should study the voice in such depth. Arbor (1994) states that “in the long term, education must aim for active use of knowledge and skill), this study provides ways that techniques and exercises can directly influence the student's career giving them more motivation and helping bridge the gap between amateur and professional musical theatre performers.

Conclusion

This study aimed to give students an evidence-based understanding of what will be expected from them in the professional world of musical theatre auditions. As the literature review suggests there is a lot of material based on the importance of how performers act in an audition room for example their time-keeping, attitude, organisation and social skills (Mink, 2020) but little on the value of technique and if there are specific areas of technique that are valued more over others in musical theatre. All of this could help inform students of what they should aim for to succeed in the musical theatre industry.

Overall, The results show that knowledge and application of vocal techniques and skills are considered important to industry professionals who will one day become employers of students in musical theatre performer courses. Looking at the overall value of the techniques it could be argued that the time spent on each aspect of vocal technique should reflect their value in the real world of musical theatre auditions therefore affecting the structure of the syllabus. This would give teachers a more structured approach to singing lessons and audition preparation workshops, using the often limited time more effectively.

Overall, the most challenging aspect of this research was getting participants to respond to the questionnaire on time as well as accessing participants that fit the criteria to collect reliable data. When analysing the data, some of the results were surprising to me, uncovering some areas of improvement in my teaching in musical theatre degree-level classes such as spending more time on articulation and diction and possibly less on voice qualities. This has been eye-opening in terms of my professional development and I hope it will help hone my existing skills and build my confidence when teaching in the future (Parsons, 2022).

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Appendices

Appendix 1

Informed consent was given by each participant before the questionnaire.

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy.

 Copy

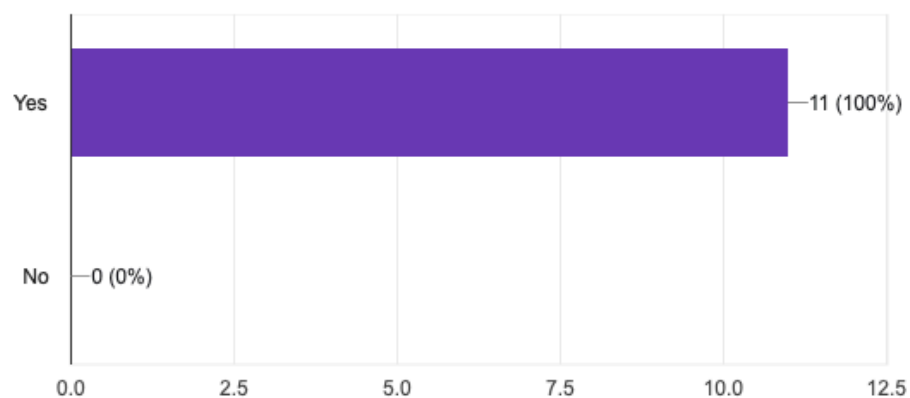
By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com

Do you consent to all of the above and wish to continue?

11 responses



Appendix 2: Approved Ethics Form

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:	Katie Ellen Dabrowski Thomas			
2	Tick all boxes which apply:	Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	katie_ellen@liva.com
7	Contact Telephone Number:	07867410048
For students:		
8	Student Number:	2131337
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Nick Samuel



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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): <i>Approval in principle must be obtained from the relevant source prior to seeking ethical approval</i>	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	☐

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11	Is the research being undertaken within an existing UWTS D Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	What skills and abilities make a vocalist employable in the musical theatre industry?	
2	Proposed start date:	1st February 2023	Proposed end date: 19th July 2023
3	Introduction to the Research (maximum 300 words) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below: - Purpose of Research Activity - Proposed Research Question - Aims of Research Activity - Objectives of Research Activity Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain - What the research activity will add to the body of knowledge - How it addresses an area of importance.		
4	Purpose of Research Activity The purpose of this research project is to ascertain what makes a vocalist employable in the musical theatre industry when it comes to skill and ability. There are a wide range of attributes that vocalists can aspire to develop and by asking musical theatre professionals what they consider important, musical theatre students can focus on what will ultimately gain them employment in the industry of their choice. This will also help develop and inform lesson plans and possibly even syllabus material in further and higher education in the future. (this box should expand as you type)		
5	Research Question What skills and abilities make a vocalist employable in the musical theatre industry? (this box should expand as you type)		



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6	Aims of Research Activity To discover areas of vocal training that are most beneficial to musical theatre students who ultimately wish to gain employment as performers in this industry. This will inform my own lesson planning to focus on the skills and abilities found to be most desirable by industry professionals. (this box should expand as you type)
7	Objectives of Research Activity - To gather information already available on the necessary skills required by vocalists in musical theatre. - To consult with musical directors, directors, casting agents and other industry professionals currently employing vocalists to gain their professional and expert opinion on the subject. - To compare the views of students currently studying at a further and higher education level to see if their views on the subject align with industry professionals. - To inform my own practice and ensure my teaching is covering the crucial areas of voice pedagogy needed to guide students towards their ultimate goal of being employed in the musical theatre industry. (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	This study aims to use mixed methods approach with the following: - Literature Review: this will inform the questions for the questionnaire. - Questionnaire: A questionnaire will be sent to musical theatre industry professionals such as musical directors, directors and agents as well as students studying musical theatre (using the same questionnaire) at further or higher education level with either multiple choice questions or Likert scale. - Focus Group: The industry professionals will be invited to attend an online focus group in order for the researcher to get a more detailed description of the subject matter. Observation will also be used during these focus groups to note any common themes and subjects brought up which will be coded and analysed. The researcher will aim to include 6-10 professionals in the focus group, depending on sample size, maximum of 2 focus groups will be conducted. - Semi-Structured interviews: Interviews with students will be conducted either via online methods to gain more detailed information. (this box should expand as you type)



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10	Location of research activity Identify all locations where research activity will take place.					
11	Online via zoom, email or websites such as www.surveymonkey.com for data collection. (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	<table border="1"> <tr> <td rowspan="2">Use of documentation not in the public domain: Are any documents NOT publicly available?</td> <td>NO</td> <td>☒</td> </tr> <tr> <td>YES</td> <td>☐</td> </tr> </table>	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	☒	YES	☐
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: Focus Group	☐	☒

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?	I aim to have a sample size of 25-30 for the questionnaire, 6-10 in the focus group and 3-5 for the interviews. (this box should expand as you type)
14	Who will the participants be?	A mixture of musical theatre industry professionals and students studying musical theatre (this box should expand as you type)

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15	How will you identify the participants?	I will identify the professionals by their job title and work history. Only those who have employed vocalists for money will be considered. The students will be from local institutions. (this box should expand as you type)
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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	(this box should expand as you type)			

28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☐	☒	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	(this box should expand as you type)			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.
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2	Full risk assessment completed and appended?		Yes	☐
			No	☒
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information			
4	Risk to Participant: During the interviews and focus group there may be personal data disclosed. The participants may feel vulnerable and exposed while sharing personal information <i>(this box should expand as you type)</i>	How will you mitigate the Risk to Participant I will use codes to analyse data collected in these methods and ensure recordings are password protected. I will also ensure participants know that they are able to withdraw at any point if they feel uncomfortable. <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 N/A <i>(this box should expand as you type)</i>			
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest			
	Risk to Investigator: There maybe conflict of interest as the researcher may have personal and/or professional relationships with professionals and students. <i>(this box should expand as you type)</i>	How will you mitigate the Risk to Investigator: I will ensure all participants have given consent and they will have the right to remain anonymous and withdraw at any point. <i>(this box should expand as you type)</i>		
7	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to University: The risk data protection violation. <i>(this box should expand as you type)</i>	How will you mitigate the Risk to University: All data will be confidential, coded and securely stored. <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? I will set up an email address for participants to contact me if they wish to see my final report or receive a de-brief. <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. I will have a screen before my questionnaire providing details the study and the participants consent before continuing. <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. Participants will be coded and no names or organisations will be used in the report. <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://uwtgd.ac.uk/library/research-data-management/>).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	<i>"Personal data" means any information relating to an identified or identifiable natural person ("data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.</i>	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected: Personal data collected will include video/audio footage, email addresses, names and organisations. <i>(this box should expand as you type)</i>		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO

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	"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: 		



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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 laptop. Audio/visual data will be stored in a password protected folder. All participants will be given a code to ensure confidentiality and this list will be kept securely in the password protected folder. <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):		

	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: Only myself as the principal researcher. <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: Only myself as the principal researcher. <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 Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. <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> N/A <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/)	<table border="1"> <tr> <td>YES</td> <td>☒</td> </tr> <tr> <td>NO</td> <td>☐</td> </tr> </table>	YES	☒	NO	☐
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	<table border="1"> <tr> <td>YES</td> <td>☒</td> </tr> <tr> <td>NO</td> <td>☐</td> </tr> </table>	YES	☒	NO	☐
YES	☒					
NO	☐					



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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:	Katie Dabrowski Thomas	Date: 7/2/2023

For STUDENT Submissions:

32	Director of Studies/ Supervisor:	Louise Emanuel	Date: 15.3.23
33	Signature:	<i>Louise Emanuel</i>	

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



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RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name. You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

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

This form is available electronically from the Academic Office web pages: <https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/>

Application Process

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

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

Notes for guidance in completion of this form**Section A: About You**

Please complete all relevant sections

Section B: Approval for research activity

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

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

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

Section C: External Ethical Guidance materials

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

Section D: External Collaborative Research Activity

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

Section E: Details of Research Activity

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

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

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



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

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

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

Section F: Scope of Research Activity

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

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

Section G: Intended Participants

Please tick all categories that might apply.

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

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

Section H: Anticipate Risks

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

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

In some locations physical risk is very real to both participants and yourself, please consider this.

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

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

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit



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- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

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

Section I: Feedback, Consent and Confidentiality

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

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

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

Section J: Data Protection and Storage

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

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

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

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

Section K: Declaration

Ensure the appropriate countersignatures have been provided

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

Appendix 3: Blank Questionnaire

What skills and abilities make a vocalist employable in the musical theatre industry?

* Indicates required question

1. This questionnaire is for the purpose of research for an MA in Vocal Pedagogy.
By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.
You have the right to withdraw your consent and participation at any time for any or no reason.
If you have any questions or concerns, please email katieellenmusic@gmail.com
Do you consent to all of the above and wish to continue?

Tick all that apply.

- ☐ Yes
☐ No

2. In what capacity do you employ vocalists?

Mark only one oval.

- ☐ Musical Director
☐ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

3. Please State "Other"

4. What genre do you typically work in? Please state if more than one.

5. How important is "breathing technique" to you when considering the employment of a vocal in an audition situation?

Mark only one oval.

1 2 3 4 5

Not ☐ ☐ ☐ ☐ ☐ Very Important

6. How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

1 2 3 4 5

Not ☐ ☐ ☐ ☐ ☐ Very Important

7. How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

1 2 3 4 5

Not ☐ ☐ ☐ ☐ ☐ Very Important

8. How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

	1	2	3	4	5
Not	☐	☐	☐	☐	☐
					Very Important

9. How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

	1	2	3	4	5
Not	☐	☐	☐	☐	☐
					Very Important

10. How important is "understanding voice qualities" to you when considering the employment a vocalist in an audition situation?

Mark only one oval.

	1	2	3	4	5
Not	☐	☐	☐	☐	☐
					Very Important

11. How important is "dynamic variety" to you when considering the employment of a vocalist an audition situation?

Mark only one oval.

	1	2	3	4	5
Not	☐	☐	☐	☐	☐
					Very Important

12. How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

1 2 3 4 5
Not ☐ ☐ ☐ ☐ ☐ Very Important

13. How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

Mark only one oval.

1 2 3 4 5
Not ☐ ☐ ☐ ☐ ☐ Very Important

14. Are there any other technical aspects of the voice you consider important?

15. Thank you for your participation.
If you would like to take part in future focus groups on this subject, please leave your email address below.

Appendix 4: Results

Participant 1

What skills and abilities make a vocalist employable in the musical theatre industry?

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR. You have the right to withdraw your consent and participation at any time for any or no reason. If you have any questions or concerns, please email katieellenmusic@gmail.com. Do you consent to all of the above and wish to continue?

☒ Yes
☐ No

In what capacity do you employ vocalists?

☒ Musical Director
☐ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☒ ☐ ☐

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☐ ☐ ☒

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☒ ☐ ☐ ☐ ☐

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☒ ☐ ☐

Please State "Other"

What genre do you typically work in? Please state if more than one.

Contemporary musical theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☒ ☐ ☐ ☐ ☐

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☐ ☒ ☐

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☐ ☐ ☒

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☐ ☒ ☐

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important
☐ ☐ ☐ ☐ ☒

Are there any other technical aspects of the voice you consider important?

Vocal Health

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 2**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR. You have the right to withdraw your consent and participation at any time for any or no reason. If you have any questions or concerns, please email katieellenmusic@gmail.com. Do you consent to all of the above and wish to continue?

☒ Yes

☐ No

In what capacity do you employ vocalists?

☒ Musical Director

☐ Director

☐ Casting Agent

☐ Agent

☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Musical Theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☒ ☐ ☐ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

Stylistic authenticity

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 3**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR. You have the right to withdraw your consent and participation at any time for any or no reason. If you have any questions or concerns, please email katieellenmusic@gmail.com. Do you consent to all of the above and wish to continue?

☒ Yes
☐ No

In what capacity do you employ vocalists?

- ☐ Musical Director
☒ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

Please State "Other"

Producer

What genre do you typically work in? Please state if more than one.

Theatre, corporate entertainment and musical theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ○ ● Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ● ○ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ○ ● Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ○ ● Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ○ ● Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ● ○ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ○ ● Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ● ○ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ○ ○ ○ ● ○ Very Important

Are there any other technical aspects of the voice you consider important?

Flexibility and tone

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 4**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com

Do you consent to all of the above and wish to continue?

☒ Yes

☐ No

In what capacity do you employ vocalists?

☐ Musical Director

☐ Director

☒ Casting Agent

☐ Agent

☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Pop and musical theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Laykinmcpartland-x@hotmail.co.uk

Participant 5**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com

Do you consent to all of the above and wish to continue?

☒ Yes

☐ No

In what capacity do you employ vocalists?

☐ Musical Director

☒ Director

☐ Casting Agent

☐ Agent

☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Musical theater

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☒ ☐

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☒ ☐ ☐

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☒ ☐

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☐ ☒

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☐ ☒

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☒ ☐

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☒ ☐ ☐ ☐

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☒ ☐

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

Not Important 1 2 3 4 5 Very Important

☐ ☐ ☐ ☒ ☐

Are there any other technical aspects of the voice you consider important?

vocal health, vocal style, vocal interpretation

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 6**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com

Do you consent to all of the above and wish to continue?

- ☒ Yes
- ☐ No

In what capacity do you employ vocalists?

- ☒ Musical Director
- ☐ Director
- ☐ Casting Agent
- ☐ Agent
- ☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Music theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

Are there any other technical aspects of the voice you consider important?

Upper range, pitching security, reliability

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 7**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com
Do you consent to all of the above and wish to continue?

☒ Yes

☐ No

In what capacity do you employ vocalists?

☒ Musical Director

☐ Director

☐ Casting Agent

☐ Agent

☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Musical theatre

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
Not Important ☐ ☐ ☒ ☐ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 8**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. *
 By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.
 You have the right to withdraw your consent and participation at any time for any or no reason.
 If you have any questions or concerns, please email katieellenmusic@gmail.com
 Do you consent to all of the above and wish to continue?

- ☒ Yes
☐ No

In what capacity do you employ vocalists?

- ☐ Musical Director
☒ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Opera and musical theater

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☒ ☐ ☐ ☐ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☒ ☐ ☐ ☐ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☒ ☐ ☐ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☒ ☐ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

Pitch

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 9**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR. You have the right to withdraw your consent and participation at any time for any or no reason. If you have any questions or concerns, please email katieellenmusic@gmail.com. Do you consent to all of the above and wish to continue?

☒ Yes
☐ No

In what capacity do you employ vocalists?

- ☐ Musical Director
☒ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

Contemporary, pop, rock and latin music

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☒ ☐ ☐ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

muscular coordination between CT and TA

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

Participant 10**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com. Do you consent to all of the above and wish to continue?

- ☒ Yes
☐ No

In what capacity do you employ vocalists?

- ☒ Musical Director
☐ Director
☐ Casting Agent
☐ Agent
☐ Other (Please state in next question)

Please State "Other"

What genre do you typically work in? Please state if more than one.

classical

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5
 Not Important ☐ ☐ ☐ ☒ ☐ Very Important

Are there any other technical aspects of the voice you consider important?

ability to be flexible

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.

leipertara@gmail.com

Participant 11**What skills and abilities make a vocalist employable in the musical theatre industry?**

This questionnaire is for the purpose of research for an MA in Vocal Pedagogy. By answering yes to this question, you consent to the use of your answers for analysis in this research project. All answers will remain anonymous however there is an invitation to participate in a focus group at the end that will require an email address should you choose to participate. All data will be stored on a password-protected file in an online data storage facility in compliance with GDPR.

You have the right to withdraw your consent and participation at any time for any or no reason.

If you have any questions or concerns, please email katieellenmusic@gmail.com

Do you consent to all of the above and wish to continue?

- ☒ Yes
- ☐ No

In what capacity do you employ vocalists?

- ☐ Musical Director
- ☐ Director
- ☐ Casting Agent
- ☐ Agent
- ☒ Other (Please state in next question)

Please State "Other"

I don't have that position

What genre do you typically work in? Please state if more than one.

classical

How important is "breathing technique" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "alignment and posture" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "vocal range" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "articulation and diction" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "connection to material" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "understanding voice qualities" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☒ ☐ Very Important

How important is "dynamic variety" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal resilience" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

How important is "vocal strength" to you when considering the employment of a vocalist in an audition situation?

1 2 3 4 5

Not Important ☐ ☐ ☐ ☐ ☒ Very Important

Are there any other technical aspects of the voice you consider important?

Thank you for your participation.

If you would like to take part in future focus groups on this subject, please leave your email address below.