

M6 Appendices - Worldview and Spirituality Impacting 20th Classical Singing Careers and Artistic Expression

Appendix 1: Conversational Interview Questionnaire

Part I – Background and Introductory Questions

1. When and where do you first remember singing in front of an audience? Who or what motivated you to do this?
 - ⇒ Follow-up: What community surrounded you in your early years? Were you part of a religious tradition, professional group, etc.?
 - ⇒ What ideal community or communities did you imagine for yourself during your early singing years?
2. Describe your first singing teacher, and anything you remember about him or her.

Part II – Transition Questions

3. When did you start to “own” your voice, and when did you first see yourself as a singer with career potential?
 - ⇒ Did your community/ies affirm your early singing ambitions?
 - ⇒ When and how did intrinsic motivation take precedence over extrinsic affirmations?
 - ⇒ What was the interplay between invisible spirituality and visible community?

Part IIIa – Key Questions about Career Motivation related to Worldview and Spirituality

4. How do you perceive the significance of your worldview and beliefs about singing and life, on your overall motivation to pursue a career in singing?
5. How do you perceive the impact of your worldview on your personal spirituality as you pursued a career in singing?
 - ⇒ Follow up: Share moments in your life where your beliefs guided your spiritual experience and directed your singing career. How did your beliefs provide a map for what you wished to become and intended to express and experience in your art?
 - ⇒ How did you distinguish between your factual beliefs and emotional values?
6. In your journey as a singer, how would you compare the significance of your worldview or personal spirituality in motivating you compared to external factors such as cultural, political, or socio-economic influences?

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- ⇒ Follow up: Have there been moments where you felt a tension or alignment between your beliefs and the external factors influencing your singing career?

Part IIIb – Key Questions about Artistic Output and Process

7. When working on a new artistic project, how did your personal spiritual and/or worldview beliefs influence the choices you made in terms of repertoire, roles, themes, lyrics, expression, or musical style?

- ⇒ Follow-up: Can you recount specific instances where your artistic output was directly informed by your worldview beliefs and spirituality?
- ⇒ What artistic contributions are you personally most proud of in terms of quality, content, and societal impact?
- ⇒ How did your output live up to your own aesthetic of what you considered good, true, and beautiful, and how did this internal ideal affect visible society?
- ⇒ How do you distinguish between emotions and spirituality in your performance and vocal expression?

8. Considering the broader cultural, political, and socio-economic context of the late 20th century, how did you navigate and reconcile your personal beliefs with external influences on your creative process?

- ⇒ Follow up: Have there been instances where external factors posed challenges to your creative freedom or convictions, and how did you address them?
- ⇒ How did your emotional values or personal beliefs act as constraints on your artistic choices?

9. When collaborating with others in the music industry how have you navigated differences in worldview or cultural beliefs to create a cohesive artistic output?

- ⇒ Follow up: Have there been collaborations where diverse worldviews, cultures, or spiritual experience either complicated or enhanced the creative process, contributing to a unique artistic product?
- ⇒ When was your longest running “winning streak” in terms of authentically inhabiting your own aesthetic?

Part IV – Closing Reflections

10. How have your worldview and spirituality evolved over the course of your singing career, and how have these changes impacted your motivation and artistic expression?

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- ⇒ Follow up: Can you share a specific turning point or experience where your personal convictions, worldview, or spirituality significantly influenced a shift in your approach to your singing career?
- ⇒ Before we conclude this interview, is there something about your experience as a professional singer of the late 20th C that you think exemplifies how personal beliefs have motivated your artistry that we have not yet had a chance to discuss?

Appendix 2: Interview Protocol Matrix (adapted from Tables 1 and 2 in Castillo-Montoya, 2016)

Worldview and Spirituality (W&S) Questionnaire	Background Information	Research Question 1: Career Motivation	Research Question 2: Artistic Output	Research Question 3: Other Factors	Awareness and Commitment to W & S - Motivating Significance	Personal Creative Process - Response to External Factors
Question 1	X					
Question 2	X					
Question 3	X					X
Question 4		X			X	
Question 5		X			X	
Question 6		X		X	X	X
Question 7		X	X		X	X
Question 8		X	X	X		X
Question 9		X	X			X
Question 10		X	X	X	X	X

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Appendix 3: Revised Conversational Interview Questionnaire (in caps) Informed by Self-Determination Theory (Ryan and Deci, 1985, 2000)

Part I – Background and Introductory Questions

1. When and where do you first remember singing in front of an audience? Who or what motivated you to do this?
 - ⇒ Follow-up: What community surrounded you in your early years? Were you part of a religious tradition, professional group, etc.?
 - ⇒ What ideal community or communities did you imagine for yourself during your early singing years?
2. Describe your first singing teacher, and anything you remember about him or her.

Part II – Transition Questions

3. When did you start to “own” your voice, and when did you first see yourself as a singer with career potential?
 - ⇒ Did your community/ies affirm your early singing ambitions?
 - ⇒ When and how did intrinsic motivation take precedence over extrinsic affirmations?
 - ⇒ WHAT WAS THE ROLE OF PERSONAL AUTONOMY, COMPETENCE, ENJOYMENT, AND RELATEDNESS TO OTHERS IN THE SINGING COMMUNITY IN SPARKING A CAREER IN SINGING?
 - ⇒ What was the interplay between invisible spirituality and visible community?

Part III – Key Questions about Career Motivation related to Worldview and Spirituality

4. How do you perceive the significance of your worldview and beliefs about singing and life on your overall motivation to pursue a career in singing?
5. How do you perceive the impact of your worldview AND spirituality AS YOU PURSUED A CLASSICAL SINGING CAREER?
 - ⇒ Follow up: Share moments in your life where your beliefs guided your spiritual experience and directed your singing career. How did your beliefs provide a map for what you wished to become and intended to express and experience in your art?

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- ⇒ How did you distinguish between your factual beliefs and emotional values?
- 6. In your journey as a singer, how would you compare the significance of your worldview or ~~personal~~ spirituality AS INTRINSIC MOTIVATORS compared to external factors such as cultural, political, or socio-economic influences?
 - ⇒ Follow up: Have there been moments where you felt a tension or alignment between your beliefs and the external factors influencing your singing career?

Part IV – Key Questions about Artistic Output and Process

- 7. When working on a new artistic project, how did your personal spiritual and/or worldview beliefs influence the choices you made in terms of repertoire, roles, themes, lyrics, expression, or musical style?
 - ⇒ Follow-up: Can you recount specific instances where your artistic output was directly informed by your worldview beliefs and spirituality?
 - ⇒ What artistic contributions are you personally most proud of in terms of quality, content, and societal impact?
 - ⇒ How did your output live up to your own aesthetic of what you considered good, true, and beautiful, and how did this internal ideal affect visible society?
 - ⇒ How do you distinguish between emotions and spirituality in your performance and vocal expression?
- 8. Considering the broader cultural, political, and socio-economic context of the late 20th century, how did you navigate and reconcile your personal beliefs with external influences on your creative process?
 - ⇒ Follow up: Have there been instances where external factors posed challenges to your creative freedom or convictions, and how did you address them?
 - ⇒ How did your emotional values or personal beliefs act as constraints on your artistic choices?
- 9. When collaborating with others in the music industry how have you navigated differences in worldview or cultural beliefs to create a cohesive artistic output?
 - ⇒ Follow up: Have there been collaborations where diverse worldviews, cultures, or spiritual experience either complicated or enhanced the creative process, contributing to a unique artistic product?
 - ⇒ When was your longest running “winning streak” in terms of authentically inhabiting your own aesthetic?

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Part V – Closing Reflections

10. How have your worldview and spirituality evolved over the course of your singing career, and how have these changes impacted your motivation and artistic expression?

- ⇒ Follow up: Can you share a specific turning point or experience where your personal convictions, worldview, or spirituality significantly influenced a shift in your approach to your singing career?
- ⇒ Before we conclude this interview, is there something about your experience as a professional singer of the late 20th C that you think exemplifies how personal beliefs have motivated your artistry that we have not yet had a chance to discuss?

Appendix 4 – Glossary of Terms

American Renaissance – (1876-1917) American architecture and arts reflected renewed national confidence, embracing Roman law, Greek democracy, and Renaissance humanism—a movement that promoted eloquence and civic virtue through education in speech and writing.

Artistic Identity - self-perception and autonomy in terms of vocal competence, repertoire preference, and calling in the singing profession, society, and before God; the positioning of artistic expression and meaningful career choices.

Bel canto – both a refined vocal technique and a stylistic approach to singing. It balances *chiaroscuro*, *appoggio*, register equalization, and vibrato through controlled interaction of the glottal source, vocal tract, and breath. Idiomatic use includes *legato*, *portamento*, dynamic shaping, floridity, and *rubato*. Historically, it shaped recitative, song, and aria, adapting over time to sustain its expressive and emotional impact (Stark, 1999, p. 149).

Dramaturge - literary advisor or editor in a theatre, opera, or film company who researches, selects, adapts, edits, and interprets scripts, libretti, texts, and printed programmes; consults authors; and engages in public relations work.

Harlem Renaissance – (1918-37) a pivotal movement in African American literary and artistic history, redefining Black identity beyond white stereotypes. It spanned literature, music, theater, and visual arts, challenging Victorian morals and rejecting bourgeois shame that could reinforce racist views.

In vivo – a qualitative analysis method that summarizes data using participants' own words, ensuring authenticity and grounding in their experiences.

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Motivation - self-determination theory (Ryan and Deci, 2000) differentiates autonomous and controlled motivation, emphasizing that autonomy enhances behaviour, experience, and authentic singing, while linking intrinsic aspirations to well-being and identifying autonomy, competence, and relatedness as key to psychological health and growth. Due to the personal demands of singing, this study prioritizes intrinsic motivation through self-determination theory with social context as secondary.

Operatic frisson - a sudden, intense sensation of chills or goosebumps experienced during a powerful moment in opera. It's often triggered by a combination of emotional intensity, vocal brilliance, dramatic storytelling, and musical climaxes.

Regieoper - German for "director's opera") refers to experimental stagings of canonical operas since the mid-1970s, rooted in Hagen's Handel revivals and Klemperer-Dülberg's Weimar-era productions. These reinterpretations defamiliarize works by deviating from original intentions, influencing independent opera scenes in New York and Los Angeles.

Spirituality - ranges from content-free mysticism to logocentric messages, as singers convey an intangible essence through music, transcending words and culture to evoke deep connection, transformation, and a sense of the Divine.

Verismo - meaning "realism" in Italian, *verismo* refers to a late 19th-century operatic style depicting everyday struggles with dramatic intensity. Key composers include Mascagni, Leoncavallo, and Puccini.

Worldview - a verbally articulated and structured framework of beliefs that shapes thought, behaviour, and self-worth, providing coherence, purpose, and meaningful perspective on reality.

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Appendices 5-9 – Coded Interview Transcripts

Uploaded separately

- **Appendix 5 - Ben Heppner Interview**
- **Appendix 6 - Benjamin Butterfield Interview**
- **Appendix 7 - Ian Funk Interview**
- **Appendix 8 - Martha Jane Howe Interview**
- **Appendix 9 - Ingrid Suderman Interview**

Appendices 10-14 – Coded Case Studies

Uploaded separately

- **Appendix 10 – Mary Garden – Coded Case Study**
- **Appendix 11 – Marian Anderson – Coded Case Study**
- **Appendix 12 – Jon Vickers – Coded Case Study**
- **Appendix 13 – Eleanor Steber – Coded Case Study**
- **Appendix 14 – Frederica von Stade – Coded Case Study**

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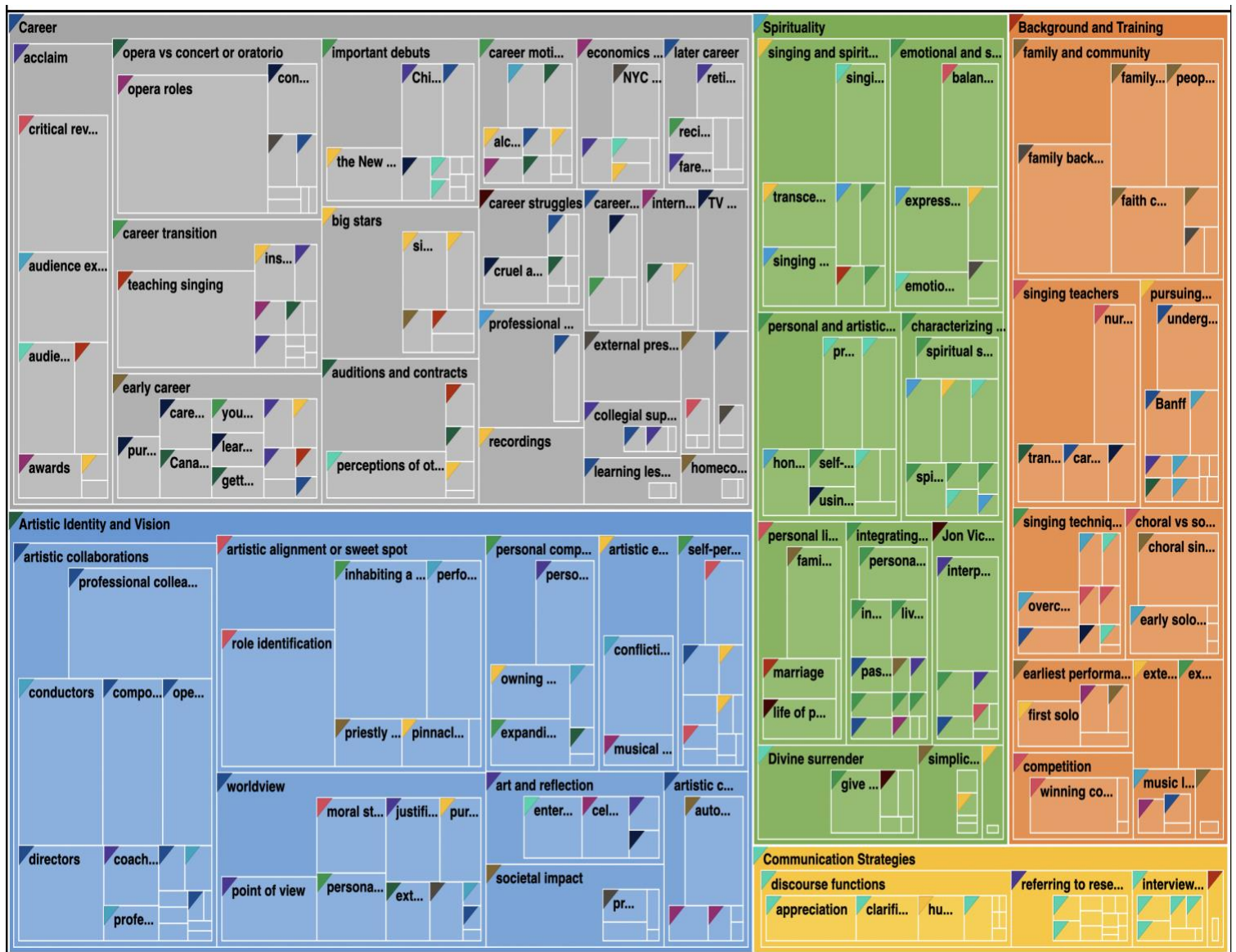
Appendices 15

Uploaded separately.

Appendix 15a – Interview Codebook

Appendix 15b – Coding Tree Map

Appendix 15c – Interview Coding Comparison Chart



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Appendix 16 - Ethics Approval 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:	Angelina Van Dyke				
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 Institute of Management and Health
5	Campus:	Carmarthen
6	E-mail address:	angelina.van.dyke@gmail.com

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7	Contact Telephone Number:	T: 1-604-953-1277 C: 1-604-349-7463
	For students:	
8	Student Number:	2316809
9	Programme of Study:	MA Professional Practice (Voice Pedagogy)
10	Director of Studies/Supervisor:	Julie Crossman / Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
					Date
2	If Yes, please indicate source of approval (and date where known): Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Research Degrees Committee	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3	The National Association of the Teacher's of Singing (NATS) Codes of Ethics and the Canadian Human Rights Act .	☒

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SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		YES	☐	NO	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		YES	☐	NO	☐
7	Are you in receipt of a KESS scholarship?		YES	☐	NO	☐
8	Is your research externally funded		YES	☐	NO	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
10		Employed	YES	☐	NO	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

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

	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				

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SECTION E: Details of Research Activity

1	Indicative title:	The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of Classical Singers in 20 th Century North America		
2	Proposed start date:	June 1, 2024	Proposed end date:	March 15, 2025
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 This study explores how worldview and spirituality impact 20th century North American classical singers' career aspirations and artistic expressions. Utilizing data collected from biographical surveys, interviews, and case studies, it aims to uncover trends, exceptions, and historical insights relevant to the professional trajectories of singers and integrate these insights into teaching and performance practices. Highlighting an awareness and commitment to worldview and spirituality in the career aspirations of classical performers and pedagogues, the study aims to deepen comprehension of the intricate dynamics shaping singers' professional journeys and pedagogical approaches.			
5	Research Question: What is the impact of worldview and spirituality on the career motivation and artistic output of classical singers in 20th century North America? 1. What impact do worldview and spirituality have on motivating a singer's career? 2. How do worldview and spirituality inform a singer's artistic output? 3. How do worldview and spirituality constrain/focus a singer's career motivations and creative output relative to broader cultural, political, or socio-economic factors?			

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6	Aims of Research Activity: ⇒ Understand how worldview and spirituality impact singers' career motivations and artistic expressions. ⇒ Contribute to a better understanding of the complex interplay between personal convictions, external factors, and creative endeavours in singing professionals. ⇒ Uncover trends and exceptions in biographical surveys and interviews, blending quantitative and qualitative data. ⇒ Provide 21st century singers with historical insights to navigate uncertainties in the Western classical singing profession. ⇒ Integrate aspects of spirituality into teaching sessions.
7	Objectives of Research Activity ⇒ Undertake a pilot study to hone a survey previously inspired by an examination of the literature. ⇒ Interview 3-5 classical singers from the latter half of the twentieth century as qualitative case studies. ⇒ Quantify data from 75-100 biographies of North American classical singers. ⇒ Contribute to teaching and performance practice through forming a gestalt of how worldview, spirituality, and motivation intersect within the classical singing context.
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.

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9	<i>This should describe how you intend to collect data. It should not include a discussion of the theoretical basis for your data collection methods. Please note, that if you intend to collect any audio/video recordings of interviews with participants then these will be classified as Personal Data under GDPR/DPA2018. If you intend to use these then note this in section J. At level 7 it is expected that a minimum of 3 methods are employed. If this is not possible, please discuss with your tutor.</i> The study involves a mixed methods framework including: 1) Content Analysis of 100 or more Biographies - identify and quantify trends. 2) Case Studies – 3-5 select documented biographies of professional classical singers that mention the impact of worldview or spirituality on their career and art. 3) Semi-structured Conversational Interviews - analyse stories of 3-5 participants to understand the meaning of their experiences, uncovering and constructing participants' understandings of their experiences (Merriam and Tisdell, 2016). 4) Pilot Study Interview - Paterson and Higgs (2005) ran focus groups before semi-structured interviews about professional artistry in occupational therapy. Individuals who had made interesting or insightful comments during the focus group were invited to participate in an interview. Instead of a focus group, my study utilizes a preliminary pilot study interview (Castillo-Montoya, 2016) to examine question structure, answerability, and typical responses offered by singers, steering the horizons of my investigation.
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10	Location of research activity Identify all locations where research activity will take place.
11	All research is conducted from my desktop computer in Surrey, British Columbia, Canada. Zoom calls to Toronto, Ontario, Vancouver, British Columbia, and Vienna, Austria will be conducted for online interviews. Document analysis for the purposes of identifying significant case members and collating and quantifying biographical data will utilize databases of two local libraries in British Columbia, Canada (Simon Fraser University and Trinity Western University) and the University of Wales Trinity St. David.
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.

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13	Research will be conducted outside the UK, in British Columbia, Canada, which is the home of the principal investigator. My work undertaken outside the UK will comply with the ethical standards that UWTSD expects for UK research as outlined in the UK General Data Protection Regulation (GDPR). UWTSD's Research Participant Privacy Notice sets out more information about how data is controlled and about individual participant rights under the data protection legislation. My research will also comply with the ethical standards of the National Association of Teachers of Singing (NATS), the Canadian Human Rights Act, and privacy laws in Canada.
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14	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.		

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?	☐	☒

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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 accompanying box.	☐	☒
16	Details of any other primary data collection method:		

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:		

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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 expect to interview 3-5 participants.
14	Who will the participants be?	The participants will be classical singing professionals from North America who were concertising, recording, or singing opera in the latter part of the 20 th Century. Most participants would hopefully be well-known in the industry.
15	How will you identify the participants?	Participants will first be identified based on their place of origin in North America (Canada or the USA) and their career as classical singing professionals in the latter half of the twentieth century. At a deeper level selection of participants is made based on the expectation that contributions would be inference-rich and representative of this category of singing professionals (Sacks, 1965; Schegloff, 2007). Finally, members will be identified based on my access to them and their willingness to participate in the interviews.

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?	☒	☐	☐

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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				

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	As the interviews will be conducted on Zoom, they will be video recorded. There may be one or two in-person interviews, which would be audio-recorded.			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	Full risk assessment completed and appended?	Yes	☐
No		☒	
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		

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4	Risk to Participant: The risk to participants is that sensitive information about their worldview, private lives, or practice may be misrepresented or misinterpreted. Since participants are also generally well-known, it is important that information be presented fairly, as anonymity is not totally possible. There is also potential for emotional upset due to the act of recollecting potentially negative events.	<i>How will you mitigate the Risk to Participant</i> Risk can be mitigated by utilizing member checking to verify interview transcripts, anonymising and securing data for storage and access, triangulating data, and by being a reflexive researcher with integrity. Contact information to mental health services will be provided to mitigate/support possible emotional upsets.
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	
	The research may include sensitive topics, but there is no expectation that something directly illegal will be discovered that I would be duty-bound to report. In the unlikely event that interviews covering sensitive topics reveal illegal or harmful incidents that must be reported, I will pass it on to the relevant authorities. Mentally there may be moments where participants may be psychologically vulnerable due to potentially unpleasant recollections.	
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: Risks to me as the investigator are that I may be accused of conflict of interest, since some of the participants are my colleagues or mentors. I could also be accused of using a famous singer with a small sample size to prove my hypothesis instead of using a larger cross-section of singing professionals.	<i>How will you mitigate the Risk to Investigator:</i> As principal researcher I will explore the space between being an insider and an outsider in the research (Dwyer and Buckle, 2009), helping to mitigate over-familiarity or lack of self-awareness of my own assumptions and biases. A mixed methods approach triangulating qualitative interviews with a large sampling of singer biographies can offset the small sample size of the qualitative interviews.
7	University/institutional risks For example: adverse publicity, financial loss, data protection	

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	Risk to University: The university risks being associated with research opening a new field of inquiry, but that is done sloppily with fudged results or <i>post hoc</i> 'p-hacking'. Furthermore, when famous people are involved, this can have a negative effect on the university's reputation.	<i>How will you mitigate the Risk to University:</i> Since my research is primarily exploratory it is limited to assessing the potential of my hypotheses rather than proving or disproving it. Although there may be tendencies toward explaining causation, the data will suggest key avenues to pursue in the future. This will be communicated to the participants, as well as that their data may be used in future publications and presentations.
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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?
	All participants will check their interview transcripts to verify the information, add more detail, or confirm the use of their words. This would be done through email contact (Curtis, Murphy and Shields, 2013).
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.
	Potential participants will be contacted with a participant information sheet (PIS) outlining the purpose of the research and what they can expect. Sent along with this will be a consent form in pdf format to be signed and sent back to me. An optional disclaimer to mention their name at the beginning of the research will be provided. All data will be anonymised in the body of the research. Signed consent forms will be stored securely by the principal investigator.

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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 have the option to be named at the beginning of the study by signing a disclaimer in the consent form. However, information gathered from the study that is particular to any participant, will be anonymised and kept confidential in the body of the work.

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	<i>"Personal data"</i> means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected. The data collected will be interview transcripts from 3-5 semi-structured conversational interviews of professional classical singers of the late 20th century. This data will involve content including religious or philosophical beliefs and needs to be collected to explore the intersection of worldview and spirituality with the artistic motivations and career trajectories of singing professionals.		

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	In addition to the audio-visual data, names of participants, their consent forms and email addresses will also be collected.		
3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☒	☐
4	If YES, provide a description of the special category data and explain why this data needs to be collected: Participants will share their religious beliefs and thoughts on beliefs of a similar nature. They may also discuss their physical or mental condition as it is relevant to their professional lives, as well as membership in their professional trade union.		
	The discussion of religion and involvement in trade unions are considered sensitive topics in North America and UWTSD policy in relation to special categories of personal data under GDPR.		

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?	☐	☒

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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 anonymised interview transcripts, video recordings and consent forms will be stored in the UWTSD online repository for two years after the study is complete. Transcriptions of audio-visual data will be shown to participants to check accuracy, relevance, and completeness of reporting. Participants are entitled to access the information they have provided at any time while it is in storage. After the two years the data will be deleted. Confidentiality and privacy will be maintained while data is processed and stored. Information that can identify you individually will not be released to or accessed by anyone outside the study. Angelina Van Dyke, may, however, use the anonymised information collected for professional presentations, dissertations, publications, or educational purposes. Any data used for publication will not identify you individually unless further consent is specifically requested and received.		
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?	☐	☒

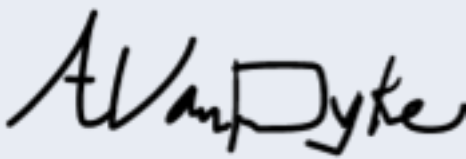
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23	Data archiving?	☒	☐
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	Due to the sensitive nature of content all anonymised interview transcripts, video recordings and consent forms will be stored in the UWTSD online repository for two years after the study is complete. All data transfers will be encrypted and password protected. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. Information that can identify you individually will not be released to or accessed by anyone outside the study. Angelina Van Dyke, may, however, use the anonymised information collected for professional presentations, dissertations, publications, or educational purposes. Any data used for publication will not identify you individually unless further consent is specifically requested and received.		
25	List all who will have access to the data generated by the research activity:		
	The principal researcher, Angelina Van Dyke, and Claire Thomas, personal tutor, will have access to the data generated by the research activity.		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher, Angelina Van Dyke, will have control of and act as custodian for the data generated by the research activity.		
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.		

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	All interview transcripts, video recordings and consent forms will be stored in the UWTSD online repository for two years after the study is complete. The data will be stored until the completion of the project and then deleted. The data will also be stored on my personal computer and in cloud storage on my professional One Drive and deleted when it is no longer needed.		
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>		
	The data for my research will be stored in the USTSD Research Data Repository. I believe this is expected when a DPIA is required.		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

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:		Date: May 21, 2024

For STUDENT Submissions:

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32	Director of Studies/Supervisor:	Laura James	Date: 28.5.24
33	Signature:	<i>Laura James</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.

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Appendices 17a - 17e: Signed Participant Consent Forms

17a. Ben Heppner



CONSENT TO PARTICIPATE IN RESEARCH

The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of North American Classical Singers in 20th Century

You are invited to participate in a study conducted by Angelina Van Dyke, a graduate student with the Voice Study Centre at the University of Wales Trinity St. David (UWTSD). Ms. Claire Thomas at the Voice Study Centre will be supervising this study. This project has been ethically approved by UWTSD Research Ethics Committee in conjunction with the Voice Study Centre.

- I, Ben Heppner voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves scheduling a 60 to 90-minute online interview with the principal investigator, participating in a recorded conversational interview, and checking interview transcripts for accuracy, relevance, and detail.
- I understand that I will not benefit monetarily from participating in this research.
- I agree to my interview being video recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous (see disclaimer below).
- Anonymization will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in future publications, dissertations, conference presentations, educational lectures, or published papers, and that my consent would be required if the author wishes to identify me in subsequent publications.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities. They will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, original recordings, and interview transcripts will be retained in the University of Wales Trinity St. David data repository for two years.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years.
- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

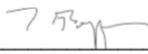
M6 Appendices - Worldview and Spirituality Impacting 20th Classical Singing Careers and Artistic Expression



• DISCLAIMER AND CONFIDENTIALITY

Participants may choose to be named in the thesis of the study, since aspects of their persona, art, or career may already be public and easily identifiable. However, detailed information gathered from the study will be anonymized and kept confidential in the body of the work. If you choose to be named initially at the beginning of the study, please sign this disclaimer:

I, (full name) Thomas B (Ben) Heppner choose to be named in the study's thesis.

Signature:  Date: June 5/2024

If you do not choose to be named initially at the beginning of the study, your name will not appear in the study or in any of the research reports. Any report on the research results will employ pseudonyms and disguise details of the interview which may individually reveal your identity or the identity of people you speak about.

• CONTACT RESEARCHER

You are free to contact any of the people involved in the research to seek further clarification and information:

Angelina Van Dyke
Principal Investigator
Candidate for MA in Vocal Pedagogy
Voice Study Centre
University of Wales, Trinity St. David
1-604-349-7463
angelina.van.dyke@gmail.com

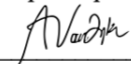
Claire Thomas
Lecturer / Supervisor
Voice Study Centre
University of Wales, Trinity St. David
claire@voicestudycentre.com

I understand the information pertaining to this study and the procedures described above. By signing this form and returning it to Angelina Van Dyke (angelina.van.dyke@gmail.com), I agree to participate in this study.

Ben Heppner
Printed Name of Subject

 June 5/2024
Signature of Subject Date

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

 June 5, 2024
Signature of research and principal investigator Date

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17b. Martha Jane Howe



CONSENT TO PARTICIPATE IN RESEARCH

The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of North American Classical Singers in 20th Century

You are invited to participate in a study conducted by Angelina Van Dyke, a graduate student with the Voice Study Centre at the University of Wales Trinity St. David (UWTSD). Ms. Claire Thomas at the Voice Study Centre will be supervising this study. This project has been ethically approved by UWTSD Research Ethics Committee in conjunction with the Voice Study Centre.

- I, *Martha J. Howe*, voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves scheduling a 60 to 90-minute online interview with the principal investigator, participating in a recorded conversational interview, and checking interview transcripts for accuracy, relevance, and detail.
- I understand that I will not benefit monetarily from participating in this research.
- I agree to my interview being video recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous (see disclaimer below).
- Anonymization will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in future publications, dissertations, conference presentations, educational lectures, or published papers, and that my consent would be required if the author wishes to identify me in subsequent publications.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities. They will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, original recordings, and interview transcripts will be retained in the University of Wales Trinity St. David data repository for two years.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years.
- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

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• DISCLAIMER AND CONFIDENTIALITY

Participants may choose to be named in the thesis of the study, since aspects of their persona, art, or career may already be public and easily identifiable. However, detailed information gathered from the study will be anonymized and kept confidential in the body of the work. If you choose to be named initially at the beginning of the study, please sign this disclaimer:

I, (full name) Martha Jane Howe choose to be named in the study's thesis.

Signature: Martha Jane Howe Date: 18 June 2024

If you do not choose to be named initially at the beginning of the study, your name will not appear in the study or in any of the research reports. Any report on the research results will employ pseudonyms and disguise details of the interview which may individually reveal your identity or the identity of people you speak about.

• CONTACT RESEARCHER

You are free to contact any of the people involved in the research to seek further clarification and information:

Angelina Van Dyke
Principal Investigator
Candidate for MA in Vocal Pedagogy
Voice Study Centre
University of Wales, Trinity St. David
1-604-349-7463
angelina.van.dyke@gmail.com

Claire Thomas
Lecturer / Supervisor
Voice Study Centre
University of Wales, Trinity St. David
claire@voicestudycentre.com

I understand the information pertaining to this study and the procedures described above. By signing this form and returning it to Angelina Van Dyke (angelina.van.dyke@gmail.com), I agree to participate in this study.

Martha Jane Howe
Printed Name of Subject

Martha Jane Howe
Signature of Subject

18 June 2024
Date

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

A Van Dyke
Signature of research and principal investigator

June 18, 2024
Date

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17c. Ingrid Suderman



CONSENT TO PARTICIPATE IN RESEARCH

The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of North American Classical Singers in 20th Century

You are invited to participate in a study conducted by Angelina Van Dyke, a graduate student with the Voice Study Centre at the University of Wales Trinity St. David (UWTSD). Ms. Claire Thomas at the Voice Study Centre will be supervising this study. This project has been ethically approved by UWTSD Research Ethics Committee in conjunction with the Voice Study Centre.

- I, *Ingrid Suderman*,... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves scheduling a 60 to 90-minute online interview with the principal investigator, participating in a recorded conversational interview, and checking interview transcripts for accuracy, relevance, and detail.
- I understand that I will not benefit monetarily from participating in this research.
- I agree to my interview being video recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous (see disclaimer below).
- Anonymization will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in future publications, dissertations, conference presentations, educational lectures, or published papers, and that my consent would be required if the author wishes to identify me in subsequent publications.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities. They will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, original recordings, and interview transcripts will be retained in the University of Wales Trinity St. David data repository for two years.

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

• **DISCLAIMER AND CONFIDENTIALITY**

Participants may choose to be named in the thesis of the study, since aspects of their persona, art, or career may already be public and easily identifiable. However, detailed information gathered from the study will be anonymized and kept confidential in the body of the work. If you choose to be named initially at the beginning of the study, please sign this disclaimer:

I, (full name) INGRID SUPERMAN choose to be named in the study's thesis.

Signature: Ingrid Superman Date: Sept 5/24

If you do not choose to be named initially at the beginning of the study, your name will not appear in the study or in any of the research reports. Any report on the research results will employ pseudonyms and disguise details of the interview which may individually reveal your identity or the identity of people you speak about.

• **CONTACT RESEARCHER**

You are free to contact any of the people involved in the research to seek further clarification and information:

Angelina Van Dyke
Principal Investigator
Candidate for MA in Vocal Pedagogy
Voice Study Centre
University of Wales, Trinity St. David
1-604-349-7463
angelina.van.dyke@gmail.com

Claire Thomas
Lecturer / Supervisor
Voice Study Centre
University of Wales, Trinity St. David
claire@voicestudycentre.com

I understand the information pertaining to this study and the procedures described above. By signing this form and returning it to Angelina Van Dyke (angelina.van.dyke@gmail.com), I agree to participate in this study.

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INGRID SUDERMAN
Printed Name of Subject

Ingrid Suderman
Signature of Subject

Sept. 5 / 24
Date

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

A. Ward
Signature of research and principal investigator

September 5, 2024
Date

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17d. Benjamin Butterfield



CONSENT TO PARTICIPATE IN RESEARCH

The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of North American Classical Singers in 20th Century

You are invited to participate in a study conducted by Angelina Van Dyke, a graduate student with the Voice Study Centre at the University of Wales Trinity St. David (UWTSD). Ms. Claire Thomas at the Voice Study Centre will be supervising this study. This project has been ethically approved by UWTSD Research Ethics Committee in conjunction with the Voice Study Centre.

- I, Benjamin Butterfield, voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves scheduling a 60 to 90-minute online interview with the principal investigator, participating in a recorded conversational interview, and checking interview transcripts for accuracy, relevance, and detail.
- I understand that I will not benefit monetarily from participating in this research.
- I agree to my interview being video recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous (see disclaimer below).
- Anonymization will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in future publications, dissertations, conference presentations, educational lectures, or published papers, and that my consent would be required if the author wishes to identify me in subsequent publications.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities. They will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, original recordings, and interview transcripts will be retained in the University of Wales Trinity St. David data repository for two years.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years.
- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

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• DISCLAIMER AND CONFIDENTIALITY

Participants may choose to be named in the thesis of the study, since aspects of their persona, art, or career may already be public and easily identifiable. However, detailed information gathered from the study will be anonymized and kept confidential in the body of the work. If you choose to be named initially at the beginning of the study, please sign this disclaimer:

I, (full name) Benjamin Suberfeld choose to be named in the study's thesis.

Signature: [Signature]

Date: Nov. 8/24

If you do not choose to be named initially at the beginning of the study, your name will not appear in the study or in any of the research reports. Any report on the research results will employ pseudonyms and disguise details of the interview which may individually reveal your identity or the identity of people you speak about.

• CONTACT RESEARCHER

You are free to contact any of the people involved in the research to seek further clarification and information:

Angelina Van Dyke
Principal Investigator
Candidate for MA in Vocal Pedagogy
Voice Study Centre
University of Wales, Trinity St. David
1-604-349-7463
angelina.van.dyke@gmail.com

Claire Thomas
Lecturer / Supervisor
Voice Study Centre
University of Wales, Trinity St. David
claire@voicestudycentre.com

I understand the information pertaining to this study and the procedures described above. By signing this form and returning it to Angelina Van Dyke (angelina.van.dyke@gmail.com), I agree to participate in this study.

Benjamin Suberfeld
Printed Name of Subject

[Signature]
Signature of Subject

Nov. 8/24
Date

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

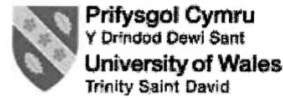
[Signature]
Signature of research and principal investigator

November 8, 2024

Date

M6 Appendices - Worldview and Spirituality Impacting 20th Classical Singing Careers and Artistic Expression

17e. Ian Funk



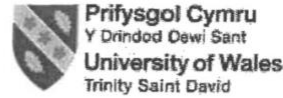
CONSENT TO PARTICIPATE IN RESEARCH

The Impact of Worldview and Spirituality on Career Motivation and Artistic Output of North American Classical Singers in 20th Century

You are invited to participate in a study conducted by Angelina Van Dyke, a graduate student with the Voice Study Centre at the University of Wales Trinity St. David (UWTSD). Ms. Claire Thomas at the Voice Study Centre will be supervising this study. This project has been ethically approved by UWTSD Research Ethics Committee in conjunction with the Voice Study Centre.

- I, Ian Funk, voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves scheduling a 60 to 90-minute online interview with the principal investigator, participating in a recorded conversational interview, and checking interview transcripts for accuracy, relevance, and detail.
- I understand that I will not benefit monetarily from participating in this research.
- I agree to my interview being video recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous (see disclaimer below).
- Anonymization will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in future publications, dissertations, conference presentations, educational lectures, or published papers, and that my consent would be required if the author wishes to identify me in subsequent publications.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities. They will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, original recordings, and interview transcripts will be retained in the University of Wales Trinity St. David data repository for two years.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years.
- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

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• DISCLAIMER AND CONFIDENTIALITY

Participants may choose to be named in the thesis of the study, since aspects of their persona, art, or career may already be public and easily identifiable. However, detailed information gathered from the study will be anonymized and kept confidential in the body of the work. If you choose to be named initially at the beginning of the study, please sign this disclaimer:

I, (full name) Ian Funk choose to be named in the study's thesis.

Signature: [Signature] Date: sep 11 '24

If you do not choose to be named initially at the beginning of the study, your name will not appear in the study or in any of the research reports. Any report on the research results will employ pseudonyms and disguise details of the interview which may individually reveal your identity or the identity of people you speak about.

• CONTACT RESEARCHER

You are free to contact any of the people involved in the research to seek further clarification and information:

Angelina Van Dyke
Principal Investigator
Candidate for MA in Vocal Pedagogy
Voice Study Centre
University of Wales, Trinity St. David
1-604-349-7463
angelina.van.dyke@gmail.com

Claire Thomas
Lecturer / Supervisor
Voice Study Centre
University of Wales, Trinity St. David
claire@voicestudycentre.com

I understand the information pertaining to this study and the procedures described above. By signing this form and returning it to Angelina Van Dyke (angelina.van.dyke@gmail.com), I agree to participate in this study.

Ian Funk
Printed Name of Subject

[Signature] sep 11 '24
Signature of Subject Date

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

[Signature] September 11, 2024
Signature of research and principal investigator Date