

Comparing Inclusivity Capability between Piano and Voice Lessons

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Proposal

1. Project title

The Effectiveness of Inclusionary Practices between Voice and Piano Instruction

2. The context

The areas of vocal instruction and piano instruction both have a surplus of information regarding accessibility and inclusionary practices for each of their respective instruments (Salvador & Sierzega, 2025; Bond, 2021). The goal of this study is to discover if inclusivity and accessibility practices are effectively the same when applied to private voice and piano lessons. If there is inequality between the instruments, then research ways to adapt these methods to best fit the lesson.

3. The justification

Students who are working with piano and voice instructors who value and incorporate inclusive practices feel the benefits of the positive environment and lessons that are molded to their progress (Carey, 2010; Varner, 2022; Bernard & Talbot, 2023). While no literature directly compares the experiences and the effectiveness of inclusive practices between piano and voice students, there is information on why certain types of methods of musical instruction, genres, and instruments are not as inclusive as others (de Bruin, 2022; Woods, 2023). Conducting research with students who are involved with one or both instruments will give us valuable insight into the subject matter (Little, 2005; Palmer & Burchard, 2025; Leckey & Neill, 2001).

4. The intended impact

Conducting surveys with students will help us understand what methods are helpful or ineffective (Leckey & Neill, 2001). Although students may not know what accommodations are being used, they can provide feedback on how they felt during their lesson and if anything affected them emotionally (Moore & Kuol, 2005). With this information, we can allocate the pedagogical approaches that need improvement in terms of creating a more inclusive and effective learning environment and conduct further research.

5. The outlined intention

A literature review will be done to research methods that can be applied to lessons for piano and voice, in addition to how types of instruments impact the private studio environment when applying methods of accessibility. Focus groups will be of my own piano and voice

students, ages 12,+ from the Claremont Community School of Music. Students in my studio who meet this criterion will be emailed an offer to be considered and will receive additional information.

The data collection process will be conducted through anonymous online Google surveys organized in a password-protected spreadsheet and protected by a double authentication process. After lessons, selected students will answer multiple-choice and open-ended questions where they can elaborate on their experiences and feelings. A mixed-method approach will be employed to gather data that can be analyzed statistically through multiple-choice questions and qualitatively through open-ended questions. Research activity will occur at the Claremont Community School of Music in California, United States of America.

Some of the students involved in my research will be minors. Parents and students will be informed of the purpose and possible risks of the study during a scheduled meeting, where they will receive a written copy of the information discussed to inform their decision. Once they have decided, I will need to be provided with signed letters of consent.

The expected research and data collection process will occur from January 2026 to March 2026, with research occurring during the last two weeks of January.

6. The ethics and insider research

While students will be reassured that their responses are confidential, they may feel pressure to provide certain types of responses (Mosher et al., 2015; Kost et al., 2011; Tyldum, 2012) or may feel that lessons have become more stressful due to knowing there is a study occurring (Flagel et al., 2007).

Possible emotional distress experienced by students can be mitigated during the information session that is attended by students and their guardians (Hayman et al., 2001; JORM et al., 2007). During these sessions, students will be assured that their questionnaires are anonymous, and by providing honest results, they will help me, the researcher, to perform an accurate and beneficial study (Bos et al., 2012; Metz, 2004).

When analyzing the results of the surveys, the investigator may see negative responses, which may cause emotional distress (Rager, 2005). To mitigate the distress, the investigator has an understanding that these results are only meant to be data to use for the purpose of the research (Rager, 2005; Moncur, 2013).

7. Personal learning outcomes

- To see how to best assist students during lessons for their respective instruments.
- To further understand the possible pedagogical areas where inclusivity and accessibility practices are overlooked or misunderstood.
- To discover where other gaps in inclusivity literature exist.

*Original projected timeline located in Appendix A.

Introduction

Musical instruction for piano and voice has plenty of information on accessibility and inclusionary practices for their respective instruments (Salvador & Sierzega, 2025; Bond, 2021). Inclusive and accessible practices in educational settings are methods to allow students to feel valued and accommodated in the classroom (Kelley & Nussbaum, 2023). Finding level-appropriate musical arrangements, adjusting a song's key based on the student's strengths, and allowing students to participate in the repertoire selection process are a few ways to help students feel valued and attended to in the private music studio (Salvador & Sierzega, 2025; Kelley & Nussbaum, 2023; de Bruin, 2022; Metz, 2004). Although accommodations in piano and voice lessons, like changing songs according to skill level or key, are many, each instrument presents its own challenges, which may make one instrument more difficult to teach and require different methods than another (Salvador & Sierzega, 2025; Holmgren, C., 2022; Bond, 2021; Bates, 2019; Björkén-Nyberg, C., 2019).

Common areas where some students may struggle with concepts in music include ear training, sight reading, and remembering key signatures, mostly anything regarding music theory (Bugaj et al., 2021; Blumenstein et al., 2016; Rauscher & Gruhn, 2008; Smith, 1987). These common issues are often solved in the group music classroom with repetition, rephrasing verbal instructions, playing educational games, or providing visual aids (Bugaj et al., 2021; Blumenstein et al., 2016; Rauscher & Gruhn, 2008; Smith, 1987). However, piano and voice both require more than academic musical integrity; they require physical participation and emotional investment to properly and effectively perform a piece (Fraser, 2024; Carmichael, 2014; Rosen, 2003; Smith, 1987). Of course, these aspects come with the development of technique, but sometimes it is a challenge to reach specific benchmarks if a student has a type of neurodiversity, emotional distress, gender dysphoria, mental health conditions, financial difficulties, or physical disabilities: i.e., inability to receive additional assistance; motivation difficulties; do not have the traditional autonomy to play certain instruments (Sauerland, 2022; Hess, 2021; Bates, 2019; Hayman et al., 2001).

Some issues may be the use of the student's physical features, emotionally triggering lyrics, or even just pieces that are beyond the current level of the student. The point is not to see which instrument has more possibilities of error, but rather the expansive possibilities of accessibility with the instrument against another.

The purpose of this study is to discover if inclusivity and accessibility practices are effectively the same when applied to private voice and piano lessons, and if one instrument allows for more accommodation than the other. If there is inequality between the instruments,

the next step would be to advocate for and to research methods to further adapt the instruction to cover the variety of students' needs. As the practitioner, I would like to see how to best improve my own students' experience and to ensure my positive environment is actually helpful.

Literature Review

Review Preface

Due to the lack of literature in my subject area, I decided to branch out into specific areas that had some relevance to my field and see what information I could gather from there. I knew that elementary school education had the most research on DEI practice for children, and I used keywords from documents I found, along with music terms, to help generate documents I could use. I also inferred connections based on sources regarding academic and music instruction.

Review Introduction

Students of piano and voice instructors who incorporate inclusionary practices experience a positive environment and lessons tailored to their needs and interests (Bernard & Talbot, 2023; Varner, 2022; Carey, 2010). In the elementary school classroom, students are shown to have a stronger understanding of the material when it is taught with stimulating and interactive methods that allow students to feel that they have autonomy in educational settings (Beauchamp & Kennewell, 2010; Silverthorn, 2006). For students who require additional assistance and receive it without conflict, they have a better chance of learning the material and forming a positive memory of their education, encouraging them to move forward academically (Salvador & Sierzega, 2025; Bond, 2021; Finnis et al., 2014). This can include getting extra help from the teacher, assignments that break down the material, or longer time for certain topics (Salvador & Sierzega, 2025; Bond, 2021; Finnis et al., 2014). If a student is not accommodated, they may feel embarrassed to ask for assistance or may feel neglected, possibly creating a traumatic event that overshadows the material that needs to be learned and making their educational journey more difficult in the future, making students feel unworthy of pursuing their education any further (Cavanaugh, 2016; Bell et al., 2013).

DEI Efforts in Primary School Academic Education

Primary education research on inclusive practices demonstrates that there is a higher availability of accommodation and inclusionary resources across non-artistic academic subjects (Beauchamp & Kennewell, 2010; Silverthorn, 2006). In my review, I have discovered tactics that can be transferred over to the private studio. For example, some schools have academic classes that focus on specific groups of students based on their comprehension levels for certain subjects in which they are already enrolled (Bettinger et al., 2013; Wang & Birch, 1984).

These classes help students who need extra support and challenge students who are further ahead in their studies. Another example of inclusion on an institutional level is special education classes, where the basis is almost entirely influenced by accommodation and inclusion (Kauffman et al., 2024; Cook & Schirmer, 2003). Although the curriculum is different for students in special education classes as compared to other students in their age group, the common goal is to guide and educate students wherever they are in their academic journey.

Efforts for inclusion and accessibility for students in the primary school system have been proven to improve student experience (Salvador & Sierzega, 2025; Abril, 2006), and private music education can benefit from following in their footsteps. Examples of music education already accommodating the needs of students include employing certain exercises or pieces to work on specific skills that need improvement and choosing songs that the students will enjoy and grow from (Bernard and Talbot, 2023; de Bruin, 2022). More involved inclusionary and accommodation practices include: allowing lower-level students to learn level-appropriate renditions of songs they want to learn; changing the key of songs for students who are not yet able to sing in certain keys; and allowing students who struggle with note name coordination to write letter names on notes (Myatt, 2025; Fraser, 2024; Smith, 1987).

Inclusionary practices can also provide the chance for students to work on pieces that help express their personal identity, even if it goes against the norms of traditional practice (Jackson, 2026; Sauerland, 2022; Gumble, 2019). At the students' discretion, they can bring songs that affirm their sexuality, gender, neurodivergence, struggles, and everyday experiences (Jackson, 2026; Sauerland, 2022; Gumble, 2019). These kinds of inclusionary practices allow the students to express themselves through an artistic outlet they love and encourage educational curiosity (Salvador & Sierzega, 2025; Kelley & Nussbaum, 2023; de Bruin, 2022; Metz, 2004). However, some instructors may find these temporary accommodations to stunt progress as they are inappropriate for their conservative standards (Kajikawa, L. 2019; Carey, G. 2010).

Risks to Accessibility and Inclusivity within Piano and Voice Instruction

Most beginner piano instruction is based on the concepts of Western classical pedagogy, which contains unintentional exclusionary practices (Holmgren, 2022; Björkén-Nyberg, 2019). For instance, one of the first things students learn in piano pedagogy is finger numbers and how to associate them with the specific keys on the piano (Rosen, 2003; Faber et al., 1993). Unfortunately, issues arise if a student is dyslexic, struggles with numerical literacy and direction, or is physically disabled due to conservative Western Pedagogy that strives for few accommodations to be made (Carmichael, 2014; Rosen, 2003; Smith, 1987).

Western vocal music pedagogy emphasises musical theater, classical, and contemporary music influenced by Western vocal practices and aesthetics, in addition to Eastern practices, although they are rarely credited (Sandt, 2024; Ilari, Chen-Hafteck, & Crawford, 2013). Exposure to global cultures has led vocal music to embrace practices from around the world and to welcome new ideas and developments (Sandt, 2024; Ilari, Chen-Hafteck, & Crawford, 2013). Global practices have been embraced; however, many instructors and performers have ignored the influence from other cultures' practices and have disregarded any evidence that certain techniques had any other origin, disenfranchising the valuable experiences of students and patrons who may come from or have ancestry from these areas (Woods, P.J. 2023; Kajikawa, L. 2019). For instance, although contemporary rifting may have some influence from coluratura practices, Hindi music also has long had a tradition of moving from one note to the next quickly and with a clear tone called Taan, without the influence of Western classical techniques (Tuo, 2024; Radhakrishnan et al., 2019; Slawek, 2016). Laryngeal positioning is accredited to Western ideas of onsets; yet, indigenous American throat singing has also emphasised the use of laryngeal positioning for thousands of years (Oberhofer, 2020; Guzman et al., 2015; Lindestad et al., 2001; Nattiez, 1999). Western vocal music has proven its competence to adapt and embrace new methods, but it forgets the influence from other cultures. It needs to continue to evolve and adopt new practices like inclusive teaching, as it has done before, but it must remember to credit its educational predecessors.

Additionally, vocal pedagogical practices maintain a risk of emotional triggers due to the use of lyrics and vocal ranges for students with sensitive emotional states. While lyric triggers can be avoided by the instructor asking the student what subjects are sensitive to them, vocal ranges are an insecurity that is more difficult to navigate (Sauerland, 2022; Spreadborough, 2022; Leech-Wilkinson, 2013; Juslin & Västfjäll, 2008). Vocal range triggers can stem from gender dysphoria, regardless of whether the student is LGBTQIA+ or not. For example, sometimes when middle school and high school students discover their developing vocal ranges, they may feel that it does not align with their gender identity; a female student may find that her voice is lower than expected (Jackson, 2026; Sauerland, 2022; Gumble, 2019).

To combat these issues with piano and voice, adapting an inclusive and accessible curriculum could help to prevent traumatic events for students (de Bruin, 2022; Gumble, 2019; Cavanaugh, 2016; Bell et al., 2013). For vocal range dysphoria, allowing students to perform songs they feel attached to in their own key can allow them to feel successful and a part of their identity (Jackson, 2026; Sauerland, 2022; Gumble, 2019). Piano lessons can incorporate dyslexic friendly fonts and larger font sizes to ease the reading experience and use alternate

senses of direction to help students navigate the keyboard, such as arrows taped to the piano or letter stickers on the keys (Fraser, 2024; Blumenstein et al., 2016; Smith, 1987). Accessibility in music education does not mean to totally disregard all traditions, but to embrace new and different ones, while appreciating and improving older ones.

Gaps in Literature

No literature directly compares the instruction of the two instruments in terms of inclusivity, the experiences, and the effectiveness of inclusive practices between piano and voice students. There is information on why certain types of methods of musical instruction, genres, and instruments are not as inclusive as others (Salvador & Sierzega, 2025; Bond, 2021), as well as research on the effectiveness of Westernized and non-Westernized training and the cultural influence the genre of music has on its own instruction (Woods, 2023; de Bruin, 2022). Although the literature review research conducted seems to have nullified my initial research question, the information gathered can help create connections in the future on the relationship between accessibility efforts and the instructors' experience with education as a student and as an educator. I feel that there is more to be discovered about how much influence the instructor has on the instrument's capability than on the instrument itself.

Literature Review Conclusion

Piano's western classical influence can make piano studies susceptible to exclusionary practices regarding intellectual and physical disabilities, while vocal studies have emotional accessibility challenges due to the possibility of triggering subject matter and vocal range identity (Salvador & Sierzega, 2025; Holmgren, C., 2022; Sauerland, 2022; Bates, 2019; Björkén-Nyberg, C., 2019). I theorize that although the voice may be a more internationally influenced instrument than the piano, each presents its own unique challenges, many of which are systemic issues. Genre teaching styles, culture, the instructors' student and teaching experience, and education around accessibility are other factors that may influence the ability of accessibility and inclusivity of piano and voice instruction.

Methodology

When developing my research plan, I knew I wanted to use paradigms that allowed for a mixed-methods approach. I believe it is important that I had chosen a methodology that recognized how emotional and mental well-being influenced the responses of the students, as well as gathering quantitative data in order to showcase the results and be able to find any kind of coincidences that could appear. This would help provide the emotional context necessary to analyze the data collected.

Research Paradigm and Design

My research does have progressive radical intentions to help develop music education; however, I wanted to use structures that supported my intentions while maintaining a trustworthy and structured process. Pragmatism is a fairly recent research paradigm, popularized by John Dewey in the late 1800s, that promotes the collection of action-based qualitative evidence through focus groups and acknowledges the socio-economic living conditions shaped by authoritarian regimes (Capps 2023). Other paradigms endorse numerical data without influence from emotional and social issues; pragmatism uses progressive collection methods that gather numerical and personal account data (Morgan 2014). The research I am conducting will acknowledge the experiences of the students utilizing the qualitative data collected to help develop well-informed findings; so it would be in the best interest to share the data collected from the interviews (Gair 2011, Van Laar 2007). I will be using the Action Research design as its goals align with Pragmatism to collect quantitative data in addition to the perspectives of the participants through a collaborative and democratic process (Siedlecki, 2020; Person et al., 2008; Checkland & Holwell, 1998).

The reason I chose pragmatism and action research was due to their collaborative nature and the common goal for social change, in my case: music education. Utilizing designs and paradigms that require quantitative numerical data and qualitative data collection could help provide calculable, verifiable results; however, the challenge will be to ensure that the interview questions are used to their full advantage and structured in a way that can be converted to numerical data (Takona, 2023; Ejnavarzala, 2019).

Qualitative and Quantitative Methods

Inquiry on the effectiveness of inclusionary and accessibility practices in piano and voice lessons is reliant on the student's knowledge and experience before and during their lessons (Pacho, 2015; Shapiro, 2004). Previous lessons may have created traumatic or positive experiences that may have shaped students' knowledge of what a lesson should be (Bradley, 2020; Hess & Bradley, 2020). Students may not understand the concepts of inclusivity or accessibility, but they can understand how they feel during and after the lesson and would know what caused their emotions (Moore & Kuol, 2005). The research questions will ask about the student's emotions and overall experience; in addition, there will be an opportunity to share anything they think will benefit the study.

A mixed-methods approach with an empathetic research design would collect insight into the students' experiences through multiple-choice questions and written personal accounts (Leckey & Neill, 2001). The multiple-choice questions will provide the numerical and statistical

data necessary to provide measurable evidence (Doyle et al., 2009; Sica, 2006). These methods will help comprehend why the students replied a certain way and identify incoherent responses that may need to be omitted (Takona, 2023; Steckler et al., 1992).

Combining quantitative and qualitative data as a mixed-methods approach could gather information that can be used to display findings and provide an inside look into the perspective of the participants (Takona, 2023; Ejinvarzala, 2019; Gair 2011).

Process

Initially, the projected timeline of the research process was to occur within early 2026 and end in March of 2026 (Appendix A). Due to some setbacks, the data collection did not occur until the end of March, and the data analysis in April 2026, as depicted in the updated timeline (Appendix B).

A literature review was done to research accessibility and inclusivity methods that can be used during lessons for piano and voice, as well as how different instruments and genres may influence the private studio environment when applying or avoiding methods of accessibility and inclusivity until I felt I was able to provide significant evidence of the value inclusive practices in the private studio and how it could be correlated to voice and piano instruction. Once I had received ethical approval from UWTSD (Appendix H) and the Claremont Community School of Music (Appendix G), I then reached out to the parents of my students at the Claremont Community School of Music who met the focus group criteria of being ages 12 and up. This initial contact was an email (appendix C) giving a brief description of the process and an invitation to participate if interested. If accepted, the parents and I scheduled an appointment on Zoom where the student, parent, and I went through the information sheet and consent forms. After the meeting, I sent the information form (appendix D) and consent forms (appendix E) as a PDF through an email so that the participant and their parents can make an informed decision. Once I had received the signed consent forms from all of the participants, we began the data collection process.

The data collection process was conducted through anonymous online Google surveys (appendix F) that were transferred and organized onto a spreadsheet protected by a double authentication process featuring a password and a newly generated single-use code. After their regularly scheduled lessons at the Claremont Community School of Music, the focus group participants answered multiple-choice and open-ended questions where they could share their experiences and elaborate on their responses. The students answered the surveys once a week after lessons over the course of two weeks so that the data collected could supply a variety of responses based on multiple experiences. The data was then analyzed through pie charts and

statistics created by Google Forms after a few weeks to ensure that I was unable to match the submission dates with the dates of lessons to avoid accidentally revealing the identities of the participants.

The survey forms were created by questions I had developed during my literature review process. I could not find any in-field research surveys that related to my research well enough to reference. With children in mind, the surveys were made with age-appropriate language and understandable scales, such as emotions and open-ended questions.

Limitations

While the process of collecting data for my research project was through surveys, there were some limitations present. One being that I only had so many students who qualified as candidates for my research, ages 12+, and were able to provide helpful, detailed data. This would later prove to be an issue as I discovered a much larger pool would have helped produce more accurate data.

In addition, time constraint limitations that were out of my control, such as receiving responses to emails, receiving properly signed consent forms, and trusting that the student participants were able to complete the surveys the correct number of times promptly, made it difficult to remain on my projected timeline and to collect beneficial data.

A limitation of my research methods was the inability to ensure that the students were filling out the surveys correctly and the correct number of times. Obviously, observation would prevent anonymity from occurring and would be an ethical concern. Also, although students were told they did not need to produce certain responses, I feel that due to their regular instructor also being the researcher, they may not share complete information.

Ethical Considerations

The ethical considerations took precedence during this research process as the participants involved were minors aged 12 to 17. Some things that were affected by this were what language I used to deliver information, the types of participation consent that were needed to proceed, authorization to work with children, as well as communication with participants, their parents, and the head of the Claremont Community School of Music.

For initial contact, the parents were contacted first with information to see if there was any interest on the part of the parent and the student. This email (appendix C) contained a brief description of the purpose of the study, what it would entail, and the steps taken to ensure the safety of the students. If both parties were interested, they were invited to a scheduled online information meeting where I went into depth about the requirements of the study and where they could ask questions. After the meetings, I sent an information sheet (appendix D) and consent

form for the parent and an assent form for the student (appendix E) to look over before making a final decision. Once they had decided, they would need to present me with signed consent forms from both the parent and the student.

To work with children in the United States of America, instructors need to be approved through a background check verification process called a Live Scan. I have already received this verification as I work at multiple schools, including the Claremont Community School of Music, where I teach my private students. Although I already work with the participant pool, parents and students were reassured that I had the authorization to work with children in this capacity.

A final consideration to be made is the anonymity of the participants and their responses. Physically, the responses were collected in a Google survey that only asked for an identification number for the sake of keeping track of which responses were associated with which case, in addition to the normal questions. These numbers were randomly assigned to students by the process of drawing a paper out of a hat; this way, only the student knew their identification number.

The multiple-choice and open-ended questions themselves were constructed in a way that would allow the participants to respond without having to share identifying information (appendix F). The questionnaire responses themselves are protected through a double authentication process that requires a password and a newly generated passcode every time. The only people who had access to the form were my academic supervisor and me.

Risk Mitigation Concerns as an Inside Researcher

The students were reassured during the entire process that their responses were confidential and protected; however, the students could have felt pressured to provide certain types of responses that would please the researcher as they were also their regular instructor (Mosher et al., 2015; Tyldum, 2012; Kost et al., 2011) or just by knowing that a study was occurring could have caused some stress (Flagel et al., 2007). To mitigate emotional distress, students and parents during the information sessions were assured that their questionnaires were anonymous, and that honest results were more valuable and helpful to perform an accurate study; at the beginning of every survey, students were always reassured that they were allowed to end their participation at any time and they could indicate it on the form (Bos et al., 2012; Jorm et al., 2007; Metz, 2004; Hayman et al., 2001). The lessons would occur as normal lessons and not as observations.

Another concern as an insider researcher is possible emotional distress due to reading responses from the survey that may criticize the instructor (Rager, 2005). Before reading any of

the responses, the researcher has an understanding that all responses are not meant to be taken personally and that the purpose of the research is to improve the lesson experience for all parties involved (Moncur, 2013; Rager, 2005).

Findings and Discussion

Preface

Once the survey responses had been submitted, I waited a few weeks to ensure participant anonymity. I have kept a mental record of who had which lesson and when, so waiting would help prevent my memory from revealing identities. When it was time to review the responses, it was discovered that the participants had not completed the required number of responses (Figure 1).

Please enter your identification number:

6 responses

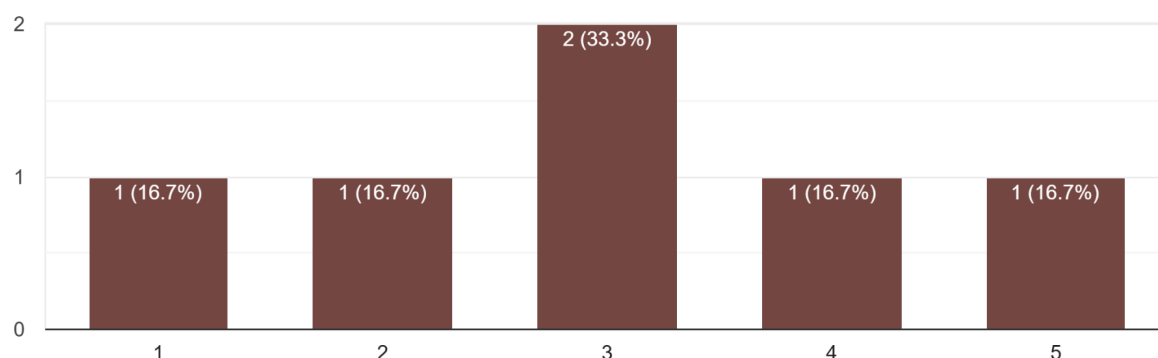


Figure 1: Number of Participant Responses

The data collection took place over two weeks, aka two regularly scheduled lessons, so two responses from each recipient were required, but only a few were received. Perhaps there was an issue with how the instructions were communicated on the information sheets or during the information meetings. Furthermore, the responses that were collected did not quite meet the needs of my research, even with the precautions taken.

The multiple-choice questions did not directly expose any kind of bias, but the comments accompanying them did indicate a positive bias towards the instructor based on their opinion of the instructor. Open-ended responses admiring the instructor's work and general compliments made up much of the responses (Figure 2).

If you have any additional information that you believe would benefit the study, please share here without providing information that would reveal your identity.

2 responses

Lesson cool, I like, very fun.

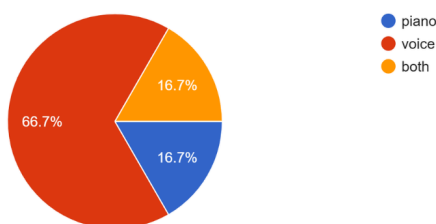
Figure 2: Positive Bias

Precautions were taken to prevent these kinds of responses: participants were informed that honest answers were preferred; responses did not need to be made with the intention of the instructor; the questionnaire was not a review of the instructor that was being assessed or judged (appendix D). I recognize that this is a challenge with how the study is structured, as the responses do require some use of prior knowledge and sharing personal preference. In fact, this whole study is based on the use of opinions, so that provides a new question: how can you separate opinionated responses that can contribute to the study from those that do not? All information is useful insight in some ways, but there are specific requirements and needs that have to be met.

Findings

Some data was collected for the purpose of keeping a record of specific details such as the length of the lesson and the type of lesson each student was participating in (Figure 3).

What type of lesson did you have most recently with Andrew Gaxiola?
6 responses



What was the length of your most recent lesson?
6 responses

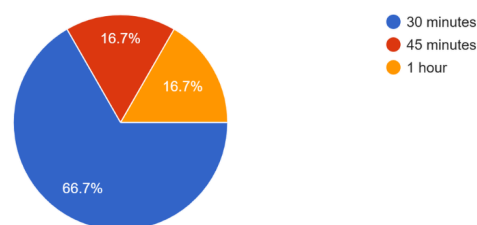
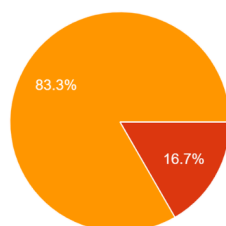


Figure 3: Length and Type

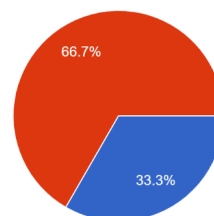
66.7% took voice lessons, 16.7% took piano lessons, and 16.7% took lessons in both instruments. In terms of length, 66.7% took 30-minute lessons, 16.17% took 45-minute lessons, and 16.7% took 1-hour lessons. Although it may have been interesting to find some kind of

correlation or evidence based on this data, there was none present. Students all assumed their instruments and lessons were accessible regardless of type or length.

How were you feeling before your most recent lesson?
6 responses



How did you feel after your most recent lesson?
6 responses



If there was a change, was it influenced by your lesson?
6 responses

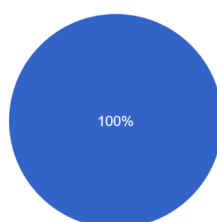


Figure 4: Emotions

Without providing information that would reveal your identity, please explain your response to the previous question.

6 responses

- He always has a very positive attitude and is very helpful
- Lesson was good and fun.
- Class is a good time and helps boost my mood after school.
- I felt good about my progress that I have made with my voice.
- My mood changed from a good mood to happy because when I was playing piano, Mr. Andrew said, "You have gotten better at playing this piece, good job." That made mr feel better about my abilities to play piano.
- We worked really well and I sounded good and that made me happy.

Figure 5: Emotions Context

Participants were asked how they felt before and after their lesson to see if the quality of inclusion and accessibility during the lesson had any kind of influence on their emotions. The scale is bad, poor, average, good, and happy. Before the lesson, 83.3% said they felt average, while the other 16.7% selected that they felt good. After the lesson, 66.7% said they felt good, and 33.3% said that they felt happy. When analyzing the data, 100% of the participants had felt an improvement in their mood, and 100% had said it was due to the lesson. When presented with the opportunity to provide context, 4 responded that their improved attitude was due to experiences associated with inclusive and accessible initiatives (Figure 5).

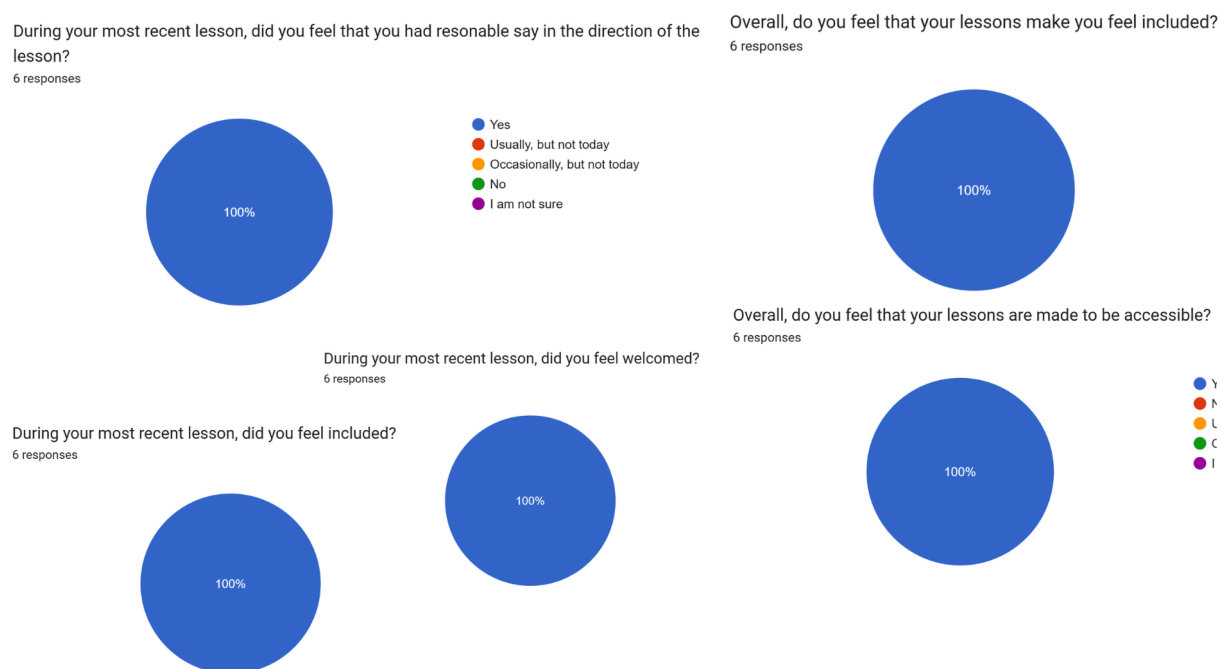


Figure 6: Inclusivity Efforts

For all questions directly related to inclusivity efforts, almost all of the responses were 100%. Questions and responses are included in Figure 6. The only questions in the inclusivity efforts section that did not receive a 100% response were the ones when students felt that they did not need accommodation that day or they had a personal struggle unrelated to the instructor's efforts (Figure 7).

During your most recent lesson, did you feel that the material or instruction was adapted to best suit your needs?

6 responses

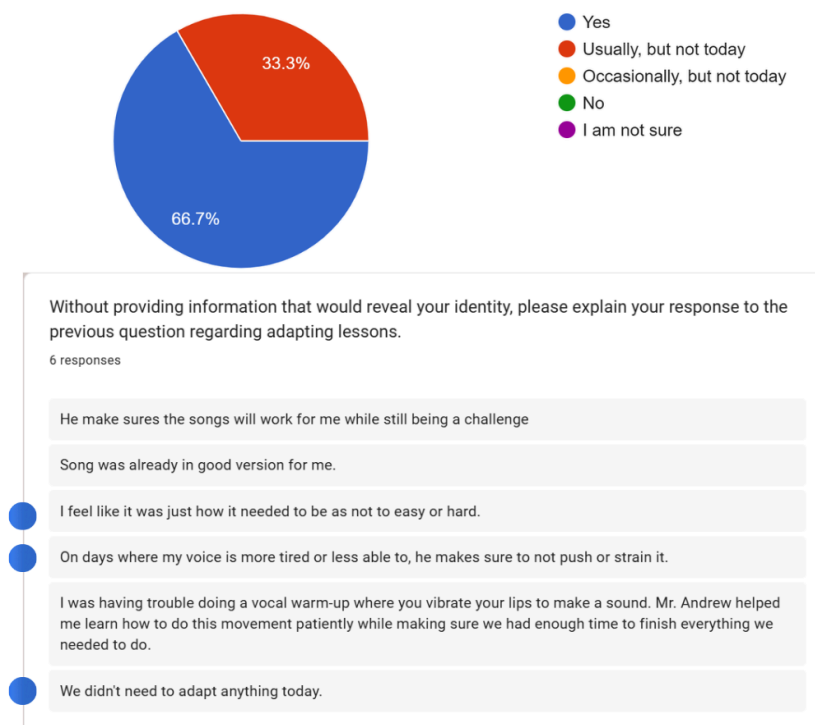


Figure 7

To gather some additional understanding, participants were also asked how difficult they found their instrument and if they believed their instrument was more inclusive than the other; this was to see if they had a bias towards their instrument or its instruction. 83.3% found their instrument to be of medium difficulty, and 16.7% said their instrument was easy (Figure 8). Students who took both piano and voice agreed that both instruments are capable of being inclusive (Figure 9), while the rest of the participants believed there is some kind of influence based on the type of instrument (Figure 10).

How difficult do you find your instrument to be?

6 responses

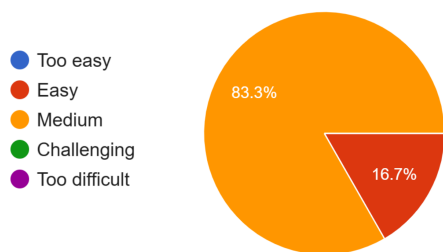
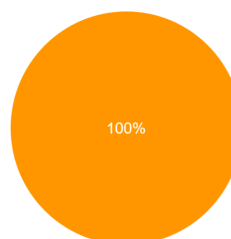


Figure 8

If you take both piano and voice, do you feel that...

1 response



- Piano lessons can be customized to the student more than voice lessons
- Voice lessons can be customized to the student more than voice piano lessons
- Both instruments are equally capable of being customized to students

Figure 9

Do you feel that the level of accessibility and inclusivity during your lessons is influenced by the instrument you are being taught?

6 responses

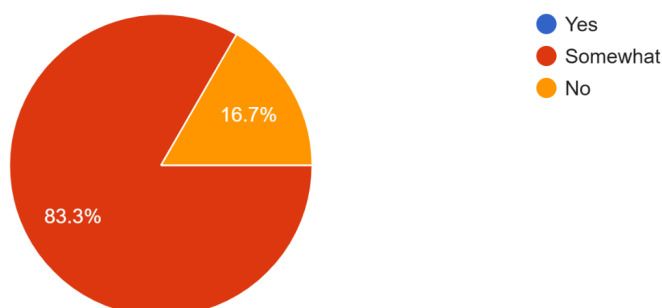


Figure 10

Findings Analysis

Students from both the piano and voice studios found the lessons to be overall appropriately inclusive and accessible. As an instructor who has always tried to be inclusive, it seems my students have taken notice of my efforts; however, I take these results with a grain of salt because I am unsure of their previous lesson experience.

While all students who took lessons for only one of the instruments with me believed that either piano or voice was more inclusive than the other, the one student who said both instruments were equally capable of accessibility was the student who took both piano and voice with me; participant 3. This makes me curious as to whether the other students said there was a difference because they take lessons in other instruments from other teachers, and they were comparing those experiences with the lessons associated with the instrument rather than the instrument itself.

Unfortunately, due to factors out of my control, there were not enough participants, a variety of instrument instruction types, or time to have a fully useful and credible response poll to help answer this question. A longer data collection period, with completed responses, would have helped to create a more complete data poll in addition to gathering more students who were taking lessons in both instruments from me, the instructor. With foresight, something that I could have done that was in my control was adding more questions that would enquire about the participants' experiences with other instruments and instructors, past or present.

This section of the questionnaire could have possibly been preliminary to the main surveys, as this is information that would really only need to be obtained once. However, the experience with current lessons may bring back memories of past lessons, and they may need to contribute new information. A method that may combat this issue is to have the questions be

available on every survey, but they are not required to fill them out. Another method may be having the participants privately write journal entries about their current lessons and past lessons for a period of time before the data collection process. The purpose of this is to encourage the participants to start thinking about their experiences before sharing them. The journal entries would never be submitted to the instructor; they are solely for the participant.

Another amendment to this study, I believe, would make a difference if an education were provided to the participants and their guardians on the principles and methods of accessibility and inclusivity, as well as the kind of responses I am looking for that would contribute well to the study. This could include vocabulary and goals of these topics and how they are put into practice in a music studio setting. A possible issue is participants thinking they need to spot all possible accommodations in one lesson, and distracting them from the actual lesson. This can be prevented through a precursor during the education session that would inform the participant that intense observation like that is not necessary.

Reflection and Discussion

Through my literature review and data analysis, something started to become clearer to me: Does the accessibility of piano and voice lessons have less to do with themselves and more to do with the culture surrounding them? As referenced earlier, piano and voice pedagogies differ in style and their associations with specific genres (Woods, 2023; de Bruin, 2022). These genres can either be open to global influence or prefer to stay within their Western perceptions (Holmgren, C., 2022; Björkén-Nyberg, C., 2019). The Western pedagogies tend to have elitist attitudes towards instrument instruction and how much they are willing to accommodate (Holmgren, C., 2022; Björkén-Nyberg, C., 2019). Many teachers from these westernised backgrounds will begin to teach in more restrictive ways, not allowing for specific accommodations; copying what their teacher did before them and now sharing it with their current students (Woods, 2023; de Bruin, 2022).

Possibly, the teacher's relationship with instructional methods and traditions, the genre the student is being taught, the teacher's educational journey, and the teacher's view on accommodations can all influence the student's experience of how well an inclusive environment is established in the private music studio.

It would be beneficial to gather the resources I have collected on motivation techniques and teaching traditions with the sources I have found thus far, with accommodation in the private music studio, to see the overlap between the teacher's own relationship with music education and inclusivity practices. Furthermore, to see if there are any mental and emotional health nuances that are associated with their attitudes towards accessibility methods.

Conclusion

According to the data collected from my participant survey research and the literature review, there appears to be a correlation between positive student experiences and inclusive educational environments for music students. While my question regarding whether piano or voice lessons are more inclusive than the other may not have been exactly answered, I believe more interesting questions have come into the spotlight. Particularly, the individual factors surrounding the instruction, such as the background of the instructor, the genres that are being taught, the type of pedagogy being employed, and the material being taught.

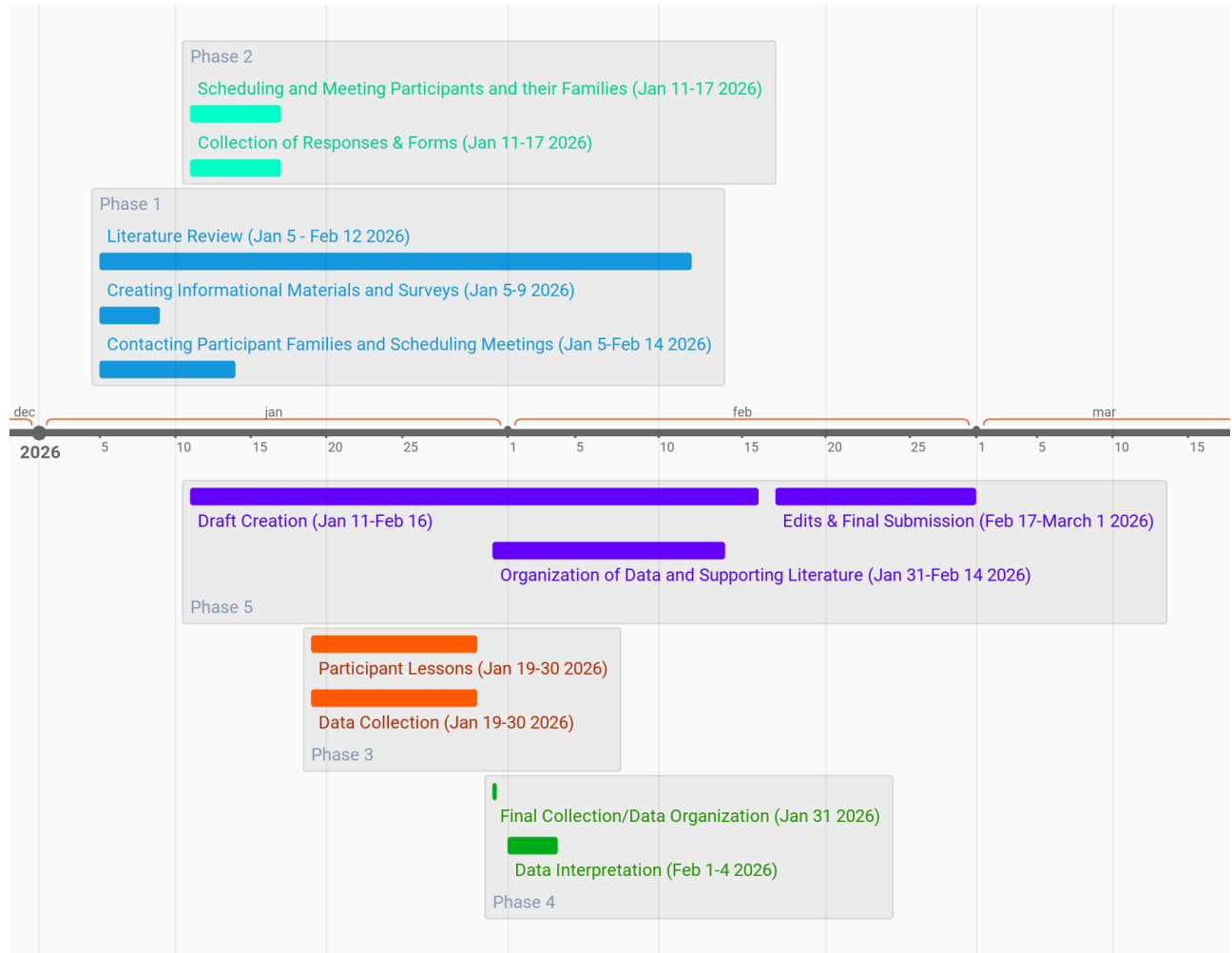
As I was the instructor for this study, I would like to share that my own musical education is a rocky one. My primary instrument growing up was voice, and I had several verbally abusive teachers as well as some truly amazing ones. I had taken piano lessons on and off for many years, and it was not until college that I had fully committed. In terms of my elementary and high school education, I had experienced educators who made me feel ostracized and ones who made me feel valued. Once I had begun my teacher training later in my undergraduate career, I knew I wanted to be an inclusive, caring teacher who strived for self-progression and reflection. I recognize that it is a privilege to have this mentality and to have the resources I have to maintain my mental and emotional health for my own sake as well as my students.

Not all teachers share the same background as me, nor the same goals. Moving forward with this research, I believe there should be a larger-scale research done where students from many different studios can answer a much more thorough preliminary survey, along with weekly ones to gather as much information as possible to find more connections. Perhaps without a hypothesis, a question, and using the data to form a new question regarding student experiences and teacher backgrounds.

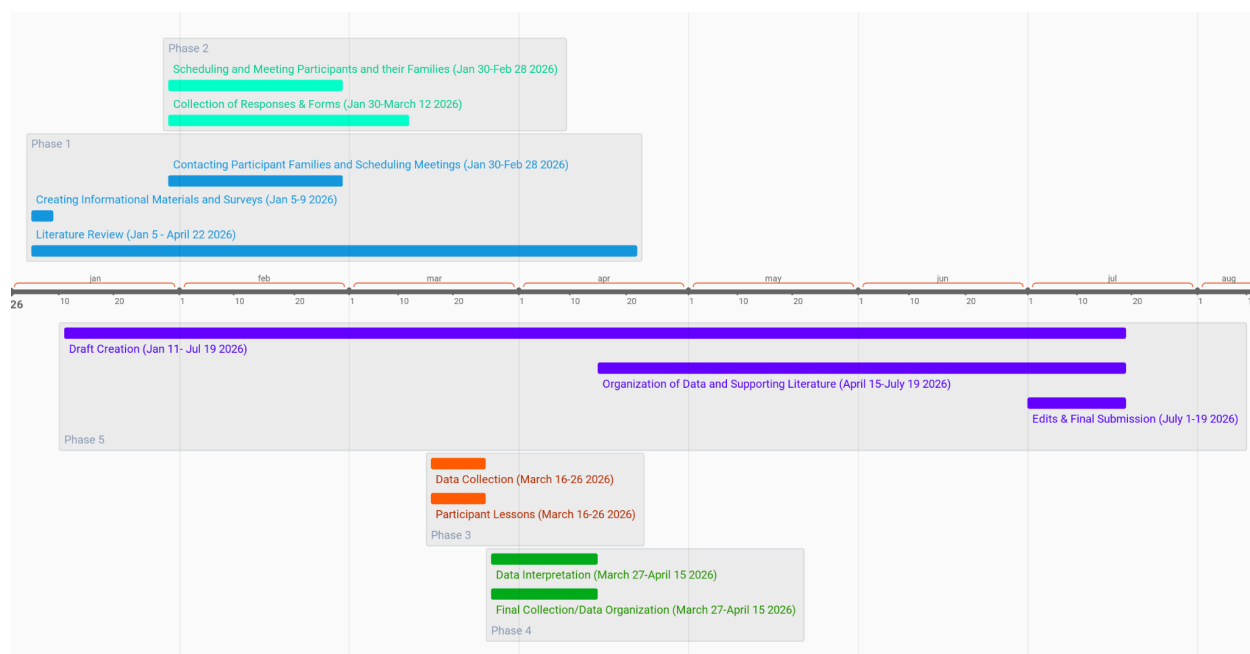
Ultimately, a positive student experience is reliant on inclusive and accessible practices in addition to wonderful teaching. Students who feel valued in educational settings are motivated to participate and are less likely to experience traumatic emotions from occurring. With further research and exploration, I feel that there is much more to learn when it comes to creating a positive student experience in music education.

Appendix

A. Projected Timeline



B. Actual Timeline



C. Initial Contact Email to Possible Participants

Good evening, everyone!
I hope you have all enjoyed your long weekend.

As some of you may know, I am currently working on my master's degree in vocal pedagogy. As part of my program, I am completing an academic study on inclusivity and accessibility practices within the private lesson studio. For this particular assignment, I would like to conduct a study involving my piano and voice students (ages 12+ during the time of the study).

The students' identities will remain anonymous. My academic supervisor, Louise Morgan, and I will be the only people who will know who is participating in the study. In addition, we will not know whose responses belong to which student. Each student will have an identification number that only they (and their parent, if applicable) will know. This will help me keep track of data without knowing the students' identities. All data will be protected.

Involvement in this study would entail you (if you are an adult student) or your student taking their regular lessons and filling out a survey at home. This survey asks questions about student involvement, inclusivity and accessibility.

This study does **NOT** involve observations during lessons, video recording, audio recording, or photographs. If the participant no longer wants to participate, they can withdraw from the study at anytime without repercussions.

The pursuit of my study has been approved by the University of Wales: Trinity Saint David's ethics committee, as well as [REDACTED], Claremont Community School of Music. The study will be monitored by my academic supervisor, Louise Morgan from the Voice Study Centre.

If you are interested in participating in this study, I will be having a Zoom meeting to share all of the specifics. This Zoom meeting will be scheduled based on the availability of everyone interested. Please email me with your availability for the near future.

If you are NOT interested, please let me know.

Thank you so much for your consideration, and I look forward to hearing from you soon.

D. Information Form (pages 11-14)



Participant Information Sheet

A Comparison of Inclusionary Practices Between Voice and Piano Instruction

Researcher: Andrew Gaxiola, B.A., M.A. student; University of Wales: Trinity St. David & Voice Study Centre

Andrew Gaxiola would like to invite you (or your child) to participate in the research study above. Before making an informed decision, you (or your child) must understand the purpose of the study and what the participation will involve. Please contact Andrew Gaxiola if you have any questions or concerns about the study.

Thank you for your time and consideration.

Purpose of the Study

To find if inclusivity and accessibility practices are effectively the same when applied to private voice and piano lessons. If there is inequality between the instruments, then conduct further research to adapt these methods to best fit the lesson. Currently, the research that exists offers accessibility methods for each instrument; however, there has not been a direct comparison between piano and voice to see if one instrument allows more effective results when utilizing inclusionary and accessibility practices.

Participant Selection

You (or your child) were chosen to participate in this study because certain qualifications were met.

- 1) Participant is a piano or voice student in the studio of Andrew Gaxiola at the Claremont Community School of Music.
- 2) The participant is at least 12 years of age
- 3) The participant is capable of understanding and appropriately answering the research questions.

Around 10 students will participate in the study.

The Right to Withdraw

Participation in this study is voluntary. The refusal to participate will involve no penalty or loss of benefits to which the participant is entitled. For instance, private lessons will still occur normally, and performance opportunities at the Claremont Community School of Music will still be available.

If the participant initially agrees to participate in the study but later on wishes to discontinue, they are free to withdraw at any time with no penalty or loss of benefits to which the participant is otherwise entitled.

Length and Time Commitment

Participation in the study will occur over the course of two regularly scheduled lessons. After each lesson, the participant will fill out a survey containing research questions that consist of multiple-choice and open-ended responses.

Procedures

Once consent forms are signed and given to the researcher, there will be another meeting to go over all procedures again to ensure every aspect is understood, and this will provide the opportunity for the participants to ask questions. At the end of the meeting, participants will be given random identification numbers on folded pieces of paper. The participants are not to tell the researcher or anyone else this number.

The two regularly scheduled lessons will occur as any other normal lesson would, but students will be asked to monitor their emotions and thoughts. Once the lesson is complete, the student will come home and fill out a Google Form containing research questions, where they will be able to respond to multiple-choice questions along with opportunities to provide in-depth explanations. The student will first need to provide their identification number to complete the survey. The purpose of the number is only to keep track of which response goes with which case. Appendix 1 is what the online form will be. The student will do this procedure after each of their two lessons.

Risks

Risk to participants:

- 1) Students may feel compelled or believe there is pressure to provide certain types of responses.
- 2) Students may feel that lessons have become more stressful due to knowing that there is a study occurring
- 3) Younger students may have some difficulty understanding certain questions on the surveys and open-ended interview questions.

Mitigation of Risks:

1-2) Possible emotional distress experienced by students can be mitigated during the information session that is attended by students and guardians, if necessary. During these sessions, students will be assured that their questionnaires are anonymous and by providing accurate and honest results will help the researcher, Andrew Gaxiola, to perform an accurate and beneficial study.

3) Students who are minors will be asked to have their parents in attendance when filling out the surveys. This way the parents can assist them. In addition to this, during the information session, I will provide an example survey and go over the questions with the parents and students. This will also be an opportunity for the participants and their parents to ask any additional questions.

Confidentiality Measures

- 1) Participants will be assigned a randomized identification number that even the researcher, Andrew Gaxiola, will not know who is associated with what number.
- 2) Participants are asked not to provide details in their survey responses that may reveal their identity.
- 3) All consent forms and survey responses will be protected by a double authentication process. Only the researcher, Andrew Gaxiola, and the academic supervisor, Louisa Morgan, will have access to this information.

Research Results Pursueal

Participants may request copies of the study and any reports or publications arising from their participation. Participants may use the contact details at the end of the packet to contact the researcher, Andrew Gaxiola, if they would like to view the research once it becomes available.

Future Use of Data

Data might be used for additional or subsequent research, if appropriate. If in this case, the confidentiality of the participants will remain.

Ethical Reassurance

The researcher, Andrew Gaxiola, is a live-scanned piano and voice teacher at the Claremont Community School of Music. The live-scan process indicates that Andrew Gaxiola has met all requirements to work with minors under the age of 18.

Research will be conducted in accordance with the Claremont Community School of Music risk policy under the control and monitoring of the Executive Director, [REDACTED]

The research study has been approved by the University of Wales: Trinity Saint David (UWTSD) Research Ethics Committee in accordance with the UWTSD Research Ethics & Integrity Code of Practice and the British Educational Research Association Ethical Guidelines for Educational Research.

Thank you for your consideration to participate in this study. Please contact the researcher, Andrew Gaxiola, if you have any questions or concerns.

Contact Information

- **Researcher:** Andrew Gaxiola, B.A., M.A. student; University of Wales: Trinity St. David & the Voice Study Centre
Email: andrew.gaxiola@laverne.edu
Phone: (9 [REDACTED])
- **Academic Supervisor:** Louisa Morgan, Voice Study Centre
Email: louisa@voicestudycentre.com

E. Student (pages 15-16) and Parent (pages 17-18) Consent Forms

A Comparison of Inclusionary Practices Between Voice and Piano Instruction

Consent Form for Minors

Consent to take part in research

- I _____ (print name) 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...
 - a. Participation in selected lessons that occur on your regularly scheduled day
 - b. Filling out the online anonymous survey after selected lessons
- I understand that I will not benefit directly from participating in this research.
- I agree to my anonymous online survey responses being recorded in a double-authentication-protected survey and spreadsheet.
- I understand that the informed consent of my legal guardian(s) will be obtained separately.
- 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.
 - a. This will be done by changing my name to an assigned number, disguising any details of my survey, which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my survey may be quoted in...
 - a. Research papers and dissertations
 - b. Graphs and charts
 - c. Academic presentations and tutorial sessions
- I understand that if I inform the researcher that I or someone else is at risk of harm, they may have to report this to the relevant authorities - they will discuss this with me first, but may be required to report with or without my permission.
- I understand that signed consent forms and anonymous online survey responses will be retained in a Google Drive folder protected by a double-authentication process involving multiple passwords. The Google Drive folder is only accessible by Andrew Gaxiola and academic supervisor Louisa Morgan. This data will be saved in the Google Drive folder until

the exam board confirms the results of the dissertation, at which point the data will be archived, and research participants will be notified of this.

- I understand that under Freedom of Information legislation, I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Contact Information

Researcher: Andrew Gaxiola, *B.A., M.A. student; University of Wales: Trinity St. David & Voice Study Centre*

- Email: andrew.gaxiola@laverne.edu
- Phone: (9 [REDACTED])

Academic Supervisor: Louisa Morgan, *Voice Study Centre*

- Email: louisa@voicestudycentre.com

Signature of research participant

Signature of participant Date: _____

Signature of researcher

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

Signature of researcher Date: _____

A Comparison of Inclusionary Practices Between Voice and Piano Instruction

Consent Form for Parent(s) of Minors

Consent to take part in research

- I _____ (print name) voluntarily agree to allow my child to participate in this research study.
- I understand that even if I agree to allow my child to participate now, I can withdraw at any time
- I understand that my child 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...
 - a. Allowing my child to participate in selected lessons that occur on their regularly scheduled day
 - b. Allowing my child to fill out the online anonymous survey after selected lessons
- I understand that I will not benefit directly from participating in this research.
- I agree to my child's anonymous online survey responses being recorded in a double-authentication-protected survey and spreadsheet.
- I understand that the informed consent of my child will be obtained separately.
- I understand that all information my child will provide for this study will be treated confidentially.
- I understand that in any report on the results of this research, my child's identity will remain anonymous.
 - a. This will be done by changing my child's name to an assigned number, disguising any details of their survey, which may reveal their identity or the identity of people they speak about.
- I understand that disguised extracts from my survey may be quoted in...
 - a. Research papers and dissertations
 - b. Graphs and charts
 - c. Academic presentations and tutorial sessions
- I understand that if my child, or I, inform the researcher that my child, myself, or someone else is at risk of harm, they may have to report this to the relevant authorities - they will

discuss this with my child or me first, but may be required to report with or without my permission.

- I understand that signed consent forms and anonymous online survey responses will be retained in a Google Drive folder protected by a double-authentication process involving multiple passwords. The Google Drive folder is only accessible by Andrew Gaxiola and academic supervisor Louisa Morgan. This data will be saved in the Google Drive folder until the exam board confirms the results of the dissertation, at which point the data will be archived, and research participants will be notified of this.
- I understand that under Freedom of Information legislation, I am entitled to access the information my child or I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Contact Information

Researcher: Andrew Gaxiola, *B.A., M.A. student; University of Wales: Trinity St. David & Voice Study Centre*

- Email: andrew.gaxiola@laverne.edu
- Phone: (9 [REDACTED])

Academic Supervisor: Louisa Morgan, *Voice Study Centre*

- Email: louisa@voicestudycentre.com

Signature of the parent of the research participant

Signature of participant Date: _____

Signature of researcher

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

Signature of researcher Date: _____

F. Questionnaire

A Comparison of Inclusionary Practices Between Voice and Piano Instruction: Participant Survey

Thank you for your participation in this study. As a reminder, the purpose of this study is to find if there is a difference in practice and reception between voice and piano instruction. Filling out this survey accurately and honestly will provide the researcher, Andrew Gaxiola, with the most helpful results. Please remember that the survey's responses will remain anonymous and confidential. If you would no longer like to participate in this study, you have the right to withdraw at any point. If so, please indicate on the second question of this page. Thank you again for your time and participation.

* Indicates required question

1. Please enter your identification number: *

2. Please indicate if you would like to continue to participate in the study or if you would like to withdraw *

Mark only one oval.

- ☐ I would like to CONTINUE to participate in the study
- ☐ I would like to WITHDRAW and no longer participate

3. What type of lesson did you have most recently with Andrew Gaxiola?

Mark only one oval.

- ☐ piano
- ☐ voice
- ☐ both

4. What was the length of your most recent lesson?

Mark only one oval.

- ☐ 30 minutes
- ☐ 45 minutes
- ☐ 1 hour

5. How were you feeling before your most recent lesson?

Mark only one oval.

- ☐ Happy
- ☐ Good
- ☐ Average
- ☐ Poor
- ☐ Bad

6. How did you feel after your most recent lesson?

Mark only one oval.

- ☐ Happy
- ☐ Good
- ☐ Average
- ☐ Poor
- ☐ Bad

7. If there was a change, was it influenced by your lesson?

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Maybe

8. Without providing information that would reveal your identity, please explain your response to the previous question.

9. During your most recent lesson, did you feel welcomed?

For instance, the instructor asked how your day was, how you were feeling, or made you feel wanted at the lesson.

Mark only one oval.

- ☐ Yes
- ☐ Usually, but not today
- ☐ Occasionally, but not today
- ☐ No
- ☐ I am not sure

10. Without providing information that would reveal your identity, please explain your response to the previous question regarding feeling welcomed.

11. During your most recent lesson, did you feel included?

Example: the instructor asked for your thoughts on a concept or asked for feedback on an experience with vocal or piano technique

Mark only one oval.

- ☐ Yes
- ☐ Usually, but not today
- ☐ Occasionally, but not today
- ☐ No
- ☐ I am not sure

12. Without providing information that would reveal your identity, please explain your response to the previous question regarding feeling included.

13. During your most recent lesson, did you feel that you had reasonable say in the direction of the lesson?

"Reasonable say" meaning that you provided input and the instructor tried to incorporate your interests and concerns while maintaining a structured and productive lesson.

Mark only one oval.

- ☐ Yes
- ☐ Usually, but not today
- ☐ Occasionally, but not today
- ☐ No
- ☐ I am not sure

14. Without providing information that would reveal your identity, please explain your response to the previous question regarding reasonable say.

15. During your most recent lesson, did you feel that the material or instruction was adapted to best suit your needs?

Examples: a difficult concept was taught differently to help you understand, a different arrangement (version) of a song was chosen to fit your ability level, a song was put into another key to fit your voice type, or a concept was taught by incorporating your interests

Mark only one oval.

- ☐ Yes
- ☐ Usually, but not today
- ☐ Occasionally, but not today
- ☐ No
- ☐ I am not sure

16. Without providing information that would reveal your identity, please explain your response to the previous question regarding adapting lessons.

17. Overall, do you feel that the repertoire (songs) chosen incorporates your needs and interests?

Mark only one oval.

- ☐ Yes
- ☐ Usually
- ☐ Occasionally
- ☐ No
- ☐ I am not sure

18. Without providing information that would reveal your identity, please explain your response to the previous question regarding repertoire.

19. Overall, do you feel that your lessons make you feel included?

Mark only one oval.

- ☐ Yes
- ☐ Usually
- ☐ Occasionally
- ☐ No
- ☐ I am not sure

20. Without providing information that would reveal your identity, please explain your response to the previous question regarding inclusion.

21. Overall, do you feel that your lessons are made to be accessible?
Accessible meaning lessons being adapted to aid in the learning process.

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Usually
- ☐ Occasionally
- ☐ I am not sure

22. Without providing information that would reveal your identity, please explain your response to the previous question regarding accessibility.

G. Claremont Community School of Music Approval

[REDACTED]
Claremont Community School of Music
Executive Director
[REDACTED]@claremontmusic.org
5 January 2026

Dear UWTSD,

RE: *The Effectiveness of Inclusionary Practices across Instrument Education*

I confirm that I approve of the research proposed into “the effectiveness of inclusionary practices across instrument instruction” to be carried out by Andrew Gaxiola (Claremont Community School of Music voice and piano teacher) during private lessons with the company between January and March 2026. I also will obtain and take ownership of guardian consent for the research being undertaken.

Kind Regards,

[REDACTED]
[REDACTED]

H. Approved Ethics Form



PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.

Once complete, submit this form via the **MyTSD Doctoral College Portal** at (<https://mytsd.uwtsd.ac.uk>).

This document is also available in Welsh.

RESEARCH 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.

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.

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.

SECTION A: About You (Principal Researcher)

1	Full Name:	Andrew Gaxiola			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
3	Institute/Academic Discipline/Centre:	Institute of Management and Health			
4	Campus:	Carmarthen			
5	E-mail address:	andrew.gaxiola@laverne.edu			
6	Contact Telephone Number:	9 [REDACTED]			
For students:					

7	Student Number:	2319331
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/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	☐		
		Institute Research Committee	☐		
		Other (write in) WAPPAR Ethics Board Representative	☒		October 2025

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, location-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. You may add rows to this table if needed.				
1	UWTSD Research Ethics & Integrity Code of Practice				☒
2	UWTSD Research Data Management Policy				☒
3	<i>[List any other relevant documents here] This may include codes of conduct of professional bodies or overseas laws (particularly for data protection)</i>				☐

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution	
2	Contact person name	
3	Contact person e-mail address	
4	Is your research externally funded?	YES ☐ NO ☐
5	Are you in receipt of a KESS scholarship?	YES ☐ NO ☐
6	Are you specifically employed to undertake this research in either a	Voluntary YES ☐ NO ☐
7	paid or voluntary capacity?	Employed YES ☐ NO ☐
8	Is the research being undertaken within an existing UWTSD Athrofa	If YES then the permission question YES ☐ NO ☐

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
9	Has 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

10	Does this organisation have its own ethics approval system?	YES	☐	NO	☐
If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).					

SECTION E: Details of Research Activity

1	Indicative title:	The Effectiveness of Inclusive Practices across Instrument Instruction			
2	Proposed start date:	November 2025	Proposed end date:	March 2026	
Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>					
3	Purpose of Research Activity To find if inclusivity and accessibility practices are effectively the same when applied to private voice and piano lessons. If there is inequality between the instruments, then to research ways on how to adapt these methods to best fit the lesson. Currently, the research that exists offers accessibility methods for each instrument however, there has not been a direct comparison between piano and voice to see if one instrument motivates the instructor more to apply such methods. (this box should expand as you type)				
4	Research Question Do voice or piano lessons receive more attention in employing inclusionary practices than the other? (this box should expand as you type)				
5	Aims of Research Activity The aim of my research is to see if there is a difference in the implication of inclusionary and accessibility practices in private instruction between voice and piano. (this box should expand as you type)				
6	Objectives of Research Activity The objective is to collect responses from piano and voice students and to use that data to find out if one group of students feel more included than another. If there is a difference, additional literature and practical research should be conducted on how to adapt methods for the instrument instruction that needs further development in regards to inclusive practices and environment.				

	(this box should expand as you type)
	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. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	1) Literature review to research methods that can be applied to lessons for both piano and voice in addition to how types of instruments impact the private studio environment. 2) Focus groups will be of piano and voice students ages 12+. Students in my studio who meet this criteria will be emailed an offer to be considered and additional information. 3) The collection of data will be through online anonymous Google surveys that are organized on a spreadsheet protected by a password and double authentication process. Selected students will be selected (with guardian if under 18) after a lesson or set of lessons when they will answer multiple choice questions and open ended questions where they can elaborate on their experiences and feelings. 4) A mixed method approach will be employed to gather data that can be organized statistically through the collection of multiple choice questions and gather qualitative data that are the personal accounts documented by the students anonymously. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	1) Claremont Community School of Music (951 W Foothill Blvd, Claremont, California 91711) (this box should expand as you type)
	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. If you live in the country where you will do the research then please state this.
9	Research activity will occur at the Claremont Community School of Music in California, United States of America. Some of the students involved in my research will be minors. Parents and students will be informed of the purpose and possible risks of the study. This will be discussed in person during a meeting and then they will receive a written copy of what was discussed so that they may reference it and use it to think over their decision. Once they have decided, those participating and their guardians will need to provide me with signed letters of consent. The executive director of the school has been made aware of the possibility of the research and has provided a signed letter in approval. The executive director will also continue to monitor the research process from a distance to ensure the safety of the students and its progress. When working with minors in the state of California, employees must undergo a Livescan background check in order to move forward. I have an approved Livescan however I cannot receive a copy myself. This can be obtained by an agency through the California Department of Justice. Attached I have provided a copy of another background check that is available through public records.

<i>(this box should expand as you type)</i>						
10	Use of documentation not in the public domain: Are any documents NOT publicly available?	<table border="1"> <tr> <td>NO</td> <td>☒</td> </tr> <tr> <td>YES</td> <td>☐</td> </tr> </table>	NO	☒	YES	☐
NO	☒					
YES	☐					
11	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 the current data protection law of the country in question and that of England and Wales. <i>(this box should expand as you type)</i>					

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	YES	NO
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details:		
	<i>(this box should expand as you type)</i>		

SECTION F: Scope of Research Activity

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

11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	☐	☒
	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

If there are no participants then do not complete this section, but go directly to section H.

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

Participant numbers and source		
Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?		
10	How many participants are expected?	Around ten of my private piano and voice students who are ages 12 and up. Once ethics have been approved, I will select students who are considered to be more independent and vocal about their experiences. Once selected, I will send out an email to students

		(and guardians if ages 12 to 17) with a proposal to participate and with a date for an information session. <i>(this box should expand as you type)</i>
11	Who will the participants be?	Private voice and piano students ages 12 and up. <i>(this box should expand as you type)</i>
12	How will you identify the participants?	They will be students ages 12 and up from my private studio at the Claremont Community School of Music. The possible participants will be emailed through my work email agaxiola@claremontmusic.org . If the participant is a minor, only their legal guardian will be contacted. <i>(this box should expand as you type)</i>

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

Information for participants:		YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☐	☒	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			

	<i>(this box should expand as you type)</i>
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SECTION H: Anticipated Risks

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.						
1	Full risk assessment completed and appended?	<table border="1"> <tr> <td style="text-align: center;">Yes</td> <td style="text-align: center;">☐</td> </tr> <tr> <td style="text-align: center;">No</td> <td style="text-align: center;">☒</td> </tr> </table>	Yes	☐	No	☒
Yes	☐					
No	☒					
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information					
	Risk to participants: 1) Students may feel compelled or believe there is pressure to provide certain types of responses. 2) Students may feel that lessons have become more stressful due to knowing there is a study occurring 3) Younger students may have some difficulty understanding certain questions on the surveys and open ended interview questions. <i>(this box should expand as you type)</i>	How you will mitigate the risk to participants: 1-2) Possible emotional distress experienced by students can be mitigated during the information session that is attended by students and guardians if necessary. During these sessions, students will be ensured that their questionnaires are anonymous and by providing accurate and honest results will help me, the researcher, to perform an accurate and beneficial study. 3) Students who are minors will be asked to have their parents in attendance when filling out the surveys. This way the parents can assist them. In addition to this, during the information session, I will provide an example survey and go over the questions with the parents and students. This will also be an opportunity for the participants and their parents to ask any additional questions. <i>(this box should expand as you type)</i>				
3	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					
	Not applicable <i>(this box should expand as you type)</i>					
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest					
	Risk to the investigator: When analyzing the results of the surveys, the investigator may see the negative results and take them personally causing emotional distress.	How you will mitigate the risk to the investigator: In order to mitigate the emotional distress of the investigator, the investigator will develop an understanding that these results are not meant to evoke emotion and are only meant to be data to use for the purpose of the research. The anonymity of the survey responses will also				

	(this box should expand as you type)	help prevent the identification of a particular lesson where they may feel they were not performing at their best. (this box should expand as you type)
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1) If a participant finds the accessibility efforts to be unsuccessful, their opinion of the university may be that it does not provide proper training to their students and research investigators. 2) Potential data loss (this box should expand as you type)	How you will mitigate the risk to the University: 1) During the information session with participants and their possible guardians, the investigator will make it clear that the research conducted is to help improve the quality of accessibility and inclusion efforts in private music instruction. They will also be explained that not all efforts are a perfect fit for every student. 2) All data will be collected and protected by a password and double authentication process within the Google Drive cloud. (this box should expand as you type)
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: Not applicable. There will be no excess travel or unnecessary materials required. (this box should expand as you type)	How you will mitigate the risk to environment: (this box should expand as you type)

Disclosure and Barring Service				
	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
7	Does your research require you to hold a current DBS Certificate?	☐	☐	☒
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.	The United States does not have DBS certificates however an equivalent is a live scan. Live Scans are a general background check. Live scans cannot be obtained by individuals but can be by organizations. If UWTSD needs to obtain evidence of my Livescan, they can contact the Department of Justice or the Claremont Community School of		

		Music for verification. I have provided a copy of a general background check.
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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? Participants will receive my contact information in the case they would like to read the final report, have questions, or would like to provide feedback. <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. Informed consent will be consistent throughout the research process and before. An information session will occur before consent to the study itself explaining the goals and possible risks of the study. Once they have decided to continue, they will be provided with the appropriate forms online and a physical information sheet. During the study itself, they will be asked for consent at the beginning of their online surveys and open ended questionnaire responses. <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. All responses to surveys will be done anonymously. Participants will have identification numbers when filling out the surveys so that on the investigator's end, the responses can be appropriately organized. The investigator will not know what identification number is associated with what student participating. These numbers will be provided to the participants during an additional information session through a method where the participant will know their number and the investigator will not. The investigator will pass out pieces of paper with a number written on them and then folded up to hide the number. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

	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
1	"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. Any video or audio recordings of participants is considered to be personal data.	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		

2	Upon agreement, participants will need to provide completed consent forms and contact information. The purpose of this collection is to record their agreement to the study and to be able to contact participants with necessary information. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	“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).	☒	☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	Any kind of special category data provided will be on the part of the participants’ response to open ended questions. The investigator will not ask for this information to be provided but participants are welcomed to provide it during their responses if it provides context to their response. <i>(this box should expand as you type)</i>		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☐	☒
10	“Cloud” storage or websites?	☒	☐
11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation: All data will be kept in password and double authentication protected cloud storage on the Google Drive, Google Sheets, and Google Surveys system which will not be shared. All participants will be given a unique identification number to ensure confidentiality. The association between the participants name and number will not be known to me nor will it be kept on record. The participant will know their number and will only know the number but not the name associated with it. Only the information gathered will be associated with the number. <i>(this box should expand as you type)</i>		

Data Protection

	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☒	☐
20	Data archiving?	☒	☐
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate): All data will be encrypted and kept in password and double authentication protected cloud storage on Google Drive, Google Sheets, and Google Surveys which will not be shared. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and the investigator will not know what number is associated with what person. The data containing contact and personal information will be stored until the completion of the project and then deleted. The collection of personal information is strictly for the purpose of contacting participants during the course of the research with important information. 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. Transference of data outside of the UK is due to the researcher being based in the United States. Data will be restricted to the researcher and research supervisor. <i>(this box should expand as you type)</i>		
22	List all who will have access to the data generated by the research activity: Andrew Gaxiola and the research supervisor Louisa Morgan <i>(this box should expand as you type)</i>		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity: Andrew Gaxiola <i>(this box should expand as you type)</i>		
24	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 and double authentication protected cloud storage on Google Drive, Google Sheets, and Google Surveys which will not be shared. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and the investigator will not know what number is associated with what		

	person. The data containing contact and personal information will be stored until the completion of the project and then deleted. The collection of personal information is strictly for the purpose of contacting participants during the course of the research with important information. 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	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	No <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☐
27	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	☐



PG2 / E1 FORM

SECTION K: Declaration

	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/	
1	Signature of applicant:	 Date: 28/10/2025

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Christine Felices	Date: 26.1.2026
3	Signature:	Christine Felices	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		Date:
5	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 (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.

RESEARCH STUDENTS ONLY

Once complete, submit this form via the **MyTSD Doctoral College Portal** at (<https://mytsd.uwtsd.ac.uk>).

RESEARCH 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.

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.



PG2 / E1 FORM

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