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Module 3 BMPF7008 - Work-based learning project.

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Project proposal

Title of the Project: **An Investigation of Techniques Employed in Teaching Belt Voice Quality in the Contemporary Commercial Music (CCM) Genre.**

1. The context 720 WORDS

As an experienced professional singer and teacher with over 17 years in the industry, I have found that songs with big, belted, powerful moments are a delight to perform and witness on stage and screen. With musicals such as *Wicked* and popular singers like Adele, who are renowned for their big, belting, powerful moments, students often seek to emulate these sounds (Hoch, no date). Despite this trend, there appears to be little agreement on the techniques for belting, as evidenced by a study conducted by Hoch and Sandage (2017). Consequently, this study aims to investigate the techniques teachers and pedagogues employ to achieve the desired belt voice quality.

The lack of standardisation in methods and terminology can lead to difficulties and inconsistencies for teachers and students, highlighting discrepancies between better-researched classical and lesser-researched contemporary commercial music practices (CCM) (Hoch and Sandage, 2017). Lovetri established the term CCM in 2003, which replaced the term “non-classical”. While voice training in CCM genres is becoming increasingly popular partly because of the influence of social media and reality TV (Bartlett, 2014), there needs to be a well-established field of voice pedagogy for CCM like there is for classical, which calls for further research (Potter, 1998). Due to the increasing demand for popular music, it is reported that most professional singers worldwide are currently employed within the CCM industry (Desilva, 2016). Defining the physical processes involved in belt production is challenging, as studies aimed at defining this process's physical and acoustic characteristics have produced inconclusive results (Barlow and Lovetri, 2010). What is known is that a different set of vocal functions produces the physicality of the female musical theatre belt sound than those of classical singing (White, 2011). This study employs the well-established power, source, and

filter model of voice production, explaining the intricate physical and acoustic processes underpinning voice production (Stacey, 2021).

2. The justification

Some voice teachers and professionals are concerned about potential harm to the voice (Song and Theater, 2004 have historically stigmatised belting; Sundberg et al., 1992). Lovetri, 2009 states that many instructors may need more skills and experience when teaching the CCM style, which raises ethical concerns about safe practices for achieving belt voice quality (Bartlett and Naismith, 2020). To promote educated belting, teachers need access to practical tools and techniques for instruction (Bourne and Kenny, 2016). It is essential to research and explore the most effective teaching methods and prioritise practice-based approaches to ensure the best outcomes for all learners and pedagogical tools in the future (Haghi, 2005; Billett, 2010).

3. The intended impact

The primary objective of this research undertaking is to identify the most effective pedagogical resources for belting by conducting a comprehensive qualitative analysis of pertinent literature and a questionnaire of experienced CCM vocal coaches and singers. This pursuit will involve an in-depth understanding of the techniques involved in belting production and current teaching methods experienced teachers use. It is imperative to emphasise that there may be more than one-size-fits-all solution. Therefore, the research must remain impartial and encompass a broad range of perspectives to reach a consensus if possible. This research aims to provide deeper insights into the field of belting for CCM singers and attempt to identify any common ground within the pedagogical tools available. This will enable singers and teachers to better understand the nuances of belting and encourage further research in this area.

4. The outlined intention

This study will qualitatively investigate the pedagogical tools employed for belt voice quality. The methodology will include an extensive literature review on the current pedagogical tools

and questionnaires to gather data from 7 experienced singing teachers with at least five years of experience in teaching belt. The most prominent results from the teacher's questionnaires will be taught to students with observations and a follow-up questionnaire on their experience. The primary objective of this research is to contribute to the development of CCM vocal pedagogy while advancing the current knowledge of belting physiology and acoustics. This research aims to teach students a practical approach to mastering this skill by collating documented belting techniques. Overall, this study has the potential to offer valuable insights into the pedagogical approaches used for voice quality belt while contributing to the advancement of CCM vocal pedagogy.

5. Ethics and insider research

Ethics and informed consent are essential to any research project, primarily involving human participants (Cantín, 2018). All participants must be fully informed about the research's purpose and procedures, and their privacy and anonymity will be protected (Kaiser, 2009). Insider researchers have certain advantages, but it's also important to acknowledge the potential for bias and subjectivity (Chavez, 2015). Positionality plays an important role in shaping the research methods and outcomes, including the choice of participants and our approach to conducting research (Holmes, 2020). Reflection on my positionality will be taken to ensure that the research remains objective and unbiased. Ultimately, the safety and well-being of all participants should be the top priority, and ethical guidelines and principles should always be followed.

6. Personal learning outcomes

Through this project, I aim to develop my learning outcomes by utilizing the research insights to enhance my teaching practices and conduct future research. By understanding the pedagogical approaches used for teaching belt voice quality in the CCM genre, I can use evidence-based research to inform my students and colleagues, which can help them improve their practice and elevate the effectiveness of their teaching techniques for belt techniques.

This, in turn, can contribute to advancing vocal pedagogy for belt voice quality in the CCM genre.

Project Report

Title of the Project: An investigation of pedagogical techniques employed in teaching belt voice quality in the contemporary commercial music (CCM) genre.

Introduction

Research on contemporary commercial music (CCM) singing styles has increased (Irene Bartlett and Naismith, 2020). However, there still seems to be a need for more consensus on many aspects of vocal production in these genres (Maxfield and Manternach, 2018). This research project aims to investigate the pedagogical tools CCM singing teachers employ for belting with a minimum of 5 years of experience. The study seeks to establish whether there is a shared approach among teachers or if there are more effective methods that can be used to improve teaching practices.

As a professional vocalist for over 15 years and director of Leamington Voice Studio, I felt my responsibility as a teacher of young and aspiring singers to deepen the research into belt voice quality and how it is taught. It's essential to continue researching and improving teaching practices to provide valuable insights into the pedagogical approaches used for voice quality belt. This can help aspiring singers receive the best training possible to maintain healthy vocal production.

The learning outcomes of this project include:

- Understanding what pedagogical tools are available and used by practitioners.
- What techniques are used by experienced voice teachers?
- Establish how I may be able to elevate the effectiveness of my practice in teaching belt techniques.

Literature Review 1200

This literature review explores the most widely used teaching tools and emerging trends for belting. It covers various topics, including what teaching is, the CCM genre, what belting is, and what tools and methods are used to teach belt. The article delves into the intricacies of teaching and belting and explores teachers' approaches to helping students achieve the perfect balance between power and control. It also explores the three key aspects of belting techniques - resonance, onset, and breathing - and how they contribute to the overall effectiveness of this vocal technique.

When one person imparts information or skills to another, it can be described as teaching (Rajagopalan, 2019). According to a recent YouGov poll that surveyed nearly 1000 teachers, an overwhelming majority (83%) reported witnessing their pupils' growth and accomplishments was the top reason for being in the teaching profession (Why do teachers teach, no date). Teacher training is widely acknowledged as a valuable practice that can greatly enhance teaching skills. A well-trained teacher has access to a wider range of techniques and approaches that can be applied to improve the academic achievements of their students (Ulla, 2018). A study published in the Journal of Voice 2003 revealed a significant finding wherein 34% of university faculty respondents who taught CCM needed more professional experience or formal training (Lovetri, 2003).

Contemporary Commercial Music (CCM) is a term used to describe a wide range of nonclassical music genres, including musical theatre, pop, rock, gospel, R&B, soul, hip hop, rap, country, folk, experimental music, and more (LoVetri, 2008). With a pedagogical framework specifically tailored for CCM singing voice, teachers can easily equip students with a firm understanding of how to produce the myriad of style-related effects and embellishments inherent to the CCM genre, successfully and safely (I. Bartlett and Naismith, 2020). A 2003 study revealed that teachers continue to desire the availability of clearly organised and consistent vocal production information for CCM, which can be easily learned by a wide variety of singers of all backgrounds and ages, and courses (Lovetri, 2003a)

Belting' is a popular singing technique many contemporary singers use to produce a powerful and intense vocal sound (O'Connor, 2020). The emergence of the female musical theatre belt voice in the early 1900s was a significant development that enabled unamplified voices to be heard in their middle speech-like range on the musical comedy stage (Green, 1981). The original Broadway belt sound is often attributed to Ethel Merman's powerful performance in the 1930s Gershwin production of *Girl Crazy*, which became a fixture on Broadway (Banfield, 2000). However, more recent productions, **such as *Wicked* (2003)**, demand female performers to hit belted notes as high as F5, requiring different vocal functions than classical singing (White, 2011). Compared to classical singing or the CCM legit style, belting delivers a powerful and resonant sound that can easily overpower loud accompaniments (Sundberg, Gramming and Lovetri, 1993).

It has been demonstrated that in the belting technique, the vocal tract takes on a "megaphone" shape, with a high larynx, narrow aryepiglottic space, pharyngeal constriction, a high and forward-placed tongue position, and a widened jaw opening (Sundberg, Gramming and Lovetri, 1993). This unique vocal tract configuration contributes to the powerful and resonant sound of belting in CCM (Lebowitz & Baken, 2011, Bourne and Garnier, 2012,). Belting is associated with higher sound pressure levels and energy above 1 kHz, particularly prominent in the upper pitch range (Bourne et al., 2016). Belting has been compared to yelling in terms of loudness and timbre, but it is a controlled technique that requires specialised training and coordination (Maxfield and Mantenach, 2018). Many voice professionals and critics consider belting controversial due to its association with a higher risk of vocal pathology (Miles and Hollien, 1990). Most classically trained voice teachers consider teaching the belt sound undesirable as it is less established and defined than the classical voice (Spivey, 2008). This may be due to the perception of belting as a "loud" and "brassy" sound and the association with CCM and musical theatre genres (Popeil and Popeil, 2007).

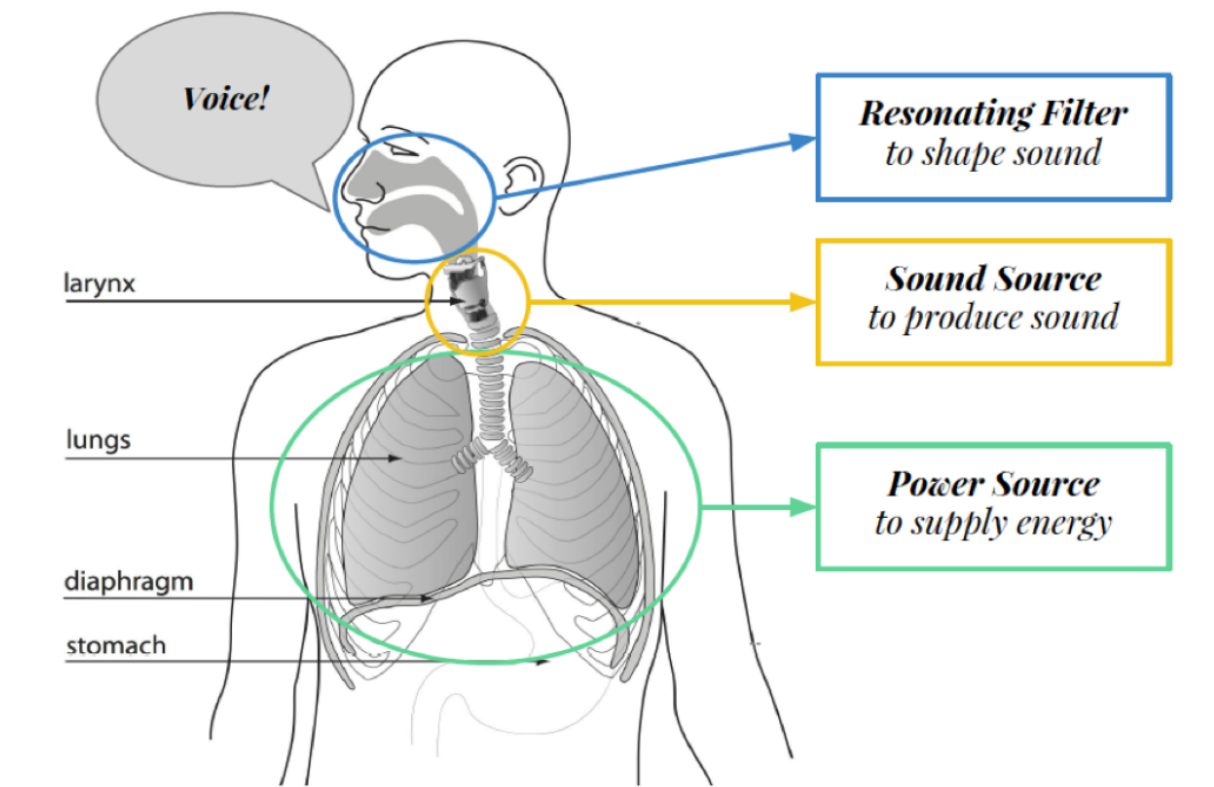
With its growing popularity voice teachers and singers have developed various techniques to train the voice for belting while ensuring it remains healthy (Bourne and Kenny, 2016). Pedagogical tools continue to evolve to meet the demands of contemporary music genres; however, despite its popularity, belting is yet to be extensively studied (Banfield, 2000). Historically, classical singing has been emphasised as the primary data source for studying the voice (Miles and Hollien, 1990), but deeper research into belting for CCM styles is needed. Studies aimed at defining the acoustic and physiological characteristics of belt have yet to provide conclusive data (Barlow and LoVetri, 2010). This raises the question of how voice teachers can effectively teach a technique that needs to be fully understood. It is important to have more consensus among voice teachers and pedagogues regarding the most effective methods for teaching the voice quality belt (Hoch and Sandage, 2017)

Research says teachers widely believe that belt singing is primarily a chest voice function that is forced beyond the typical classical vocal range. This has led to concerns about the safety and appropriateness of this technique. In contrast, classical female singers typically only use their chest voice up to a certain point before transitioning to a lighter head voice function (Spivey, 2008) It has also been described as a mix or blend of head and chest voice. It is said to be a mix of registers, proving a problematic definition because some singing teachers believe all registers are a mix/blend (Bourne, Garnier & Kelly, 2011). According to Estill, a profound pedagogue within voice research, it was found that the belt voice is produced by raising the larynx, applying high subglottal pressure, and having a long-closed phase of the vibratory cycle (Estill, 1988).

Power source filter model

The Power-Source-Filter (PSF) model of voice production is commonly used in speech pathology, speech analysis and singing. This model is fundamental in understanding the mechanics of the human voice and serves as the central format of singing. This model can be applied to the art of singing and helps to identify the physical and acoustic processes involved

in producing different voice qualities (Fernandes, 2018). This study will focus on the breath, onset and resonance aspects of the model.



(Wendler glottoplasty, 2022)

Breathing pedagogical tools

Breathing provides the power source for voice production, and the control of airflow and pressure is necessary to regulate vocal fold vibration (Sundberg and Thalén, 2015). Therefore, it is essential to understand the relationship between respiration and phonation to ensure optimal voice function and prevent vocal injury (Desjardins, Verdolini Abbott and Zhang, 2021). It is widely accepted among singers, voice pedagogues, and clinicians that respiratory techniques play a vital role in voice function (Desjardins *et al.*, 2022).

Sundberg and Thalén's (2014) research underscores the intricate nature of understanding the correlation between respiratory behaviour and the type of phonation produced. While one of their hypotheses about belting has been supported, the study's findings suggest that there may not be a discernible pattern regarding chest expansion or the utilisation of abdominal

muscles when producing belt voice quality. To prevent strain and achieve a higher larynx position, some recommended working with smaller lung volumes and breathing in the ribs while singing (Kayes, 2003). However, there is still a lack of research comparing the efficiency of different breathing behaviours during belting (van Doorn, 2021). Sundberg and Thalén's study highlights that singers exhibit various breathing behaviours when belting, with most widening their ribs more than during less effortless singing modes (Sundberg and Thalén, 2015). Hixon (2004) explains that when using abdominal breathing, the larynx gets pulled downwards during recoil breath. This is not ideal for maintaining the high larynx required for belting. The Estill voice method suggests using a high clavicular breath to help raise the larynx into a better position for belting (Sundberg, Gramming and Lovetri, 1991). However, this was not favourable to Chandler, 2014 who stated this method could cause the abdominal muscles to be pulled inward on inhalation, which could constrain the voice due to improper air pressure. Lamperti, 1890 believed appoggio breathing was key to breath control. Like Mandl, he was also an advocate of abdominal breathing and cautioned against any effort around the chest ribs during breathing (Stark, 2003).

Onset pedagogical tools for belting

Onsets in singing are crucial as they determine the quality and clarity of the sound at the beginning of a note or phrase. Vocal pedagogy has identified three main categories of onsets in singing: glottal, aspirate, and smooth (Kristen, 2017). Glottal onset can be an effective technique for achieving a powerful belt voice quality. With a hard glottal attack, you start each note or phrase with a strong contraction of the vocal cords, creating a burst of air and a clear, focused sound (Dylan, 2017) This technique can help you cut through a mix and create a bold and dynamic sound. However, it's important to use glottal onset safely and with proper technique to avoid vocal strain or damage. Working with a vocal coach or trainer can help you develop a healthy and effective glottal onset that enhances your belt voice quality (*Onset*, no date).

Resonance strategies for belting

Belting has been found to produce a relatively weaker fundamental frequency, or first harmonic, compared to classical singing (Flynn, Trudeau and Johnson, 2020). This may be attributed to either voice source characteristics (Bjorkner and Musicalbjorkner, 2008) or distinct resonance tuning strategies employed in belting (Schutte and Miller, 1993). There is a growing consensus among pedagogues that belting is a speech-like sound production and would suggest it should be produced with speech-like vowels (Roll, 2016). Estill described belting as a loud and brassy technique, often accompanied by a nasal quality and a "twangy" sound (Estill, no date). It has been suggested that Twang can facilitate the process of belting by its capacity to produce a vocal tract that approximates the shape of a megaphone. This similarity in shape is believed to simplify the belting process, resulting in a clearer and more controlled vocal output (Saldías *et al.*, 2021).

vocal exercises with forward vowels for a brighter sound (Bourne *et al.*, 2011).

Methodology 1200

This qualitative work-based project investigates the efficacy of pedagogical tools used by experienced singing teachers with over five years of experience to teach voice quality belts to CCM singers. Qualitative research is a valuable approach to comprehensively understanding individuals' experiences, perspectives, and behaviours, particularly in complex situations (Grossoehme, 2014, Korth, 2002). It can give voice to participants to freely express their views; researchers can gain valuable insights into their subjective worlds and even incorporate their contributions into research agendas. (Gibson *et al.*, 2004, Grover, 2004). Preparing thoroughly regarding methodological engagement is crucial to ensuring a successful outcome (Barbour, 2013). Qualitative methods were used to collect descriptive data and find insights into how teachers teach belt voice quality (Bogden and Biklen, 2007)

This project will explore the pedagogical tools experienced voice teachers use to teach voice quality belt and their effectiveness in practice. Asking participants to share their experiences and knowledge and how they perceive and find results using various methods. This project lies within a constructivist approach where multiple realities exist, and the aim is to understand the world as others experience it.

The research will investigate the use of pedagogical tools by experienced singing instructors, who possess over five years of experience, to teach CCM singers how to achieve belt voice quality. The study highlights the significance of qualitative research as it enables researchers to provide a platform for individuals to express their experiences, perspectives, and behaviours, particularly in challenging situations where their voices may not have been heard before, thus adding value and insights to the subject (Gibson et al., 2004; Grossoehme, 2014; Korth, 2002). The project applies a constructivist approach that acknowledges the presence of various realities to comprehend the world as others perceive it (Lincoln and Guba, 2004).

Triangulation

Data Triangulation is a commonly used technique in qualitative research to ensure a more comprehensive and accurate understanding of a particular phenomenon (Patton, 1999). This method will improve the reliability of findings achieved through a literature review, online questionnaires, and observations (Stavros and Westberg, 2009). Research is an ethical enterprise; therefore, careful planning with ethical considerations must occur. Several experienced singing teachers with over 5 years of experience teaching belt techniques were contacted with an information sheet about the study, its purpose and intended methods (appendix 1) delivered at the start of the questionnaire via Survey Monkey. The opportunity to ask questions was provided before completing a consent form (appendix 2). All responses were confidential, and observation journals were transcribed so participants could not be identified (Sieber, 1992).

Practice-led research

Practice-led research advances knowledge within a specific practice. It includes practice as an integral part of its method (Scrivener, 2002). The research should accurately represent the perspectives and experiences of the participants rather than imposing the researcher's interpretations (D. A. Fields and Kafai, 2009). Conducting honest research and obtaining unbiased feedback is critical to achieving better results and enhancing one's practice. Participants must be encouraged to speak up and provide honest feedback, benefiting everyone involved (Mandouit and Hattie, 2023). The anonymous questionnaire addressed the insider research problem (Creswell, 2013). In addition to that, the observations were taken in a non-intrusive manner, allowing participants to complete the questionnaire in their own time and place without feeling any pressure. It is worth noting that the researchers' opinions did not influence the observations but rather focused on how the participants described their experiences with different techniques, including how they felt and sounded. This approach helped to ensure that the findings were based on the participant's perceptions rather than any visual cues or other factors that could have skewed the results.

Questionnaires

The questionnaire (appendix 3) was designed with care, piloted, and adjusted for clarity before being made available online through SurveyMonkey. The questionnaire included open-ended questions for each aspect of the belt quality power source and filter strategy, which allowed participants to provide unlimited information and input (Yaddanapudi and Yaddanapudi, 2019). Furthermore, another option was included, enabling participants to provide information on specific tools not mentioned in the questionnaire (DeFranzo, 2013). The use of themes depicting twang, glottal and deep breath was included to analyse the data obtained from the questionnaire, which allowed for a deductive analysis (Braun and Clarke, 2006). This involved the direct comparison of the number of times techniques were mentioned. Additionally, inductive analysis was conducted through systematic coding of the written responses, generating categories and explanations for further consideration. The online questionnaire

explored the techniques experienced singing teachers used to teach belt voice quality. The questionnaire was available for two weeks and was completed by seven singing teachers with over five years of experience teaching techniques for belt voice quality. Subjects were recruited via singing pedagogy groups on social media. The questionnaire was split into the power source and filter model, asking for details on breath, onset and resonance techniques the teachers used.

Observations

Participant observation involves using your senses to collect data, especially by looking and listening systematically and meaningfully ([McKechnie, 2008](#)). It can provide valuable insights and perspectives that may not be possible through other research methods. Lesson observations included two sets of techniques taught to two intermediate female students due to the limitations of participants available for this project with belting experience. The techniques that stood out from the teacher's questionnaires were used and tested on these participants. After each set of techniques, the participants sang a verse and chorus of the CCM song that required belting in the chorus. They gave feedback on the quality of the techniques and how it was for them to use these methods. Observation journals were completed by bullet point notetaking. Participants were given time to think and reflect after the techniques and were given a follow-up questionnaire to complete. The transcripts of the observations (appendix 4) maintained confidentiality by being anonymised.

Presentation of findings

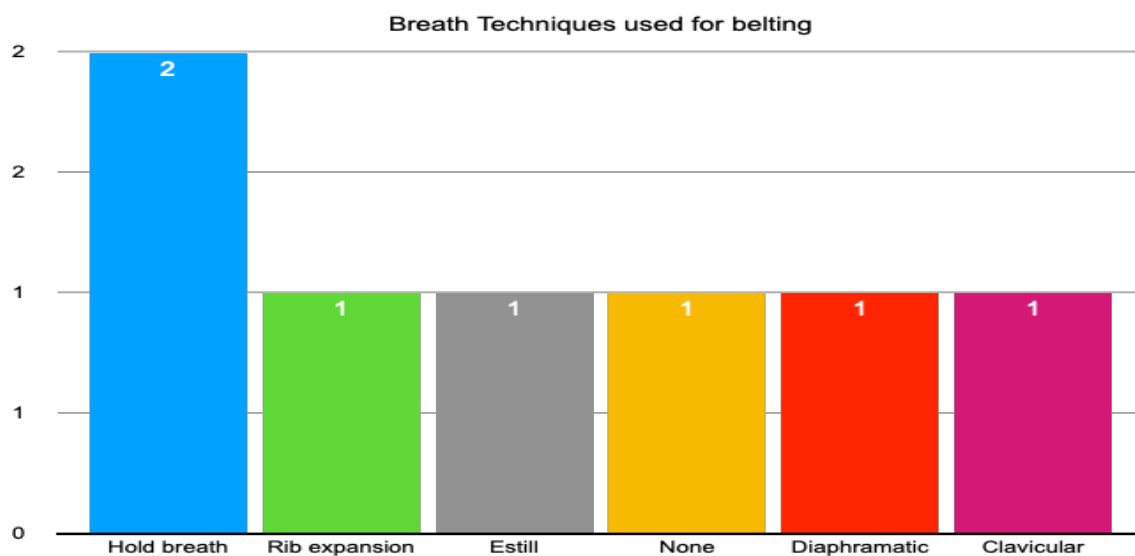
Questionnaire responses

This study comprised 7 participants who completed a questionnaire and provided detailed responses to open-ended questions. The methodology section provides full details on the study's specifics. The participant's responses indicated a serious and conscientious approach towards the task. This report incorporates quotations representing typical participants'

responses to the breath, onset, and resonance techniques they use to teach belt. Notably, the study group had an average teaching experience of 10.7 years in teaching belt voice quality. A deductive analysis of the responses was conducted by coding the data and identifying sub-themes based on similar phrases and meanings. Then, I assigned a descriptive term or phrase to each sub-theme, highlighting the main technique response to create a comprehensive analysis. I specifically studied the breathing techniques, resonance, and onset techniques most used by experienced teachers in their practice. The most prominent phrase within the open-ended description was used to identify the participants' techniques for breath, resonance and onset techniques; see charts 1, 2 and 3 below.

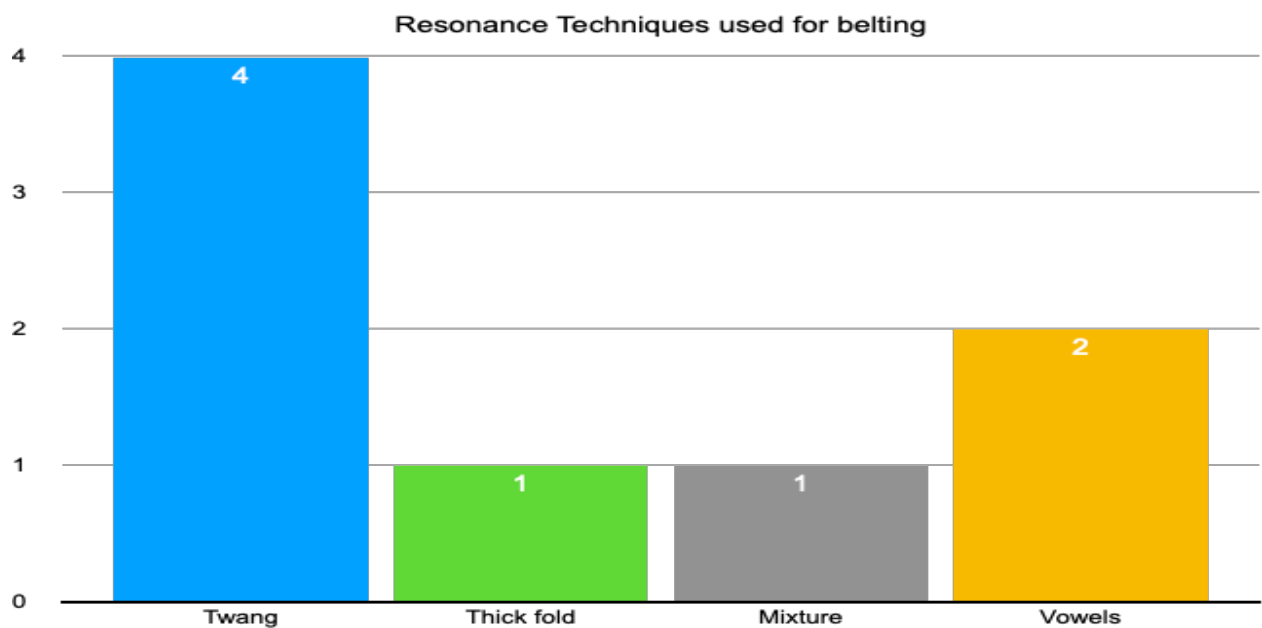
Breath Techniques Used

Chart 1 below shows the breath techniques used by participants to teach belt techniques to their students. **Chart 1.**



According to the graph presented above, it showcases the diverse methodologies used by the participants to teach breath techniques in order to attain a belt voice quality. Out of all the participants, only two mentioned using the method of holding their breath, while the rest described different and unique techniques.

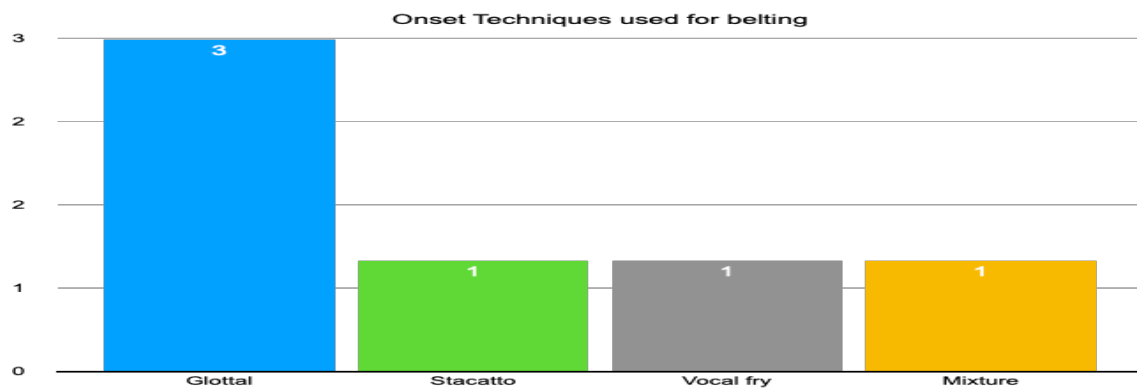
Resonance techniques



The graph presented illustrates the various techniques employed by participants in teaching belt voice quality. According to the data, twang was identified as an effective strategy for resonance by four of the participants. Additionally, the use of vowels was mentioned as a resonance technique by two participants. The general consensus among participants from different backgrounds and experiences was that twang is a particularly useful technique for teaching belt voice quality. These findings provide a pattern and suggestions for the best practices in teaching belt voice quality.

Onset techniques

Chart 3 below shows the onset techniques used by participants to teach belt techniques to their students.



This graph showcases the various techniques that the participants articulated to instruct onset techniques for attaining a belt voice quality. Based on the data, it is evident that glottal onset was mentioned by three of the participants

Table 1.

Teaching style and method common phrases.

Communication	Creativity	Performance	Technique
Speech	Artistic	Performance	Larynx position
Calling out	interpretation	analysis	Rib expansion
Calling specific words mum, Dad, Hey, Taxi!	Imagination	Planning where to belt	Glottal onset
Listening	Role play	Mentally prepare.	Soft palate
Calling out to a friend	Self-reflection	Lyrical interpretation	Speech
Imitating a gospel preacher		Happy Sound	Vocal fold closure
			Estill method

From the open-ended question data, it became apparent that communication, creativity, performance, and technique, which are fundamental aspects in the field of arts, were prominent themes in the responses of the participants (table 1) Effective communication is essential for conveying ideas and emotions through various mediums, such as music, dance, or visual arts. Creativity drives innovation and originality in the arts, enabling performers to experiment with new ideas and techniques. Performance is the goal of any artist, and it requires a combination of technical skills and emotional expression to captivate the audience.

Lastly, technique is the foundation that supports all other aspects of the arts, providing performers with the necessary skills and knowledge to create compelling and impactful works of art.

Although the respondents did not outline specific teaching methods or techniques within their responses, they supplied a wealth of information on the details of their teaching methods and techniques within the phrases used. Table 1 above displays a selection of the most used phrases found in the responses, sorted into categories such as communication, creativity, performance, and technique.

Teaching observations

In this study, two intermediate students were taught two distinct sets of belting techniques. The techniques were based on the data collected from questionnaires, which were designed to collect information on the most frequently used techniques by experienced teachers. The aim of the study was to determine the most effective techniques for each participant. After the students had learned the techniques, they used them to perform a verse and chorus of a belt song. The performance was then evaluated by the researchers to determine the effectiveness of the techniques. The questionnaires were used to collate information on the most used techniques by experienced teachers. This information was then used to create the lesson plan (table 2 page). The researchers also selected opposing techniques to differentiate between the techniques and to have a clearer understanding of what works best for each participant.

Table 2 shows the techniques used:

Table 2	Breath	Resonance	Onset
Technique 1	Clavicular	Twang	Glottal
Technique 2	Deep breath	Ah Vowel	Smooth

Table 3 shows essential information taken from the transcripts of the observations.

Table 3

<i>Lesson observations</i>	<i>Participant 1</i>	<i>Participant 2</i>
<i>The most prominent observations from techniques are in Table 2 above.</i>	Relaxed, Good posture, Some repetition Techniques easily understood. High breath seemed ineffective. Good use of twang Both techniques are performed healthily Participant 1 noticed better sound and feeling from technique 2, as agreed upon and observed by the teacher.	A little nervous Relaxed after warm-up. Techniques easily understood. Great use of smooth onset Both techniques are performed healthily Participant 1 prefers strategy 2. Better sounding belt and control with Strategy 2

The observations aimed to acknowledge whether the techniques were healthy, easy to understand, effective, and something students would use again in practice. The below questionnaire then followed this.

<i>Post-lesson questionnaire responses</i>	Participant 1	Participant 2
<i>How Many Years of singing experience do you have?</i>	3	10
<i>Did you find strategy 1 and 2 easy to understand?</i>	Yes	Yes
<i>Did both techniques feel healthy?</i>	Yes	1 didn't
<i>Did either feel more comfortable?</i>	2	2
<i>Did you prefer strategy 1 or 2?</i>	2	2
<i>Did either provide better sounding belt?</i>	2	2
<i>Would you use either strategy again?</i>	2	2

Did either strategy improve your understanding of belting?

2	2
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This questionnaire was given to participants after observing a performance to obtain their unbiased feedback on the effectiveness of each belting technique for them.

Discussion

Investigating the pedagogical techniques employed in teaching Belt Voice Quality in the CCM genre, the data suggest that teachers and pedagogues use various tools when teaching belting techniques. For consistency I have broken down the discussion into breath, resonance and onset sections.

Breath:

The collected data suggests that there may not be a one-size-fits-all breathing technique that can be recommended for belting (Macdonald *et al.*, 2012) The teachers surveyed did not agree unanimously on the most effective pedagogical method, and it's important to consider that the sample size was small, which may have impacted the reliability of the findings one participant stated in response to breath techniques that there were 'none specifically' that should be used for belting. The research seems to indicate a gap in understanding the efficiency of various breathing behaviours during belting, as highlighted by van Doorn in 2021. Therefore, it is necessary to conduct further research to fully comprehend the impact of different breathing techniques on belting performance.

During the observations, there was a notable difference in the participant's experience of the two strategies. Participant One stated that "*the high breath in strategy one felt tense*", while

“the deep *breath in strategy two felt more natural*”. Participant Two also agreed that “*strategy two was more* beneficial with the deep breath”, which is in alignment with the literature where Lamparti, 1890 believed that deep breath was key to breath control. Mandl was an advocate of abdominal breathing and cautioned any effort around the chest. However, it's essential to consider that these were both the second strategies within the process, and it could be investigated if this trend continues with a larger sample size.

The study's limitations include the small sample size and the type of methods practiced being just two, which raises questions about whether a larger sample size would provide more techniques that could be tried and tested. Additionally, the fact that both participants were female raises the question of whether male subjects would respond differently. In conclusion, there is a clear need for further research on this subject. Nevertheless, the study does provide valuable information on how to develop the practice at Leamington Voice Studio. Feedback from students is always important when developing better teaching practices, and the findings could be used to further refine the teaching strategies used at the studio.

Resonance

In response to the questionnaire about resonance strategies, one participant reported using the “*twang quality*” technique by “*imitating a gospel preacher and imagining ordering a drink in a noisy bar*”. Another participant indicated that they use twang and AE vowels for resonance. Twang is a voice quality that produces a high-pitched, nasal sound, which is considered useful when the voice needs to be heard over a noisy background or in large venues. The study found that twang was the most common resonance technique used among participants, with 57% stating that they use this technique for belting. It should be noted that some participants recognised the twangy belt as a sub-style of belting. A recent study by Saldías et al. (2021) found that twang creates the same physiological effect as belting, which may explain its popularity in belting. However, there seems to be some ambiguity as to whether twang is a quality, a technique used for belting, or whether it can be both. Therefore, further research will

be necessary to clarify this matter. According to Roll (2016), when belting, it's recommended to use speech-like vowels. Although this technique wasn't specifically mentioned in the data, some of the common teaching phrases highlighted the importance of using descriptive words such as "Mum," "Dad," "hey," and "taxi" to call out and convey specific instructions. This suggests that when asked about the techniques used, a detailed explanation with action words may be necessary to fully understand how the technique works. This approach aligns with Roll's suggestion of using speech quality to belt effectively. However, it also highlights the lack of consensus regarding terminology and technique implementation in voice pedagogy.

Onset

The results of a questionnaire conducted with seven participants on the effectiveness of vocal onsets for belting found that three of them utilized the glottal onset technique, as illustrated in graph 3 on page 16. While the glottal onset was found to be the most effective method for generating the necessary power and loudness required for belting, it was observed that participants found it challenging to achieve due to the abrupt nature of the onset, which requires precise vocal control and technique. Alternatively, the smooth onset strategy, which employs a gradual and controlled approach, was preferred by most participants as it was easier to execute. However, the study suggests that while smooth onset can be a useful alternative, it may not be as efficient as the glottal onset in terms of generating the required power and loudness for belting. It should be noted that the small sample size of the study is a limitation and further research with a larger sample size is required to determine the efficiency of the glottal onset technique. Additionally, it would be interesting to explore the backgrounds of the singers being taught and the teachers' background to understand why glottal onset was the preferred technique in the questionnaire but not as efficient in practice. It would also be helpful to investigate whether other onsets work just as well as the glottal onset. Therefore, more research is needed to gain a deeper understanding of the effectiveness of different vocal onsets for belting.

Imagination

Mental imagery is a widely acknowledged technique in vocal pedagogy that has been recognised as an effective means to facilitate learning. This approach involves using subjective figures of speech, such as simile and metaphor, to indirectly evoke a positive response from the learner (J. S. Allender, 1991). By using creative and imaginative language, the coach can help the student better understand and internalise the desired outcome of their vocal performance. For instance, Participant 1 described teaching resonance techniques for belt by encouraging the student to imagine imitating a gospel preacher and using a twang quality while ordering a drink in a noisy bar. This type of mental imagery can be effective because it engages the learner's imagination and emotions, making the learning experience deeper and more memorable. Mental imagery is particularly useful in vocal pedagogy because it helps learners visualise and internalize the desired outcome of their vocal performance. By using metaphors and similes that are specific to the learner, the coach can create a more personalised and effective learning experience. This technique also helps to engage the learner's emotions, which can be powerful motivators in the learning process.

Conclusions and recommendations

Belting is a vocal technique that requires a combination of resonance, onset, and breathing techniques to produce a strong, powerful, and controlled sound. The resonance technique involves modifying the vocal tract to enhance the sound produced, while the onset technique is how sound is initiated. On the other hand, the breathing technique is essential in belting as it provides enough air for the singer to produce the desired sound. Voice teachers play a crucial role in guiding their students towards mastering these techniques by providing a comprehensive understanding of each component and how they work together to achieve the desired result. They use various pedagogical approaches to help students learn and develop their vocal abilities. However, more research is required to determine if there are specific breathing, resonance, and onset techniques that can be used to achieve better results in belting. The small number of samples available for research does not give enough data to come to specific conclusions. The data did provide insight into how teachers teach (see table

1 page). This was extremely helpful to understand how teachers describe and implement techniques, which is something that can be taken into consideration and looked at for future research opportunities.

Nonetheless, continuous learning within a practice and exploring techniques from a different viewpoint is highly effective in the growth of teaching and knowledge available for students. It's important to have a comprehensive understanding of resonance, onset, and breathing techniques to master belting, and voice teachers play a crucial role in guiding their students towards it. While more research is required to determine specific techniques that can be used, continuous learning and exploring different techniques benefit the growth of teaching and knowledge available to students. The development of practice will continue and this project has created a positive impact and the need for future learning on belting and other techniques. There are many variables with physiology that need to be considered.

Word Count 6330

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Appendix 1 – Consent form

Belt technique for CCM Singers.

The main objective of this study is to investigate the effectiveness of pedagogical tools for achieving voice quality belt in the CCM genre. The research will examine the various strategies voice teachers utilise and their practical applications to determine if they are more effective than others. Through this research, we hope to gain a deeper understanding of belt technique for CCM singers and to identify any trends or preferences in techniques.

Consent to take part in research

- I voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw anytime.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves participating in an online questionnaire.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all information I provide for this study will be confidential.
- I understand that in any report on the results of this research, my identity will remain anonymous.
- This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in my project report.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained in secured office with data protection in place until the exam board confirms the results of this module.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board
- I understand that under freedom of information legalisation 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.

If you have any questions, please feel free to contact me

Holly Batchelor on hjcmusic@live.com tel. 07807940255 or my supervisor Kerrie Obert - kerrie@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

Appendix 2 – Questionnaire

Question Title

* 2. Do you teach CCM?

Yes

No

QUESTION TITLE

* 3. Do you have at least 5 Years experience?

Yes

No

4. How many years have you been teaching belt techniques?

QUESTION TITLE

* 5. What breath techniques do you use when teaching belt?

QUESTION TITLE

* 6. What resonance techniques do you use when teaching belt?

QUESTION TITLE

* 7. What onset techniques do you use when teaching belt?

QUESTION TITLE

* 8. Are there any other techniques that you find useful when teaching belt?

Appendix 3 Observations

Participant 1 and 2 Observations

Deep breath

Lift the sternum and expand the ribs keep the ribs on the belly open as we release the breath and exhale to a shhh sound. No tension but should feel engagement there.

Hold hands on your ribs

Yeah

Breathe in for 5 hold for 5 out for 5

Are you feeling engagement there?

Yeah

Breath in for 5 hold for 5 and out for 7

Smooth Onset

Smooth onsets breath and tone required at the same time

Explained the difference between smooth and glottal

Performed exercise using 5ths on the piano to an Ah using a smooth onset

'make sure your relaxed we want it nice and smooth'

Student performs task

That was glottal, try that again

Student – oh that was glottal

Performed exercise again

Better well done

Glottal onset

Up and down 5ths A (apple)

Make sure we aren't being too soft nice and punchy

I want you to say for me

Glottal onset

I eat eight apples

Can you feel how that's quite abrupt

Yes

Repeats

I eat eight apples

Twang

To try and find that twang sound we are going to cackle like a witch

Teacher impersonates witch cackle – mwahahhahahha

Student copies

Try a little bit more nasal for now

Student asks can you do it again

Cackle and repeated by student

Nay nay nay sound using 5ths

Used baby cry as an example to find the nay sound

Nay nay nay using 5ths

Great stuff well done

Apoggio smooth onset and Ah

Verse and chorus

Easy to perform made belting easy

Technique one song

Cleaner without glottal
Lack of control to high notes
When reminded of twang.

“ it felt allot better than the first time”
It sounded strong

Technique two

Sounded more efoortless

High breath assisting higher notes

I had to really think about what I was doing but it felt good

Ah Vowel

Appendix 3 – Ethics form

PG2 / E1 FORM

October 2020 1 Ethical Approval Form

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted

ethically. A researcher may not be covered by the University's insurance if ethical approval

has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: “creative work

undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications”. As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

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

Ethical approval is not required for routine audits, performance reviews, quality assurance studies,

testing within normal educational requirements, and literary or artistic criticism.

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

This form must be completed and approved prior to undertaking any research activity.

Please

see Checklist for details of process for different categories of application.

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

SECTION A: About You (Principal Researcher)

1 Full Name: Holly Jayne Batchelor

2 Tick all boxes which apply: Member of staff: ☐ Honorary research fellow: ☐

3 Undergraduate Student ☐ Taught Postgraduate Student ☒ Postgraduate

Research Student ☐

4 Institute/Academic

Discipline/Centre:

WAPPAR

5 Campus: Carmarthen

6 E-mail address: hjcmusic@live.com

7 Contact Telephone Number:

07807940255

For students:

8 Student Number: BMPF7005

9 Programme of Study: MA in Professional Practice (Voice Pedagogy)

10 Director of Studies/Supervisor: Julie Crossman/ Debbie Winter

October 2020 2 Ethical Approval Form

SECTION B: Approval for Research Activity

1 Has the research activity received approval in principle?

(please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)

YES ☒ **NO** ☐

Date

2 If Yes, please indicate source of approval (and date where known):

Approval in principle must be obtained from the relevant source prior to seeking ethical approval

Research Degrees Committee ☐

3 Institute Research Committee ☐

4 Other (write in)

WAPPAR Ethics Board

Representative

☒

SECTION C: Internal and External Ethical Guidance Materials

Please list the core ethical guidance documents that have been referred to during the completion of

this form (including any discipline-specific codes of research ethics, and also any specific ethical

guidance relating to the proposed methodology). Please tick to confirm that your research proposal

adheres to these codes and guidelines.

1 **UWTSD Research Ethics & Integrity Code of Practice** ☒

2

UWTSD Research Data Management Policy

☒

3 ☐

SECTION D: External Collaborative Research Activity

1 Does the research activity involve collaborators outside of the University? **YES** ☐ **NO** ☒

2 If Yes, please provide the name of the external organisation and name and contact details for the

main contact person and confirmation this person has consented to their personal data being shared as part of this collaboration.

3 Institution

4 Contact person name

5 Contact person e-mail address

6 Has this individual consented to sharing their details on this form? **YES** ☐ **NO** ☐

7 Are you in receipt of a KESS scholarship? **YES** ☐ **NO** ☐

8 Is your research externally funded **YES** ☐ **NO** ☐

9 Are you specifically employed to undertake this research in either a paid or voluntary capacity?

Voluntary **YES** ☐ **NO** ☐

10 Employed **YES** ☐ **NO** ☐

11 Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)

If YES then the permission question below does not need to be answered.

YES ☐ **NO** ☐

12 Permission to undertake the research has been provided by the partner organisation

(If YES attach copy)
If NO the application
cannot continue

YES ☐ NO ☐ PG2 / E1 FORM

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

13 Does this organisation have its own ethics approval system? **YES ☐ NO ☐**

14

If Yes, please attach a copy of any final approval (or interim approval) from the organisation

SECTION E: Details of Research Activity

1 Indicative title: Exploring belt quality within differing genres in consideration of vocal health.

2 Proposed start date: 13/09/2023 Proposed end date: 02/01/2024

3 Introduction to the Research (maximum 300 words)

Ensure that you write for a Non-Specialist Audience when outlining your response to the

three points below:

- *Purpose of Research Activity*
- *Proposed Research Question*
- *Aims of Research Activity*
- *Objectives of Research Activity*

Demonstrate, briefly, how **Existing Research** has informed the proposed activity and explain

- *What the research activity will add to the body of knowledge*
- *How it addresses an area of importance.*

4 Purpose of Research Activity

The purpose of this project is to investigate possible enhancements in teaching methods and to gain

a better understanding of the voice quality belt. There are many differing methods available for this

voice quality within different genres, I am curious to know what works best. Are there better methods

for different genres and voice types? To start, I would like to understand what participants already

know about belt voice quality. Have they used this voice quality before? Have they experienced any

difficulties and are there vocal health implications? this box should expand as you type)

5 Research Question

Considering vocal health, how can we adapt our teaching of belt voice quality to suit different genres and styles?

(this box should expand as you type)

6 Aims of Research Activity

Aim:

The aim of the study is to gain a better understanding of the vocal quality belt and how teaching methods can

be adapted to support this in a vocally healthy way.

(this box should expand as you type)

7 Objectives of Research Activity

1. Understand belt voice quality in depth and explore what methods and techniques are in current use.

2. Explore participants' experience with belt quality and if they have ever experienced any difficulties.

3. Use the differing methods and techniques explored in teaching examine the effects considering vocal health.

4. Explore participants experience when belting and what effect techniques have. **PG2 / E1 FORM**

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(this box should expand as you type)

8 Proposed methods (maximum 600 words)

Provide a brief summary of all the methods that **may** be used in the research activity, making it clear

what specific techniques may be used. If methods other than those listed in this section are deemed

appropriate later, additional ethical approval for those methods will be needed.

9 I will take three viewpoints into consideration: Beginner students, experienced students and

professional pedagogues. To collect data, I will use Literature reviews, questionnaires, case studies,

observations and reflective journals. I will then use an iterative cycle to gather feedback from both

groups and make necessary adjustments.

The data I will collect will be qualitative:

Literature review – research, books and journals exploring belt quality, methods to achieve this and

vocal health.

Questionnaire: Multiple choice questionnaire with open questions to explore the experience of

participants. These will be online questionnaires.

Interviews: Interview participants on their experience with belt voice quality to gain a better understanding of their starting point via zoom or in person.

Case studies: Teach techniques over a course of 4 weeks using techniques discovered in the

literature review for belt quality. I will be exploring the results of implementing these techniques and

how they can be applied in real-world scenarios – via zoom or in person.

Observations: Observe in lessons what techniques work and the results of these

Relective journals: reflect on practice and findings. **PG2 / E1 FORM**

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10 Location of research activity

Identify all locations where research activity will take place.

11 Online and at my studio in Leamington Spa

(this box should expand as you type)

12 Research activity outside of the UK

If research activity will take place overseas, you are responsible for ensuring that local ethical

considerations are complied with and that the relevant permissions are sought. Specify any local

guidelines (e.g. from local professional associations/learned societies/universities) that exist and

whether these involve any ethical stipulations beyond those usual in the UK (provide details of any

licenses or permissions required). Also specify whether there are any specific ethical issues raised

by the local context in which the research activity is taking place, for example, particular cultural

and/or legal sensitivities or vulnerabilities of participants.

13

n/a

(this box should expand as you type)

14 Use of documentation not in the public domain: Are any documents **NOT** publicly available?

NO ☒

YES ☐

15 If Yes, please provide details here of how you will gain access to specific documentation that is not

in the public domain and that this is in accordance with prevailing data protection law of the country

in question and England and Wales.

(this box should expand as you type)

SECTION F: Scope of Research Activity

1 Will the research activity include:

YES NO

2 Use of a questionnaire or similar research instrument? ☒ ☐

3 Use of interviews? ☒ ☐

4 Use of diaries? ☒ ☐

5 Participant observation with their knowledge? ☒ ☐

6 Participant observation without their knowledge? ☐ ☒

7 Use of video or audio recording? ☐ ☒

8 Access to personal or confidential information without the participants' specific consent? ☐ ☒

9 Administration of any questions, test stimuli, presentation that may be

experienced as physically, mentally or emotionally harmful / offensive? ☐ ☒

10 Performance of any acts which may cause embarrassment or affect self-esteem? ☐ ☒

11 Investigation of participants involved in illegal activities? ☐ ☒

12 Use of procedures that involve deception? ☐ ☒

13 Administration of any substance, agent or placebo? ☐ ☒

14 Working with live vertebrate animals? ☐ ☒ **PG2 / E1 FORM**

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15 Other primary data collection methods, please explain in this box

For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.

☒ ☐

16 Details of any other primary data collection method:

Case study

(this box should expand as you type)

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from

some of the following sections (please refer to Guidance Notes).

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

has been obtained.

SECTION G: Intended Participants

1 Who are the intended participants:

YES NO

2 Students or staff at the University? ☒ ☐

3 Adults (over the age of 18 and competent to give consent)? ☒ ☐

4 Vulnerable adults? ☐ ☒

5 Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) ☒ ☐

6 Prisoners? ☐ ☒

7 Young offenders? ☐ ☒

8 Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? ☐ ☒

9 People engaged in illegal activities? ☐ ☒

10 Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.

☐ ☒

11 Other – please indicate here:

(this box should expand as you type)

12 Participant numbers and source

Provide an estimate of the expected number of participants. How will you identify participants and

how will they be recruited?

13 How many participants are

expected? I expect a maximum of 12 participants.*(this box should expand as you type)*

14

Who will the participants be? 4 beginner participants, 4 experienced and 4 professional pedagogues.

(this box should expand as you type)

15

How will you identify the participants?

I will identify the beginner and experienced participants from my practice through evidence of experience. I will identify professional participants by my knowledge of their work in our field.. I will tap into my network of colleagues and leverage social media platforms to widen my search.

Participants will be contacted directly, by email, or via social media.**PG2 / E1 FORM**

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*(this box should expand as you type)***PG2 / E1 FORM**

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16 Information for participants: YES NO N/A

17 Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? ☒ ☐ ☐

18 Will you tell participants that their participation is voluntary? ☒ ☐ ☐

19 Will you obtain written consent for participation? ☒ ☐ ☐

20 Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? ☒ ☐ ☐

21 If the research is observational, will you ask participants for their consent to being observed? ☒ ☐ ☐

22 Will you tell participants that they may withdraw from the research at any time and for any reason? ☒ ☐ ☐

23 With questionnaires, will you give participants the option of omitting questions they do not want to answer? ☒ ☐ ☐

24 Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? ☒ ☐ ☐

25 Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? ☒ ☐ ☐

26 If NO to any of above questions, please give an explanation

27

(this box should expand as you type)

28 Information for participants: YES NO N/A

29 Will participants be paid? ☐ ☒ ☐

30 Is specialist electrical or other equipment to be used with participants? ☐ ☒ ☐

31 Are there any financial or other interests to the investigator or University arising from this study? ☐ ☒ ☐

32 Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? ☐ ☒ ☐

33 If YES to any question, please provide full details

34

(this box should expand as you type)

SECTION H: Anticipated Risks

1 Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.

Consider students health, safety against accidents in the studio, hearing issues, ensure any music

is played at a suitable level,

2 Full risk assessment completed and appended? Yes ☐

No ☒

3 Risks to participants

transfer of personal data, sensitive organisational information

4 Risk to Participant:

- Risk of injury in studio

- Data Protection

- Pressure to participate

- Emotional distress

How will you mitigate the Risk to Participant

- Ensuring it is a safe environment and exits and entry to the studio is clearly marked

- Data will be anonymous and will be

stored safely. **PG2 / E1 FORM**

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- Embarrassment from learning new techniques

(this box should expand as you type)

- Clear option to opt out – it will be explained that participation is not mandatory and can be withdrawn at any time.

- Support will be given to participants should they feel embarrassed in any way.

(this box should expand as you type)

5 If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity,

drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give

details of the procedures to deal with these issues, including any support/advice (e.g. helpline

numbers) to be offered to participants. Note that where applicable, consent procedures should

make it clear that if something potentially or actually illegal is discovered in the course of a project,

it may need to be disclosed to the proper authorities

n/a

(this box should expand as you type)

6 Risks to investigator

For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest

Risk to Investigator:

Emotional distress should the project not go as planned.

Risk of accusation of harm/impropriety

Data protection risks

(this box should expand as you type)

How will you mitigate the Risk to Investigator:

I will maintain regular contact with my tutor for advice and support.

I hold a current DBS, work with clear safeguarding parameters and am careful to attend to these. I will offer support where needed and ensure no vocal strain occurs. It will be clear participation is voluntary and informed consent will be obtained from all participants.

Data will be stored securely.

(this box should expand as you type)

7 University/institutional risks

For example: adverse publicity, financial loss, data protection

Risk to University:

Data protection

(this box should expand as you type)

How will you mitigate the Risk to University:

I am taking every precaution to ensure that the sensitive data I am working with remains safe and confidential. I have implemented strong security measures and will destroy the data once the project is complete to prevent any unauthorized access or misuse and consideration to avoid any adverse publicity.

(this box should expand as you type)

8 Disclosure and Barring Service

9 If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.

YES NO N/A

10 Does your research require you to hold a current DBS Certificate? ☒ ☐ ☐ **PG2 / E1**

FORM

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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?

I will provide my contact email so participants can ask any questions and request a copy of the

results should they wish to. (this box should expand as you type)

2 Informed consent

Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before

data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
I will inform all participants via email and give details of what time is required and the details of what information I hope to gain. I will then gain consent by sending consent forms by email for them to sign.
When using an online questionnaire, then I will have a screen before the questions start that acts as a consent form, informing participants that by clicking on the NEXT button they are providing consent.

(this box should expand as you type)

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.

I will anonymise all identifying information. Consent forms will be shredded after the project is completed. Participants will each be given a unique identifier for the purposes of the project.

(this box should expand as you type)

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the

extensive resources on the University's Research Data Management web pages

(<http://uwtsd.ac.uk/library/research-data-management/>).

1 Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?

YES NO

"Personal data" means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.

☒

2 If YES, provide a description of the data and explain why this data needs to be collected:
I will require participants names and email address to ensure I can maintain communication with them regarding the purpose of this project. I will only collect personal data for the sole purpose of this project and will not use it for any other purpose. The privacy and security of participants is of utmost importance to, and I guarantee that the information will be handled with the utmost care and confidentiality

(this box should expand as you type)

3 Does it involve special category data (as defined by the GDPR)? **YES NO**

"Special category data" means sensitive personal data consisting of information as to the data subjects' –

(a) racial or ethnic origin,

(b) political opinions, ☒PG2 / E1 FORM

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(c) religious beliefs or other beliefs of a similar nature,

(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),

- (e) physical or mental health or condition,
(f) sexual life,
(g) genetics,
(h) biometric data (as used for ID purposes),

4 If YES, provide a description of the special category data and explain why this data needs to be collected:

d

(this box should expand as you type)

5 Will the research activity involve storing personal data and/or special category data on one of the following:

YES NO

6 Manual files (i.e. in paper form)? ☒ ☐

7 University computers? ☐ ☒

8 Private company computers? ☐ ☒

9 Home or other personal computers? ☒ ☐

10 Laptop computers/ CDs/ Portable disk-drives/ memory sticks? ☐ ☒

11 "Cloud" storage or websites? ☒ ☐

12 Other – specify: ☐ ☒

13 For all stored data, explain the measures in place to ensure the security of the data collected, data

confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:

All data will be kept in password-protected cloud storage on the company's Office 365 system

which will not be shared. Audio/visual data will be transcribed and would be shown to participants to

check the accuracy of reporting. Any USB sticks used to store or transfer data will be password

protected. All participants will be given a unique identifier to ensure confidentiality and this list will

be kept securely in the password-protected folder. Any paper consent forms will be shredded on

completion of the project.

(this box should expand as you type)

14 All Data Storage

15 Will the research activity involve any of the following activities: **YES NO**

16 Electronic transfer of data in any form? ☒ ☐

17 Sharing of data with others at the University? ☐ ☒

18 Sharing of data with other organisations? ☐ ☒

19 Export of data outside the European Union or importing of data from outside the UK? ☐ ☒

20 Use of personal addresses, postcodes, faxes, emails or telephone numbers? ☒ ☐

21 Publication of data that might allow identification of individuals? ☐ ☒

22 Use of data management system? ☐ ☒ **PG2 / E1 FORM**

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23 Data archiving? ☐ ☒

24 If YES to any question, please provide full details, explaining how this will be conducted in

accordance with the GDPR and DPA (and/or any international equivalent):

All data will be encrypted and kept in password protected cloud storage on the Company's Office

365 system which will not be shared. Any USB sticks used to store or transfer data will be

password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.

(this box should expand as you type)

25 List all who will have access to the data generated by the research activity:

Holly Batchelor – Principle researcher

(this box should expand as you type)

26 List who will have control of, and act as custodian(s) for, data generated by the research activity:

Holly Batchelor – Principle researcher

(this box should expand as you type)

27 Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.

All data will be encrypted and kept in password protected cloud storage on the Company's Office

365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data.

The data will be stored until the completion of the project and then deleted.

(this box should expand as you type)

28 Please indicate if your data will be stored in the UWTSD Research Data Repository (see <https://researchdata.uwtsd.ac.uk/>). If so please explain. *(Most relevant to academic staff)*
n/a

(this box should expand as you type)

29 Confirm that you have read the UWTSD guidance on data management (see <https://www.uwtsd.ac.uk/library/research-data-management/>)

YES ☒

NO ☐

30 Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding

YES ☒

NO ☐ **PG2 / E1 FORM**

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SECTION K: Declaration

31 The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.

In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: <https://www.uwtsd.ac.uk/research/research-ethics/>

Signature of applicant: Holly Batchelor

Date: 25/07/23

For STUDENT Submissions:

32 Director of

Studies/Supervisor: **Laura James Date:**

7.9.23

33 Signature: **Laura James**

For STAFF Submissions:

34 Academic Director/

Assistant Dean:

Date:

35 Signature:

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒ I have read the guidance notes supplied before completing the form.

☒ I have completed **ALL RELEVANT** sections of the form in full.

☒ I confirm that the research activity has received approval in principle

☐ I have attached a copy of final/interim approval from external organisation (**where appropriate**)

☐ I have attached a full risk assessment (and have NOT completed Section H of this form) (where

appropriate) **ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT**

☒ I understand that it is my responsibility to ensure that the above named research activity will meet

the University's Research Ethics and Integrity Code of Practice.

☒

I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be

confirmed by the DoS/Supervisor, module tutor or Academic Director.

☒ I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to

pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

You will be informed of the outcome of your claim by email; therefore it is important that you check your

University and personal email accounts regularly.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form

(and receive the outcome) via systems explained to you by the supervisor/module leader. **PG2 / E1 FORM**

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It that are relevant to your research.

Appendix 4 – Questionnaire answers in separate zipped file