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Module 3

Exploring the level of knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue, and the culture surrounding the topic.

659 Words (Project proposal)

5937 Words (Project report)

Project Proposal

Project Title

Exploring the knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue and the drama school culture surrounding the topic.

Research question

How do undergraduate Musical Theatre students perceive vocal fatigue and it's surrounding culture? Are they aware of it's cause(s) and effect(s)? Do they have any individual mitigation strategies?

Context

Multiple studies have examined the impact of a heavy vocal load on musical theatre performers (Phyland *et al.*, 2013; Pacheco & Behlau, 2019; Zuim, Stewart and Titze, 2023), one of the commonly identified outcomes is vocal fatigue (Phyland *et al.*, 2013). Voice researcher, Juha Vintturi described vocal fatigue as a “negative sensory vocal symptom that corresponds to a change in vocal quality or vocal response” (2001). This study aims to analyse how undergraduate Musical Theatre students perceive vocal fatigue and whether they are aware of its cause(s) and effect(s) along with individual mitigation strategies.

Justification

While there are studies evaluating vocal fatigue measurement scales (Vella, Brown and Phyland 2021; Morgan-Ellis, 2024), and studies analysing undergraduate students' knowledge of vocal health (Smith, 2018), limited research exists on undergraduate Musical Theatre students' self-perceptions of vocal fatigue. Research suggests that performers are hesitant when discussing vocal issues with authoritative figures (Gray, 2018), as a vocal coach having trained at drama school and now working predominantly with students in the Musical Theatre industry, I aim to explore the stigma surrounding vocal fatigue and whether a supportive culture exists within undergraduate training (Flynn, 2020).

Intended Impact

Within the Musical Theatre industry vocal fatigue is a very common issue and there is minimal research on the way in which performers perceive and mitigate fatigue (Phyland *et al.*, 2013). My intention is, that if performers begin to identify their own individual response to feeling vocally fatigued, this will allow them to potentially prevent further vocal damage throughout their training and as they enter the professional industry.

Outlined Intention

I will conduct a literature review analysing the current knowledge surrounding vocal fatigue, the way individuals perceive it and the stigma surrounding it. The overarching methodology will be qualitative, due to the need to analyse text, emotions and experiences. I will use a combination of purposive and snowball sampling to select participants who are in their second and third-years of training on undergraduate Musical Theatre courses. Participants will be sent a consent form and questionnaire formed of a combination of closed and open-ended questions. Upon receiving the completed questionnaires, a random selection of 5 participants will be made and a focus group will be conducted, followed by 5 individual semi-structured interviews. The focus group will facilitate group discussion, while the interviews will provide the opportunity for deeper, individual exploration. All data will then be transcribed and analysed using thematic analysis (Braun and Clarke, 2006).

Project Timeline

WEEK COMMENCING	26/8/24	02/09/24 16/09/24	23/9/24	30/9/24	7/10/24	14/10/24	21/10/24	28/10/24	4/11/24	11/11/24	18/11/24	25/11/24	2/12/24	9/12/24	16/12/24	23/12/24	30/12/24	6/1/25	13/1/25	20/1/25	27/1/25	10/2/25
							Proposal Due 21/10/24												Draft Due 13/01/24		Deadline 31/01/24	Presentation 14/02/25
Submit Ethics Form																						
Finalise Research Question																						
Literature Review																						
Design project and draft proposal																						
Create questionnaire, consent forms, information email then source and send to participants																						
Collect questionnaire's and select focus group and interview participants																						
Conduct focus groups & interviews and transcribe																						
Conduct Data Analysis																						
Write introduction to paper																						
Write literature review and methodology and methods sections																						
Write up Findings																						
Write Conclusion																						
Implement notes and submit final paper																						
Begin preparing for presentation																						

Module 3 Gantt chart

Ethics and Insider Research

It is vital I acknowledge my role as an insider researcher and adopt a reflexive practise throughout this project (Costley, Elliott, and Gibbs, 2010). As the study will involve undergraduate students, participants may feel anxious disclosing information due to fear of reprisal. To mitigate this risk, I will emphasise the anonymity and confidentiality of the study. As I will be sending the questionnaires to my previous and current students, there is a risk that participants may feel pressured to partake or provide desirable answers. To mitigate this I will ensure a professional email is sent to all potential participants expressing that participation is voluntary. During the study, I will foster an open environment, encouraging honest responses, drawing on my previous

experiences of creating safe and open environments for students. Additionally, any participants who are experiencing a vocal disorder or are undergoing vocal rehabilitation will be identified within the questionnaire and offered additional guidance and resources.

Personal Learning Outcomes

- Develop skills in designing a questionnaire.
- Gain experience in conducting interviews, focus groups and developing the skill of questioning.
- Enhance my analytical skills with a focus on thematic coding.

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Introduction

Vocal fatigue is a prominent topic within the Musical Theatre industry, both within undergraduate training and professional practice (Gaskill and Hetzel, 2017). Welham and MacLagan (2003) suggest “vocal fatigue is a complex multifaceted clinical phenomenon” (Welham and MacLagan, 2003, p.21). Although there have been multiple studies with a focus on exploring the impact of vocal fatigue (Phyland *et al.*, 2013; Pacheco & Behlau, 2019; Zuim, Stewart and Titze, 2021; Zuim, Stewart and Titze, 2023;), there is a gap in the literature surrounding the knowledge and self perception of undergraduate students surrounding vocal fatigue. This influenced the development of my research question *‘How do undergraduate Musical Theatre students perceive vocal fatigue and it’s surrounding culture? Are they aware of it’s cause(s) and effect(s)? Do they have any individual mitigation strategies?’* My objective was to identify any areas that require further clarification for students and to perceive how vocal fatigue is approached within undergraduate training. The intention being, that if students understand the implication of vocal fatigue whilst in undergraduate training, this will aid them in preparing their voices to enter the vocally demanding industry that is Musical Theatre (Green *et al.*, 2014; Leborgne and Rosenberg, 2024) with the highest chance of maintaining an optimal functioning voice. My learning outcomes for this study focused on developing my skills as a researcher, with a particular focus on conducting interviews, focus groups and finessing the skill of questioning within this environment. Additionally, I used this opportunity to develop my skills in analysis, specifically within thematic coding.

Literature Review

Using a systematic approach, which involved following a rigorous and protocol-driven search, with the aim to minimise the risk of bias (Nightingale, 2009; Bramer *et al.*, 2018), I analysed a wide range of literature surrounding my topic and research question. My inclusion criteria focused on sourcing the most recently published literature, aiming predominantly for papers published within the last decade, if not attainable, then at least post-2000. This ensured that the analysis reflected the most current research methodologies, research methods and latest developments within the field (Knopf, 2006). Many specialists have attempted to define vocal fatigue (Hunter *et al.*, 2020; De Araújo Torres *et al.*, 2024) and as a result of this there are multiple proposed definitions to examine. The most recent definition comes from Eric Hunter *et al.*, who states that “Vocal fatigue is the perceived measurable symptom that influences vocal task performance and is individual specific; it is a multifaceted concept integrating self-perceived vocal symptoms and/or physiologic deficit, which may be a result of high “vocal demand response,” high “vocal effort,” or neuromuscular deficit.” (Hunter *et al.*, 2020). Vilkman defines vocal fatigue as “a subjective term which refers to negative sensations related to voicing” (Vilkman, 2004) and even more recently in 2024, De Araújo Torres *et al* acknowledged the complexity around defining the term, stating, “broadly speaking, it can be characterized as a global syndrome identified by a series of symptoms

during or after speaking”, and highlighted some commonly identified symptoms “such as laryngeal discomfort, tension in the neck or shoulder, pain in the throat or neck, reduced pitch range, loss of vocal flexibility, reduced vocal projection or power, reduced vocal control, or even loss of voice and an increase in symptoms throughout the day, which are normally associated with improvement with rest” (De Araújo Torres *et al.*, 2024). Solomon also echoes these symptoms, adding “increased vocal effort and discomfort” (Solomon, 2008). While various researchers provide proposed definitions of the term and associated symptoms, it is clear to see that there is still significant ambiguity and in response to my research question, the uncertainty within the literature suggests that students may equally face challenges when recognising the condition.

Alongside the difficulty to define vocal fatigue, the different biophysiological mechanisms of vocal fatigue are also still being explored. In 2022, Shembele and Nanjundeswaran outlined 5 potential variations of vocal fatigue: **neuromuscular**, referring to the reduced efficiency of muscles to sustain tension due to prolonged use (Welham and MacLagan, 2003); **metabolic**, linked to the body’s energy metabolism; **vocal tissue**, which directly impacts the vocal folds; **afferent**, referring to sensory signals sent from the laryngeal muscles to the brain influencing an individual’s perception of vocal fatigue and **central neural**, where fatigue of the nervous system results to less efficient signalling to the vocal folds and surrounding laryngeal muscles. The authors emphasise the importance of developing a better understanding of both the different biophysiological mechanisms and patient perceptions of fatigue, in order to ensure the most accurate strategies for recovery and prevention are prescribed (Shembele and Nanjundeswaran, 2022). Again highlighting the importance to develop a greater understanding of the perception of fatigue amongst professional voice users.

In 2015, Nanjundeswaran *et al.*, discussed the need for a clear definition of the term ‘vocal fatigue’ and subsequently developed the Vocal Fatigue Index (VFI) (Nanjundeswaran *et al.*, 2015). The VFI is a self reported scale that enables the researcher to identify individuals who are experiencing vocal fatigue, participants use a number scale to identify the severity of symptoms and then their final scores are examined (Nanjundeswaran *et al.*, 2015). In 1991, Novak *et al.* undertook a study to monitor the impact of vocal fatigue on performers, using the long-term average spectrum (LTAS) analysis method (Novak *et al.*, 1991). This method calculates the mean sound energy in different frequency bands of sound samples, averaging the frequency and phonemes across the sample (Kayes and Welch, 2017). In contrast to the VFI, which focuses on the subjects’ self perception, the LTAS provides an objective measurement. In a more recently conducted study in 2024, Morgan-Ellis utilises the self reported EASE (Evaluation Of The Ability To Sing Easily) scale as a measurement tool for vocal fatigue (Morgan-Ellis, 2024). Developed by speech pathologist Debra Phyland (Phyland *et al.*, 2013), the EASE scale, similarly to the VFI, relies on the self perception of the individual. Vocal fatigue is heterogeneous (Nanjundeswaran *et al.*, 2022), therefore cannot always be encompassed into a selection of statements or symptoms (De Araújo Torres *et al.*, 2024) which is where the limitations lie in both of the previously mentioned measurement scales, as individual perceptions to vocal fatigue can vary and some individuals may be more sensitive to the

sensation than others (Lee, Park and Lim, 2023; De Araújo Torres *et al.*, 2024). For the previously mentioned measurement scales to be effective, this relies on participants having a clear understanding of what vocal fatigue actually is and to possess accuracy in their self perception (Showers *et al.*, 2015; Lee, Park and Lim, 2023). When completing a scale analysing ones own voice or disclosing a vocal issue, this can be a vulnerable experience (Monks, 2007; Chapman, 2021), and often other factors such as culture and environment will also influence self perception (Kastanakis and Voyer, 2014), this offers further justification in support of my study when exploring the culture surrounding vocal fatigue.

There is a clear stigma surrounding vocal injury within the professional musical theatre industry (Pecen, Collins and MacNamara, 2018; Suddeth and Flynn, 2022; Moore, 2024). In 2022, Suddeth and Flynn conducted a study analysing the experiences of students with vocal injuries throughout training in the United States and Canada, which acknowledged the need to encourage empathy and understanding within training in an attempt to destigmatise vocal injuries in the professional industry (Suddeth and Flynn, 2022). Similarly, Donahue *et al.* investigated habits among first year undergraduate Musical Theatre students also in the United States. Although the study was not specifically focused on vocal fatigue, Donahue highlighted a large discrepancy between students who reported experiencing current symptoms of vocal fatigue and students who indicated seeking treatment in the past, signifying that students may demonstrate a lack of self-awareness or knowledge in this area (Donahue *et al.*, 2014). Despite both of these contributions, a notable gap still exists in the literature surrounding the perceptions of vocal fatigue among undergraduate Musical Theatre students within training, which motivated me to undertake this study, exploring this underrepresented demographic.

Methodology

Solidifying ones philosophical approach is key to ensuring a strong foundation is maintained throughout each of stage of the research process (Khatri, 2020). My ontological stance is grounded in constructivism, in that I believe reality and knowledge of reality is subjective and shaped by individual experiences (Dieronitou, 2014). As discussed in my literature review, there is currently no definitive definition for vocal fatigue, as the language used to describe this phenomenon varies across individuals, which aligns with the constructivist belief that reality is co-constructed through interactions and language used to describe individual experiences. My epistemological position also aligns with a constructivist, in that I strongly believe the development of knowledge requires the learner to be actively involved in the developing of the knowledge, influenced by lived experience, social interactions and cognitive development (Ültanır, 2012; Onuf, 2012).

Influenced by my philosophical stance, my research was grounded in the phenomenological paradigm, through the lens of a constructivist. The phenomenological approach enabled the study to focus on the experiential, lived experiences of the participants (Runco *et al.*, 2011). Upon

clarifying my philosophical framework I selected my methodology, the theoretical framework that would allow me to successfully navigate the trajectory of my study, ensuring my research process remained structured and analytical (McGregor and Murnane, 2010). As my study focused on analysing the individual perceptions and experiences of participants I knew that a qualitative approach would be required (Hignett and McDermott, 2015). Although this would be my predominant choice of methodology, I also wanted to explore the use of some descriptive statistics, meaning my research design would also use a mixed method approach, combining qualitative with some quantitative methodology (Creswell and Plano Clark, 2023).

Methods

Questionnaire

Questionnaires enable researchers to gather rich, descriptive data directly from participants, in their own words. They allow for a combination of both closed and open-ended questions, enabling the collection of both qualitative and quantitative data (Lee, 2006). From an ethical perspective, questionnaires offer the ability to be designed to ensure anonymity and confidentiality. Due to time constraints, a large sample size would have been unfeasible, therefore I recruited 15 participants using a combination of both purposive and snowball sampling. I created an initial introductory email (Appendix C) and a participant consent form (Appendix D), using purposive sampling I sent these to 10 students I had previously worked with before they began their undergraduate training. Using snowball sampling, I then asked these students to forward the email onto any other students in their cohort who may be interested in participating (Etikan *et al.*, 2016), and this returned 5 more responses. The final sample included 8 female-identifying and 7 male-identifying students, with 9 in their second-year and 6 in their third-year of training, attending 9 different leading musical theatre colleges/universities in London. I specifically chose second- and third-year students to ensure they had at least one year of undergraduate training to reflect on as due to the timing of our study, first-year undergraduate students would have only been in training for 2 months. While the questionnaire was one component of a broader, sequential research process, the data provided several crucial insights that played a significant role in the study's trajectory and subsequent stages.

Interview and Focus Group

Following the questionnaires, to gain a deeper insight into the participants' individual experiences, I decided to conduct individual interviews and a focus group. Both methods provide an insight into the 'life-world' of the interviewee, again in line with the phenomenological foundation of my study (Brinkmann & Kvale, 2018). Due to time constraints, I selected 5 participants for both the individual interviews and the focus group. Out of the 15 participants who completed the questionnaire, 14 of the participants expressed their willingness to partake in the interview and focus group stage. To

select the 5 participants, I used two separate randomisers, one for the third-year participants and one for the second-year participants, to ensure I had representation from both year groups.

I opted for a semi-structured format for both the interviews and focus group to facilitate a participant centred approach, fostering a conversational environment, enabling the participants to feel comfortable to express their thoughts in more depth, whilst still ensuring consistency across each interview (Magaldi and Berler, 2020).

Both the interviews and the focus groups were conducted via the online platform 'Zoom', after reviewing literature exploring different online platforms, including the study undertaken by Falter *et al.*, (2022), I identified Zoom to be the best fit for my research project. This facilitated easier coordination of schedules and after reviewing the article by Falter *et al.*, I utilised some of Zoom's tools such as the 'hand raising' feature, to ensure all participants had the chance to speak and contribute equally, specifically during the focus group (Falter *et al.*, 2022). Interviews were transcribed verbatim using the Zoom transcription tool which was analysed accurately to eliminate any transcription errors. All recordings and transcriptions were securely stored on a password-protected device.

Ethical considerations

Despite a small sample size, my study aimed to explore the perception of vocal fatigue from a constructivist perspective, analysing language and lived experiences to determine how the participants' knowledge was constructed. Although, I acknowledged that this may introduce potential bias, the focus was not on generalising the findings to reflect the broader population. The decision to not use a larger sample size was also driven by ethical considerations, as participants' emotional responses to the study must be considered, therefore in using a smaller sample size, I could ensure this was managed effectively (Faber, and Fonseca, 2014). To ensure there was still a broad perspective, I selected participants from 9 separate leading Musical Theatre Universities/ Conservatoires in the UK, however this may have increased the risk of students feeling as though they could be identified, potentially affecting their responses due to fear of reprisal. To mitigate this risk, participants were ensured that their anonymity was guaranteed. Another consideration was the pressure that previous students of mine may have felt to participate and deliver desirable answers, to mitigate this, all students were given the option to decline participation and I emphasised that there was no pressure to take part within the study. During the process I aimed to foster a supportive and honest environment for participants to feel comfortable to offer genuine and honest responses. As previously mentioned, discussing one's voice can often be a vulnerable experience (Monks, 2007) and sometimes trigger emotional responses. Therefore, an information email (Appendix C) was sent to all potential participants detailing the content and intention of the study, allowing participants be fully aware of the themes and carefully consider their involvement. Additionally, if any participants expressed any voice related concerns throughout the study, they would've been guided to resources that may aid them such as BAPAM (British association for

performing arts medicine) or the BVA (British voice association). Further potential risks alongside mitigation strategies are outlined in my confirmed application for ethical approval, which can be found in Appendix A, with the letter of approval also provided in Appendix B.

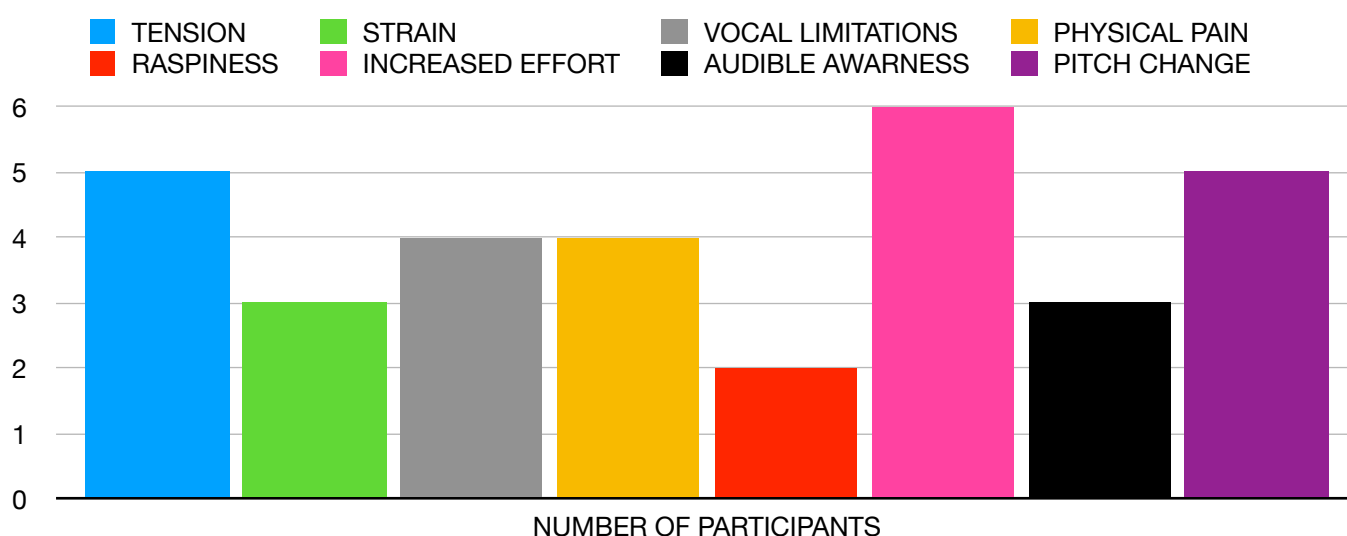
Findings

Questionnaire

The questionnaire comprised a combination of 11 closed and open ended questions, with additional options for participants to expand on answers, if desired. A copy of the full questionnaire is included in the appendix (Appendix E) for reference. The questionnaire was sent to 15 participants in total using the selection process previously outlined and 15 valid responses were received.

One of the initial questions aimed to determine whether participants had experienced vocal fatigue, with 100% of participants affirming they had. Although this represents a small sample size, it is noteworthy that all participants, selected from a range of various undergraduate musical theatre courses, selected yes. However, it should also be considered that those who have experienced vocal fatigue may have been more willing to engage with the project. While this introduces a potential bias, it is important to note that the focus of the study was to explore the participants' individual perceptions of vocal fatigue as opposed to its prevalence. Following this question, participants were asked to describe how their own individual voice responds to vocal fatigue. After analysing the responses, using a thematic coding method, the following themes were generated. It should be noted participants' responses could generate multiple themes:

	TENSION	STRAIN	VOCAL LIMITATIONS	PHYSICAL PAIN	RASPINESS	INCREASED EFFORT	AUDIBLE AWARENESS	PITCH CHANGE
NUMBER OF PARTICIPANTS	5	3	4	4	2	6	3	5
OVERALL PERCENTAGES	33.3%	20%	26.7%	26.7%	13.3%	40%	20%	33.3%

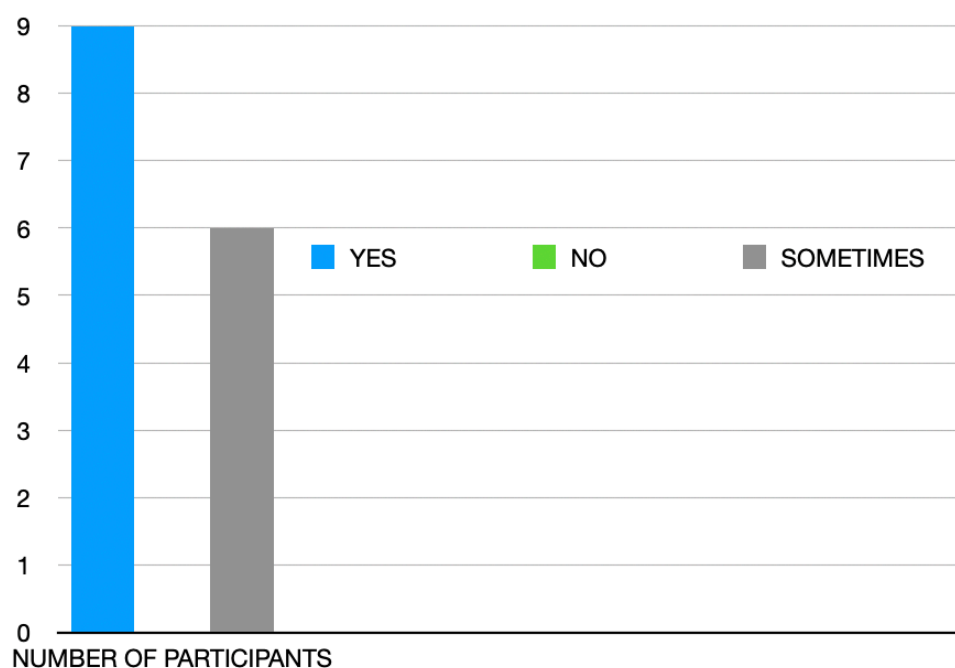


Frequency chart and graph displaying the results of Section 3 Question 3 of the questionnaire.

Several symptoms were commonly identified by participants, reflecting both physical and audible perceptual responses to vocal fatigue. Participants expressed a change in the timbre of their speaking voice, a change in vocal range or a sense of overall raspiness or hoarseness. Additionally, physical pain was also reported by several participants, with participants expressing discomfort in the neck, jaw and laryngeal regions, as well as the feeling of a sore throat. A significant number of participants noted that vocal fatigue resulted in a increased sense of effort required to produce the sound, with a third of participants also reporting a feeling of tension, which is likely linked to the heightened effort (Feindel, 2008). One participant also disclosed struggling with “*swollen vocal folds*” as a result of fatigue. Some of these symptoms require further clarification and attention as they shouldn’t be experienced frequently (Weston and Schneider, 2023). Prompting the need for students to receive more comprehensive guidance on recognising and understanding the symptoms of fatigue and when symptoms may need further investigation or examination.

Another topic explored within the questionnaire was the emotional response to vocal fatigue. Participants were asked ‘**Does vocal fatigue cause you to feel worried or anxious?**’ With the following responses received;

RESPONSE	NUMBER OF PARTICIPANTS	PERCENTAGE
YES	9	60%
NO	0	0%
SOMETIMES	6	40%



Frequency chart and graph displaying the results of Section 5 Question 1 of the questionnaire.

Does vocal fatigue cause you to feel worried or anxious?

Following the previous closed ended question, participants were then asked to give more details, with 86% choosing to do so. The headings on the below chart signify the themes generated from coding the participants' responses:

	PRESSURE OF THE INDUSTRY AND FUTURE ASPIRATIONS	PRESSURE OF PERFECTION WITHIN TRAINING	FEAR OF JUDGMENT	FEAR OF VOCAL INJURY	MENTAL HEALTH	THE INABILITY TO VISIBLY SEE THE VOCAL FOLDS
NUMBER OF PARTICIPANTS	5	6	3	4	1	2
OVERALL PERCENTAGE	33.3%	40%	20%	26.7%	6.67%	13.3%

Frequency chart displaying the results of Section 5 Question 1 of the questionnaire.

Does vocal fatigue cause you to feel worried or anxious? If you would like to give more detail please fill out the box below

This data suggests that vocal fatigue is a significant source of worry and anxiety for participants. The themes generated from the participant responses included, **the pressure of the industry and future aspirations**, with participants expressing that if they are feeling vocally fatigued during training, they worry about coping with the demands of the professional industry. **The pressure of perfection within training**, with the expectation to be at full capacity at all times, often paired with the **fear of judgment**. Additionally, the **fear of vocal injury** was highlighted as another concern, with participants highlighting the inability to visibly assess the vocal folds also contributing to feelings of anxiety and worry. Clearly, vocal fatigue is a worry for participants which highlights the need for more support surrounding the topic within undergraduate training. Addressing this issue would hopefully alleviate some of the worry participants are experiencing, enabling them to engage in a full recovery process without the hinderance of excessive worry.

Interviews

Upon analysing the data using the process of thematic coding (Appendix F, full transcription - Appendix H), several key themes were generated;

Individual perception of fatigue and its causes

This theme is closely aligned with my research question exploring the perception students have surrounding vocal fatigue. Participants articulated their individual perceptions of vocal fatigue in various ways, including descriptions such as *“unable to reach vocal capacity”*, *“more effort to do everything”*, *“loss of range and clear tone”* and *“constant clearing of the throat”*, among others. The interview also addressed the ability each participant possessed to identify not only vocal fatigue but

also a vocal injury, which received a number of varied responses. Several participants stated that they would be unable to recognise the onset of a vocal injury with other participants suggesting that an injury would potentially cause “*complete voice loss*”, “*increase difficulty swallowing*” or cause “*a feeling of physical pain or hurt*”. Notably, none of the participants disclosed having ever experienced a vocal injury, which creates a limitation within their responses due to the inability to draw from personal experience. In comparison with the latest scholarship, participants seemed to assume that vocal injuries would present more severely than they typically do. For example, the mention of “complete voice loss” would indicate a particularly severe case (Keidar and Menges, 2013). Some of the more commonly noted symptoms discussed within the literature are: the need to use more effort to produce sound (Keidar and Menges, 2013), the loss of the upper third of the vocal range (Clements-Cortès, 2013), or a change in vocal quality (McGlashan, Costello and Bradley, 2007). This gap in their knowledge highlights a need for further attention to be given to this topic within undergraduate training. Additionally, this analysis also highlights the urgency for vocal fatigue to be considered as a vocal injury within the education of undergraduate students, as it can lead to a multitude of more serious vocal issues causing long-term damage (Sataloff, 1981; Joseph *et al.*, 2020). Participants seemed to be unaware of the link between the two. However, when reflecting on my questioning skills, it is possible that by asking participants to distinguish between vocal fatigue and injury, I may have inadvertently obstructed their ability to make the link between the two. Notwithstanding, I do believe the link between vocal fatigue and vocal injury requires more attention within undergraduate training.

Participants were also asked to identify the potential factors that cause vocal fatigue which received a variety of various responses. One participant stated that “*undergraduate musical theatre students feel constantly vocally fatigued*”, another stated that they’re “*unable to preempt vocal fatigue*”, with several others stating that vocal fatigue will often just appear without warning. On the contrary, others identified that vocal fatigue is more prominent during intense periods of their training such as assessments or auditions. As mentioned within the literature review, Hunter *et al.*, discusses ‘high vocal effort’ as a potential cause of vocal fatigue (Hunter *et al.*, 2020), although participants did not explicitly mention vocal effort, they did however discuss the constant feeling of vocal fatigue, particularly during intense periods of their training, which could in fact reflect the ‘high vocal effort’ they are unknowingly withstanding. In response to my research question, it is clear that although some participants have identified that their voices react to high intensity situations which can result in fatigue, more education and guidance could be given around vocal effort and how this can potentially cause vocal fatigue. In addition, undergraduate students should be guided to monitor their own experiences of vocal fatigue, making note of when fatigue occurs or if it is a regular occurrence. By monitoring their vocal effort or schedule in the lead up to feeling vocally fatigued, this will hopefully enable them to identify their own individual causes of vocal fatigue with an aim to rectify or preempt the fatigue prior to its occurrence.

Lack of variety within strategies for mitigation

When discussing strategies to mitigate fatigue, the most common strategy highlighted by all participants was the use of vocal steaming. However, there was considerable variation in the process, with differing options between, optimal duration, the correct temperature and the appropriate time between steaming and resuming voice use. This inconsistency highlights the need for clearer, more specific guidance within undergraduate training. Vocal steaming has been proven to be an effective strategy for some professional voice users (Sataloff, 1981) however, without correct guidance, students may not follow the recommended protocol when steaming and therefore achieve suboptimal results or risk exacerbating their fatigue (Horovitz, 2013).

In addition to steaming, other strategies were mentioned, including the use of SOVT (semi occluded vocal tract) exercises, vocal cool downs, vocal rest, drinking honey and ginger tea and conducting thorough vocal warm ups. Interestingly, while participants listed various strategies, multiple participants voiced that they do not have a personalised specific plan or a strategy that they know consistently works for them. One participant, when asked about the personal benefits of strategies, responded, *“I don’t know what works for me personally, I know I feel some difference and a slight ease but there could be something that could make everything a whole lot easier, that I just haven’t found yet”*. Other participants echoed this, reporting that they feel restricted to the strategies they have been taught as a collective during training, rather than personalised strategies for each individual. Similar to the conclusion drawn within the study undertaken by Keltz and McHenry in 2022, these findings echo that strategies are unique to each individual and that no single strategy is appropriate or universal for all (Keltz and McHenry, 2022). Which reinforces the participants' call for a wider understanding of strategies, and the need for students to be guided in developing individual plans, highlighting that a one-size-fits-all approach will not suffice.

Focus Group

The focus group was structured around open-ended questions and designed in response to themes generated from the questionnaire. Upon analysing the data, again using the process of thematic coding (Appendix G, full transcription - Appendix I), several key themes emerged during the focus group which provide valuable insights in support of my research question and objective.

Priorities within undergraduate training

A key theme that was identified during the discussion was the difficulty of balancing the challenging demands of undergraduate training, whilst trying to successfully attempt to mitigate vocal fatigue. Participants mentioned the struggle in balancing assessments, additional rehearsals and auditions whilst simultaneously striving to maintain optimal vocal hygiene and mitigate fatigue. One participant described this experience, stating, *“it’s just constant, I feel like you always have to be*

pushing forward”, with others echoing this statement, discussing how everything feels like a “test” in preparation for the casting of upcoming projects or shows. This reflects the findings of Suddeth and Flynn, previously mentioned within the literature review. Similarly to my findings, Suddeth and Flynn also identified how over 60% of students felt that vocal injury negatively impacted faculty’s perception of their abilities (Suddeth and Flynn, 2022). These reflections identify that there is a struggle for students to balance the intensity of their schedule whilst striving to also prevent feeling vocally fatigued. Participants implied that due to the lack of time, they feel that fatigue is almost inevitable, with one participant stating “*If I’m 100%, I probably don’t do everything that I possibly could, simply due to lack of time*”. Participants also discussed the vocal impact associated with engaging in new vocal techniques such as belting or exploring vocally demanding genres like pop/rock (Moniz, 2022). If these genres or technical skills are a new challenge for students, naturally this could require an increase in vocal effort (Bartlett and Lee Naismith, 2020), which can of course, lead to vocal fatigue as mentioned previously within the literature review (Hunter *et al.*, 2020). Several participants stated that the potential vocal impact of these new challenges isn’t always considered within the overall scheduling, in regards to rest periods and guidance to mitigate fatigue due to the additional vocal demand.

The lack of communication between staff members was another topic discussed between participants within the focus group. An example given was the encouragement to cheer and vocalise during dance classes, in order to create a supportive and energised environment. However participants mentioned that this often caused them to feel vocally fatigued, especially when heading to vocal ensemble class or singing lessons immediately after. Another similar point that was addressed was the impact of group vocal warm ups and how they can often be vocally demanding on top of all the other voice and singing classes within the timetable. The above statements suggest that the impact of vocal fatigue needs to be integrated within all classes throughout a students weekly timetable. This again reflects the previously discussed article by Suddeth and Flynn, who suggest that more education on vocal hygiene, vocal fatigue and vocal injury within training would be beneficial (Suddeth and Flynn, 2022). In the 2024 article by Stephannie Moore, she discusses the need for those who teach voice to be educated with methods designed to support professional voice users in recovery and help them to mitigate habits that may contribute to vocal fatigue (Moore, 2024). Additionally, I believe it would be valuable for all staff involved in undergraduate musical theatre courses, particularly those whose roles do not directly involve teaching voice or singing, to engage in research on how to support students experiencing vocal fatigue. While there should be no expectation for these staff to become specialists or to feel equipped to provide direct guidance, this education would ensure that all staff are aware of the correct protocols, allowing students to feel consistently supported across all areas of their training.

Physical and audible awareness of fatigue

The physical and audible awareness of fatigue emerged as another prominent theme within the findings. The main identifying factors acknowledged by participants when experiencing vocal fatigue were:

- Vocal limitations

A key symptom participants noted was a noticeable change in vocal capacity and vocal function. One participant described this experience as: *“It’s when I can’t reach my full vocal capacity, when I siren my range isn’t there or everything just feels a bit heavier”*, with another participant echoing this statement, identifying a *“loss of range”*. Both statements reflect the literature previously discussed, specifically the paper by De Araújo Torres *et al*, as participants highlighted the increased effort required to produce sound when feeling vocally fatigued and acknowledge the effect vocal fatigue has on them reaching optimal vocal function (De Araújo Torres *et al.*, 2024). This highlights that the participants have a good level of self-awareness when identifying symptoms of vocal fatigue.

- Physical acknowledgement

Alongside the internal sensations, participants also highlighted the physical discomfort that they associate with vocal fatigue, particularly around the neck and laryngeal region. One participant noted a feeling of *“tenderness around the neck”* with another stating *“my throat feels quite achy”*. Both of these statements suggest that vocal fatigue doesn’t solely impact the vocal folds but also the surrounding tissue and laryngeal muscles linked with voice production. Relating to the previously discussed underlying biophysiological mechanisms of vocal fatigue within the literature review (Shembelel and Nanjundeswaran, 2022).

All these findings support the narrative that fatigue is a multifaceted phenomenon (Welham and Maclagan, 2003) which cannot be described or experienced in one universal way. In response to my research question, although participants demonstrate a good level of self-awareness surrounding vocal fatigue, it would be beneficial to explore how individual perceptions can reflect specific biophysiological mechanisms underlying vocal fatigue.

The below theme emerged in both the interviews and the focus group:

Mental and emotional impact

A prevalent theme identified throughout both the focus group and individual interviews was the culture surrounding vocal fatigue within undergraduate training, particularly the judgement participants feel they may face and the potential repercussions that may occur. Participants

discussed the feeling of inferiority as a key emotion experienced in relation to fatigue, particularly surrounding the recovery time, with one participant describing the cycle as follows, *“you want it to go away so fast that it comes to a point where you will just try everything that everyone else is doing, because you just want to be vocally fine again”*. Another participant expressed the frustration they often feel stating: *“Why am I vocally tired and the person next to me is not?”*, which connects to the scholarship surrounding the voice, that the quality of a voice is a product of both musical genetics and environmental factors (Baum, 2023), meaning all voices will respond and react differently to vocal challenges and experiences. Both statements suggest that if students had a specific strategy plan in place to mitigate and prevent vocal fatigue, this would alleviate the feeling of panic and trial-and-error in relation to strategies. Participants also reflected on how prolonged fatigue can lead to a feeling of *“embarrassment”*, particularly in some institutions where measures such as *‘voice rest badges’* are implemented, meaning students wear a badge to signify to their peers and members of staff that they are undertaking vocal rest. Although these measures are undoubtedly implemented to promote recovery, they can also inadvertently trigger a students feeling of vulnerability and self doubt, reflected in the previous discussed study undertaken by Suddeth and Flynn (2022). Other participants discussed the competitive environment, where vocal ability is often linked to endurance and those with greater vocal stamina are praised, stating: *“Sometimes we’ll be singing at 8:30 in the morning and teachers will either encourage or be astounded by those who are singing or belting higher”*. Another participant shared an experience from the end of a term during training, *“our teachers are so aware that we’ve done like a full term, and our timetable is ridiculous, they’re understanding of the fact that people were kind of dropping like flies, and giving praise to those that were still there, and sticking it through”*, with one participant questioning *“are they meant to be doing this in order for me to feel like this, to then power through it?”*. This highlights the social dynamics within undergraduate training, where participants not only worry about their own response to vocal fatigue, but also the added contribution and pressure of comparison against their peers (Moore, 2024). Several participants also felt that often fatigue was interpreted as laziness and that for staff to take vocal fatigue seriously, it needed to be *“obvious”* or *“audible”*, with one participant expressing, *“teachers don’t always perceive it as fatigue, I feel like they often just think your energy levels are down and want us to keep pushing forward rather than assessing the situation”*. This view suggests that minimal signs of fatigue could potentially be ignored, until they become more pronounced which could result in a delay in recovery time (Hunter and Titze, 2009; Titze, 2009).

Conclusion

To conclude, while participants demonstrated a good level of self-awareness surrounding the symptoms of vocal fatigue, it would be beneficial for future research to explore how individual perceptions of vocal fatigue reflect the underlying biophysiological mechanisms (Shembel and Nanjundeswaran, 2022). The findings revealed a gap between the participants’ ability to distinguish

between vocal fatigue and vocal injury and a lack of knowledge surrounding the relationship between the two, which could be addressed by incorporating more education surrounding this topic into undergraduate curriculums (Suddeth and Flynn, 2022; Moore, 2024). Although participants are aware of various strategies to mitigate fatigue, they lack personalised, individual guidance to enable them to manage fatigue effectively in the long term. Further research could be undertaken to explore the effectiveness of multiple strategies on undergraduate students during an intense period of training.

Participants expressed a desire for more open conversation and support surrounding vocal fatigue within undergraduate training. Several participants did reflect on positive experiences with staff throughout training which suggests that while some participants have experienced judgment and miscommunication, of course this can not be taken as an overriding conclusion from the data. Nonetheless, all participants still expressed a sense of potential judgement and embarrassment due to the overall culture surrounding fatigue within training, therefore this needs to be addressed. A more integrated approach to vocal health education and managing vocal fatigue within undergraduate training would benefit students, ensuring there is clear communication between all staff members, allowing students to feel supported within every aspect of their training.

Although the findings may not be entirely representative of the finite population, the study enabled me to gather rich qualitative data surrounding the way the participants perceive vocal fatigue and its surrounding culture. It would be beneficial to undertake a future study with a larger sample size to further explore and confirm the generated themes. This study aided my development as a researcher, improving my skills in leading both focus groups and interviews, designing a questionnaire and conducting thematic analysis, all which will be greatly beneficial for future projects.

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Appendix

APPENDIX A - Confirmed application for ethical approval



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:	Kasia Howley			
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:	WAPPAR
4	Campus:	Carmarthen

5	E-mail address:	XXXXXX
6	Contact Telephone Number:	XXXXXX
For students:		
7	Student Number:	2317730
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		☒			

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]</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	
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PG2 / E1 FORM

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 paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
7		Employed	YES	☐	NO	☐
8	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	☐
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:	Can Undergraduate Musical Theatre students define vocal fatigue and are they aware of it's cause(s) and effect(s) along with strategies to mitigate vocal fatigue?			
2	Proposed start date:	26th September 2024	Proposed end date:	31st January 2025	
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 <u>Existing Research</u> 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 The purpose is to assess the existing knowledge that undergraduate Musical Theatre students possess about vocal fatigue. I believe this study holds great importance as within the Musical Theatre industry vocal fatigue is a very common issue and there is little evidence on the way in which performers perceive fatigue (Phyland <i>et al</i>, 2013). If performers begin to identify their own individual response to feeling vocally fatigued, this will allow them to potentially prevent further vocal damage throughout their training and as they enter the professional industry. (this box should expand as you type)
4	Research Question Can Undergraduate Musical Theatre students define vocal fatigue and are they aware of it's cause(s) and effect(s) along with strategies to mitigate fatigue? (this box should expand as you type)
5	Aims of Research Activity My aim is to evaluate what undergraduate Musical Theatre students already know about vocal fatigue and to assess how much attention it is given within their studies. I aim to gain an awareness of whether the students can explain how vocal fatigue affects them, individually, and whether they have their own ways to mitigate fatigue or whether there is general, non specific guidance. There will also be a focus on whether there is a supportive culture when discussing vocal fatigue as previous research shows that often performers are cautious when discussing such issues with authoritative figures (Pecen, Collins and MacNamara, 2018). (this box should expand as you type)
6	Objectives of Research Activity My objectives are to research and investigate the current awareness and understanding that undergraduate Musical Theatre students possess in regards to vocal fatigue. This will include their ability to explain and define vocal fatigue, to discuss the causes and potential effects of vocal fatigue and I will investigate whether they understand how to mitigate vocal fatigue. Alongside this, I will aim to establish undergraduate Musical Theatre students' confidence with regards to discussing vocal fatigue with visiting professionals, authority or seniority figures within their training institutions'. (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	The overarching methodology for my research study will be qualitative, due to the need to analyse text, emotions and experiences. 1. Firstly I will conduct a literature review exploring existing research within this field and discuss how this research has influenced me when conducting this study. 2. The next method will be a survey/questionnaire that will be sent to all participants. Included in this survey will be the option to participate in an interview and or focus group. This survey will be sent to participants via email and completed surveys will be returned/ received via email, to which I will then analyse and document the responses. 3. I will then conduct a focus group with 5 participants, who also completed the survey/questionnaire. This will be influenced by the responses given within the questionnaire/ survey. Dependant on whether the focus group is held in person, or virtually, it will be recorded either using an iPhone or the ZOOM virtual recording system. The focus group will then be transcribed. 4. Finally, individual semi-structured interviews with 5 participants. The interviews will have pre designed questions but also enable the opportunity to tactfully probe responses where required. All interviews will be recored either using an iPhone if the interview is held in person or using the ZOOM virtual recording system if the interview is held virtually. Each interview will then be transcribed and analysed. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Research activity will take place from my teaching studio in Wakefield, UK and also via Zoom. (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	(this box should expand as you type)

10	Use of documentation not in the public domain: Are any documents NOT publicly available?	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. (this box should expand as you type)		

	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:		
	(this box should expand as you type)		

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?	Approximately 15 participants. (this box should expand as you type)
11	Who will the participants be?	Undergraduate Musical Theatre students who have just begun their second and third years of training. (this box should expand as you type)

12	How will you identify the participants?	Firstly, I will undertake a purposive sampling method and send an email including a form to all of my previous students who are currently in their 2nd and 3rd years of training at drama school. I will then use a snowball sampling method and ask students to share the form with any other students training alongside them who may also be interested. Upon receiving responses I will return to use a purposive sampling method and select 15 participants ensuring I have participants from a range of drama schools and both year groups. First year students will not be included as they will have only been in training for a couple of months therefore their responses will not be as well informed as those in their second and third years. All participants must be on a full time musical theatre undergraduate course at a specialised drama school, part time or college courses for under 18 year olds will not qualify. Any participants who are experiencing a vocal disorder or are in the process of undergoing vocal rehabilitation will be excluded, due to the nature and themes included within the study. <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 will be using both my iPhone and the ZOOM virtual recording system to record potentially both interviews and focus groups. <i>(this box should expand as you type)</i>			

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?	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: When discussing their experiences within training, participants may feel anxious disclosing information due to fear of reprisal. Participants who are previous students of mine may feel pressured to participate within the study. Certain participants may be experiencing fatigue or vocal damage and this will not be assessed within the initial forms. Therefore participants may feel emotional or increasingly worried when discussing topics surrounding these themes. Participants may be conscious that this study may require them to take time out of their training or add financial strain with potential travel.	<i>How you will mitigate the risk to participants:</i> To mitigate this risk, I will ensure participants are aware of the anonymity of the study and offer the reassurance that their personal data will not be disclosed. I will ensure all students receive the exact same professional email when being informed and invited to partake in the study and I will emphasise that there is no pressure to be involved within the study. I will add a disclaimer within the initial emails and forms, stating the aim and purpose of the research study, therefore participants will have an awareness of the focus of the study and consider whether they would like to be involved. If any participants disclose that they are experiencing vocal fatigue or any vocal disorders during the study, I will point them towards resources that may aid them such as, BAPAM, TBVA, Speech Therapists, ENT's and also suggest that they discuss any of these issues with the designated tutor or professional at their institution, if they feel comfortable to do so. These resources will be available to all participants. I will ensure all participants are aware that any focus groups or interviews will be held outside of training hours and there will always be a virtual option if travel isn't possible.
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	
	There is the potential that participants may find discussing vocal fatigue, vocal hygiene and vocal health upsetting. Also the discussion around confidence to disclose these issues with seniority figures or external professionals may be sensitive for certain participants. If any participants disclose that they are experiencing vocal fatigue or any vocal disorders during the study, I will point them towards resources that may aid them such as, BAPAM, TBVA, Speech Therapists, ENT's and also suggest that they discuss any of these issues with the designated tutor or professional at their institution, if they feel comfortable to do so. If any participants disclose feelings of embarrassment, or these topics evoke an emotional response, I will also guide participants to specialised performing arts mental health support and helplines such as, BAPAM, Music Minds Matter, Theatre UK, Industry Minds. <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: Due to my own training at a Drama School, naturally there will be an element of bias within my study as my own underlying views will be present. When holding individual interviews there is always a risk of accusation of impropriety. There is a risk that participants will drop out during the research process. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the investigator:</i> I will ensure to separate my own views and personal opinion and remain objective throughout the study. However I will discuss my bias within my final paper and ensure to engage in reflective practise throughout. To mitigate this risk, aside from maintaining a professional attitude at all times, I will ensure all interviews are recorded to use as evidence if ever required. To mitigate this risk, I will send the initial form/ email to a higher number of participants than my chosen sample size, I will then ask participants via the form if they are willing to be kept on a reserve list if not chosen. All participants who select yes will then be listed as reserves and I will approach them if initial participants drop out of the process. <i>(this box should expand as you type)</i>
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: Potential violation of data protection rules. Due to speaking to participants about their experience at Drama School, this may seem like an investigation into other institutions which could then be referred to the university. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the University:</i> I will ensure I adhere to the university's data protection policy at all times and take all the required steps to ensure the security and encryption of data. I will ensure all my forms, questionnaires, focus groups and interviews explicitly state that this study will not be investigating the culture or training at drama schools but the focus will be on the knowledge of students regarding vocal fatigue with the aim to evaluate their current knowledge as they prepare for the professional industry. <i>(this box should expand as you type)</i>
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to environment:</i> <i>(this box should expand as you type)</i>

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.			

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 be provided with my email address and will be offered the opportunity to ask questions regarding the outcome of the study and a general overview of the results, anytime after completion of the study in January 2025. <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.
	When participants are initially approached there will be a consent form as part of the email, this must have been completed prior to the participants engaging in the study. If the consent form is not completed then the participant will not be able to be considered as a potential subject. <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.
	Anonymity is crucial within this study. Within the initial email and form, participants will be assured that they will remain anonymous throughout the study, this also includes their place of education. <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.	☒	☐

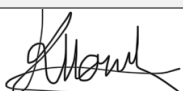
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	The consent forms will include personal data to ensure consent has been given for each individual participant, however this data will not be used within the study. Audio recordings will be used to transcribe and analyse interviews and focus groups. <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	(e) Vocal health conditions or disorders will need to be disclosed and relevant data collected as this will influence the study and individual participants responses when discussing vocal fatigue and vocal hygiene. <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 protected cloud storage on my laptop. Audio/visual data will be transcribed and will be shown to participants to check accuracy of reporting, this will also be stored in password protected cloud storage. 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. <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 kept in password protected cloud storage on my laptop. Audio/visual data will be transcribed and will be shown to participants to check accuracy of reporting, this will also be stored in password protected cloud storage. 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. 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>		
22	List all who will have access to the data generated by the research activity: Myself/ The principal researcher / Kasia Howley and tutor Dr David Cane. <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: Myself/ The principal researcher / Kasia Howley <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 protected cloud storage on my laptop. 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 moderation of the final marks are released and then deleted. <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.uwt.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		

	<i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtسد.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	☒

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: 13/08/24

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Laura James	Date: 17.10.24
3	Signature:	Laura James	

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.

APPENDIX B
Letter of approval

Kasia Howley Vocal Coach
SN 2317730
T [07894945722](tel:07894945722)
E kasiahowley@gmail.com



13th August 2024

Dear UWTSD,

RE: Can Undergraduate Musical Theatre students define vocal fatigue and are they aware of it's cause(s) and effect(s) along with strategies to mitigate vocal fatigue?

I confirm that I approve of the research proposed into 'the knowledge of vocal fatigue within undergraduate musical theatre students' to be carried out by Kasia Howley of Kasia Howley Vocal Coaching towards Module 3 of the Vocal Pedagogy Masters between September 2024 and January 2025.

Kind Regards,

Kasia Howley

A handwritten signature in black ink, appearing to read 'Kasia Howley', enclosed within a simple oval outline.

APPENDIX C
Introductory email

Here is a little more information regarding the nature of the study.

Study Title; **Exploring the knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue and the drama school culture surrounding the topic.**

Research question;

Do undergraduate Musical Theatre students know when to give their voices a rest? Can students define vocal fatigue and are they aware of it's cause(s) and effect(s) along with their own individual strategies to mitigate vocal fatigue?

My aim is to gain a greater understanding of how students individually perceive vocal fatigue as opposed to a blanket definition and whether they have individual strategies to mitigate fatigue, rather than general non specific guidance. As a vocal coach having trained at drama school and working predominantly with students in training for and currently working in the professional musical theatre industry, I also want to explore the stigma surrounding vocal fatigue and vocal injury within undergraduate training. With the overarching goal that if performers begin to identify their own individual response to feeling vocally fatigued, this will allow them to potentially prevent further vocal damage throughout their training and as they enter the professional industry.

APPENDIX D

Participant consent form

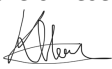
Exploring the level of knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue, and the culture surrounding the topic.

- I..... 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 and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire and potentially taking part in a focus group and short individual interview.
- 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 treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- I understand that disguised extracts from my interview may be quoted in the final research paper and/or presentation.
- 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, questionnaires and original audio recordings will be retained in password protected cloud storage on the researchers laptop. Audio/visual data will be transcribed and also stored in password protected cloud storage. This information will be stored until the exam board confirms the final results at the end of the Masters course.
- 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 results.
- 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.
- I can confirm that I will not disclose or share any information shared by other participants within the focus group setting and understand that this information is confidential.

Signature of research participant

Date

Signature of researcher



Date

18th November 2024

APPENDIX E

Questionnaire

Section 1 of 6

Exploring the level of knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue, and the culture surrounding the topic.

B *I* U  

Consent Form

Email *

Valid email

This form is collecting emails. [Change settings](#)

Name *

Short answer text

If you agree with all of the below terms, please click yes to proceed with the questionnaire;

- I voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any given 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 and I have had the opportunity to ask questions about the study.
- I understand that I will not benefit directly from participating in this research.
- 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.
- I understand that disguised extracts from my interview may be quoted in the final research paper and/or presentation.
- 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 password protected cloud storage on the researchers laptop. Audio/visual data will be transcribed and also stored in password protected cloud storage. This information will be stored until the exam board confirms the final results at the end of the Masters course.
- 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 conducting the research to seek further clarification and information.

☐ Yes

☐ No

Section 2 of 6

Exploring the knowledge that undergraduate Musical Theatre students possess regarding vocal fatigue and the culture surrounding the topic.

Description (optional)

Are you currently studying a degree in Musical Theatre? *

☐ Yes

☐ No

Do you understand the difference between feeling vocally fatigued and experiencing a vocal injury? *

☐ Yes, I am very aware of the differences.

☐ Yes, I know a little about the differences.

☐ Not sure

☐ No, I cannot define or explain the differences.

Do you think you have ever experienced vocal fatigue? *

☐ Yes

☐ No

☐ Unsure

After section 2 [Continue to next section](#)

Section 3 of 6

Personal experiences with vocal fatigue.

Description (optional)

What symptoms have you experienced? *

Long answer text

Can you explain how your own individual voice responds to vocal fatigue? *

Long answer text

Section 4 of 6

Strategies to mitigate vocal fatigue.



Description (optional)

What strategies are you aware of that help to mitigate or prevent vocal fatigue? *

Long answer text

Have you used the strategies you mentioned? If so, how did you implement them? *

Long answer text

Do you feel these strategies are beneficial? *

- ☐ Yes
- ☐ No
- ☐ Unsure

If you would like to give more detail, please fill out the box below.

Long answer text

Section 6 of 6

Further research opportunities and final comments.



Description (optional)

Would you be comfortable taking part in a small focus group and short individual interview? *

- ☐ Yes
- ☐ No

Do you have any further comments?

Long answer text

Section 5 of 6

Culture surrounding vocal fatigue.



Description (optional)

Does vocal fatigue cause you to feel worried or anxious? *

- ☐ Yes
- ☐ No
- ☐ Sometimes

If you would like to give more detail, please fill out the box below.

Long answer text

Does experiencing vocal fatigue cause you to feel embarrassed? *

- ☐ Yes
- ☐ No
- ☐ Sometimes

If you would like to give more detail, please fill out the box below.

Long answer text

Do you feel comfortable discussing vocal fatigue with authoritative figures? Such as Teachers, Directors or Visiting Professionals. *

- ☐ Yes
- ☐ No
- ☐ Sometimes

If you would like to give more detail, please fill out the box below.

Long answer text

APPENDIX F

Interview Coding

- C1 - Not reaching full vocal capacity
 C2 - Increase in vocal effort
 C3 - Vocal injury confusion with infection and generic illness
 C4 - Vocal Check in
 C5 - Unable to identify vocal injury
 C6 - Expresses need for more in depth education on the topic
 C7 - Lacking knowledge on anatomy
 C8 - Vocal Injury in peers
 C9 - Identifying as a hypochondriac
 C10 - Fear of lack of guidance if an injury did occur
 C11 - SOVT - Strategy
 C12 - Feeling of panic linked to fatigue
 C13 - Gradual warm ups to aid recovery
 C14 - Subconscious fear of fatigue
 C15 - Unsure of a personal strategic plan
 C16 - Negative experiences steaming
 C17 - Manuka Honey, Honey and Ginger
 C18 - Vocal Rest
 C19 - Regular vocal fatigue within students
 C20 - Lack of guidance on singing when fatigued
 C21 - Incorporate managing fatigue into curriculums
 C22 - Frustration due to fatigue
 C23 - Fear of judgement from teachers
 C24 - Fear of embarrassment
 C25 - Fatigue causing peers to doubt ability
 C26 - Pressure to push through
 C27 - Voice Rest Badges lead to embarrassment
 C28 - Lack of empathy from authoritative figures
 C29 - Visiting freelancers more understanding
 C30 - Lack of communication between staff
 C31 - More resources for guidance
 C32 - Physical feeling of fatigue
 C33 - Strain
 C34 - Realises there is a difference between fatigue and injury
 C35 - Clearing throat as sign of fatigue
 C36 - Vocal Injury impact swallowing
 C37 - Presumes Vocal injury will have a physical impact
 C38 - Training has matured approach to vocal fatigue
 C39 - Continuously using preventative strategies
 C40 - Steam even if not fatigued
 C41 - Siren to clear break within voice
 C42 - Steaming helps dryness
 C43 - Monitor steam by the feeling
 C44 - Structure of different steps to help different symptoms
 C45 - Clearing throat increases with fatigue
 C46 - Fatigue symptoms, air and lack of clear tone
 C47 - Need for quick recovery
 C48 - Trust in my voice
 C49 - Drastic change in voice would cause worry
 C50 - Comfortable discussing fatigue with staff but fear of judgement with externals
 C51 - Embarrassment of prolonged fatigue
 C52 - Similar strategies used by peers
 C53 - More knowledge on what each individual voice needs and individual anatomy
 C54 - Use of social media to source strategies
 C55 - Must implement strategies with 100% effort
 C56 - Use of strategies when feeling fatigue approaching
 C57 - Assess fatigue against own ability
 C58 - Fatigue approached in individual classes but not in group settings
 C59 - Lots of general non specific guidance
 C60 - Limited knowledge of strategies
 C61 - Unsure of the effects of all strategies
 C62 - Personal blame
 C63 - Frustration of hindering training
 C64 - Pressure to impress
 C65 - Fatigue needs higher prioritisation
 C66 - Unable to preempt fatigue
 C67 - Discussions with authoritative figures depend on hierarchy
 C68 - Treatment of fatigue dependant on importance of activity.
 C69 - Teachers lacking knowledge to offer students
 C70 - Fatigue is tired
 C71 - Lack of specific guidance
 C72 - Identifying by singing sound
 C73 - Thinking the worst
 C74 - Use of strategies when fatigue isn't improving
 C75 - Steaming only known strategy
 C76 - Contradictory guidance on steaming
 C77 - Steam without cooling
 C78 - Fatigue causing anxiety
 C79 - Having a routine to develop a structure
 C80 - Disclosing fatigue feels like a weakness
 C81 - Would be dishonest about fatigue to visiting professionals
 C82 - More open discussions to show students fatigue is not a weakness
 C83 - Fatigue worsens during intense periods of training
 C84 - Stress triggers fatigue
 C85 - Vocal injury would feel more painful
 C86 - Understands there is a difference between vocal fatigue and injury but not sure what
 C87 - Uncertain about effectiveness of strategies
 C88 - Feels restricted to certain strategies
 C89 - Audible sound of fatigue
 C90 - Frequent fatigue
 C91 - Fatigue more prominent during training
 C92 - Need for validation that fatigue recovery is possible
 C93 - Personal conversations with staff around fatigue
 C94 - Different protocol between physical and vocal fatigue
 C95 - Would feel more comfortable if there was protocol for declaring vocal fatigue
 C96 - Hesitant to tell visiting professionals
 C97 - Fear of impacting future career
 C98 - Fatigue isn't visible like a physical injury
 C99 - Vocal fatigue carries the same weight as a physical injury

APPENDIX G

Focus Group Coding

- C1 - Vocal Limitations
- C2 - Strain and Tightness
- C3 - Physical Acknowledgement
- C4 - Important Assessments / Pressure Situations
- C5 - Singing AM
- C6 - Intense Schedule
- C7 - Lack of Time
- C8 - New Vocal Challenges
- C9 - Lack of consideration
- C10 - Pressure to want to maximise tuition time
- C11 - Contradiction of Lessons
- C12 - Feeling of vocal ability competition with peers
- C13 - Strenuous Vocal Warm Up
- C14 - Lack of understanding around knowing when enough is enough
- C15 - Vocal Cool Down
- C16 - Vocal Health Not Prioritised
- C17 - Vocal Steaming
- C18 - Uncertain of personalised strategy
- C19 - Personal Accountability
- C20 - SOVT exercises
- C21 - Strategies influenced by peers
- C22 - Financial impact of equipment
- C23 - Limited knowledge of strategies.
- C24 - Hesitant of information on internet.
- C25 - Anxiety causes exploration of multiple strategies.
- C26 - Steaming creates ease
- C27 - Steaming for 20 minutes
- C28 - Steaming with boiling water
- C29 - Steaming only in morning
- C30 - Only steam when feeling fatigued
- C31 - Steaming creating moisture
- C32- Feeling of guilt
- C33 - Fake Fatigue
- C34 - Feeling of embarrassment
- C35 - Feeling the need to push through
- C36 - Prolonged fatigue embarrassment
- C37 - Fatigue perceived as laziness
- C38 - Pressure to recover quickly
- C39 - Statements as opposed to audio checking
- C40 - Notable difference in communicating with regular staff opposed to freelancers
- C41- Lack of combining disciplines, resulting in fatigue
- C42 - Fatigue needs to be obvious for staff to identify it
- C43- Teachers decide when students should rest
- C44 - Judgement from teachers
- C45 - Teachers defensive as taking accountability for causing fatigue
- C46 - Feeling of being inferior to peers
- C47 - Feeling of anger due to not understanding the cause of fatigue
- C48 - Colleges understanding of intensity of the timetable
- C49 - Praise given to students who don't experience fatigue
- C50 - Everything feels like a test in undergraduate training
- C51 - Not enough clarification between illness and fatigue
- C52 - Training encourages you to push through fatigue
- C53 - Some teachers are supportive and express that fatigue will happen to all students

APPENDIX H

Interview transcriptions

Participant 1

1

00:00:03.010 --> 00:00:20.130

Kasia Howley: So the way the interview is going to run will be a semi-structured way. So I've got a set list of questions, but dependant on your responses, we may branch off a little bit, and we might expand on some of your answers and things like that.

2

00:00:20.130 --> 00:00:33.619

Kasia Howley: It's important to say that obviously this isn't an investigation into any particular drama Schools. Everyone I'm talking to is training at a different drama school. I obviously know where you all train, but nobody else will know that.

3

00:00:33.830 --> 00:01:00.539

Kasia Howley: So you can just speak as freely as you like knowing that it won't get disclosed about anywhere in terms of your name as well. Obviously I know your name, and obviously that will be kept next to what you've said in your interview, but that will never be shared. I may use some of the things you've said, but again it will never go against your name, so no one would ever know who said what. And then, in terms of actually being able to link it back to you.

4

00:01:00.980 --> 00:01:17.300

Kasia Howley: Obviously we did a questionnaire, and then it was a complete, randomised selection, and nobody actually knows, apart from the people that have been chosen who have been chosen. So it means that it's completely anonymous in that way as well, so you can feel comfortable knowing that everything is confidential,

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00:01:17.550 --> 00:01:19.620

Kasia Howley: in terms of your name, and it being anonymous.

6

00:01:19.670 --> 00:01:35.149

Kasia Howley: in terms of the answers, the thing I'd say is, just be as open as you feel comfortable to be. Don't feel like you need to know any answers. So if there are any questions I ask, and you're like, no, I don't know that, that is absolutely fine.

7

00:01:35.160 --> 00:01:49.569

Kasia Howley: If any questions don't make sense the way I've written them, or if you think they're a bit misleading, just ask that, and I can clarify anything. And yes, have you got any questions before we start? Or should we get going.

8

00:01:49.570 --> 00:01:50.440

Participant 1: Let's go.

9

00:01:50.440 --> 00:01:56.600

Kasia Howley: Let's go. So 1st one is, how would you define vocal fatigue? Generically.

10

00:01:58.250 --> 00:02:04.570

Participant 1: Personally, I define vocal vocal fatigue as when

11

00:02:04.720 --> 00:02:09.159

Participant 1: I feel like I'm tired out, and I'm not like my vocal capacity.

12

00:02:09.160 --> 00:02:09.720

Kasia Howley: Yes.

13

00:02:10.514 --> 00:02:13.419

Participant 1: I don't see vocal fatigue in

14

00:02:13.690 --> 00:02:17.520

Participant 1: like aligning with illness. I see it as being tired.

15

00:02:17.520 --> 00:02:22.138

Kasia Howley: Okay and in terms of you experiencing it.

16

00:02:22.730 --> 00:02:28.860

Kasia Howley: before you'd ever felt like you'd experienced it. So obviously, you sing professionally. You know you're an undergraduate student

17

00:02:28.930 --> 00:02:32.409

Kasia Howley: before you'd ever experienced it. How would you have defined it?

18

00:02:33.270 --> 00:02:37.109

Participant 1: Well before drama school, I would have literally said I was ill.

19

00:02:37.110 --> 00:02:38.399

Kasia Howley: Okay, interesting.

20

00:02:38.400 --> 00:02:45.200

Participant 1: But now I know what being tired is, and not being at your best, is compared to being ill. In a sense.

21

00:02:45.360 --> 00:02:49.430

Kasia Howley: No, that's that's good. And then I kind of it kind of follows on from this.

22

00:02:50.120 --> 00:02:53.700

Kasia Howley: How would you identify the difference between feeling vocally fatigued

23

00:02:53.750 --> 00:02:58.910

Kasia Howley: to then experiencing a vocal injury. Would you know when that difference was?

24

00:02:59.650 --> 00:03:21.930

Participant 1: Yeah, I can tell the difference. Because when I feel vocally fatigued, I know that the range is there. I just can't reach it, and everything a bit more of a push, whereas it's like vocal injury, like falling with like like the laryngitis illness. I know the range isn't there? Because, like when a siren, I know it's not there.

25

00:03:22.570 --> 00:03:28.009

Participant 1: there's no effort there, whereas when I'm tired there is a bit of effort, because the range is there, if that makes sense.

26

00:03:28.010 --> 00:03:32.410

Kasia Howley: In terms of like it going from vocal fatigue to obviously you mentioned laryngitis.

27

00:03:33.447 --> 00:03:47.759

Kasia Howley: You've never experienced vocal nodules or a vocal polyp or a vocal cyst, have you? As far as I'm aware? **(PARTICIPANT 1 SHAKES HEAD)** Do you feel like you would know the difference from feeling vocally fatigued to having a vocal injury?

28

00:03:48.300 --> 00:03:48.950

Participant 1: No.

29

00:03:48.950 --> 00:03:51.329

Kasia Howley: Okay, do you feel that would be something you would

30

00:03:51.490 --> 00:03:53.549

Kasia Howley: be unsure of if it started to happen.

31

00:03:54.070 --> 00:03:55.349

Participant 1: Yeah, I wouldn't know.

32

00:03:55.350 --> 00:04:01.019

Kasia Howley: Okay, that's interesting. And how do you feel like you would like to know more about that? Are there any ways in particular?

33

00:04:02.340 --> 00:04:07.430

Participant 1: I think like when we do subjects of like sing tech.

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00:04:07.430 --> 00:04:08.110

Kasia Howley: Yes.

35

00:04:08.110 --> 00:04:19.800

Participant 1: All we end up doing is talking about singing, and no one ever really expands on like, of course, we talk about like your vocal folds and like the closure and like. But no one ever talks about

36

00:04:20.140 --> 00:04:32.830

Participant 1: how you can like be aware of when things going wrong in the tech. Yeah, like, even in, I guess the subject voice, like we do accents and stuff. But no one ever talks about the actual insides and things going wrong.

37

00:04:32.830 --> 00:04:36.556

Kasia Howley: Okay, interesting. Because I think that's that's the thing that's that's interesting is

38

00:04:37.350 --> 00:04:47.920

Kasia Howley: If you haven't experienced a vocal injury, you don't know what it feels like. So it is that of you want to have those identifying factors of what the change would be, between the two.

39

00:04:48.250 --> 00:04:53.959

Participant 1: Yeah, and well, I can actually bring in, vouch here for someone in my year.

40

00:04:54.560 --> 00:04:57.469

Participant 1: Days ago, as had surgery.

41

00:04:57.770 --> 00:05:04.794

Participant 1: Actual surgery and has had to go in private because of the way her voice has completely gone, with Nodes.

42

00:05:05.320 --> 00:05:05.840

Kasia Howley: Okay.

43

00:05:05.840 --> 00:05:10.860

Participant 1: She just thought she was tired from like clubbing and going out and stuff. And then they

44

00:05:11.070 --> 00:05:13.700

Participant 1: did the camera at the doctors and stuff, and

45

00:05:13.730 --> 00:05:19.220

Participant 1: I don't know what was wrong, but there was like a serious injury, and obviously XXXXXXXX didn't pick up on it, because.

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00:05:19.220 --> 00:05:19.809

Kasia Howley: Wow!

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00:05:19.810 --> 00:05:21.300

Participant 1: They don't know. I don't think.

48

00:05:21.300 --> 00:05:27.500

Kasia Howley: Did knowing that slightly made you a bit worried or anxious, or anything other emotions?

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00:05:29.880 --> 00:05:32.840

Participant 1: Erm, like a little bit, because

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00:05:33.260 --> 00:05:38.779

Participant 1: I don't know, I'm a bit of a hypochondriac like when I get ill

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00:05:39.090 --> 00:05:42.680

Participant 1: and think I know that my voice is gonna come back. But.

52

00:05:42.680 --> 00:05:43.060

Kasia Howley: Yeah.

53

00:05:43.060 --> 00:05:50.129

Participant 1: Just make me worried that like one day I might be like, Oh, like what is going on. And then no one around me is gonna be able to give me the answer.

54

00:05:50.130 --> 00:05:53.640

Kasia Howley: Got you. So it's like it's having that knowledge and having the trust, I suppose, in it as well.

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00:05:53.640 --> 00:05:59.520

Participant 1: Because she technically shouldn't have had to go to the doctors to find that out. They should have had someone on site that could have recognised what was happening.

56

00:05:59.740 --> 00:06:16.290

Kasia Howley: No, totally understand. No, that's really good to know. So kind of on this topic, I suppose, of when you're feeling vocally fatigued and the strategies you use to mitigate it. So of course you did. The questionnaire which there are loads of interesting strategies shared on there. The question would be, is.

57

00:06:16.320 --> 00:06:36.679

Kasia Howley: when would you personally start to use the strategies? And you can be as honest as you feel comfortable to be. So you could use them, Number one when you feel fatigued and you're trying to recover. Number 2, you use them continuously as a preventative measure. Number 3, do you use them when you feel concerned that you're feeling quite fatigued.

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00:06:37.730 --> 00:06:41.259

Kasia Howley: Or number 4. Another option, something else.

59

00:06:41.260 --> 00:06:47.480

Participant 1: Okay. So for things like, SOVT's, I usually go to it in general, for.

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00:06:47.480 --> 00:06:48.509

Kasia Howley: That's good. Yeah.

61

00:06:48.510 --> 00:06:59.519

Participant 1: It's a bit of a panic for me, because this week I was tired out, due to other reasons, and I knew that. And I did use the like blowing through the straw like

62

00:07:00.040 --> 00:07:07.960

Participant 1: warming up without actually physically warming up, and did get my range back. But I knew that work because something I go to.

63

00:07:07.960 --> 00:07:09.030

Kasia Howley: That's good. Yeah.

64

00:07:09.294 --> 00:07:14.589

Participant 1: In general. That's how I warm up with Sovt's. Sorry I think I've got off the line. What's the question?

65

00:07:14.590 --> 00:07:29.979

Kasia Howley: No, no, you're on the right tracks of it. It's just. Do you feel like you only use the strategies when you're feeling tired, or do you feel like you use them continuously? Or do you feel like you use them when you're at a point of feeling fatigued that you're not worried about?

66

00:07:29.980 --> 00:07:36.670

Participant 1: I think I continuously use all the things I talked about, because there's like a subconscious fear of.

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68

00:07:37.390 --> 00:07:38.730

Participant 1: Being fatigued.

69

00:07:38.730 --> 00:07:42.689

Kasia Howley: Yeah, so you feel like, it's like, continuously like, preventative. For it.

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00:07:42.740 --> 00:07:44.139

Participant 1: Yeah, yeah, yeah.

71

00:07:44.140 --> 00:07:48.290

Kasia Howley: Yeah, good. So going on from that kind of in a similar vein is.

72

00:07:48.370 --> 00:07:51.210

Kasia Howley: do you feel as though you know

73

00:07:51.610 --> 00:08:06.049

Kasia Howley: or if you've got a sort of, I suppose action plan, or a specific strategy, or a few steps that work for you, that you're like? Yes, this is my go to. And is it specific for you, or is it a general guide that you use?

74

00:08:08.090 --> 00:08:09.679

Participant 1: Is this, when I'm fatigued?

75

00:08:09.680 --> 00:08:11.259

Kasia Howley: Yes, when you're feeling fatigued.

76

00:08:11.931 --> 00:08:22.109

Participant 1: I don't have like a set plan, because we haven't really been told what to do and like things work for different people like people love to steam

77

00:08:22.120 --> 00:08:26.559

Participant 1: I think it makes me more poorly. I don't know why I have no clue.

78

00:08:26.852 --> 00:08:30.670

Participant 1: I'll always go to Sovt. I have like things like Manuka, honey and things.

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00:08:31.390 --> 00:08:34.250

Participant 1: I don't know if they're actually working.

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00:08:34.250 --> 00:08:34.860

Kasia Howley: Okay.

81

00:08:34.860 --> 00:08:38.499

Participant 1: I just that's what I'm used to. I don't have anything that

82

00:08:38.770 --> 00:08:41.750

Participant 1: or, like a set plan, and haven't been guided.

83

00:08:41.750 --> 00:08:42.440

Kasia Howley: Okay.

84

00:08:42.620 --> 00:08:44.690

Participant 1: To have things to recover with. Really.

85

00:08:44.690 --> 00:08:50.450

Kasia Howley: Yeah. So you feel like you're kind of doing the things that you should do.

86

00:08:50.570 --> 00:08:51.620

Kasia Howley: I suppose.

87

00:08:51.620 --> 00:08:57.640

Participant 1: Yeah, I think the one strategy that I'll always rely on is vocal rest, because that is well.

88

00:08:57.670 --> 00:09:00.689

Participant 1: A lot, I've been told at drama. School. Prior

89

00:09:01.042 --> 00:09:06.660

Participant 1: is the best way to recover the voice, and I do think that's that is true to me.

90

00:09:06.920 --> 00:09:14.639

Kasia Howley: Yeah, absolutely so in terms of the strategies. And like, kind of exactly what you said is totally valid and interesting to know. Would you feel like

91

00:09:15.350 --> 00:09:24.399

Kasia Howley: you would like some sort of guidance, I suppose, in your training where you're getting told strategies, you're getting guidance of how to manage your voice, when you're feeling fatigued.

92

00:09:24.790 --> 00:09:30.670

Participant 1: Yeah, well, I definitely think it should be something that's in play, because I definitely know XXXXXXX. It's not.

93

00:09:31.170 --> 00:09:34.730

Participant 1: We have like covers of lessons are like voice.

94

00:09:34.730 --> 00:09:35.329

Kasia Howley: But yeah.

95

00:09:35.330 --> 00:09:50.029

Participant 1: I don't know why we don't talk about the anatomy of voice in voice. It seems like it would be the right thing to do, especially that I feel like people are constantly fatigued constantly. I don't know why there won't be a structure in place to help people when that happened.

96

00:09:50.835 --> 00:09:53.580

Participant 1: Even in sing tech, like I said, like we cover

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00:09:53.640 --> 00:09:59.700

Participant 1: everything to do with singing tech. But we don't talk about singing when fatigued.

98

00:09:59.700 --> 00:10:00.140

Kasia Howley: Yeah.

99

00:10:00.140 --> 00:10:02.900

Participant 1: I definitely think it's something that needs to be taught everywhere.

100

00:10:02.900 --> 00:10:09.709

Kasia Howley: Definitely so from this, when you are feeling vocally fatigued, how does it make you feel emotionally?

101

00:10:09.750 --> 00:10:11.310

Kasia Howley: Does it have an effect on you?

102

00:10:11.310 --> 00:10:17.700

Participant 1: Yeah, I just constantly feel frustrated, because especially now, I'm on the singer actor track at school.

103

00:10:18.170 --> 00:10:33.249

Participant 1: There's nothing worse than going to lessons that are literally 80% singing all day, knowing that you're not at your best, knowing that the teachers are, gonna be rude about it or not, not rude or like. You don't know how they're gonna react, because some teachers

104

00:10:33.340 --> 00:10:43.680

Participant 1: want you to be diligent and just carry on and say nothing. And then you get up, and then you do it, and then it's like an issue, and then can't understand why you're not getting the note and it's like

105

00:10:44.060 --> 00:10:47.162

Participant 1: I'm fatigued, for goodness sake, but

106

00:10:47.680 --> 00:10:48.300

Kasia Howley: Yeah.

107

00:10:48.570 --> 00:10:49.040

Participant 1: Yeah.

108

109

00:10:51.160 --> 00:10:52.779

Participant 1: And it also makes me like

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00:10:53.200 --> 00:11:04.129

Participant 1: anxious like, because I don't want to be getting up in front of everyone, because there is a sense of like embarrassment. Everyone feels it like because you want to be at your best in front of everyone, of course.

111

00:11:04.505 --> 00:11:11.930

Participant 1: It just makes me like, oh, like I don't want people to think like, oh, he can't do this when really it shouldn't even be like that.

112

00:11:12.170 --> 00:11:23.790

Kasia Howley: So I guess it kind of plays into this next question. Is that what would relieve your worry or your anxiety, as you said about it. What do you think there's anything that could be put in place that would make you feel feel better about it and hopefully relieve some of that feeling?

113

00:11:23.990 --> 00:11:30.000

Participant 1: I think number one. I think teachers need to understand a bit more. And I definitely think

114

00:11:30.190 --> 00:11:34.260

Participant 1: they've all been in that position at drama school, so I can't understand why

115

00:11:34.510 --> 00:11:49.459

Participant 1: they they play up to there and like they want people to be diligent, push through when really they know that's not safe. So there needs to be more understanding. I think there needs to be. Well, there is, and like I did get a vocal rest note from the principal Monday to Wednesday.

116

00:11:49.460 --> 00:11:50.180

Kasia Howley: Okay.

117

00:11:50.180 --> 00:12:06.750

Participant 1: There needs to be, even if you fatigued, like it shouldn't have to be like I've lost my voice now, please can have a vocal rest badge. If you are not feeling it, you know yourself more. The teachers don't know how you feel vocally, and, as I said, my friend was injured. She's in hospital, now surgery.

118

00:12:06.750 --> 00:12:07.180

Kasia Howley: Yeah.

119

00:12:07.270 --> 00:12:11.469

Participant 1: Could that have been prevented? Maybe, if they'd have just listened to her earlier? So.

120

00:12:11.640 --> 00:12:12.350

Kasia Howley: Yeah.

121

00:12:12.350 --> 00:12:15.060

Participant 1: Just Understanding, really.

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00:12:15.060 --> 00:12:19.870

Kasia Howley: Yeah. So you feel like, if there was more understanding around it, you'd feel less worried about it actually happening to you.

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00:12:19.870 --> 00:12:29.719

Participant 1: Yeah. And they say things like push through it, which is really dangerous, because that's the way you get vocally injured. And then there's just no solutions to it. So yeah.

124

00:12:30.470 --> 00:12:35.370

Kasia Howley: Yep, and in terms of as you kind of mentioned this. But.

125

00:12:35.370 --> 00:12:35.820

Participant 1: Yeah.

126

00:12:35.820 --> 00:12:52.429

Kasia Howley: In terms of discussing vocal fatigue with sort of authoritative figures, such as vocal coaches. Now this I'm talking more about here, because obviously it's a different experience with all different people, you know, it's different with everyone you meet. But if we're talking about sort of just in general.

127

00:12:52.490 --> 00:13:06.029

Kasia Howley: do you feel comfortable discussing, feeling fatigued with teachers, with directors. If you had a visiting professional, if you had a casting director visit, how would you feel in those scenarios about discussing vocal fatigue with them?

128

00:13:06.310 --> 00:13:24.740

Participant 1: Yeah. Well, with the teachers, I do think there's just such a lack of sympathy which I've kind of dabbled on. I don't understand, why when they're in this profession which is like so frustrating because I'm like, if you didn't want to sing, you wouldn't. So there needs to be a sort of like line drawing.

129

00:13:24.740 --> 00:13:27.299

Kasia Howley: When you say it's not it's not understood by them.

130

00:13:27.300 --> 00:13:27.740

Participant 1: Yeah.

131

00:13:27.740 --> 00:13:32.529

Kasia Howley: Do you tell them you're feeling vocally fatigued, and what would happen if if you did?

132

00:13:32.900 --> 00:13:33.410

Participant 1: Yeah, well

133

00:13:33.410 --> 00:13:36.040

Kasia Howley: Or do you not tell them because you're worried of the response?

134

00:13:36.040 --> 00:13:40.199

Participant 1: I'll do like a scenario case . So there is a certain teacher, and

135

00:13:40.310 --> 00:13:47.360

Participant 1: he doesn't like people to be like, I'm ill. I'm fatigued. He'd rather you get up and give it a go

136

00:13:47.690 --> 00:14:10.330

Participant 1: and go for it, which is where the fear comes from. Really, because I remember one lesson, I was just so dead, I was like, oh, this isn't going to come out. It didn't come out in which he was like, well, you shouldn't have just got up if you were ill, and he kind of like just juxtaposed like what he said like he goes back on his word and stuff, and I think it's like a thing with all drama school teachers. I think a lot of them are the same.

137

00:14:10.330 --> 00:14:11.020

Kasia Howley: Okay.

138

00:14:11.020 --> 00:14:21.470

Participant 1: Weirdly. If a like casting director like came in, or like a external person like there's a woman called XXXXXXXX , that we have at the minute she's external.

139

00:14:22.310 --> 00:14:24.839

Participant 1: she's replaced the teacher that just left.

140

00:14:25.070 --> 00:14:31.840

Participant 1: I told her. She's like, honestly, do not worry. She's like, do not like.

141

00:14:32.370 --> 00:14:34.379

Kasia Howley: So you felt comfortable, disclosing that?

142

00:14:34.650 --> 00:14:46.049

Participant 1: Yeah. And she was so forgiving and thoughtful she was like, she's like, Do not sing on that on that like do not get any worse. So I don't know if people get stuck to the ways when they're in the same job for years and years and years.

143

00:14:46.050 --> 00:14:48.629

Kasia Howley: Do you feel like if someone came in that

144

00:14:49.110 --> 00:14:54.509

Kasia Howley: maybe weren't seeing frequently, So say, you've obviously had different experiences, which is really interesting.

145

00:14:55.050 --> 00:15:02.369

Kasia Howley: Do you think now, after these experiences, if someone came in that was maybe a casting director for a 1-off session.

146

00:15:02.620 --> 00:15:03.060

Participant 1: Hmm.

147

00:15:03.060 --> 00:15:11.179

Kasia Howley: and you were feeling really vocally fatigued. How would you approach that? And how do your school support you in those situations?

148

00:15:12.320 --> 00:15:13.869

Participant 1: Well, I would say that

149

00:15:14.100 --> 00:15:20.889

Participant 1: in the general, when you select school support, I don't think there is a lot of support. You're very much independent of your own. There's not communication between the staff.

150

00:15:21.150 --> 00:15:21.740

Kasia Howley: Okay.

151

00:15:21.890 --> 00:15:25.380

Participant 1: A good example is a 1 lovely person called XXXXXXXX.

152

00:15:25.735 --> 00:15:34.560

Participant 1: came in to lead ATS, and there's were a couple of people who were feeling vocally fatigued, and she was like, honestly, guys like do don't worry. So I generally do think it's just when internal staff.

153

00:15:34.560 --> 00:15:37.489

Kasia Howley: So you've had a better experience with external stuff, you'd say.

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00:15:37.670 --> 00:15:45.589

Participant 1: Yeah. And I think it's because they get stuck to their ways. And then they their word goes. And it when fresh people from the industry come in.

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00:15:45.620 --> 00:15:47.740

Participant 1: It's quite refreshing, because it's like

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00:15:48.040 --> 00:15:50.799

Participant 1: they're not just being mean for the sake of it.

157

00:15:50.800 --> 00:15:54.089

Kasia Howley: Which is nice, because it's it's, you know, hopefully giving you

158

00:15:54.130 --> 00:15:58.836

Kasia Howley: some light and knowing that you can can be open and vulnerable and

159

00:15:59.610 --> 00:16:08.690

Kasia Howley: and everyone will have different experiences with that. And you know it's great that you can still have the, you know the knowledge of your voice, to be able to say that to externals.

160

00:16:08.690 --> 00:16:09.780

Participant 1: Yeah.

161

00:16:09.780 --> 00:16:17.890

Kasia Howley: You know, and not be tainted by other experiences around it, which is good.

162

00:16:18.020 --> 00:16:18.540

Kasia Howley: yeah.

163

00:16:18.540 --> 00:16:21.680

Participant 1: Yeah, some people like. There's a scenario where.

164

00:16:21.680 --> 00:16:22.060

Kasia Howley: Yeah.

165

00:16:22.060 --> 00:16:23.260

Participant 1: Some teacher.

166

00:16:23.849 --> 00:16:34.690

Participant 1: My friend was so not well, and she knew that she couldn't tell him, because he'd flip or make it into a bigger deal, and she got up and proceeded to have a panic attack.

167

00:16:34.920 --> 00:16:41.949

Participant 1: in which then he started show sympathy. But he was still saying things like we should still get the job done.

168

00:16:42.170 --> 00:16:47.259

Participant 1: And it's just like like it's not sympathetic. And I just can't understand why

169

00:16:47.350 --> 00:16:52.959

Participant 1: someone in this profession would approach it like that, because he's had his days too.

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00:16:52.960 --> 00:17:00.950

Kasia Howley: Yeah, no, I totally understand that. That's the it's really good to to know and discuss that. And so, in terms of everything we've said.

171

00:17:01.030 --> 00:17:12.059

Kasia Howley: do you think what would help you as an individual, as an undergraduate studying? And you have kind of flagged on this a little bit? But we'll just go into a little bit more, and what would help you? What could be put in place

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00:17:12.130 --> 00:17:20.349

Kasia Howley: to make you feel more aware of when you're vocally fatigued, and to make you feel more comfortable in dealing with it, or hopefully

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00:17:20.480 --> 00:17:21.939

Kasia Howley: to help it not happen.

174

00:17:22.240 --> 00:17:31.090

Participant 1: Yeah, I definitely think a class like vocal anatomy. I know they do it at some drama schools, I think, but we don't do it here.

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00:17:31.190 --> 00:17:36.560

Participant 1: And it's just crazy. Because it is really important like.

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00:17:37.340 --> 00:17:45.329

Participant 1: it's probably a little bit more important than sing tech like, it's okay, technically. But if we don't know what's going on inside. How can you balance what's going on.

177

00:17:45.590 --> 00:17:47.700

Kasia Howley: So you feel like more knowledge around the subject?

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00:17:47.910 --> 00:17:55.239

Participant 1: Definitely, or even guidance, or like. Even if we had to read a book and feedback with the knowledge, at least we'd know.

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00:17:55.240 --> 00:18:02.869

Kasia Howley: Yeah, so yes, it's just more about it. Because do you feel like not to put words in your mouth, But do you feel like some of the things you're going in blind with a little bit at the moment?

180

00:18:03.210 --> 00:18:06.799

Participant 1: Definitely like, if you ask me like what Nodes felt like.

181

00:18:06.870 --> 00:18:13.309

Participant 1: yeah, I'd have no clue. But if you said, what does tired feel like I'd feel, I'd say. Feels like like, tight.

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00:18:13.310 --> 00:18:16.610

Kasia Howley: And then, if we go back to strategies, to support it.

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00:18:17.670 --> 00:18:22.939

Kasia Howley: Is it what works for you or is it you're doing it because

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00:18:23.090 --> 00:18:26.120

Kasia Howley: you think it's what you're meant to do?

185

00:18:26.510 --> 00:18:28.249

Participant 1: Yeah, definitely like.

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00:18:28.900 --> 00:18:33.989

Participant 1: I think we should be able to know if we have a vocal injury without having to go to hospital first.

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00:18:34.250 --> 00:18:35.750

Kasia Howley: Yeah.

188

00:18:35.750 --> 00:18:42.149

Participant 1: Or the even have someone on site, like, I know, teachers at other drama schools refer students when they know it's vocally gone.

189

00:18:42.230 --> 00:18:51.469

Participant 1: My friend had to find out herself, and she's she's had to go for private surgery now, so it's just been backlogged and backlogged, and she hadn't had a voice since September.

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00:18:51.890 --> 00:18:53.510

Participant 1: and now it's December.

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00:18:53.510 --> 00:18:58.489

Kasia Howley: Yeah. And it's hard when you're in an environment. I suppose, seeing that happen around you.

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00:18:58.490 --> 00:19:02.420

Participant 1: Yeah, cause. Then it creates like a sense of stress like that. Could be you next.

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00:19:02.420 --> 00:19:26.780

Kasia Howley: Yeah, yeah, well, thank you so much. That's been really insightful. And like I said, it will all remain anonymous. So there'll be no kind of links to training and things like that. Any kind of words you said. With that they won't be included. So you can just have faith in that. But yeah, thank you so much for your time. I really appreciate it. And before we finish, do you have any other questions about the study or going forward anything.

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00:19:28.236 --> 00:19:29.994

Participant 1: No, not necessarily.

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00:19:30.580 --> 00:19:38.530

Kasia Howley: Well to confirm. I will send you the study at the end, so you'll be able to read the full report if you're interested in doing that, and you always know you've got.

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00:19:38.530 --> 00:19:39.990

Participant 1: Hopefully I'll learn something.

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00:19:39.990 --> 00:19:45.760

Kasia Howley: Yes, it'll be good. It'll be good. And you have my email. If you do have any questions after this that you'd like to ask.

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00:19:46.200 --> 00:19:55.629

Kasia Howley: thank you so much for your time.

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00:19:56.080 --> 00:19:58.210

Participant 1: Brilliant. Thank you.

Participant 2

1

00:00:00.000 --> 00:00:00.700

Kasia Howley: Okay.

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00:00:03.270 --> 00:00:27.579

Kasia Howley: So the interview is going to be a semi-structured one. So it means that I'll ask you set questions and then, dependent on what you respond. We might go into like a bit of a tangent and kind of take it a different way. That sort of thing. Obviously, I've told you a bit about the study, but we'll just talk about it in a little bit more detail. So obviously, the masters is in vocal pedagogy, which essentially is the science of teaching the voice and the science of kind, of

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00:00:27.590 --> 00:00:36.080

Kasia Howley: how the voice works. But every person on the course specialises in a different sort of subject. So my speciality is all vocal fatigue.

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00:00:36.110 --> 00:00:45.120

Kasia Howley: and like maintaining a like sustainable voice, creating longevity mainly for musical theatre performers. Module 3.

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00:00:45.340 --> 00:01:06.739

Kasia Howley: Which is what we're doing now is essentially a research project. So it's not that we're investigating anything. So I think it's important to say that obviously, I know where you've trained, and I know where all the participants have trained. However, that's not included in anything so obviously it wasn't stated on the questionnaire. It won't be stated next to your name on any of this, so don't ever feel like you need to.

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00:01:06.950 --> 00:01:13.809

Kasia Howley: You're kind of you're speaking for your drama school. It's never that it's just about all undergraduate students at loads of different places.

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00:01:14.480 --> 00:01:39.600

Kasia Howley: In terms of like your name. Obviously, I will have that written down next to everything, because I know what your name is, and I know that that's you who said these things. But when it comes to me writing my report, your name will never be used. It'll never be disclosed. Certain things you've said could be potentially never, probably quoted directly. But some words and things like that terminology when I'm analysing the data might be used again, the

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00:01:39.660 --> 00:01:53.969

Kasia Howley: that could be anyone. A lot of people filled out the questionnaire. And it was a random selection. So it was just used a randomising program which then just pulled out 5 people to do this next stage, so it literally could have been anyone that is on here, and no one that

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00:01:54.230 --> 00:02:00.059

Kasia Howley: was did do the questionnaire, but didn't get asked to do the interviews. None of them know either, so it's very.

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00:02:00.130 --> 00:02:01.760

Kasia Howley: very anonymous, which is good.

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00:02:02.130 --> 00:02:15.069

Kasia Howley: So when we do the interview, all I ask is for you to be as honest as you can be. If there are any questions that don't make sense, or anything that you think you need clarifying. Just ask if there's anything I say that again

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00:02:15.220 --> 00:02:25.069

Kasia Howley: you think is misleading, or anything like that again, just ask, in terms of the answers that you do give. If there is anything that gets flagged that I think is

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00:02:25.120 --> 00:02:36.500

Kasia Howley: interesting, or could do with you having some more information. Then, like after the interview, I'll send you some more information about particular topics, if I feel like that is needed as such.

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00:02:36.870 --> 00:02:39.679

Kasia Howley: and so we will get going with it.

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00:02:40.011 --> 00:02:51.260

Kasia Howley: So your 1st question is quite simple. How would you define vocal fatigue generically. So that doesn't have to mean for you. But just if someone asked you, how would you say you define it?

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00:02:53.049 --> 00:02:57.069

Participant 2: I'd say, like loss, loss of range

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00:02:57.130 --> 00:03:00.819

Participant 2: and resonance like within within your voice.

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00:03:01.370 --> 00:03:05.730

Participant 2: And then, just like a feeling like it's like a tightness feeling.

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00:03:05.730 --> 00:03:06.230

Kasia Howley: Yeah.

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00:03:06.230 --> 00:03:10.070

Participant 2: And just everything like is more. It's just more effort to do everything.

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00:03:10.070 --> 00:03:17.550

Kasia Howley: Yeah. And is that for you personally? Or is that something that you would say if you'd never experienced it for a bit before you would describe it as.

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00:03:18.112 --> 00:03:22.169

Participant 2: I think that's for me personally, if I was to say like, a general thing.

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00:03:22.170 --> 00:03:22.530

Kasia Howley: Yeah.

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00:03:22.530 --> 00:03:27.000

Participant 2: If I'd never heard of it before. I'd probably describe it like, like

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00:03:27.690 --> 00:03:32.420

Participant 2: you've over strained like strain. That's the, the word strain comes to mind.

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00:03:32.420 --> 00:03:37.470

Kasia Howley: The word strain. Yeah, thank you. So in terms, of kind of on this subject.

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00:03:37.650 --> 00:03:45.670

Kasia Howley: how would you be able to identify personally if you were feeling vocally fatigued, or if you were experiencing a vocal injury.

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00:03:46.550 --> 00:03:52.989

Participant 2: Yeah, definitely like loss of range, and like clear tone.

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00:03:52.990 --> 00:03:53.640

Kasia Howley: Yeah.

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00:03:53.640 --> 00:03:54.800

Participant 2: Definitely.

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00:03:55.010 --> 00:04:00.290

Participant 2: And then just like groggy. And like, I'm having to like clear my throat all the time. And like.

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00:04:00.580 --> 00:04:03.180

Participant 2: Yeah, I'm like forcing a cough.

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00:04:03.490 --> 00:04:04.080

Kasia Howley: Yeah.

34

00:04:04.080 --> 00:04:05.919

Participant 2: Because it's like the

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00:04:06.160 --> 00:04:11.829

Participant 2: effect it has on my brain that it will clear everything. But yeah, then, making it worse. I don't know.

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00:04:12.030 --> 00:04:16.790

Kasia Howley: Okay, so do you think that would be your sort of vocal fatigue? Or would that be when you felt like it was an injury.

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00:04:17.844 --> 00:04:20.890

Participant 2: Vocal fatigue! Where if I if it's like an injury

38

00:04:21.390 --> 00:04:23.170

Participant 2: like if I ever feel like

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00:04:23.410 --> 00:04:27.780

Participant 2: it's like in the throat area, it somehow feel like it'll feel hard to swallow.

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00:04:27.780 --> 00:04:28.470

Kasia Howley: Yep.

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00:04:29.470 --> 00:04:34.810

Participant 2: Or like, just like hard, like, yeah, to touch.

42

00:04:34.810 --> 00:04:38.699

Kasia Howley: Yeah, so do you feel like when you are vocally fatigued you

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00:04:38.860 --> 00:04:51.119

Kasia Howley: Is there a point where you think it is? It could potentially be an injury? Or do you feel like you're quite, you know the difference of when, for example, yeah, this is fatigue. Yes, this is an injury now.

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00:04:51.120 --> 00:04:56.300

Participant 2: Yeah, I think now, like now, I I think I'd I've got an idea of it like, so I don't get.

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00:04:56.510 --> 00:05:11.340

Participant 2: I used to just get panicky with it, like if I ever had vocal fatigue, then I'd try and sing. That meant like the craziest songs which then would really not work, and I'd strain even more, and then and then like the mental side of like. Then you panicking about it.

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00:05:11.520 --> 00:05:13.340

Participant 2: I think, makes it worse as well.

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00:05:13.340 --> 00:05:13.880

Kasia Howley: Yeah.

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00:05:13.880 --> 00:05:23.229

Participant 2: But now, like, if I ever do feel like I feel something is wrong I know the steps to like order to make it better. But yeah, if I ever felt like there was something really wrong.

49

00:05:23.230 --> 00:05:23.820

Kasia Howley: Yeah.

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00:05:23.820 --> 00:05:25.919

Participant 2: Then I feel I feel like I'd be able to know the difference.

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00:05:25.920 --> 00:05:32.560

Kasia Howley: Be able to tell. That's good. Yeah. So I suppose in kind of in response to this, talking about sort of strategies to mitigate the fatigue

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00:05:32.840 --> 00:05:37.359

Kasia Howley: obviously on the questionnaire people mentioned loads of different strategies which we will go into.

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00:05:37.390 --> 00:05:39.780

Kasia Howley: But in terms of using the strategies.

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00:05:39.940 --> 00:05:58.659

Kasia Howley: Which of these options would you feel like you'd do so? Would you use a strategy when you feel like you are fatigued and you're trying to recover? Would you use the strategies continuously as a preventative measure. Would you use them when you're like? Oh, this is serious. I need to do certain things. Put them in place. Or is there another option that you feel like you would do.

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00:05:59.583 --> 00:06:06.169

Participant 2: I feel like like now, especially cause I feel I'm doing more things like every day. I just do it continuously.

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00:06:06.170 --> 00:06:09.689

Participant 2: and especially actually like before, like showings like.

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00:06:09.700 --> 00:06:19.359

Participant 2: But even if I'm not feeling fatigued like before, like my show, I I do all the steps as if I was fatigued, like steam.

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00:06:19.360 --> 00:06:23.170

Kasia Howley: So what sort of things do you use as strategies? What are your kind of main, go to ones?

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00:06:23.980 --> 00:06:28.880

Participant 2: Like I like SOVT Stuff like straw work

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00:06:29.090 --> 00:06:36.169

Participant 2: and like trills and stuff, and then steam in, and then, like remedy, like honey and ginger, and stuff.

61

00:06:36.170 --> 00:06:51.399

Kasia Howley: What do you feel like if you went through those in more detail? What do you feel like the? And again, no trick questions, if you like, if there's if you're not sure that's fine, what do you feel like? The benefit is for each of those ones. So how do you feel when you've done some SOVT work? How do you feel when you've steamed after each of those.

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00:06:51.750 --> 00:06:57.370

Participant 2: I feel after after I've had, like lemon, honey and ginger and stuff, it just feels way more like

63

00:06:57.410 --> 00:07:13.910

Participant 2: I feel like it's not me like like clearing my throat. That sorts that out. And then the Sovt stuff just especially the straw. I like the straw. But it just makes me. It clears the voice, it clears the sound up for me.

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00:07:13.910 --> 00:07:14.610

Kasia Howley: Yep.

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00:07:14.610 --> 00:07:22.300

Participant 2: And then it is. Then it's easier to siren like I feel like all the parts of my like passaggio were like all working.

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00:07:23.250 --> 00:07:26.259

Kasia Howley: And in terms of steaming. What do you feel like? That difference is.

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00:07:27.090 --> 00:07:31.359

Participant 2: I feel like that. Just it stops dryness like, especially because

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00:07:31.920 --> 00:07:39.640

Participant 2: I'll I'll do it like the 1st thing like if I wake up to do it, I'll wake up, do it, and then not speak for a while

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00:07:39.760 --> 00:07:42.499

Participant 2: after, and then slowly start doing the like

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00:07:42.720 --> 00:07:45.620

Participant 2: like hums, and then the SOVT stuff. Yeah.

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00:07:45.620 --> 00:07:50.799

Kasia Howley: And what's your process of steaming? So how would you? How would you steam so? What what do you do when you do it?

72

00:07:51.348 --> 00:08:00.140

Participant 2: So I have, like a Dr. Nelson, one of those. And then I used to steam with like like red hot boiling hot water.

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00:08:00.550 --> 00:08:10.109

Participant 2: So then found out was bad. So I was like, because I was like, Is this right? I keep because I thought the heart of the better. Then I kind of leave it to cool for a bit until

74

00:08:10.540 --> 00:08:13.229

Participant 2: doesn't make me cough, and then.

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00:08:13.570 --> 00:08:17.289

Kasia Howley: And timing wise. Do you have, like a set amount of time? For how long you do it?

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00:08:17.679 --> 00:08:21.029

Participant 2: I feel like after 10 min it just goes cold, and I'm just breathing in like.

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00:08:21.030 --> 00:08:21.520

Kasia Howley: Okay.

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00:08:21.520 --> 00:08:22.880

Participant 2: It's usually about 10 minutes.

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00:08:22.880 --> 00:08:26.599

Kasia Howley: So you monitor it on the the way the steam feels as you're doing it?

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00:08:26.600 --> 00:08:27.200

Participant 2: Yeah.

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00:08:27.200 --> 00:08:30.740

Kasia Howley: Okay. So in terms of like, kind of what we've just said.

82

00:08:30.830 --> 00:08:36.470

Kasia Howley: do you feel as though you have like a sort of action plan, or like a personalised

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00:08:36.809 --> 00:08:38.720

Kasia Howley: way to treat your voice

84

00:08:39.350 --> 00:08:49.389

Kasia Howley: Do you feel like you're like, right? This is these are steps I'm going to take? Or do you feel like you? Maybe you think right? I feel like this. I'm going to steam. I'm going to do this.

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00:08:49.550 --> 00:08:53.850

Kasia Howley: Is it things you've been told to do? Or do you feel like you are aware of what it needs.

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00:08:54.410 --> 00:08:58.050

Participant 2: Yeah, I yeah, I feel. I am aware now of what.

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00:08:58.050 --> 00:08:58.630

Kasia Howley: Yeah.

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00:08:58.630 --> 00:09:00.020

Participant 2: What I need, if like.

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00:09:00.020 --> 00:09:00.680

Kasia Howley: Yep.

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00:09:00.680 --> 00:09:04.829

Participant 2: If someone, if I'm if I don't need to do straw work, I just need like

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00:09:04.970 --> 00:09:11.312

Participant 2: to clear my throat, then I'll just do the lemon and honey, and like ginger and stuff like that. But

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00:09:12.430 --> 00:09:16.536

Participant 2: but yeah, I feel like, yeah, I have like a a structure.

93

00:09:16.830 --> 00:09:22.399

Kasia Howley: When you say like, clear your throat, do you feel like clearing your throat is a constant thing, or something that's coming with fatigue?

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00:09:23.291 --> 00:09:29.339

Participant 2: I feel like it's kind of a constant thing. So it could be a mental thing that I do as well in a defence.

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00:09:29.620 --> 00:09:35.136

Participant 2: Yeah, that's something. But like, even when I am feeling so clear, I'll sing something and then be like.

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00:09:35.560 --> 00:09:45.089

Kasia Howley: yeah, so how would you kind of describe the difference, I suppose, and this is more of an intricate question going off what you've said between when you need to clear your throat and feeling vocally fatigued.

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00:09:46.410 --> 00:09:47.250

Participant 2: The difference.

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00:09:47.250 --> 00:09:47.840

Kasia Howley: Yeah.

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00:09:49.960 --> 00:09:53.080

Kasia Howley: Does it like intensify when you feel fatigued or.

100

00:09:53.470 --> 00:09:55.780

Participant 2: Yeah, yeah, definitely is more like.

101

00:09:56.020 --> 00:09:59.129

Participant 2: yeah, definitely intensifies when I do feel tired. Yeah.

102

00:09:59.130 --> 00:10:08.910

Kasia Howley: Yeah, and what's the onset of you feeling vocally fatigued? So when can you tell? All right? Okay, I'm starting to feel fatigued. Are there any sort of trigger signs, causes.

103

00:10:09.550 --> 00:10:13.739

Participant 2: There's just a lot more air like a lot more air, and just like

104

00:10:13.790 --> 00:10:18.269

Participant 2: Rasp, and just straining, especially towards like the higher end.

105

00:10:18.270 --> 00:10:18.800

Kasia Howley: Okay

106

00:10:19.200 --> 00:10:23.600

Kasia Howley: And then a gradual thing that happens, or do you feel sometimes it like hits.

107

00:10:24.961 --> 00:10:36.750

Participant 2: Sometimes it'll just hit, and then yeah, like, then the unneeded addition of extra air pressure will then make me crack when going up.

108

00:10:36.920 --> 00:10:37.400

Participant 2: Yeah.

109

00:10:37.710 --> 00:10:47.149

Kasia Howley: So when you are vocally fatigued, and you've experienced it, because again, as we said, everyone that's chose did the questionnaire has been selected randomly had selected that they have experienced vocal fatigue.

110

00:10:47.430 --> 00:10:54.330

Kasia Howley: How does it make you feel sort of mentally, emotionally, you have touched on it. But yeah, what sort of how does it make you feel when you are feeling fatigued?

111

00:10:55.260 --> 00:11:08.490

Participant 2: It. It depends how I am just on that like sometimes it will really like not if it doesn't get sorted out straight away. I'll then stop panic and be like, Oh, God! I guess I can't sing then anymore.

112

00:11:08.490 --> 00:11:12.849

Kasia Howley: That could play into the injury side of it potentially. If you're feeling like.

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00:11:13.090 --> 00:11:13.610

Participant 2: Yeah.

114

00:11:13.925 --> 00:11:14.870

Kasia Howley: Yeah. Okay.

115

00:11:14.870 --> 00:11:16.050

Participant 2: Yeah, definitely.

116

00:11:16.270 --> 00:11:23.055

Participant 2: But then, like gradually, I think since, like being a drama school, I've I've

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00:11:24.310 --> 00:11:32.230

Participant 2: no like I've stopped. I've just been able to chill out about it more, and just like, know what I need to do, and then know it will come back. It always has.

118

00:11:32.230 --> 00:11:56.549

Kasia Howley: Yeah. Yeah. And in terms of, I suppose, with that feeling of like feeling anxious or worried about it, or thinking that it's, you know it's stressing you out. Do you feel there's anything that could be put in place? Because in terms of kind of what I'm trying to do? Is there anything that you think could be put in place that you think would help relieve you feeling worried or could be. The could be an environment could be. I don't know anything that you think could help. You feel less worried about it.

119

00:11:59.080 --> 00:12:03.539

Participant 2: I don't know. I feel like it's more like a once once, you know.

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00:12:04.740 --> 00:12:05.370

Participant 2: Hmm!

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00:12:06.200 --> 00:12:07.849

Kasia Howley: Like a sort of self aware.

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00:12:07.850 --> 00:12:10.509

Participant 2: Yeah, I think it's just a self awareness of like.

123

00:12:10.660 --> 00:12:14.870

Participant 2: if you know what you need to do, and it's always come back in the in the past like it.

124

00:12:14.870 --> 00:12:15.400

Kasia Howley: Yeah.

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00:12:15.740 --> 00:12:25.099

Participant 2: It's got to be something that feels really different for you to be like, yeah, there's something about it. But I think it's more of like a self aware thing being like. It's when it will come back.

126

00:12:25.100 --> 00:12:32.659

Kasia Howley: Yeah. So in terms of like, I suppose it kind of links onto that in terms of like discussing it with people. So this can literally be

127

00:12:33.240 --> 00:12:57.020

Kasia Howley: like could be a 1-to-one teacher, could be an external director, an external Md. Like a casting company that have come in. If we do it as like a sort of overall, and you can go into specifics with each different side of person. Do you feel like you'd be comfortable going up to someone and saying, I'm vocally fatigued. So I need to drop out of this, or I need to take this down and genuine. How would you feel in that situation?

128

00:12:57.759 --> 00:13:01.390

Participant 2: Well, if I yeah, if I had to like tell someone, oh, yeah.

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00:13:01.670 --> 00:13:04.159

Participant 2: unless it's like, if it's like a process.

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00:13:04.160 --> 00:13:04.690

Kasia Howley: Yeah.

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00:13:04.690 --> 00:13:06.389

Participant 2: Where I'm seeing them, can like every day.

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00:13:06.390 --> 00:13:06.970

Kasia Howley: Yeah.

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00:13:07.060 --> 00:13:10.260

Participant 2: I wouldn't mind doing it then, but if it was for, like a 1 off.

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00:13:10.260 --> 00:13:11.330

Kasia Howley: That's really interesting. Yeah.

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00:13:11.330 --> 00:13:17.599

Participant 2: One off thing where I'm not seeing them again, or for a while, I'll be like, no, I can't. I've gotta, I've got to do even

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00:13:17.810 --> 00:13:20.470

Participant 2: more, which will then cause. Yeah.

137

00:13:20.470 --> 00:13:31.010

Kasia Howley: Do you feel like? And again, no wrong answers, if that was the case, so you had a 1 off, and it was someone that came in to do something, and you were feeling very fatigued. Would you push through it to get through it.

138

00:13:31.590 --> 00:13:32.320

Participant 2: Yeah.

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00:13:32.320 --> 00:13:40.880

Kasia Howley: Yeah. And it's it's good to know these things. And in terms of then sort of with your like, it could be teachers. Mds, visiting people.

140

00:13:40.940 --> 00:13:43.770

Kasia Howley: Do you feel there's always an overriding kind of

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00:13:43.920 --> 00:13:49.009

Kasia Howley: environment that you can go and tell anyone if you are feeling like that? Or do you feel like it differs.

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00:13:50.043 --> 00:13:51.910

Participant 2: What? Like a like a teacher or something.

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00:13:51.910 --> 00:14:02.079

Kasia Howley: Yeah, different people. And it could be it could be, I guess the question could also be, is there a difference between it being like a musical director slash someone that specialises in the voice.

144

00:14:02.230 --> 00:14:07.950

Kasia Howley: To then a director choreographer. Do you feel like there's ever a difference with that.

145

00:14:08.543 --> 00:14:14.110

Participant 2: I feel like the. The only difference would be like like if I was doing it with the director.

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00:14:14.590 --> 00:14:24.319

Participant 2: It'd be more like how it affects the character that I'm playing. But then, but then also the actual, like scientific side of the Md.

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00:14:24.400 --> 00:14:25.410

Participant 2: Md. Version.

148

00:14:25.410 --> 00:14:25.740

Kasia Howley: Yeah.

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00:14:25.740 --> 00:14:26.640

Participant 2: Nonetheless.

150

00:14:27.120 --> 00:14:30.759

Participant 2: But no, I feel like it. Yeah, I'd be comfortable in doing that.

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00:14:30.760 --> 00:14:43.069

Kasia Howley: That's good. And then, if we take it into a way of like kind of away from that in terms of your peers and people that you're training with. Do you feel like it's a conversation people have about fatigue and about how their voices feel?

152

00:14:43.590 --> 00:14:45.190

Participant 2: Yeah, yeah, I think so.

153

00:14:45.370 --> 00:14:55.809

Kasia Howley: Yeah. So do people talk quite openly about it. Kind of, I suppose, could be in like a lesson setting. And then like privately as well. Do you think it's quite an open topic as such?

154

00:14:56.966 --> 00:15:18.330

Participant 2: Yeah, like, yeah, I feel there is some elements of like, is it like? Especially if it if it's happening consistently for a period of time. Then it's like a 1 off I'd be so I'd be. It wouldn't affect talking about it. But if it was like maybe a continuous thing that was, or it's like once a week, and it's been like this for like, then I'd be like, Oh.

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00:15:18.490 --> 00:15:21.379

Participant 2: oh, like, yeah. Then it put me off a little bit.

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00:15:21.380 --> 00:15:29.080

Kasia Howley: Saying it to people. No, I get that. And do you think, do people talk to you? Have you ever had anyone that's spoken to you about it. You don't have to disclose who they are or what they've said, but

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00:15:29.480 --> 00:15:31.190

Kasia Howley: has anyone ever shared it with you?

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00:15:31.460 --> 00:15:33.259

Participant 2: Yeah, like, friends and stuff like.

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00:15:33.260 --> 00:15:33.690

Kasia Howley: Yeah.

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00:15:33.690 --> 00:15:37.949

Participant 2: Yeah, but they they've kind of only been like one offs like on that day.

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00:15:37.950 --> 00:15:40.719

Kasia Howley: Yeah, so you wouldn't know. Maybe if it was an underlying kind of.

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00:15:41.100 --> 00:15:41.970

Participant 2: Yeah.

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00:15:41.970 --> 00:15:43.390

Kasia Howley: Thanks.

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00:15:43.560 --> 00:15:48.789

Kasia Howley: So in terms of kind of like training as you go forward. I suppose.

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00:15:48.930 --> 00:15:51.129

Kasia Howley: Is there anything that you feel like

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00:15:51.140 --> 00:16:07.939

Kasia Howley: would benefit you in terms of understanding fatigue, or in terms of coping with it in terms of speaking to kind of external casting directors could be anything. Is there anything else that you feel like could be added that would help you personally? And this isn't necessarily where you train. It could be anywhere

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00:16:08.200 --> 00:16:09.119

Kasia Howley: just in general.

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00:16:13.340 --> 00:16:16.419

Participant 2: I don't know. Maybe just like the more ways

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00:16:16.810 --> 00:16:19.919

Participant 2: that you have to like. Rejuvenate a voice.

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00:16:19.920 --> 00:16:20.530

Kasia Howley: Yeah.

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00:16:20.550 --> 00:16:24.140

Participant 2: It's like is because I do feel like they're the only

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00:16:25.050 --> 00:16:27.090

Participant 2: they're the only ways that I know.

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00:16:27.090 --> 00:16:37.460

Kasia Howley: That's interesting. Yeah, yeah. So the reason that you use those strategies is it because they're the strategies you've been told to use?

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00:16:38.903 --> 00:16:44.240

Participant 2: Yeah, I feel like they're just kind of like they are ones to use. Yeah.

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00:16:44.240 --> 00:16:47.390

Kasia Howley: And do you feel like a lot? Most people use similar ones.

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00:16:48.790 --> 00:16:50.290

Participant 2: Yeah, yeah, definitely.

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00:16:50.470 --> 00:16:56.619

Kasia Howley: So would you find it? Yeah, I suppose beneficial that you said to maybe be able to, because I guess my, the way I'm approaching it is

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00:16:57.210 --> 00:17:07.049

Kasia Howley: is that people using generic strategies, or are they using sort of ones that they've gone? Oh, this, personally for me is something that I find I should use.

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00:17:07.599 --> 00:17:08.049

Participant 2: Yeah.

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00:17:08.050 --> 00:17:10.949

Kasia Howley: It could be worth maybe more knowledge for you on that, I suppose.

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00:17:10.950 --> 00:17:19.500

Participant 2: Yeah, like, more like individual like, really looking at what is like, what did, what benefits you? Because everyone steams.

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00:17:19.650 --> 00:17:22.679

Participant 2: Everyone has lemon and honey and ginger and stuff.

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00:17:23.190 --> 00:17:28.789

Participant 2: and like everyone to do straw work. Cause like that is the thing that works for everyone, but like to actually have like

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00:17:29.320 --> 00:17:31.840

Participant 2: a thing like that is proven.

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00:17:31.840 --> 00:17:32.480

Kasia Howley: For you.

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00:17:32.480 --> 00:17:36.000

Participant 2: For you. That would be yeah. That'd be good.

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00:17:36.000 --> 00:17:40.580

Kasia Howley: Yeah. And do you feel like that could be something that is, I suppose.

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00:17:41.570 --> 00:17:49.579

Kasia Howley: because the thing is, it's difficult in terms of training, because it's everyone has different people that teach them. Everyone has different experiences in training. So

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00:17:49.880 --> 00:18:03.120

Kasia Howley: do you think it could be something external from your training? Maybe if there was something that you could look into that, because where would you source new information now, if you were trying to source information about fatigue, things like that, and it could be asking to like, you know, whatever way you would source it.

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00:18:03.460 --> 00:18:13.290

Participant 2: Yeah, I think probably now, like, because we're like training, they give out the same information to everyone like it's it's hard for them to really cater like.

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00:18:13.290 --> 00:18:13.980

Kasia Howley: Oh, yeah.

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00:18:13.980 --> 00:18:18.709

Participant 2: Because it's just like you're not really gonna get that, anyway, you're gonna have to do that yourself. So like.

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00:18:19.320 --> 00:18:20.740

Participant 2: just like looking at like.

194

00:18:20.740 --> 00:18:22.810

Kasia Howley: But do you think you should have to do that yourself?

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00:18:24.139 --> 00:18:31.889

Participant 2: I feel like slightly like a little bit of like exploration into what like just trying different things because they give out loads of stuff

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00:18:32.070 --> 00:18:34.940

Participant 2: for then everyone to try and use. But then, like.

197

00:18:35.800 --> 00:18:40.929

Participant 2: but yeah, I think it's just like researching and looking at what other people, especially on tiktok and stuff I've seen like

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00:18:41.730 --> 00:18:44.530

Participant 2: like musical performers like.

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00:18:44.530 --> 00:18:45.809

Kasia Howley: Yeah.

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00:18:45.810 --> 00:18:47.830

Participant 2: Like. Get my voice better with me.

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00:18:47.830 --> 00:18:55.420

Kasia Howley: Yeah. And do you feel like when you use the strategies? You do you do them because you see someone doing them, and it works for them.

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00:18:56.510 --> 00:18:58.780

Participant 2: No, yeah. It does actually work for me.

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00:18:59.060 --> 00:19:00.879

Kasia Howley: Okay, yeah. So you feel like.

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00:19:01.540 --> 00:19:03.470

Participant 2: Well, if I do them properly as well.

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00:19:03.610 --> 00:19:06.550

Kasia Howley: Yeah, okay. And what do you mean? If you didn't do them properly.

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00:19:07.070 --> 00:19:11.919

Participant 2: Like just passively like, go steaming like 2 min, and then talking straight away.

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00:19:11.920 --> 00:19:12.279

Kasia Howley: Yeah, yeah.

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00:19:12.280 --> 00:19:13.570

Participant 2: And then singing.

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00:19:13.800 --> 00:19:17.199

Kasia Howley: Yeah, yeah, so like, implementing all of them, kind of individually.

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00:19:17.510 --> 00:19:17.990

Participant 2: Yeah.

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00:19:17.990 --> 00:19:19.829

Kasia Howley: No, that makes total sense amazing.

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00:19:19.890 --> 00:19:21.069

Kasia Howley: Well, thank you so much.

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00:19:21.340 --> 00:19:21.919

Participant 2: Thank you.

214

00:19:22.760 --> 00:19:36.000

Kasia Howley: See you later. If you've got any questions, feel free to drop me an email, I'll send some kind of stuff out that, I suppose supports things that you've said. If there's anything that I think oh, actually, that could do with guidance, etc.

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00:19:36.160 --> 00:19:48.030

Kasia Howley: And then, in terms of the actual final report and findings. I will send it to everyone that was involved in the individual interviews and the focus groups. It will be quite long. So it's there for you to have a read of it if you like.

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00:19:48.270 --> 00:19:48.790

Participant 2: Yeah.

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00:19:48.790 --> 00:19:56.039

Kasia Howley: But yeah, any questions after this, if anything comes up that you want to, you want to say you want to add, just drop me an email. And yeah, but thank you so much.

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00:19:56.040 --> 00:19:57.260

Participant 2: Will do. Thank you.

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00:19:57.260 --> 00:19:59.040

Kasia Howley: Amazing. I will stop the recording now.

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00:19:59.040 --> 00:19:59.590

Participant 2: Okay.

Participant 3

1

00:00:00.020 --> 00:00:00.880

Kasia Howley: Here we are

2

00:00:02.400 --> 00:00:03.610

Kasia Howley: I don't know why it does that funny noise!

3

00:00:03.750 --> 00:00:04.170

Participant 3: haha!

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00:00:04.170 --> 00:00:31.030

Kasia Howley: So the way we'll do it is basically it's a semi-structured approach, which means that I've got like a set of questions that I'll ask you. But if, for example, something you say something that I want to expand on, the questions might go in a little bit of a different way as well as I've said previously. It's completely anonymous, so your name will never be linked to any of your answers, neither will your place of training, and it is nothing to do with your place of training or

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00:00:31.030 --> 00:00:44.930

Kasia Howley: sort of investigating into that at all, just if you can be as honest as you feel comfortable to be. If any questions don't make sense, or you think they're kind of misleading, just say that, and we'll expand on anything that you need to expand on.

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00:00:44.990 --> 00:00:48.700

Kasia Howley: And do you have any questions yourself before we start.

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00:00:49.070 --> 00:00:49.820

Participant 3: No.

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00:00:49.820 --> 00:00:55.900

Kasia Howley: Fabulous. So the 1st question is, how would you define vocal fatigue? Generically.

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00:00:57.250 --> 00:01:02.420

Participant 3: Generically, I would just say, like a strain

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00:01:02.440 --> 00:01:06.309

Participant 3: within, like your vocal range, just like not being able to reach, like

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00:01:06.500 --> 00:01:09.380

Participant 3: the full capacity of your range.

12

00:01:11.330 --> 00:01:15.440

Participant 3: yeah, tenderness and all, just like tension of just like your neck.

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00:01:15.530 --> 00:01:20.260

Participant 3: And yeah, just not being able to just like comfortably do what you normally would be able to do.

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00:01:20.260 --> 00:01:23.520

Kasia Howley: And is that kind of how you perceived it when you've experienced it before, as well.

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00:01:23.810 --> 00:01:29.739

Participant 3: Definitely, yeah, definitely with like, the neck tension. And just like strain. And just yeah.

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00:01:30.090 --> 00:01:31.889

Kasia Howley: And then kind of going off. That

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00:01:32.190 --> 00:01:38.870

Kasia Howley: is that. How would you identify if you had vocal fatigue to? Then if you're actually experiencing a vocal injury.

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00:01:38.960 --> 00:01:43.840

Kasia Howley: So would you be able to tell? Right? Okay, I'm vocally fatigued. Oh, actually, I'm experiencing

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00:01:43.920 --> 00:01:46.780

Kasia Howley: swelling, nodules, polyps, a cyst.

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00:01:48.180 --> 00:01:51.759

Participant 3: And that's a tricky one. Actually, sometimes

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00:01:51.880 --> 00:02:13.090

Participant 3: I've been able to identify it straight away. And just think, oh, like, I'm just not really hitting it like, I'm just tired, but I feel like I sort of identify that through what I've been doing before as well and sort of thinking like God. This has been like a hell of a week, or these rehearsals have been like really like a challenge for me.

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00:02:13.230 --> 00:02:19.189

Participant 3: and just like feel intense then, compared to like actually feeling like physical pain.

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00:02:19.190 --> 00:02:19.730

Kasia Howley: Yeah.

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00:02:19.730 --> 00:02:31.989

Participant 3: And sort of not just it feel intense, but just like, say, having swellings down the side and things like that. So more being able to know like notice, physical things, and the actual physical feeling of the actual pain.

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00:02:31.990 --> 00:02:36.409

Kasia Howley: If it was like, I suppose, like, if you say swelling and things like so swollen glands and that sort of thing.

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00:02:36.410 --> 00:02:36.880

Participant 3: Yeah, yeah.

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00:02:36.880 --> 00:02:43.080

Kasia Howley: You can identify that by feeling it. But if it came to terms of like something that was on the vocal fold, so if I know, obviously.

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00:02:43.110 --> 00:02:48.710

Kasia Howley: as far as I know, and what's not been declared, you've not ever experienced an actual vocal injury before.

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00:02:49.040 --> 00:02:52.479

Kasia Howley: So would you feel like if you couldn't see it on here?

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00:02:52.640 --> 00:02:56.979

Kasia Howley: Do you know what the kind of difference is? If you were starting to experience a vocal injury

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00:02:57.350 --> 00:02:59.270

Kasia Howley: in terms of it, being different to fatigue.

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00:02:59.590 --> 00:03:05.389

Participant 3: I don't think I would actually just be able to identify that straight away. I'd probably view it straight away

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00:03:05.440 --> 00:03:07.331

Participant 3: as an illness and think.

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00:03:07.730 --> 00:03:13.169

Participant 3: I'm probably getting a cough and a cold or congestion. I'd probably just see it as an illness straight away.

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00:03:13.170 --> 00:03:16.530

Kasia Howley: Okay, this.

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00:03:17.410 --> 00:03:21.090

Kasia Howley: okay, it's about having those, I suppose little checks that you could do that. You go right.

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00:03:21.090 --> 00:03:21.500

Participant 3: Yeah!

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00:03:21.500 --> 00:03:50.459

Kasia Howley: Something more serious, that sort of thing which is interesting and good for good to know. And so from that, obviously on the questionnaire, there was, you know, loads of talk of strategies to mitigate fatigue. So you know, people mentioned steaming sovs all that sort of stuff. And when would you usually use these strategies, so would you use them option? One when you're feeling fatigued. So you're like right? I'm fatigued. Oh, need to do these things option. 2. Use them all the time as like a preventative measure.

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00:03:50.460 --> 00:04:03.990

Kasia Howley: Number 3, you know. You know you're getting tired like you said, and but it's becoming a bit more intense than usual. And you're like, right? Okay, I need to implement some extra strategies or for a different time. You'd use them.

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00:04:04.360 --> 00:04:06.210

Participant 3: What was option one again. Sorry.

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00:04:06.210 --> 00:04:11.519

Kasia Howley: Option one was, if you're like, oh, I'm feeling a bit tired today I'm going to do this to try and recover.

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00:04:11.870 --> 00:04:17.230

Participant 3: I would probably say, generally it would be option one like sometimes for like.

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00:04:17.420 --> 00:04:23.930

Participant 3: Oh, it's it's sort of it's getting tense. Yeah, I probably use it more, then.

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00:04:23.930 --> 00:04:31.350

Kasia Howley: Got you, and what do you use to identify when you're feeling vocal, fatigued? Are there any sort of little checks you have, or anything you do to identify it.

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00:04:32.260 --> 00:04:45.609

Participant 3: Generally, if it's just like tiredness, sort of just like assessing the situation and just thinking like over this past week, when I've been singing when I've been doing things, has it? Just generally felt like comfortable and felt like normal.

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00:04:45.610 --> 00:04:46.220

Kasia Howley: Yeah.

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00:04:46.450 --> 00:04:47.530

Participant 3: And yeah.

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00:04:47.530 --> 00:04:50.440

Kasia Howley: You kind of compare it against your own sort of ability, I suppose.

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00:04:50.440 --> 00:04:53.930

Participant 3: Yeah, just like of what? Like, my normal good day would have been.

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00:04:53.930 --> 00:04:57.120

Kasia Howley: Yeah, I got you got you nice. So from that

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00:04:57.340 --> 00:05:11.540

Kasia Howley: do you feel as though you've got a personalised specific strategy or like an action plan that you put into place that you're like. Yep, this is what I do that I know helps my voice. When I'm feeling this way. Great. I'll do that now. I'm feeling fatigued.

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00:05:13.100 --> 00:05:28.290

Participant 3: I, personally would actually say no like, I don't actually think I have like, I actually have like a set thing. If I think this works for me, or this is the sort of feeling that I'm feeling so like, I'm going to actually do this instead, like, I feel like, I sort of just

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00:05:28.330 --> 00:05:32.470

Participant 3: generalise the things that I've been told before, and just sort of

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00:05:32.740 --> 00:05:37.249

Participant 3: use that and and hope for the best drill. And just sort of think hopefully, I'll feel better.

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00:05:37.480 --> 00:05:46.639

Kasia Howley: Yeah. And if we go off like the things you've been sort of taught before is that stuff that's been taught to you specifically in classes or like. When is that guidance given to you?

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00:05:46.820 --> 00:05:49.000

Participant 3: Yeah, in like individual singing lessons.

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00:05:49.000 --> 00:05:49.710

Kasia Howley: Yeah.

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00:05:49.710 --> 00:05:55.679

Participant 3: And I would want to say in like ensemble classes. But in all honesty, like.

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00:05:56.110 --> 00:06:00.710

Participant 3: I don't think we're actually told that in collective classes. I think it's more like.

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00:06:00.710 --> 00:06:01.160

Kasia Howley: Yeah

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00:06:01.160 --> 00:06:03.660

Participant 3: Not like in an intimate setting, but when it's more in.

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00:06:03.660 --> 00:06:06.020

Kasia Howley: Yeah

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00:06:06.020 --> 00:06:15.610

Kasia Howley: in the individual settings. Do you feel like it is individually for you, or is it just is it stuff that gets told to everyone as a preventative measure.

64

00:06:15.890 --> 00:06:30.430

Participant 3: I think it's probably just like a a general thing. I don't think it's like, Oh, well, if you feel in this, then then you should steam, or then you should use this. I think it's just more of a Oh, well, it sounds pretty similar to the general idea. So if you just do this, you'll probably feel a bit more.

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00:06:30.430 --> 00:06:38.009

Kasia Howley: Yeah. Yeah. And do you feel like out of the strategies that you have done any of them like, you're like, yeah, that one really works for me, or opposite.

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00:06:38.530 --> 00:06:42.549

Participant 3: In all honesty from the things that I've been told.

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00:06:42.640 --> 00:06:47.820

Participant 3: I would just say, I've only ever really been taught steaming and vocal rest.

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00:06:47.980 --> 00:06:48.630

Kasia Howley: Yeah.

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00:06:48.630 --> 00:07:13.830

Participant 3: Like, I don't think I've actually like, although we have like vocal massages. So we have like we can, we can email a guy called XXXXXXX, and but that's very limited with scheduling as well, so like. He only comes in once a month, and so like the only like. The only thing. If if you asked me, or if you asked all the students, I feel like literally say, steaming or vocal rest, like I feel like we don't have like.

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00:07:13.830 --> 00:07:14.450

Kasia Howley: Yeah.

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00:07:14.800 --> 00:07:16.739

Participant 3: Varied range of things to do.

72

00:07:17.140 --> 00:07:20.720

Kasia Howley: And do you think steaming or vocal rest help you when you do them? Usually.

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00:07:21.590 --> 00:07:28.940

Participant 3: I think steaming sometimes does work for me, and I think generally like, if I'm feeling fatigued that I think

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00:07:29.320 --> 00:07:35.259

Participant 3: sometimes it does. But then other times, obviously, like I've had conversations about it before, like when it's

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00:07:35.790 --> 00:07:39.029

Participant 3: sometimes, if I don't know whether it's fatigue, or if it's illness

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00:07:39.040 --> 00:07:54.360

Participant 3: that, like I steamed before, and it's just got worse, like it's literally just irritated my throat and just got worse. And then sometimes I feel like it really like sort of lubricates my throat, and I feel like it feels more open. And I can then like, move on to do stuff.

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00:07:54.420 --> 00:07:58.529

Participant 3: But yeah, sometimes I do think that because I only have steaming.

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00:07:58.530 --> 00:07:58.950

Kasia Howley: Yeah.

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00:07:58.950 --> 00:08:01.869

Participant 3: That sometimes it does work, sometimes it just does the polar opposite.

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00:08:01.870 --> 00:08:04.779

Kasia Howley: Yeah, you want more kind of ways that you feel like you can.

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00:08:04.780 --> 00:08:06.230

Participant 3: Yeah, yeah, definitely, yeah.

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00:08:06.230 --> 00:08:10.779

Kasia Howley: Really interesting. So going on from this, and when you are feeling vocally fatigued.

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00:08:10.900 --> 00:08:16.019

Kasia Howley: how does it make you feel sort of emotionally, and then mentally, does it trigger anything.

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00:08:16.840 --> 00:08:21.459

Participant 3: Just mentally draining, I think, when it goes on.

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00:08:21.480 --> 00:08:24.159

Participant 3: for, like a longer period of time.

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00:08:24.420 --> 00:08:25.070

Kasia Howley: Yeah.

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00:08:25.070 --> 00:08:28.879

Participant 3: I just get so frustrated with myself like I more feel like

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00:08:29.520 --> 00:08:32.749

Participant 3: it's me that's done this like I feel like it's it's like.

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00:08:32.990 --> 00:08:39.809

Participant 3: how have I managed to do this like? I must have been doing things wrong before. I've been pushing at times that I shouldn't have

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00:08:40.600 --> 00:08:48.760

Participant 3: just more mentally draining, and like more frustrated rather than being like upset about it. Because I feel like I'm a strong enough character in a sense like.

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00:08:49.920 --> 00:08:50.390

Kasia Howley: That's interesting.

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00:08:50.390 --> 00:08:51.300

Participant 3: Yeah

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00:08:51.526 --> 00:08:53.340

Kasia Howley: So you put some blame on yourself for it then?

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00:08:53.340 --> 00:09:05.259

Participant 3: Yeah, yeah, like, I feel like it's been like my fault for doing it. Like, although we have like intense timetables and things like that then I still feel like it's my fault, like I should have dealt with things in a different way.

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00:09:05.770 --> 00:09:09.500

Kasia Howley: But in terms of that level of like feeling like the blame on yourself.

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00:09:09.640 --> 00:09:12.510

Kasia Howley: Do you think there's anything that's caused you to feel like that?

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00:09:12.520 --> 00:09:16.419

Kasia Howley: you know. Are you made to feel like you should have looked after yourself better?

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00:09:17.500 --> 00:09:26.749

Participant 3: No, I think it's just that like that personal guilt in itself. Like, because, yeah, because I want to push him because I want to do so well, and then, like

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00:09:26.780 --> 00:09:30.059

Participant 3: I've now done this, so I can't then move forward like.

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00:09:30.060 --> 00:09:30.770

Kasia Howley: Got you.

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00:09:30.960 --> 00:09:35.670

Participant 3: And so comparing with other people as well like, I feel like, because

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00:09:35.990 --> 00:09:38.470

Participant 3: because that XXXXXXXX like I feel like.

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00:09:38.470 --> 00:09:38.830

Kasia Howley: Yeah.

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00:09:38.830 --> 00:09:41.699

Participant 3: I am seen as like one of the stronger male singers.

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00:09:41.700 --> 00:09:42.070

Kasia Howley: Yeah.

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00:09:42.070 --> 00:09:58.549

Participant 3: I feel like now that I'm in 3rd year, they say, obviously, like, you know, you are like the person people look up to like you'll have comments, and like other students and like, Oh, like this, teacher was talking about you today and like them, feeling like you have to be at that level at all.

107

00:09:59.330 --> 00:10:09.090

Participant 3: Then it's like, or then when I'm feeling fatigued, and when I've tried pushing through, and it sounded tragic, it's then like, Oh, my God! Like, what are people then, going to think about this like.

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00:10:09.090 --> 00:10:09.680

Kasia Howley: yeah.

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00:10:09.680 --> 00:10:13.830

Participant 3: Imaginary position that I'm in, anyway, like, I'm not in any position like.

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00:10:14.020 --> 00:10:19.060

Participant 3: I feel like, like, yeah, like, I've dropped my standards here like, I need to sort myself out.

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00:10:19.060 --> 00:10:27.009

Kasia Howley: Yeah, that's interesting. And do you feel like you're given the room to like? I suppose, if that happens like the support of being fatigued.

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00:10:28.030 --> 00:10:31.660

Participant 3: I just don't feel like that support is there like other than being told.

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00:10:31.740 --> 00:10:46.800

Participant 3: like just to rest? I don't feel like we're given anything else or like just obviously the blasey coming of try steaming tonight, or just rest for a little bit, and then we'll see how it goes tomorrow, and I feel like that. Rest isn't enough rest, anyway.

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00:10:46.800 --> 00:10:50.000

Kasia Howley: Yes, it's like the personal acknowledgment of how much you've been doing and things like that.

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00:10:50.670 --> 00:10:59.780

Kasia Howley: Yeah, no, that's interesting. So kind of going off from that. Is there anything you feel like that could be put in place to help you relieve, like that element of worry.

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00:11:00.480 --> 00:11:03.860

Kasia Howley: or like the blame or feeling that way?

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00:11:04.020 --> 00:11:06.559

Participant 3: I feel like just even having.

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00:11:06.890 --> 00:11:15.199

Participant 3: I don't know like a monthly session. So like we have. So we have like agency meetings. So when our XXXXXXXX.

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00:11:15.840 --> 00:11:23.380

Participant 3: we sit and we and we have conversations about obviously like directors and all things like that. Sometimes those

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00:11:24.400 --> 00:11:32.090

Participant 3: those lessons are repeated, and I feel like sometimes we're sat in there and thinking like, what am I even doing here?

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00:11:32.240 --> 00:11:32.560

Kasia Howley: Yeah.

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00:11:32.560 --> 00:11:37.609

Participant 3: I just feel like we should like be able to utilise that time, to actually have

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00:11:37.730 --> 00:11:45.469

Participant 3: different conversations like over the past couple of weeks we've we've had this Powerpoint, and it's just been full of lists of how do you deal with

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00:11:45.500 --> 00:12:13.580

Participant 3: motivation, How do you deal with rejection and things like that. But there's never anything like to do with the actual, like the physical self of like, how do you deal with vocal fatigue? How do you like deal with, just like fatigue of of just like the physical body when it comes to dance and things like that. I feel like if we had more open conversations about things like that. We just have more, even just a general understanding that we could then sort of fix it to like our personal selves as well.

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00:12:13.580 --> 00:12:14.490

Kasia Howley: Yeah, yeah.

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00:12:14.490 --> 00:12:16.169

Participant 3: That would be good.

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00:12:16.170 --> 00:12:18.530

Kasia Howley: Yeah, so you kind of get that, like, the idea of, I suppose

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00:12:18.720 --> 00:12:20.230

Participant 3: Yeah

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00:12:20.270 --> 00:12:21.619

Kasia Howley: What you need to.

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00:12:21.620 --> 00:12:22.190

Participant 3: Yeah.

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00:12:22.190 --> 00:12:22.679

Kasia Howley: And if it does help.

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00:12:22.680 --> 00:12:30.990

Participant 3: And I feel like, even just like, even just like a general model like, I just don't even feel like we have a general model of like of.

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00:12:31.090 --> 00:12:41.509

Participant 3: you know, sort of then to like, put it on ourselves, and then think like, Oh, well, they spoke generally about that, and I sort of think about that as well myself. So how to apply like different techniques for them.

134

00:12:41.660 --> 00:12:55.350

Kasia Howley: Yeah. And I suppose, like this kind of rolls on to, we did touch on it a bit. But, do you feel like you can preempt vocal fatigue like knowing when it's going to happen? Or do you feel like you're just at the moment? I mean not to answer for you, but

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00:12:55.750 --> 00:12:58.550

Kasia Howley: going. Oh, it's come on now, here it is.

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00:12:58.840 --> 00:13:01.779

Participant 3: Yeah, I feel like me. Personally, I don't feel like.

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00:13:01.870 --> 00:13:03.520

Kasia Howley: Mmm

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00:13:03.760 --> 00:13:11.890

Participant 3: Like I can preempt the fatigue. I think it's more preempting, preempting illness for me, like I feel like, Oh, like I'm starting to feel like really low.

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00:13:11.890 --> 00:13:12.560

Kasia Howley: Yeah.

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00:13:12.790 --> 00:13:15.490

Participant 3: I don't feel I don't actually feel like I preempt like

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00:13:15.500 --> 00:13:17.269

Participant 3: I'm really pushing through here like.

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00:13:17.270 --> 00:13:17.930

Kasia Howley: Okay.

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00:13:18.100 --> 00:13:19.860

Participant 3: I'm gonna get worse.

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00:13:19.860 --> 00:13:44.639

Kasia Howley: Yeah, no, that's good to know. So then, from that, I suppose. And you've kind of said this already, but in terms of like discussing vocal fatigue with people that come in. So whether that is well, we'll do a mixture. So if you do, you feel comfortable discussing it with firstly, teachers that are there so that could be Mds directors, any teachers to then people that are visiting professionals. What's your sort of feeling when discussing it with any of those people.

145

00:13:44.960 --> 00:13:49.340

Participant 3: I think it all depends. I feel like it's also like there

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00:13:49.370 --> 00:13:57.909

Participant 3: the hierarchy, or like their their status within the college. So I feel like with some teachers like if we've done Mt. Tech or

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00:13:58.120 --> 00:14:08.800

Participant 3: or like just general, like musical theatre lessons and things like that. I feel like speaking to teachers at that point, especially the Mds. I feel like there's much more understanding of it.

148

00:14:09.000 --> 00:14:11.490

Participant 3: I feel like then, if it comes to say, like

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00:14:11.520 --> 00:14:16.760

Participant 3: a head of department or something like that. I know it's obviously not vocal, but, for example, like.

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00:14:16.760 --> 00:14:17.609

Kasia Howley: Yeah, I understand

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00:14:17.610 --> 00:14:27.499

Participant 3: XXXXXXX in a dance lesson. When you know that you have a XXXXXX dance lesson. It's like it's go time like you have to work like you literally have to work so hard.

152

00:14:27.500 --> 00:14:27.949

Kasia Howley: I got you.

153

00:14:27.950 --> 00:14:40.290

Participant 3: And then, for example, then, like the head of singing, or the head of like the head of musical theatre, having those people then come in. It's then like I'm going to have to push through here like I can't go up to them and say like. This isn't feeling good today.

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00:14:40.340 --> 00:14:42.480

Kasia Howley: Right

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00:14:42.480 --> 00:14:44.800

Kasia Howley: If you did, what do you feel like? The response would be.

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00:14:46.660 --> 00:14:52.740

Participant 3: I feel like it depends what it is. If it's just a general lesson, I feel like it'll be like, all right. Yeah, that's fine like. Let's move on.

157

00:14:52.760 --> 00:14:56.420

Participant 3: But then I feel like if it was then like, say, like a rehearsal, or

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00:14:56.740 --> 00:15:05.229

Participant 3: there's something that has to be done. Agent showcase. It has to be done like I feel like it's then like, Oh, well, let's see whether you can push through 1st rather than actually being like.

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00:15:05.230 --> 00:15:05.630

Kasia Howley: Yeah.

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00:15:05.630 --> 00:15:08.470

Participant 3: Let's focus on your health. So then you can actually show, like

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00:15:08.550 --> 00:15:11.990

Participant 3: your own capabilities, like, how good you can be. Yeah.

162

00:15:12.210 --> 00:15:19.420

Kasia Howley: And when you do sort of tell these people or anything are you offered like? So say you did go up and say, Oh, I'm vocally fatigued today. Are you offered guidance then

163

00:15:19.930 --> 00:15:28.810

Kasia Howley: to, I suppose if they say, Yeah, that's fine, sit down, or is it? Yeah, that's fine, and you'll be given some guidance as to kind of maybe what to do, strategies to help it.

164

00:15:29.523 --> 00:15:39.506

Participant 3: I mean, generally just like the strategies again. Rest steam like I feel like they're the only strategies that are just like immediately thrown at us.

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00:15:40.420 --> 00:15:41.510

Participant 3: yeah, just.

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00:15:41.590 --> 00:15:44.420

Participant 3: I just don't feel like the strategies are there.

167

00:15:44.690 --> 00:15:50.730

Participant 3: and I don't know whether it's because they lack the knowledge of what strategies and and

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00:15:51.010 --> 00:15:54.829

Participant 3: not to shade them. But I do honestly, actually feel like it is because

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00:15:55.320 --> 00:16:01.530

Participant 3: I feel like some of these teachers these days. They're not. They haven't been in the industry whatsoever.

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00:16:01.530 --> 00:16:02.220

Kasia Howley: Yeah.

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00:16:02.220 --> 00:16:15.200

Participant 3: Or all they have but a long time ago, like things, have changed like more knowledge, more even just like scientific development in itself. I feel like they also lack the knowledge of what to do.

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00:16:15.200 --> 00:16:15.569

Kasia Howley: Yeah,

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00:16:15.570 --> 00:16:23.949

Participant 3: And so then they don't dish it out because they have nothing else to say. So they just sort of the general note of oh, we'll just rest. We'll see how you feel next week.

174

00:16:23.950 --> 00:16:29.678

Kasia Howley: Yeah. Yeah. So you feel like, you're not. Yeah, that's really interesting. And it's all really good to know.

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00:16:30.050 --> 00:16:47.599

Kasia Howley: so kind of on from all this. That's all really helpful. Is there anything else that you feel about it, or anything that you feel like could be implemented? You've said quite a lot of things here, but that you think could be to help you. Anything you want to know more of, and any final sort of, I suppose closing comments on it all.

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00:16:48.355 --> 00:16:52.269

Participant 3: Obviously, they spoke before in the focus group about

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00:16:52.370 --> 00:17:00.070

Participant 3: the straws, and there was like an abbreviation. I did like. I just sat there. And I was like, Yeah, yeah, but I actually thought, I don't know what that is.

178

00:17:00.070 --> 00:17:07.319

Kasia Howley: Okay, interesting. Yeah. So we'll I can send you some information on that. So I'll send you a link to it. And then we so you kind of know more about it.

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00:17:07.329 --> 00:17:07.769

Participant 3: Yeah, yeah.

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00:17:07.770 --> 00:17:19.149

Kasia Howley: Of that. I'll send you kind of what the beneficial properties are of it. So you're aware of it as well. And but that's why these things are good because they are good to kind of up like, you know. It allows you to listen to other things and go. Oh, that's an interesting experience.

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00:17:19.150 --> 00:17:19.609

Participant 3: Yeah.

182

00:17:19.619 --> 00:17:27.849

Kasia Howley: Take things from it, and so I'm glad you picked pick that up from it as well. It's good to then be able to go. Yeah. But but no, thank you so much. That was really helpful, and.

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00:17:27.849 --> 00:17:37.009

Participant 3: That's okay. Also, just one last thing. If you could just like even send over just like any other strategies, because, honestly, I only have the general, like

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00:17:37.560 --> 00:17:39.940

Participant 3: rest and and steam.

185

00:17:40.160 --> 00:17:44.089

Kasia Howley: Yeah, no, absolutely.

Participant 4

1

00:00:02.700 --> 00:00:03.790

Participant 4: Hello!

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00:00:03.790 --> 00:00:04.820

Kasia Howley: Hello! Did it make that funny sound on your end too!

3

00:00:04.820 --> 00:00:06.503

Participant 4: Yeah, yeah, strange!

4

00:00:06.840 --> 00:00:31.769

Kasia Howley: So in terms of interview. Essentially, it's not a test, it's not. And I'm never looking into a particular drama school. I obviously have an idea where people have trained. But that's actually not any of the forms anywhere. And it's not going next to anyone's names. Nothing like that, so that it needs to be a I suppose you know people live where they train. It's never going into the differences between that

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00:00:31.910 --> 00:00:39.539

Kasia Howley: same with your name. Like anonymous wise. Your name will never be used, and I know your name, of course.

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00:00:40.440 --> 00:00:47.219

Kasia Howley: Next to like your documents, your consent documents next to your files. But when I actually use the data I'm never going to use.

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00:00:47.400 --> 00:00:49.230

Kasia Howley: Participant 4 said.

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00:00:49.500 --> 00:00:51.930

Participant 4: That's what she said!

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00:00:51.930 --> 00:01:00.410

Kasia Howley: Completely anonymous, and any little parts, if I used anything that you said would never be able to be linked back to you. And so it's all totally anonymous in that way.

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00:01:00.510 --> 00:01:22.209

Kasia Howley: and you can just be as honest as you feel comfortable being. And if there's anything that doesn't make sense, just say that doesn't make sense. Can you clarify it? That sort of thing? If I ask anything that you think as well you're like, I absolutely have no idea. That's wonderful as well like I'm that's it's great to know that. Don't feel like you need to have an answer for everything.

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00:01:22.210 --> 00:01:22.630

Participant 4: Okay.

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00:01:22.630 --> 00:01:33.289

Kasia Howley: If there are certain points where you're like, not a clue. The way the interview is going to run is it's semi-structured. So I have got a list of questions that I'm kind of going to use as prompts, and the way that the interview will follow.

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00:01:33.390 --> 00:01:51.130

Kasia Howley: However, if, for example, you say something that is really interesting. We might go down a different avenue in that way, and so I'll sort of kind of go off some things like that as well. And obviously I've looked at your questionnaire. So there are. I know the answers that you said in that. Yeah, there will be certain things that maybe

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00:01:51.360 --> 00:02:02.469

Kasia Howley: over. I don't know overlap. But again, the important thing with this is, if you said something on there that you then say different here. That's absolutely fine. Don't feel like, like I said, this one here, I'm gonna repeat.

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00:02:02.470 --> 00:02:07.299

Kasia Howley: Totally fine.

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00:02:07.560 --> 00:02:08.430

Participant 4: Great

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00:02:08.620 --> 00:02:12.799

Kasia Howley: And like, I said, Yeah, any questions. Anything doesn't make sense. Just absolutely. Say.

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00:02:12.800 --> 00:02:13.850

Participant 4: I will absolutely.

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00:02:14.294 --> 00:02:19.650

Kasia Howley: So 1st question is just, how would you define vocal fatigue? And this is generically so.

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00:02:19.650 --> 00:02:20.240

Participant 4: Yes.

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00:02:20.240 --> 00:02:22.539

Kasia Howley: If someone asked you what it was, how would you define it?

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00:02:22.820 --> 00:02:31.239

Participant 4: So I would say from experience, I would say possibly, for instance, like doing a show and having

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00:02:31.810 --> 00:02:36.630

Participant 4: to do a show from like so obviously, uni, you do about 4 to like 6 shows like.

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00:02:36.630 --> 00:02:37.030

Kasia Howley: Hmm.

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00:02:37.030 --> 00:02:43.259

Participant 4: At the end of like a 3rd year show, or like a second year show I. And it's it's quite like intense.

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00:02:43.500 --> 00:02:50.350

Participant 4: And so I would say, vocal fatigue is probably where you're just

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00:02:50.560 --> 00:02:54.170

Participant 4: like a like like a strain. Really, I yeah, yeah.

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00:02:54.170 --> 00:02:56.599

Participant 4: I would. I would always think of it as like tiredness.

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00:02:56.600 --> 00:02:57.320

Kasia Howley: Yeah.

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00:02:57.320 --> 00:03:01.610

Participant 4: Because obviously, my fatigue is like being tired. So I feel like it'd be like a tiredness or like.

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00:03:01.850 --> 00:03:05.260

Participant 4: yeah, like a strain. Or just yeah.

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00:03:05.260 --> 00:03:13.879

Kasia Howley: Is that how you would perceive it, how it is for you individually, or is that how? If someone asked you and you were completely. Nothing to do with singing. You'd perceive it.

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00:03:14.040 --> 00:03:18.020

Participant 4: I think. So. Yeah, yeah, second, I think I haven't. Really

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00:03:18.240 --> 00:03:23.850

Participant 4: we don't. I haven't really been taught it. If I'm gonna be honest, I think we've we've been getting like ways to like

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00:03:24.080 --> 00:03:33.980

Participant 4: help look after ourselves, but never to be like, okay. So if you experience this, it should feel this way we've never been able to like. I've never known how to exactly deal with it.

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00:03:33.980 --> 00:03:37.481

Kasia Howley: Yeah. So I guess this kind of will roll on to the next question, which is

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00:03:38.200 --> 00:03:49.499

Kasia Howley: so, you've got an idea of what you think it is, and when you feel it, how it is, how would you identify the difference between feeling vocally fatigued to then? Oh, I'm actually experiencing a vocal injury.

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00:03:51.200 --> 00:03:52.899

Participant 4: That's that's tricky.

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00:03:53.230 --> 00:03:53.889

Kasia Howley: That's fine.

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00:03:54.240 --> 00:03:59.999

Participant 4: I think maybe like this might sound a bit a bit too simple. But.

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00:04:00.000 --> 00:04:00.440

Kasia Howley: Yeah.

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00:04:00.440 --> 00:04:02.859

Participant 4: Maybe not actually being able to sing.

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00:04:02.980 --> 00:04:03.570

Kasia Howley: Yep.

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00:04:03.980 --> 00:04:06.000

Participant 4: That I've known the difference between like.

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00:04:06.100 --> 00:04:10.520

Participant 4: Oh, I actually can't sing. And like, oh, this could be potentially happening. I think that.

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00:04:10.520 --> 00:04:11.180

Kasia Howley: Yeah.

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00:04:11.180 --> 00:04:11.760

Participant 4: That makes sense.

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00:04:11.760 --> 00:04:20.199

Kasia Howley: Yeah, no, of course, sort of it's. And I guess that's just the question is that it's knowing right? Okay, I'm fatigued to then going, Oh, actually.

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00:04:22.095 --> 00:04:22.880

Participant 4: Yeah.

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00:04:22.880 --> 00:04:26.309

Kasia Howley: And do you think you'd be aware of when that happened, or would that be something that you'd

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00:04:26.540 --> 00:04:28.230

Kasia Howley: be unsure of.

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00:04:28.230 --> 00:04:29.339

Participant 4: I think I would.

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00:04:29.610 --> 00:04:35.450

Participant 4: It would. Now I think it would definitely be something that I'd be like. Oh, this actually probably is the case. But I think

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00:04:35.610 --> 00:04:37.130

Participant 4: me being like

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00:04:37.160 --> 00:04:45.999

Participant 4: overthinker, I would think the worst. Do you know what I mean? So I've been like, oh, my God! Right so this could like this could be happening. I would like to find out if it is.

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00:04:46.000 --> 00:04:47.130

Kasia Howley: Yeah, absolutely. Yeah.

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00:04:47.130 --> 00:04:47.540

Participant 4: Yeah.

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00:04:47.540 --> 00:05:01.889

Kasia Howley: That makes total sense. Thanks. And then kind of again, it's all kind of they're kind of doing a nice little line to these. And in response to the questionnaire. So there was obviously a question on there regarding strategies and how to mitigate fatigue. And there were loads of different responses to that.

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00:05:02.050 --> 00:05:23.510

Kasia Howley: So going on from that, and you you did say some strategies on there. When would you start to use the strategies? So the 1st option is, would you use them when you're feeling fatigued? So you're like, right? Okay? Fatigued to try and recover? Would you use them continuously as a preventative measure? Would you use them when you're starting to feel worried about fatigue? Yeah, or another option.

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00:05:23.690 --> 00:05:26.599

Participant 4: I think the best thing to do would be

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00:05:26.650 --> 00:05:33.499

Participant 4: to have like a set routine and be like right. This is what I should do enable it like to enable my voice to be at a certain like

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00:05:34.630 --> 00:05:38.350

Participant 4: yes, like like a certain thing where it needs to be. But I think

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00:05:38.610 --> 00:05:42.900

Participant 4: I personally like right now, especially like how busy everything is on 3rd year. I think

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00:05:43.350 --> 00:05:46.900

Participant 4: I probably do it where I'm like. Oh, my gosh, it's getting! It's getting bad.

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00:05:46.900 --> 00:05:47.740

Kasia Howley: Yep. Yep.

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00:05:47.740 --> 00:05:51.329

Participant 4: Trying to like help and like, try and stop this before I get.

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00:05:51.510 --> 00:05:52.170

Participant 4: Doesn't get worse.

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00:05:52.170 --> 00:06:13.680

Kasia Howley: No absolutely good. Yeah. So then, following on from that, and you've kind of already, answered this one in in a few ways, but it'd be nice to expand on this. Do you feel as though you've got a personalized specific strategy that you use, or like an action plan when you feel vocally fatigued that you're like, yeah, this is how I'm feeling today. Evaluate. This is what I'm going to do or.

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00:06:13.680 --> 00:06:14.930

Participant 4: I think

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00:06:15.140 --> 00:06:21.350

Participant 4: I was just. It's like steaming, I think, for me like that's that's all I can do. Like start probably steaming and.

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00:06:21.500 --> 00:06:21.830

Kasia Howley: Yep.

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00:06:21.830 --> 00:06:23.030

Participant 4: And yeah.

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00:06:23.600 --> 00:06:28.659

Kasia Howley: And is it steaming because that's something that you feel helps you? Or is it something that you feel like? Is

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00:06:28.670 --> 00:06:30.510

Kasia Howley: is something that you've been taught to do.

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00:06:31.000 --> 00:06:35.950

Participant 4: I've been taught to do it. Yeah, I've I've not been really taught many ways other than to just not

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00:06:36.590 --> 00:06:45.020

Participant 4: not speak, and have, like vocal rest, and have a couple of days where I just don't do much of my voice. But apart from that, steaming is what we've been told to really, especially for singing and stuff.

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00:06:45.280 --> 00:06:48.960

Kasia Howley: Yeah. And how would you steam? So what sort of is the process when you steam.

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00:06:49.290 --> 00:06:55.890

Participant 4: So I've got like the Dr. Nelson steamer. I do it well, I've been told by a couple of singing teachers that.

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00:06:56.340 --> 00:07:05.540

Participant 4: It's bad to speak straight after steaming. But then one of my other singing teachers was like, Oh, that's like a complete life, like a myth like you can.

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00:07:05.760 --> 00:07:12.110

Participant 4: you can talk straight after steaming. But yeah, been told.

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00:07:12.110 --> 00:07:15.300

Kasia Howley: Do you steam for? And what sort of temperature things like that do you do.

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00:07:15.300 --> 00:07:26.339

Participant 4: So I should leave it like 2 min after boiling the kettle and putting it in. But I sometimes where I'm like, Oh, my gosh, I've got to be there at Uni at 9 o'clock so quickly, just as quick as steam. But I'd steam for like

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00:07:27.140 --> 00:07:28.640

Participant 4: 10, 15 min. Yeah.

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00:07:28.890 --> 00:07:29.610

Kasia Howley: Yep.

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00:07:29.610 --> 00:07:35.199

Participant 4: In the evening. It's longer, because I can just sit down and just chill and just steam, but probably about 10 min.

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00:07:35.200 --> 00:07:45.180

Kasia Howley: Yeah. And again, is steaming. Is that something that like from kind of what you said before? Is it something that you would do when you're like, Oh, I need to steam, or is something. Yeah. When you need to steam, you'll do it.

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00:07:45.180 --> 00:07:45.600

Participant 4: Definitely, yeah.

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00:07:45.790 --> 00:07:58.090

Kasia Howley: Nice. Thank you. That's good to know. So when you're feeling vocally fatigued on the occasions that you have before, how does it make you feel emotionally or mentally does it does. It is a trigger for you. Is it something that

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00:07:58.320 --> 00:07:59.899

Kasia Howley: How does it make you feel?

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00:07:59.900 --> 00:08:01.549

Participant 4: It makes me worry. I think.

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00:08:01.550 --> 00:08:01.950

Kasia Howley: Yeah.

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00:08:01.950 --> 00:08:05.779

Participant 4: Is this like, Oh, I've got these upcoming events like I need to be at a specific like

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00:08:05.820 --> 00:08:10.789

Participant 4: health, to to be able to like do my best. So I I think it made me quite anxious. Yeah.

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00:08:10.790 --> 00:08:17.060

Kasia Howley: Yeah, it makes you quite anxious. And is it the and what is it about it that makes you anxious? Is it that it wouldn't. You won't be able to do the event or.

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00:08:17.060 --> 00:08:27.469

Participant 4: I think I would be able to perform my best like knowing that I can probably done better if I had of like had ways before, to like, deal with this, to like, not make this happen, that makes sense.

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00:08:27.470 --> 00:08:30.639

Kasia Howley: Yeah, of course. And then so kind of off that I suppose?

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00:08:30.940 --> 00:08:33.200

Kasia Howley: Obviously it. It makes people worried.

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00:08:33.390 --> 00:08:42.589

Kasia Howley: Is there a way that you feel like it could start to not make you worried. So is there something that could be done that would relieve your worry in general around it? And if.

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00:08:42.590 --> 00:08:43.010

Participant 4: Yeah.

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00:08:43.010 --> 00:08:43.529

Kasia Howley: Would that be?

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00:08:43.530 --> 00:08:52.199

Participant 4: I think, probably just having a routine and being like. So if I keep doing this, it will. It will benefit me in the future. I think definitely just having a routine. I think.

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00:08:52.200 --> 00:08:59.539

Kasia Howley: Yeah. So having a routine around it. So like, when it happens, you'd know how to approach it. So you know, right? Okay.

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00:08:59.550 --> 00:09:03.950

Kasia Howley: Okay, great. So I guess it kind of ties into this. And and you've you've again briefly mentioned it

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00:09:04.160 --> 00:09:19.640

Kasia Howley: in terms of your training. Do you feel comfortable talking to people about it? And this could be. Obviously, people tend to have individual singing teachers. They've got different directors, different MDs people are constantly coming into undergraduate training. So if we talk about it in sort of a

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00:09:19.880 --> 00:09:22.209

Kasia Howley: a wider lens.

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00:09:22.320 --> 00:09:31.380

Kasia Howley: do you feel? Would you feel comfortable talking to people about it and in the industry. If you had someone say, Come in for an audition, how? What would you feel about all that sort of situation?

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00:09:31.380 --> 00:09:46.070

Participant 4: See, that's that's really interesting, because I feel like as a performer like, if someone was to speak about vocal health and things you want to be able to show off and be like. Oh, no, I'm in good. I'm in good health, like I can do these jobs. I'm in good health, but I mean if

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00:09:46.380 --> 00:09:48.460

Participant 4: if I got asked about it.

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00:09:48.460 --> 00:09:48.970

Kasia Howley: Yep.

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00:09:48.970 --> 00:09:55.480

Participant 4: Especially like Third year. I think I would personally be like, no, I'm fine. I'm good. I'm ready like throw throw me any task.

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00:09:55.480 --> 00:09:55.860

Kasia Howley: Yep.

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00:09:55.860 --> 00:10:00.390

Participant 4: I think that's I think that's what I say. It might sound really bad, even if I wasn't.

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00:10:00.390 --> 00:10:06.240

Kasia Howley: Yeah. And in terms of that, do you feel like, even if you were fatigued.

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00:10:06.590 --> 00:10:08.100

Kasia Howley: would you lie about it?

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00:10:08.340 --> 00:10:09.120

Participant 4: Yeah.

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00:10:09.460 --> 00:10:12.890

Kasia Howley: Yeah, no, it's really interesting to know. And again, nothing is wrong. It's all.

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00:10:12.890 --> 00:10:13.350

Participant 4: Yeah.

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00:10:13.350 --> 00:10:15.410

Kasia Howley: It's been really beneficial to know this.

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00:10:15.620 --> 00:10:16.100

Participant 4: Course.

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00:10:16.100 --> 00:10:25.909

Kasia Howley: Feel like would make that situation easier for you. Is there anything that could be put in place in undergraduate training that you think would make you feel more comfortable to be honest about it.

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00:10:25.910 --> 00:10:32.099

Participant 4: Oh, definitely, I think, even having lessons on like how to cope with it, and and just to know that, like these are.

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00:10:32.140 --> 00:10:43.569

Participant 4: Specific things you can do to help and like, you know that everyone's obviously going to experience it different times, whether it's further on your career, or like really, really early on. But like, I think definitely, having some sort of

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00:10:43.590 --> 00:10:49.880

Participant 4: even, it's like an hour lesson like a week. Do you know what I mean just to like, help you out, and just to make sure that everyone knows that it's not like a weakness.

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00:10:49.880 --> 00:10:55.049

Kasia Howley: Yeah, of course. And do you feel like, so obviously, we spoke about visiting professionals, lecturers, teachers.

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00:10:55.100 --> 00:11:00.840

Kasia Howley: what is the sort of environment with your peers around it. Do you feel like it's something that gets talked about a lot between students?

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00:11:00.890 --> 00:11:02.230

Kasia Howley: Or is there again.

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00:11:04.300 --> 00:11:04.970

Participant 4: Erm, I

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00:11:05.240 --> 00:11:11.899

Participant 4: I yeah, no one really. I mean, everyone gets ill every now and then, but especially at uni and things. But like

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00:11:12.070 --> 00:11:22.839

Participant 4: We yeah, we don't really speak about it. It's not. It's kind of like. It's like a weakness, really. If you, if you're not in good vocal health. It's like, Oh, well, how are you going to do? 8 shows a week.

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00:11:23.030 --> 00:11:26.129

Kasia Howley: Yeah. So you feel that kind of thing burden that burden. Yeah.

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00:11:26.130 --> 00:11:26.850

Participant 4: Definitely.

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00:11:26.850 --> 00:11:32.199

Kasia Howley: No, that's really good to know. And so, in terms of going forward, we've mentioned a few times.

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00:11:32.210 --> 00:11:46.069

Kasia Howley: What would you say? Overall is the thing that would help you, firstly, understand more about it, secondly, have strategies, and then feel comfortable to talking to people about it. Would it be like you said. Is it like you'd like like sort of lessons, lectures, things like that.

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00:11:46.070 --> 00:11:51.780

Participant 4: Definitely, I think, definitely, definitely having like lessons and like lecturers, just even having like

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00:11:51.880 --> 00:11:58.509

Participant 4: professionals coming for like one week like, it's just it's it's like, it's better to have more knowledge than what we had before.

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00:11:59.040 --> 00:12:03.300

Participant 4: especially if it helps you like in the future. And things I think definitely having like a

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00:12:03.700 --> 00:12:06.320

Participant 4: like a lecture like a lecture on it. Yeah.

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00:12:06.570 --> 00:12:15.889

Kasia Howley: Definitely and in terms of sort of your own experience with vocal fatigue. Do you feel like it's been something that's been more predominant at a particular part of your training at all?

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00:12:17.210 --> 00:12:27.619

Participant 4: I think when it gets to a point where like assessments happening, and there's more than there's more stuff than usual going on. I think that's when it starts to get a bit like

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00:12:27.800 --> 00:12:30.059

Participant 4: that's the that's the point where it's a lot.

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00:12:30.060 --> 00:12:30.820

Kasia Howley: Yeah, yeah.

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00:12:30.820 --> 00:12:31.630

Participant 4: If, that makes sense. Yeah.

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00:12:31.630 --> 00:12:36.880

Kasia Howley: Like. Do you feel ever like the sort of the emotion emotional mental side of training

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00:12:36.910 --> 00:12:38.649

Kasia Howley: triggers but feeds into it.

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00:12:38.650 --> 00:12:43.139

Participant 4: 100%. Yeah, I feel like, if you're not in the right state, I don't think

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00:12:43.230 --> 00:12:47.450

Participant 4: vocally you can be your best if that makes sense. Yeah.

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00:12:47.790 --> 00:12:52.999

Kasia Howley: Yeah, no, of course. So I guess last thing is is, do you have any questions on it, or anything you want to ask about it?

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00:12:54.830 --> 00:13:03.270

Participant 4: so is, yeah. Actually, like, is, is your plan to have to have these like lectures happen, and and to teach more people about fatigue, and the voice.

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00:13:03.270 --> 00:13:19.880

Kasia Howley: Yeah, I mean, I guess it's it's an interesting one. Because I say, as vocal coach predominantly, I like, that's a lot of my focus is on it. So after this I can absolutely send resources and things like that out of some of the things that you've said, and I'll send you some resources that I feel like will support that, and offer you more guidance into.

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00:13:19.880 --> 00:13:21.020

Participant 4: Perfect. Yeah.

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00:13:21.020 --> 00:13:38.820

Kasia Howley: And then for me going forward. Yeah, my idea is that I want to essentially gain an understanding, for where the gaps lie, if there are any gaps in undergraduate training, and where the sort of difficulty lies, where the sort of vocal fatigue feels like it's playing in predominantly and.

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00:13:38.820 --> 00:13:39.230

Participant 4: Yeah.

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00:13:39.230 --> 00:13:45.369

Kasia Howley: Are coping with it. I'm kind of looking into as well the different strategies. And

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00:13:45.790 --> 00:13:49.829

Kasia Howley: whether basically whether people have actually personalised strategies or.

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00:13:49.830 --> 00:13:50.630

Participant 4: Okay. Yeah.

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00:13:50.630 --> 00:13:54.980

Kasia Howley: Is because they feel like this is what I'm told to do when I am tired.

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00:13:54.980 --> 00:13:57.150

Kasia Howley: Yeah thing, I want to know whether people

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00:13:57.440 --> 00:14:01.040

Kasia Howley: are doing it for themselves or doing it because they think it's they have to. Yeah.

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00:14:01.040 --> 00:14:07.189

Kasia Howley: sometimes you might do something that you're told that you think, yeah, that really helps me, and amazing, or sometimes you might feel like, well, I should do this.

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00:14:07.370 --> 00:14:08.640

Participant 4: Because everyone else is.

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00:14:08.640 --> 00:14:23.299

Kasia Howley: Exactly. Yeah, yeah. So I want to kind of understand that. And like, I said, this module is all about that. I want to understand the environment. So whether and again, I say, I want to. I have ideas from own experience, from people I've worked with, you know, from going into. I teach at different drama schools.

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00:14:23.300 --> 00:14:23.950

Participant 4: Yeah.

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00:14:23.950 --> 00:14:27.710

Kasia Howley: So I have experience in that way as well. But it's really good to have it from

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00:14:27.790 --> 00:14:32.660

Kasia Howley: people that are in that position. Now, you know, from all different drama schools in like down South.

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00:14:32.790 --> 00:14:37.410

Kasia Howley: understanding that so essentially, then, when I kind of can get an idea of

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00:14:37.580 --> 00:14:46.080

Kasia Howley: the sort of overall how people are feeling, I mean, because it's you know, it's a master's, which is, you know, you have modules every sort of 3 or 4 months.

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00:14:46.080 --> 00:14:46.650

Participant 4: Yeah.

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00:14:46.880 --> 00:14:49.450

Kasia Howley: It's not the longest time to be able to get hundreds.

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00:14:49.450 --> 00:14:50.600

Participant 4: Oh, not at all. Yeah.

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00:14:50.600 --> 00:15:09.400

Kasia Howley: No. So I'm doing like a small sample group, a small focus group, individual interviews, questionnaires for a lot of people. So I can get. So I can kind of analyse the data and see them in words that are being used. And using a qualitative approach. So seeing that so when I've kind of been able to do that, then, like you said, it will be right. How can we help it then? So.

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00:15:09.400 --> 00:15:09.760

Participant 4: Yeah.

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00:15:09.760 --> 00:15:10.650

Kasia Howley: Needs that is going to.

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00:15:10.650 --> 00:15:11.260

Participant 4: Definitely.

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00:15:11.260 --> 00:15:19.269

Kasia Howley: This target the areas that have come up most in these sort of situations and then go from there with it. And then, yeah, so essentially, that'll be the plan. Module 5.

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00:15:19.270 --> 00:15:21.350

Participant 4: That's amazing. That's so cool.

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00:15:21.350 --> 00:15:29.399

Kasia Howley: I hope so like I hope it can. It's something that is going to you know, because it's funny. Obviously, I trained as well, a long time ago now.

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00:15:30.270 --> 00:15:32.530

Kasia Howley: Well, I graduated in like 2017.

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00:15:32.530 --> 00:15:32.960

Participant 4: Mmm

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00:15:32.960 --> 00:15:40.630

Kasia Howley: That's a while ago which was really interesting. And obviously, I've got my own experiences now. They're not influencing the study. They're

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00:15:41.450 --> 00:15:46.549

Kasia Howley: their own area. Yeah. So you know, I'm coming at it from loads of points of view here.

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00:15:46.550 --> 00:15:46.930

Participant 4: Okay.

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00:15:47.080 --> 00:16:14.910

Kasia Howley: But yeah, but I'll absolutely, obviously, we've got the focus group, which I think will be really interesting because it's going to be people saying things from lots of different points of view. Yeah. And it's also going to be interesting to see how you find this compared just for your own like, and I'd say, like you can reflect on it yourself, and reflection is great after this. So, for example, if the questionnaire in this interview is

kind of not triggered anything, but has made you think of things so great to reflect on that. And any questions you have, please just email me. You've got my contact now. So.

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00:16:14.910 --> 00:16:16.570

Participant 4: Oh, yeah, yeah, definitely definitely 100%.

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00:16:16.570 --> 00:16:30.749

Kasia Howley: Absolutely. And then, like, it'll be interesting for you to see how you felt in the interview against the focus group in the terms of talking about it, you know. Yeah, it doesn't have to be something you share. You can just have it for your own personal reflection. But again, it plays into that, you know.

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00:16:30.870 --> 00:16:35.630

Kasia Howley: it's weird. It's a topic that you'd think is it's interesting, because in in terms of everything else in life

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00:16:35.770 --> 00:16:38.089

Kasia Howley: there's no shame. But I think

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00:16:38.420 --> 00:16:41.479

Kasia Howley: there is a lot. There's a lot of stuff kind of around vocal fatigue that is.

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00:16:41.480 --> 00:16:42.969

Participant 4: A 100%. Yeah.

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00:16:42.970 --> 00:16:47.039

Kasia Howley: And to explore. So yeah, but no thanks. So much for this. It's been so beneficial.

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00:16:47.040 --> 00:16:48.349

Participant 4: No, you're so welcome.

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00:16:48.350 --> 00:16:51.720

Kasia Howley: Completely anonymous. I will send you my complete report at the end.

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00:16:51.800 --> 00:17:02.239

Kasia Howley: Very long, probably about 30 pages, but you know you can read it. You can see what's kind of come out of it. And then, like I said, you can get in touch anytime you want for anything else.

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00:17:02.240 --> 00:17:04.130

Participant 4: Perfect. Thank you so much.

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00:17:04.130 --> 00:17:05.730

Kasia Howley: I'll see you shortly. On the other link!

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00:17:05.730 --> 00:17:09.080

Participant 4: Yes, perfect. See you then!

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00:17:09.089 --> 00:17:10.679

Participant 4: yeah, yeah. Got it! Thank you.

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00:17:10.680 --> 00:17:11.220

Kasia Howley: Bye!

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00:17:11.220 --> 00:17:11.599

Participant 4: Bye.

Participant 5

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00:00:02.250 --> 00:00:09.369

Kasia Howley: So the way that the interview will flow is it will be semi-structured, so it'll be. I've got a set of questions, but

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00:00:09.790 --> 00:00:34.560

Kasia Howley: if kind of we get onto a topic of something that I feel like. Oh, actually, we'll expand on this a bit more. We'll go down that avenue with that as well. And just to kind of clarify again, is that it's nothing to do with a college in particular. It's just to do with undergraduate training. So obviously. I know where you've trained, but that will never be disclosed anywhere, and neither will your name. So if I use anything that you've said in this interview. Obviously, I will analyse all the data.

3

00:00:34.810 --> 00:00:40.600

Kasia Howley: but if I decide to use like a particular word you use, or something like that, it will never say Participant 5.

4

00:00:40.600 --> 00:00:41.040

Participant 5 : Yeah.

5

00:00:41.480 --> 00:00:48.330

Kasia Howley: It will always be completely anonymous. Obviously these videos are recorded which obviously show your face, so they're not anonymous.

6

00:00:48.900 --> 00:00:51.749

Kasia Howley: but they're never going to be shared or used like

7

00:00:52.000 --> 00:00:54.380

Kasia Howley: as in like for part of the

8

00:00:54.500 --> 00:01:07.139

Kasia Howley: actual final report in that way, and the questions, I think, are pretty straightforward. But if there's any of them that sound a bit misleading, or you want a bit more clarity. Just please ask that, and I'll obviously make it make sense.

9

00:01:07.210 --> 00:01:11.290

Kasia Howley: And before we start, do we have any questions about any of it?

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00:01:11.480 --> 00:01:12.290

Participant 5 : No, I don't think so.

11

00:01:12.290 --> 00:01:13.890

Kasia Howley: So,

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00:01:14.400 --> 00:01:22.759

Kasia Howley: The 1st question is, how would you define vocal fatigue? Generically so, not personally, but as a generic statement.

13

00:01:23.531 --> 00:01:29.850

Participant 5 : Feeling tired, worn out mainly after like a long day or a long week.

14

00:01:29.870 --> 00:01:33.889

Participant 5 : and just not being able to do what you normally capable of doing.

15

00:01:33.890 --> 00:01:39.720

Kasia Howley: Yeah. And how would you describe it personally? So your own perception of fatigue, when you've felt it before.

16

00:01:40.060 --> 00:01:44.409

Participant 5 : Yeah, it's I don't know if it's a bit of a strange word, but like tight.

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00:01:44.790 --> 00:01:45.510

Kasia Howley: Okay, like.

18

00:01:45.510 --> 00:01:46.100

Participant 5 : Like

19

00:01:46.430 --> 00:01:54.180

Participant 5 : like, really like hard to like like when you're in a stretch, how you like. Sometimes it just feels really tight. It feels exactly like that, but just a

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00:01:54.650 --> 00:01:56.020

Participant 5 : smaller version of that.

21

00:01:56.020 --> 00:01:57.180

Kasia Howley: Yeah, nice.

22

00:01:57.230 --> 00:01:59.269

Kasia Howley: And then kind of coming off that.

23

00:01:59.680 --> 00:02:05.990

Kasia Howley: How could you identify the difference between you feeling vocally fatigued, or to experiencing a vocal injury.

24

00:02:06.994 --> 00:02:12.169

Participant 5 : The pain like I think it would. I think it would hurt more than it would ache.

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00:02:12.460 --> 00:02:12.850

Kasia Howley: Okay.

26

00:02:12.850 --> 00:02:15.280

Participant 5 : Like there's a i think there's a difference in that type of thing.

27

00:02:15.280 --> 00:02:24.669

Kasia Howley: Yeah, and you feel like you would be able to identify. Say, you were vocally fatigued, and then an injury occurred. Would you be able to identify when that is.

28

00:02:26.130 --> 00:02:40.659

Participant 5 : I think so. I think I mean, I know in the last interview we spoke about like scopes and stuff, but when I was younger. I had a scope because I was not singing or speaking very like correctly, so it would hurt all the time, and I didn't know why.

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00:02:40.660 --> 00:02:41.020

Kasia Howley: Okay.

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00:02:41.020 --> 00:02:42.779

Participant 5 : I feel like having known that.

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00:02:42.900 --> 00:02:43.540

Kasia Howley: Yes, he felt.

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00:02:43.540 --> 00:02:45.780

Participant 5 : And then, yeah, yeah.

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00:02:45.780 --> 00:02:54.709

Kasia Howley: So if we're talking like nodules, pulps assist anything like that. Have you had guidance, I suppose, in training on the difference between that and fatigue?

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00:02:54.710 --> 00:02:58.750

Participant 5 : Yeah, yeah. And we've seen, like, visually what that looks like as well.

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00:02:58.750 --> 00:03:09.830

Kasia Howley: Okay, nice. That's good. Yeah. So then, I suppose, coming off that obviously everyone answered the questionnaire which I've read. So I've seen everyone's responses on there, and there were loads of different strategies to do with mitigating fatigue.

36

00:03:09.830 --> 00:03:29.650

Kasia Howley: But what wasn't on There was the question of, When would you use these strategies. So 4 options. Firstly, would you use them when you feel fatigued? So you're like, Okay, I'm feeling a bit fatigued. I'm going to use them now to try and recover. Do you use them continuously just all the time? Do you use them when you've been fatigued? But it's getting to the point where you're like. Oh.

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00:03:29.650 --> 00:03:33.500

Kasia Howley: this is a bit longer than usual, or other.

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00:03:34.370 --> 00:03:36.117

Participant 5 : I feel like

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00:03:37.050 --> 00:03:50.910

Participant 5 : may probably when I, when I start to feel fatigue, would be like my immediate response, would be like, Oh, steam like right now, like. But I think what I can try and aim to do moving forward is just to make that a continuous thing.

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00:03:51.485 --> 00:03:52.060

Kasia Howley: Yeah.

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00:03:52.060 --> 00:03:56.529

Participant 5 : That would just mean that it would. I would have less panic when it came to situations.

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00:03:56.530 --> 00:03:57.299

Kasia Howley: Like a preventative measure.

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00:03:57.300 --> 00:03:58.719

Participant 5 : Yeah, exactly.

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00:03:58.720 --> 00:04:07.400

Kasia Howley: Yeah. So following on from that, do you feel as though you've got a sort of personalised strategy that works for you when you're vocally fatigued.

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00:04:08.372 --> 00:04:11.149

Participant 5 : I wouldn't say it's personalised. I feel like it's very generic.

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00:04:11.150 --> 00:04:11.610

Kasia Howley: Okay.

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00:04:13.040 --> 00:04:24.979

Participant 5 : and like when we were talking about SOVT's, I feel like I do use that, but not in a way of like when I feel fatigued I use that if I'm struggling in a song.

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00:04:24.980 --> 00:04:25.620

Kasia Howley: Yeah.

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00:04:26.079 --> 00:04:29.520

Participant 5 : And that seems to work for me. But maybe I need to start implementing that.

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00:04:29.520 --> 00:04:29.840

Kasia Howley: Yeah.

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00:04:29.840 --> 00:04:31.389

Participant 5 : before I steam.

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00:04:31.390 --> 00:04:34.250

Kasia Howley: And the strategies that you do use. Where have you got them from?

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00:04:34.900 --> 00:04:39.610

Participant 5 : My teachers, or like my my friends, and what they, what works for them.

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00:04:39.610 --> 00:04:43.360

Kasia Howley: Yeah. And do you feel like they all work for you? Quite well.

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00:04:44.580 --> 00:04:47.369

Participant 5 : I couldn't tell you to be honest. I don't know what.

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00:04:47.370 --> 00:04:48.520

Kasia Howley: No wrong answers in this.

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00:04:48.520 --> 00:05:01.470

Participant 5 : Yeah, I I don't know what works for me personally, the best. I just know that it feels some. There is some difference, and it does ease a little bit, but there could be something that could make it a whole lot easier that I just haven't found out yet.

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00:05:02.400 --> 00:05:02.780

Participant 5 : Yeah.

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00:05:02.780 --> 00:05:03.811

Kasia Howley: Yeah, no, of course.

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00:05:04.352 --> 00:05:13.080

Kasia Howley: So when you are vocally fatigued, or, if you know, feeling that way, I feel like it's coming on. How does it like emotionally affect you, or mentally? Does it make you feel a certain way.

61

00:05:13.570 --> 00:05:27.829

Participant 5 : It really annoys me. And again, I think that's just the type of person that I am, just because if I went to a lesson, and I wasn't able to like, fully participate, like I normally would. It would just feel really frustrating that other people can. And I'm

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00:05:27.910 --> 00:05:33.430

Participant 5 : that not willing but not able to. Yeah. But

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00:05:33.830 --> 00:05:49.509

Participant 5 : and I feel like that's something I do tend to carry like out of the classroom with and like in like at home, like when I'm trying to rest and like regather everything and like, Oh, my! Well, why did that happen today? And it like, instead of brushing it off and going. That happened. But let's not make it happen again.

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00:05:49.510 --> 00:05:52.760

Kasia Howley: Yeah. And when it does happen, do you feel like you know why it has happened.

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00:05:53.640 --> 00:05:57.300

Participant 5 : Not always! Actually no, no.

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00:05:57.460 --> 00:06:03.460

Kasia Howley: So you feel like sometimes you're just feeling vocally tired, and you're like, you're not sure of the supposed reason or the cause of it.

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00:06:03.460 --> 00:06:06.899

Participant 5 : Yeah, I guess in my head I'm just like, well, it has been a long week, so.

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00:06:06.900 --> 00:06:07.360

Kasia Howley: Yes.

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00:06:07.360 --> 00:06:08.949

Participant 5 : That does make sense. Yeah.

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00:06:08.950 --> 00:06:09.310

Kasia Howley: Yeah,

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00:06:09.310 --> 00:06:12.210

Participant 5 : But I never really narrow it down to a point.

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00:06:12.940 --> 00:06:18.569

Kasia Howley: Which I guess kind of plays back onto something I said before, I suppose when you're talk, when we're talking about the strategies and things.

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00:06:19.600 --> 00:06:30.060

Kasia Howley: Is it something that like you? You use them when you're like? Oh, I feel tired, and I can't do something, or you use them when you're like, oh, I'm do. I'm probably going to start feeling fatigued.

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00:06:30.060 --> 00:06:31.030

Participant 5 : Yeah, that one.

75

00:06:31.200 --> 00:06:31.870

Kasia Howley: Yeah.

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00:06:31.870 --> 00:06:32.750

Participant 5 : I feel like.

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00:06:32.750 --> 00:06:33.360

Kasia Howley: Yeah.

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00:06:33.570 --> 00:06:37.769

Participant 5 : I just feel like that. It it would stop it from reaching the the 1st one.

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00:06:37.770 --> 00:06:45.710

Kasia Howley: Yeah. And is it that like, I suppose, going and it's back and forth a bit going back to identifying when you feel vocally fatigued.

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00:06:46.730 --> 00:06:51.570

Kasia Howley: Is it something that you identify from? How would you identify? Have you got any sort of ways.

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00:06:51.570 --> 00:06:54.460

Participant 5 : I think the way my voice sounds.

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00:06:54.460 --> 00:06:54.940

Kasia Howley: Okay.

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00:06:54.940 --> 00:06:55.520

Participant 5 : Like

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00:06:56.100 --> 00:06:57.320

Kasia Howley: Mainly aural.

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00:06:57.320 --> 00:06:58.830

Participant 5 : Yeah, just because they

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00:06:59.200 --> 00:07:04.149

Participant 5 : I like, I do have a a bit of a husky voice, but it tends to go like a lot more

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00:07:04.170 --> 00:07:06.289

Participant 5 : raspy and husky, and like.

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00:07:06.880 --> 00:07:08.040

Kasia Howley: Almost like.

89

00:07:08.070 --> 00:07:14.959

Participant 5 : It's like, growly, okay, that might be the right. I don't know, but it just seems to like drop

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00:07:15.380 --> 00:07:18.010

Participant 5 : deeper, and it's more rough.

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00:07:18.010 --> 00:07:22.019

Kasia Howley: Yeah, so you can hear. And how frequently would you say it happens.

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00:07:22.690 --> 00:07:25.820

Participant 5 : Oh, maybe like twice a month.

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00:07:25.820 --> 00:07:27.870

Kasia Howley: Okay, so like every fortnight. Once.

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00:07:27.870 --> 00:07:28.679

Participant 5 : Yeah, yeah.

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00:07:28.750 --> 00:07:32.509

Kasia Howley: Do you find a difference when you're not at XXXXXXXX, when you're at home?

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00:07:34.065 --> 00:07:35.620

Participant 5 : Yeah, yeah.

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00:07:35.620 --> 00:07:37.610

Kasia Howley: Ah so at least you can identify and see the difference there.

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00:07:37.610 --> 00:07:38.829

Participant 5 : Yeah. Exactly. Yes.

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00:07:38.830 --> 00:07:47.899

Kasia Howley: Yeah, okay, interesting. So in terms of like feeling annoyed and feeling kind of worried about it and being like frustrated, what would, I suppose.

100

00:07:48.380 --> 00:07:58.280

Kasia Howley: help you relieve that worry. So is there anything that could be done within your training? You know something said that could make you feel less worried about it.

101

00:07:58.959 --> 00:08:04.200

Participant 5 : Probably just speaking to a teacher about it, someone that like I feel I could trust with like an honest opinion.

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00:08:04.300 --> 00:08:04.940

Kasia Howley: Yeah.

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00:08:05.590 --> 00:08:17.499

Participant 5 : Just asking them, is this normal? Is this like, am I doing the right thing? Or am I working in the wrong way that it's this is gonna keep happening, or just some like validation. If I'm doing it right or wrong.

104

00:08:17.500 --> 00:08:29.309

Kasia Howley: Yeah, absolutely. And if you kind of do declare in a class that you're vocally fatigued, do you get a do you? Is there a sort of chat that will happen after it, or is it more just like a you'll you'll say it, you know.

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00:08:29.530 --> 00:08:36.110

Participant 5 : If I was gonna say it to a teacher I'd make sure that I wouldn't do it in front of the class, because I feel like there's a difference between

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00:08:36.140 --> 00:08:45.850

Participant 5 : sitting like walking into class, having 10 min of like settling in and then being like, Oh, I'm not singing today. Okay? Whereas I feel like it's a bit more

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00:08:46.290 --> 00:08:49.680

Participant 5 : like it's shown a bit more respect if you went up to them, and we're.

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00:08:49.680 --> 00:08:50.120

Kasia Howley: Yeah, yeah.

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00:08:50.120 --> 00:08:54.170

Participant 5 : Like, look, I'm just not feeling great today, and I feel like they take that more seriously.

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00:08:54.170 --> 00:08:58.299

Kasia Howley: Got you, and is there a protocol in place that you have to follow for it.

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00:08:59.020 --> 00:09:04.069

Participant 5 : There's not. No, and it's that's quite interesting, because there is for dancing.

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00:09:04.070 --> 00:09:04.740

Kasia Howley: Hmm.

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00:09:04.920 --> 00:09:07.529

Participant 5 : And I feel like it's the same thing, like if I was.

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00:09:07.530 --> 00:09:12.899

Kasia Howley: If there was one for singing and for feeling vocally fatigued, would you feel a bit different about?

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00:09:14.180 --> 00:09:19.359

Kasia Howley: Not in general, but maybe more comfortable to, you know, if it was a protocol in place.

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00:09:19.360 --> 00:09:21.140

Participant 5 : Yeah, yeah.

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00:09:21.140 --> 00:09:25.320

Kasia Howley: Yeah, that's interesting. So we've kind of said this, I suppose, in it.

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00:09:25.795 --> 00:09:31.120

Kasia Howley: Which is to do with kind of discussing it with teachers, with MDs. With directors.

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00:09:31.280 --> 00:09:54.709

Kasia Howley: with any like external people, and then, I suppose the other one is like casting directors, so would you feel comfortable, say, discussing it with them, If you were vocally fatigued and you were very aware of it. You were very aware that that's how you're feeling and you know you need to, you know, not sing? Would you feel comfortable saying it? And what situations would you feel comfortable, and what situations would you not? Or there may be none!

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00:09:54.710 --> 00:09:55.500

Participant 5 : Yeah

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00:09:55.500 --> 00:09:56.900

Kasia Howley: Or you would for everything.

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00:09:57.425 --> 00:10:03.230

Participant 5 : I know it's probably the right thing to do, but if I was sat like studying in front of a casting director, I think I would be

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00:10:03.270 --> 00:10:13.579

Participant 5 : very hesitant to, and or I'd wait until like, if someone came out and was like, Oh, that! What like? What type of person are they? And I judge it just because I just.

124

00:10:13.830 --> 00:10:19.233

Participant 5 : I feel like, I'm very aware of what people think and how people react.

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00:10:20.460 --> 00:10:23.950

Participant 5 : But yeah, like, if there are like a really nice, genuine

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00:10:24.000 --> 00:10:28.840

Participant 5 : other than they seem quite relaxed with it all, and maybe I would just mention

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00:10:29.070 --> 00:10:31.519

Participant 5 : I don't know. Maybe I wouldn't. Maybe I'd get a bit like.

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00:10:32.060 --> 00:10:32.599

Kasia Howley: Yeah.

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00:10:32.600 --> 00:10:34.369

Participant 5 : I need to set a good impression.

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00:10:34.370 --> 00:10:36.870

Kasia Howley: Yeah, what is it that would make you not want to say it.

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00:10:38.010 --> 00:10:50.569

Participant 5 : That they might impact something that I could like an opportunity that I could get, and not that it would, because it's not the wrong thing to say, but in my head that like, if I didn't go for it, then would I miss out on an opportunity.

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00:10:50.570 --> 00:10:51.170

Kasia Howley: Yeah.

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00:10:51.400 --> 00:10:58.730

Kasia Howley: And are you given sort of guidance, I suppose, in how to approach those situations like, if you get external people coming in.

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00:11:00.550 --> 00:11:06.679

Participant 5 : Not really, actually, no, I just feel like I would approach it in a way that I would do to like any staff members. Yeah.

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00:11:06.680 --> 00:11:27.700

Kasia Howley: Yeah. Yeah. And in terms of like peers and like the environment of it, you know, because you've said that you would go to say it to the teacher before class, which, yeah, is a professional approach. If it was in class, and it was a thing of at the start of a class, you know. Is there is anyone feeling vocally fatigued today and needs to, you know. Go, voice, rest. Would you feel comfortable in front of all your friends to to say it.

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00:11:27.700 --> 00:11:32.339

Participant 5 : Yeah, I think so. I just, I feel like in the environment that I'm in. People might not.

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00:11:33.280 --> 00:11:42.419

Participant 5 : because it's a case of like. Sometimes we go to our singing lessons, and obviously you get out what you put in, and not all. Some people just don't put anything in. So if I was to say

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00:11:43.290 --> 00:11:49.449

Participant 5 : that some people might be like, well, what does that even mean? Even though we have been like discussed and like.

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00:11:49.450 --> 00:11:49.910

Kasia Howley: Yeah,

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00:11:49.910 --> 00:11:52.500

Participant 5 : Yeah, I would. I would feel comfortable enough to mention it.

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00:11:52.500 --> 00:12:04.530

Kasia Howley: And is it like a kind of a topic that's spoken about a lot between peers like, you know, I mean, especially, I suppose if I pose it a little bit different to you in the way of obviously dance and injury and things in there.

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00:12:04.700 --> 00:12:09.369

Kasia Howley: How would you describe the difference between the way that that's spoken about with friends, and then

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00:12:09.540 --> 00:12:11.289

Kasia Howley: the same, and with voice. Then.

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00:12:11.290 --> 00:12:20.379

Participant 5 : Yeah, I think that's the like. If you were to get like a physical injury and dance, that is way easier. Yeah, to describe to your friends just because they.

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00:12:20.380 --> 00:12:21.040

Kasia Howley: I see

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00:12:21.040 --> 00:12:23.540

Participant 5 : All lived in that world a lot longer than we have.

147

00:12:23.740 --> 00:12:28.390

Participant 5 : like singing wise. Yeah. So it's people understand it more. And they.

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00:12:28.390 --> 00:12:28.780

Kasia Howley: Yeah.

149

00:12:28.780 --> 00:12:41.899

Participant 5 : I don't know if it's a case of like. They can see that you're injured because it's like they can see it with their own eyes, and you can't see your larynx and like that area. I don't know if that's something to do with it, or if they just like people aren't just aware of it.

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00:12:42.060 --> 00:12:45.480

Kasia Howley: Yeah. So it's just not something that excessive has spoken about that much.

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00:12:45.720 --> 00:12:46.350

Participant 5 : Not really no.

152

00:12:46.350 --> 00:12:51.440

Kasia Howley: And do you feel like people are more embarrassed about it than a physical injury ever.

153

00:12:53.310 --> 00:12:55.710

Participant 5 : No, I don't think so. I feel like it carries the same weight.

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00:12:55.710 --> 00:12:56.060

Kasia Howley: Nice.

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00:12:56.060 --> 00:12:56.740

Participant 5 : yeah,

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00:12:56.740 --> 00:12:58.449

Kasia Howley: So It's quite an open conversation?

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00:12:58.450 --> 00:12:59.040

Participant 5 : Yeah.

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00:12:59.040 --> 00:13:13.990

Kasia Howley: That's nice. So in terms of like your own training now, and vocal fatigue and strategies to mitigate it. Do you feel like, what do you feel like you? If there is anything you would like to know more about, or what would help you in.

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00:13:14.200 --> 00:13:18.919

Kasia Howley: I suppose mitigating fatigue or feeling comfortable, more comfortable about it.

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00:13:19.630 --> 00:13:24.300

Participant 5 : Probably just learning more about my own voice and what my like.

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00:13:24.390 --> 00:13:27.979

Participant 5: Set up almost is, and being like.

162

00:13:28.070 --> 00:13:35.139

Participant 5 : Being so familiar with that that if anything did feel off, I'd know where to go and how to fix it, whereas, like

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00:13:35.180 --> 00:13:37.930

Participant 5 : basing it off a generic model.

164

00:13:37.930 --> 00:13:38.270

Kasia Howley: Yep.

165

00:13:38.270 --> 00:13:40.329

Participant 5 : And like knowing what works for that

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00:13:40.720 --> 00:13:46.379

Participant 5 : generic generic model is completely different, for what works from like myself, individually.

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00:13:46.380 --> 00:13:48.289

Kasia Howley: It's like personal, like, sort of identification.

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00:13:48.290 --> 00:13:49.840

Participant 5 : Yeah, yeah.

169

00:13:49.840 --> 00:14:03.867

Kasia Howley: Yeah, no, no, that's really interesting to know. And just one last thing cause in terms of, I suppose, going off the questionnaire. And because we have done the focus group now before the interview, out of all the different

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00:14:04.220 --> 00:14:10.739

Kasia Howley: what's the word? Models, methods, designs of sharing information. So one-to-one interview focus group questionnaire.

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00:14:10.930 --> 00:14:13.350

Kasia Howley: Do you feel any difference in sharing on

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00:14:13.400 --> 00:14:15.270

Kasia Howley: any of the 3 of them?

173

00:14:15.330 --> 00:14:16.410

Kasia Howley: I suppose.

174

00:14:16.410 --> 00:14:18.649

Participant 5 : I feel like a questionnaire.

175

00:14:18.730 --> 00:14:23.770

Participant 5 : I maybe give quite generic answers just because I didn't know what like.

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00:14:23.770 --> 00:14:24.320

Kasia Howley: Yeah.

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00:14:24.320 --> 00:14:26.399

Participant 5 : Probably not the best word, but the vibe of the.

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00:14:26.400 --> 00:14:27.389

Kasia Howley: Yeah, I got you, yeah.

179

00:14:27.390 --> 00:14:41.579

Participant 5 : It would be the focus group I found really like useful to bounce off of each other just because we might not all be at the same college. But we're all experiencing like the same process. So we all have quite similar experiences, quite similar opinions, and.

180

00:14:41.580 --> 00:14:42.250

Kasia Howley: Yeah.

181

00:14:42.250 --> 00:14:44.679

Participant 5 : It's quite easy to talk to people about that.

182

00:14:45.095 --> 00:14:52.670

Participant 5 : Yeah, I like with the one to one as well. I feel like having a conversation. It's a lot easier than submitting a response.

183

00:14:52.670 --> 00:14:54.650

Kasia Howley: Yeah, you can speak by it in that way.

184

00:14:55.090 --> 00:15:04.119

Kasia Howley: That's really good to know. Well, thank you so much. That's been really helpful. And do you have any other questions on any of it, or anything? You'd like to say? Any final statements about any of it?

185

00:15:05.727 --> 00:15:07.990

Participant 5 : I don't think so. No, no.

186

00:15:07.990 --> 00:15:11.449

Kasia Howley: That's okay, lovely. Well, I will stop the recording now.

APPENDIX I

Focus group transcription

1

00:00:03.320 --> 00:00:23.470

Kasia Howley: So for those of you I've spoke to in the interview. There is going to be some slight little repeats here. Obviously this is for my master's in vocal pedagogy, which essentially is studying the science, the anatomy of the voice, and how it kind of

2

00:00:23.850 --> 00:00:28.910

Kasia Howley: can then be put into teaching seamlessly, and and how it makes sense through it.

3

00:00:29.050 --> 00:00:55.610

Kasia Howley: Everyone that's on my master's has a particular focus area. And you completely get to choose that when you start the masters through the interview process and everything. So my area of focus is, you've probably guessed vocal fatigue, and how to maintain a sustainable voice. You know how to maintain longevity specialising in musical theatre performers. So this current study is module. 3. So it's kind of halfway through my master's.

4

00:00:55.640 --> 00:00:58.990

Kasia Howley: And it is a research project

5

00:00:59.160 --> 00:01:02.549

Kasia Howley: which means that it's not necessarily investigating anything.

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00:01:02.900 --> 00:01:16.009

Kasia Howley: So it's not investigating drama schools. It's not investigating, you know. It's not trying to put a stop to anything or anything like that. It's just a way for me to understand what's going on at the moment. Kind of general knowledge of students.

7

00:01:16.170 --> 00:01:39.319

Kasia Howley: things like that. And it's then going to help influence my next projects. Those will be a little bit more specific, and they'll be more in terms of creating a hopefully, a design that helps performers to evaluate their own voices, to perceive their own voices better, and to be able to sustain their voices, for you know, 8 shows a week, and to

8

00:01:39.600 --> 00:01:45.300

Kasia Howley: hopefully try and mitigate vocal fatigue. So it's not something that is, you know.

9

00:01:45.580 --> 00:02:01.669

Kasia Howley: hindering anyone. And also the main thing is that it doesn't lead anyone into an injury which it can do. The focus group is going to be different to the interview. The interview is, as some of you know, is more semi-structured, direct questions. Obviously it's 1 on one. So it's a bit

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00:02:01.670 --> 00:02:16.549

Kasia Howley: simpler in the way that we answered one at a time. Obviously, there's 5 of you on here, so we'll do it kind of. I'll ask a sort of question which will be more of a theme, and then we will go around so I can kind of say, say people's names, and then you can speak.

11

00:02:16.710 --> 00:02:28.830

Kasia Howley: but also it kind of needs to be as if it was in person. So if there are any things that you think oh, actually, can I just jump on from that? We'll maybe do like a hand. And then, just so we can kind of guide who speaks when.

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00:02:29.060 --> 00:02:30.190

Kasia Howley: to be honest.

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00:02:30.430 --> 00:02:37.610

Kasia Howley: I mean, Zoom's really effective. Now that I think if people start speaking, you will be able to hear the other person. But maybe if we're not all like

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00:02:37.640 --> 00:02:39.450

Kasia Howley: at the same time each time.

15

00:02:39.690 --> 00:02:40.849

Kasia Howley: That would be good

16

00:02:41.199 --> 00:02:49.570

Kasia Howley: in terms of like anonymity. I can never say that word. It's going to be completely anonymous. So nobody knows who is on this focus group apart from you. 5.

17

00:02:49.580 --> 00:02:53.879

Kasia Howley: So the questionnaire went out to loads of people. I then did a randomised selection.

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00:02:54.040 --> 00:02:55.890

Kasia Howley: and the randomised selection was

19

00:02:56.010 --> 00:03:11.039

Kasia Howley: to be honest. Most people selected that they've experienced vocal fatigue and that they were happy to be part of the focus group and interview. So it was a big selection, and then it obviously chose you 5. But nobody that wasn't selected knows who was chosen, if that makes sense.

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00:03:11.400 --> 00:03:26.669

Kasia Howley: And so the way that in that way no one will know you're on here. Obviously I know where you all train, but you do not have to disclose that. So when we're talking right now, and when you say your answers, you don't need to say where you train if you don't want to. If it slips in.

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00:03:26.860 --> 00:03:44.980

Kasia Howley: That's fine, you know. Don't worry, but it's just. I don't want anyone to feel they have to. You know you're all in different. Some of you in 3rd year. Some of you are in second year. So that's again, you can disclose that if you want to, and you obviously all sign the consent forms to say that you're not going to share what anybody else says in this meeting. So just to kind of reiterate.

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00:03:45.040 --> 00:03:48.960

Kasia Howley: please don't leave the meeting and share someone else's

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00:03:49.100 --> 00:04:06.020

Kasia Howley: story. If they share it with you, you know it'd be nice if we can all just keep it in here, and just to confirm it will be stored on my personal laptop and on the cloud, but that will never be shared with anyone. It's in a private folder. The only time I would need to share it is if

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00:04:06.080 --> 00:04:13.999

Kasia Howley: my at some point, my master's grading. They asked to see the actual interviews, and then I would share them.

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00:04:14.020 --> 00:04:21.660

Kasia Howley: And but yeah, so before we go any questions on any of that amazing.

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00:04:21.730 --> 00:04:23.319

Kasia Howley: So we'll begin.

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00:04:23.590 --> 00:04:26.350

Kasia Howley: And so the 1st kind of thing to discuss is

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00:04:26.760 --> 00:04:43.540

Kasia Howley: vocal fatigue, of course, and how you would define it as an individual. So obviously this was on the questionnaire. Some of you spoke about it in your interviews. But can we just go around one by one and sort of say how you would personally define it? And any experiences you've had with it. So when you've felt fatigued.

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00:04:43.630 --> 00:04:50.210

Kasia Howley: what sort of thing have you experienced in your own voice? So we'll start with XXXXXXXX (Participant 1), just because you are at the top of my screen.

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00:04:51.217 --> 00:05:03.149

Participant 1: So I think vocal fatigue is when I can't reach my full vocal capacity like when I siren my range isn't there, or everything just feels a bit heavier like.

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00:05:03.270 --> 00:05:05.990

Participant 1: I just know that I'm completely tired out.

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00:05:07.170 --> 00:05:07.680

Kasia Howley: I see.

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00:05:07.680 --> 00:05:08.000

Participant 1: No.

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00:05:09.726 --> 00:05:18.290

Participant 3: I would say. Sort of the same thing like can't really reach the full range. Sometimes I feel like it's just really strained

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00:05:18.310 --> 00:05:22.019

Participant 3: and and just like my throat just feels like, quite achy.

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00:05:22.480 --> 00:05:24.610

Participant 3 : yeah.

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00:05:24.800 --> 00:05:25.970

Kasia Howley: Nice, XXXXXXXX (Participant 4)?

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00:05:26.246 --> 00:05:38.410

Participant 4: Yeah, I'd agree so definitely. I think it'd be like a strain like, for instance, like when I do like like second year shows, or, for instance, or even like on a Monday morning, like if I feel like it's achy and like.

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00:05:38.490 --> 00:05:44.089

Participant 4: And strained. That's where I feel like, Oh, okay. So I'm hitting like a tired point in my vocal range.

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00:05:44.090 --> 00:05:45.609

Kasia Howley: Yeah, got you? XXXXXXXX (Participant 2)?

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00:05:46.611 --> 00:05:51.590

Participant 2: Yeah, like a loss of loss of range and like strain. And then, like

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00:05:51.850 --> 00:05:54.530

Participant 2: just a tenderness round your neck.

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00:05:54.530 --> 00:05:56.280

Kasia Howley: Yeah. XXXXXXXX (Participant 5),

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00:05:57.740 --> 00:06:00.950

Participant 5 : Probably where everything's a bit harder, but it doesn't hurt

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00:06:01.540 --> 00:06:04.620

Participant 5 : and everything feels a little bit tighter.

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00:06:04.840 --> 00:06:05.530

Kasia Howley: Yep.

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00:06:05.950 --> 00:06:15.119

Kasia Howley: So obviously, that's kind of a similar. Everyone said a similarish thing of when they start to experience it. So going off on that, and we'll kind of do this, I suppose, in. Now.

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00:06:15.150 --> 00:06:29.070

Kasia Howley: if people kind of raise hands as we go, so we'll kind of go around like that, so it doesn't feel as like this is your order as we go. And can you speak about the ways that you all know when you're going to start feeling fatigued. So to be specific on that.

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00:06:29.080 --> 00:06:36.180

Kasia Howley: Is there a particular thing that you do during your training that you're like, I'm really fatigued on a Tuesday because of all this.

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00:06:36.270 --> 00:06:50.229

Kasia Howley: is it that you're feeling fatigued when you've had a particular lesson? And again, don't feel like there's a right answer with this, and don't feel like you shouldn't say anything. But is there something that you can do that you're like? Yep, I know when that is. Oh, XXXXXXXX (Participant 3), I didn't know you could do that. That's really good.

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00:06:50.230 --> 00:06:51.799

Participant 3 : Little reaction there.

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00:06:51.800 --> 00:06:53.420

Kasia Howley: You can click raised hand

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00:06:54.170 --> 00:06:58.130

Kasia Howley: if anyone else finds that we will do that. So yeah, go on. XXXXXXXX (Participant 3), yeah.

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00:06:58.556 --> 00:07:05.810

Participant 3 : I would say, during like rehearsals, or when it comes to assessments, I feel like the course.

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00:07:05.930 --> 00:07:17.400

Participant 3 : no matter what like, when it comes around to assessments, especially, they're just like drilling it into you. And like we have, like our acting through song lessons. And obviously everyone's like, Oh, are you going to get up and sort of

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00:07:17.530 --> 00:07:19.940

Participant 3 : ever know like, get up, and I feel like

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00:07:20.060 --> 00:07:43.369

Participant 3 : it's just constantly drilled. So you're constantly singing it, or like you'll think 8 30 in the morning, even like, without warming up, or anything like, or I've got ATS in the morning, like I'm going to have to like go through it before before that, and then straight after ATS, I then might have my singing lesson, so I'll then do it again then, and then I'll come home and think that wasn't right. They just sort of, because I've then only got like a half an hour singing lesson.

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00:07:43.370 --> 00:07:56.660

Participant 3 : then going home, and then the same like. You sort of need to then work on these things, then just constant, and then especially them with rehearsals, thinking I've done that now I'm going to have to go home and go do it. And then another rehearsal tomorrow. I just feel like

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00:07:56.680 --> 00:07:59.519

Participant 3 : at them points. It's just nonstop, and you feel like

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00:07:59.890 --> 00:08:06.489

Participant 3 : there's never like a point where you think. Oh, I need to rest and sort of just let this thing sort of settle into my body. So you just.

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00:08:06.660 --> 00:08:08.290

Kasia Howley: Get the time to rest, I suppose.

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00:08:08.290 --> 00:08:11.859

Participant 3 : Yeah, it's just constant. I feel like you just always have to be like pushing forward.

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00:08:11.860 --> 00:08:16.850

Kasia Howley: Yeah, does anybody else kind of feel like that? Have that sort of experience? XXXXXXXX
(Participant 5), Your hand is raised.

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00:08:16.850 --> 00:08:27.709

Participant 5 : Yeah, I was gonna say that it's more towards the end of the week, like the Thursday and the Friday, where maybe at the beginning of the week. I've had a lot more singing lessons, and then

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00:08:27.910 --> 00:08:34.809

Participant 5 : it gets to the Thursday and Friday. And it's if I just feel really tired. Yeah, and then maybe a class that

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00:08:35.190 --> 00:08:38.060

Participant 5 : I feel particularly fatigued would be

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00:08:38.110 --> 00:08:49.000

Participant 5 : sing tech because we do things that I've not like done before found places in my voice that I haven't. So to then drill that over and over again. It just feels it might not

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00:08:49.290 --> 00:08:53.460

Participant 5 : fill like wrong as such, but it feels different.

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00:08:53.460 --> 00:08:55.560

Kasia Howley: Yeah, yeah. So it's like a new experience.

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00:08:56.040 --> 00:09:02.089

Kasia Howley: Like, it's yeah pulling on anyone else on that areas. They feel like, particularly make them feel fatigued.

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00:09:03.220 --> 00:09:09.659

Participant 1: Yeah, well, I feel like it's just like how taxing different areas of singing are as well, because, like

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00:09:09.890 --> 00:09:37.180

Participant 1: on a Monday, I have like ATS singing on some private singing like in one day, and then in private, singing like, especially stuff like Pop rock, like it's just more vocally taxing in general, and sometimes we'll do a note like over and over and over and over again to the point where it's like, well, realistically, if you're doing a show. You would have just done that note once, and then I'll go straight to Sing Tech. And now I'm absolutely gone. But I'm gonna gonna get up, anyway, singing tired and just time myself

out even more. Just on one day. I've got like a whole week ahead.

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00:09:38.060 --> 00:09:38.720

Participant 1: Yeah.

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00:09:38.720 --> 00:09:53.740

Kasia Howley: And I suppose, in addition to that, does anyone because of kind of what XXXXXXXX (Participant 3) you and XXXXXXXX (Participant 5) said as well? Do you feel like in your training. If, say, for example, you've moved on to something more difficult in Sing Tech, or like XXXXXXXX (Participant 1), you said you're doing Pop Rock or XXXXXXXX (Participant 3) said, you've got a particularly heavy schedule.

75

00:09:53.810 --> 00:09:56.789

Kasia Howley: is it approached, maybe for you at the start. That right?

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00:09:56.860 --> 00:09:59.289

Kasia Howley: You're going to feel more vocally fatigued this week.

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00:10:00.000 --> 00:10:02.329

Kasia Howley: XYZ needs to be in place.

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00:10:03.180 --> 00:10:04.150

Participant 5 : Not really no.

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00:10:04.150 --> 00:10:04.910

Participant 3 : No.

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00:10:05.550 --> 00:10:18.379

Participant 5 : It might be sort of like a thing that's mentioned in passing once, but not everyone that picks up on that or like. Personally, If I'm to be 100% honest. I probably don't do everything that I possibly could, just simply because of time.

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00:10:18.380 --> 00:10:23.160

Kasia Howley: Yeah. And I think time is a really big thing with this whole topic is that

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00:10:23.190 --> 00:10:27.860

Kasia Howley: there needs to be unique, because I mean, there's so much stuff about being given time. Go on, XXXXXXXX (Participant 3).

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00:10:28.180 --> 00:10:30.647

Participant 3 : No, I just feel like as well.

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00:10:31.560 --> 00:10:59.090

Participant 3 : Certain teachers like. Say, for example, if you've got heavy schedule, like certain teachers, then like, don't take into consideration what you've come from or what you then have. So then, it's like, it's always then just like a focus on that specific lesson. So it's like, it's as if, like, there's only that lesson, and that's all you do in that day, when really you could have already been singing for 3 hours, and then you've

got to. Then go into this and then do that. And like, yeah, I just feel like it's still. Then just non-stop.

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00:10:59.300 --> 00:11:00.749

Kasia Howley: XXXXXXXX (Participant 4), you're nodding. Is that,

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00:11:00.750 --> 00:11:23.970

Participant 4: Yeah, no, I just completely agree, especially with, like, I have like half an hour singing lessons. And I feel like I want to cram so much in that lesson. I'm like, right. Let's do listen to it gets to a point where I'm like, Oh, my God! I finished. I'm like that was a lot, that was so much. But obviously, like, I want to get it done. But it's just finding that balance of being like right? Okay, how can I maintain a good vocal health, but also like, get all the work in I can and like, take all the sounds.

87

00:11:24.720 --> 00:11:31.560

Kasia Howley: That's a really interesting point, actually, in terms of like having a shorter lesson that you feel like. Then you're trying to make the most out of it and maybe push more than you need to.

88

00:11:31.560 --> 00:11:32.480

Kasia Howley: mmm

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00:11:32.800 --> 00:11:40.280

Kasia Howley: Now, I know. Obviously, like I said, it's everywhere. Everyone's training different. Everyone trains at different places here. So I know everyone's

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00:11:40.320 --> 00:11:47.670

Kasia Howley: sort of lessons, and like the amount of lessons you're given will be different. But kind of going off tangent. Really, does anyone have any other comments on. I suppose

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00:11:47.840 --> 00:11:49.320

Kasia Howley: that go on, XXXXXXXX (Participant 2).

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00:11:51.819 --> 00:11:52.050

Kasia Howley: XXXXXXXX (Participant 2),

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00:11:52.050 --> 00:11:59.499

Participant 2: I feel like it's not really a specific lesson. It's more like the preparation that I'll do like independently before it.

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00:11:59.500 --> 00:11:59.900

Kasia Howley: Hmm.

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00:11:59.900 --> 00:12:02.229

Participant 2: Then over practicing it

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00:12:02.830 --> 00:12:14.959

Participant 2: to the point, and because of nerves for it, like like, as XXXXXXXX (Participant 3) said, like half 8 in the morning. And you're like, gonna be able to do this now, so that I know I can do it for like 10 o'clock.

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00:12:14.960 --> 00:12:18.550

Kasia Howley: Yeah. And I suppose, like you said, like, everyone's kind of said, it's

98

00:12:19.590 --> 00:12:25.389

Kasia Howley: really if we're being like not trying to be biased here or like offer what it should be. But like.

99

00:12:25.800 --> 00:12:30.400

Kasia Howley: I suppose you need the time to maybe have an hour before your half 8 start.

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00:12:30.400 --> 00:12:30.920

Participant 2: Yeah.

101

00:12:30.920 --> 00:12:40.830

Kasia Howley: Then know you've got 25 hours of singing the rest of the week after it. So like you're doing the right prep exactly, because you will have to be ready at half it sometimes for an audition.

102

00:12:40.950 --> 00:12:43.029

Kasia Howley: But then, I guess on the flip side is

103

00:12:43.420 --> 00:12:48.349

Kasia Howley: but will you be doing as much singing during the week as you would be doing when you're in training.

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00:12:49.770 --> 00:12:52.480

Kasia Howley: No? So I guess yeah, that's really interesting. XXXXXXXX (Participant 5).

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00:12:52.720 --> 00:12:55.079

Participant 5 : This is really quite random, but.

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00:12:55.080 --> 00:12:55.560

Kasia Howley: Not at all!

107

00:12:55.560 --> 00:13:01.720

Participant 5 : Because we have a lot of like commercial lessons where we often like

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00:13:01.750 --> 00:13:04.919

Participant 5 : shout probably a bit too much in those lessons.

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00:13:04.920 --> 00:13:05.450

Kasia Howley: Ah

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00:13:05.450 --> 00:13:06.809

Participant 5 : Like just to like.

111

00:13:06.850 --> 00:13:22.170

Participant 5 : give each other something to like work with. But sometimes I leave a commercial lesson, and I'm like, Well, I've got acting through. So now, and I've just been screaming for the past hour, so I should have really done that. But I think that's something that always like leaves. I know. I forget about that quite a lot.

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00:13:22.340 --> 00:13:28.109

Kasia Howley: Yeah, that's really interesting. And I guess that goes back into the thing of are you giving guidance before shouting out in that lesson?

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00:13:28.730 --> 00:13:38.520

Participant 5 : Well, I mean, like those commercial teachers, have nothing to do without acting through songs. So all they know is hype each other up like. And obviously we want to do what that teacher is telling us to do

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00:13:39.060 --> 00:13:43.590

Participant 5 : if I like. If we all stood like this, and it would just be a bit weird. But then, on the other hand.

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00:13:43.700 --> 00:13:47.150

Participant 5 : our singing teachers are saying, that's not vocally healthy.

116

00:13:47.150 --> 00:13:52.232

Kasia Howley: Yeah, that's really interesting. I guess it goes into what XXXXXXXX (Participant 3) I think you said about

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00:13:52.650 --> 00:13:55.599

Kasia Howley: every teacher I think I was. I can't remember. It was about every.

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00:13:55.600 --> 00:13:56.740

Participant 3 : In consideration.

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00:13:56.740 --> 00:14:02.990

Kasia Howley: The most in that lesson like because they're just coming. Some of them are freelance. They'll come in, and this is their lesson, and they're going to want you to give.

120

00:14:03.010 --> 00:14:09.419

Kasia Howley: They're all they might have not had seen what your timetable was before it. So it is an interesting point is that that it kind of

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00:14:09.580 --> 00:14:13.850

Kasia Howley: yeah, when it goes from one to the other, and you have to go and bet. And you've got your hand raised.

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00:14:14.515 --> 00:14:33.469

Participant 1: Sometimes as well like when you were saying like, do you feel like prepared and stuff for like being fatigued? And blah blah especially if I pop rock like. Sometimes we'll be singing at 8 30 in the morning, and, like teachers will encourage or like, be astounded by people that are singing and belting higher.

123

00:14:33.730 --> 00:14:39.900

Participant 1: and then when you sing like easier songs, they'll be like, no, you should be pushing yourself, and that's at 8 30 in the morning.

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00:14:40.080 --> 00:14:41.690

Kasia Howley: yeah.

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00:14:42.010 --> 00:14:50.430

Kasia Howley: So I guess it's an interesting question now to kind of all of you is, do you feel like that is something that's happening a lot like singing full out at 8 30 in the morning.

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00:14:50.820 --> 00:15:00.109

Kasia Howley: And do you feel like you're given the correct guidance on waking up 4 hours before you've sung to be fully awake, to, to Bell at 8 30 in the morning.

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00:15:01.870 --> 00:15:02.470

Kasia Howley: Feel free.

128

00:15:03.800 --> 00:15:12.009

Participant 5 : I mean, we are given it like we are. We have, we are told it. It's just when are we supposed to? And also because there's a million other things to do

129

00:15:12.010 --> 00:15:15.220

Kasia Howley : absolutely like, are you gonna wake up, you know? Like, exactly. Yeah.

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00:15:15.220 --> 00:15:22.170

Kasia Howley: You know, it's very difficult, because yeah, you probably given it. But then it's you know you're going to wake up at 4 30 every morning, and then do a full day of college.

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00:15:22.170 --> 00:15:22.870

Participant 5 : Exactly.

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00:15:22.870 --> 00:15:26.910

Kasia Howley: But then it's that thing of like.

133

00:15:27.830 --> 00:15:36.989

Kasia Howley: is everyone like people aware of the damage that could happen if you if you did do that. You kind of told a lot of stuff about singing at that time, and how to best manage it.

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00:15:38.690 --> 00:15:39.540

Kasia Howley: XXXXXXXX (Participant 4).

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00:15:39.540 --> 00:15:40.085

Participant 5 : No.

136

00:15:41.365 --> 00:15:43.300

Participant 4: No, I feel like

137

00:15:43.310 --> 00:16:13.210

Participant 4: I feel me personally like I can't do too much warm up, because they're like, if I overdo a warm up to a point where it's like, okay, if I do anything else, I'm going to completely ruin myself. But it's just. It is just finding that balance. I don't think like, especially like at my drama school, like, I don't think we're we're taught enough like, right here's like a really good example of how to work properly like without overdoing it. I don't think it's like there isn't like a less. I don't know. There's like a like a perfect structure, like a clear way of

138

00:16:13.330 --> 00:16:15.840

Participant 4: doing it, instead of like tying yourself out. Really.

139

00:16:15.840 --> 00:16:16.699

Kasia Howley: I got you.

140

00:16:17.950 --> 00:16:34.099

Participant 3 : No, I was just saying just more on. So like, obviously we do get told. Obviously prep yourself. If you are singing at 8 30 prep. Yourself, you know. Get up a few hours early and things like that. But it's then again, just like about the taking other things into consideration. So, for example.

141

00:16:34.100 --> 00:16:57.830

Participant 3 : my singing assessment, bearing in mind. So that's something that they're supposed to be like looking to. Obviously award you like the best marks for your best performance. They're still doing singing assessments at 8 30 in the morning and 10 o'clock in the morning. So mine's at 8 30 in the morning, and obviously they're like, Oh, get yourself up at 4 o'clock in the morning, like, have a nice hot shower like steam drink like 3 litres of water.

142

00:16:58.080 --> 00:17:03.539

Kasia Howley: So that's like my singing assessment is then like on the Friday, and then they don't bear in mind that then.

143

00:17:03.570 --> 00:17:14.499

Participant 3 : On Thursday. I have 2 other assessments, and then they've now decided to put an extra XXXXXXXX rehearsal on. So I'm now doing like a movie rehearsal up until 9 o'clock at night. So then they're like, Make sure you.

144

00:17:14.925 --> 00:17:15.349

Kasia Howley: On the Thursday?

145

00:17:15.359 --> 00:17:42.919

Participant 3 : Yeah. So like, make sure you get enough sleep. But then, also, like you finish at 9 o'clock, make sure you're then up at 4 o'clock in the morning to then steam. Do everything, get yourself prepared to, then sing, and try to do your best at 8 30, for your assessment. I feel like nothing is then taken into consideration, like they throw out the ideas of make sure you're getting yourself prepared. But how can you be prepared for an 8, 30 singing assessment when you have such a busy schedule, the day before.

146

00:17:42.920 --> 00:17:57.990

Kasia Howley: Yeah, no, I totally get that. And I suppose kind of off this to everyone is that, do you feel like, if your schedule is this busy and you've got, you know. Say, you're all I know. You all do projects, you all do different things, and then you get given extra rehearsals for extra things, extra auditions

147

00:17:58.290 --> 00:18:03.730

Kasia Howley: is vocal, like fatigue and vocal maintenance.

148

00:18:03.820 --> 00:18:09.300

Kasia Howley: One of the top of your. And again, this is not to say, yeah, like you know. But do you feel like

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00:18:09.750 --> 00:18:11.290

Kasia Howley: that? Is the top of your list?

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00:18:11.860 --> 00:18:14.169

Kasia Howley: Let's go around, XXXXXXXX (Participant 2).

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00:18:15.843 --> 00:18:16.570

Participant 2: Yeah.

152

00:18:16.700 --> 00:18:23.050

Participant 2: Yeah. Like, if I've ever done anything that's like, really strenuous, that'll be before anything. Yeah.

153

00:18:23.310 --> 00:18:26.359

Kasia Howley: And are they like, and do you feel like you get given the time to be able to do it?

154

00:18:28.166 --> 00:18:32.460

Participant 2: Yeah, like, in in the project we've just done. We were always like.

155

00:18:32.770 --> 00:18:34.370

Participant 2: cooling down at the end.

156

00:18:34.370 --> 00:18:34.740

Kasia Howley: Yeah.

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00:18:35.110 --> 00:18:41.049

Participant 2: Doing it in between shows as well, which really like, because they were obsessed with like resetting the larynx.

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00:18:41.050 --> 00:18:44.239

Kasia Howley: Okay, nice. XXXXXXXX (Participant 1).

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00:18:45.527 --> 00:18:58.739

Participant 1: No, because, like last week I was into like 9 30 every single night, because sometimes my school is more bothered about what the choreography looks like than worrying about the vocal health side

of it.

160

00:18:58.740 --> 00:19:00.650

Kasia Howley: Okay. Yeah. XXXXXXXX (Participant 5).

161

00:19:00.650 --> 00:19:04.209

Participant 5 : I would agree on that point pretty much the exact same. Yeah.

162

00:19:04.210 --> 00:19:05.270

Kasia Howley: Yeah, XXXXXXXX (Participant 4)?

163

00:19:05.270 --> 00:19:10.480

Participant 4: Yeah, I agree, literally, completely agree. Yeah, I think, yeah, it's all about like.

164

00:19:10.710 --> 00:19:19.659

Participant 4: like, what teachers prefer at that specific point. You know what I mean. It's like, like, they've also got to go home and like they've you know what I mean, like, I don't think it's prioritised. Really.

165

00:19:19.660 --> 00:19:20.350

Kasia Howley: Yeah. No.

166

00:19:20.350 --> 00:19:20.990

Participant 4: Yeah.

167

00:19:22.690 --> 00:19:25.919

Participant 3 : I don't think it's prioritised whatsoever to be fair, but, like

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00:19:26.220 --> 00:19:28.460

Participant 3 : for myself, I try to prioritise.

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00:19:28.460 --> 00:19:32.079

Kasia Howley: Yeah, of course, while still being able to look after yourself.

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00:19:32.080 --> 00:19:46.230

Participant 3 : But I feel like it's only then like prioritised once everything else has been done so like. Then, if it comes to like, you know 9 o'clock at night. Then I'm thinking right. How can I actually like help myself, and like

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00:19:46.290 --> 00:19:49.149

Participant 3 : and obviously like, maintain my vocal health.

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00:19:49.150 --> 00:19:49.690

Kasia Howley: Yeah.

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00:19:49.690 --> 00:19:59.160

Participant 3 : But I'm only then thinking about that once everything else is being done. So it's like trying to prioritise it at that time is then practically impossible to obviously maintain it. At those times.

174

00:19:59.160 --> 00:20:01.590

Kasia Howley: Yeah. And I guess it's like.

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00:20:02.290 --> 00:20:09.038

Kasia Howley: it's going on to this focus groups. Go into lots of different things. Very interesting. I guess it's that thing as well, because what's really interesting is

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00:20:09.540 --> 00:20:18.440

Kasia Howley: how everywhere runs themselves like, you know, I know some places do do move it, some places, don't. Some places you will do a project, and that will be your focus point.

177

00:20:19.057 --> 00:20:35.129

Kasia Howley: So I guess it's just interesting for me just to say this. I've kind of got it in there. Is that like? Yes, I guess a lot of the scheduling and the expectation of you. And what's important is, you know something that is interesting to bear in mind. So kind of going off off this.

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00:20:35.582 --> 00:20:45.900

Kasia Howley: What strategies? Now this was in the questionnaire, and there were loads of different strategies shared which was really interesting. But what strategies do you feel like actively help you

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00:20:46.060 --> 00:20:49.069

Kasia Howley: so? And the way I'm kind of going with. This is

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00:20:49.670 --> 00:20:51.709

Kasia Howley: a lot of people, said steaming.

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00:20:52.076 --> 00:20:55.410

Kasia Howley: You know. That was, I'd say, probably one of the most popular answers.

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00:20:55.470 --> 00:20:59.839

Kasia Howley: And then a few said certain other things. And my question with this is.

183

00:21:00.190 --> 00:21:07.320

Kasia Howley: are you doing the strategies because you've been told to do those strategies? Or are you aware of other things that you're like. Oh, that actually is quite interesting. I'll try, you know.

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00:21:07.380 --> 00:21:10.620

Kasia Howley: How do you feel like you're learning the strategies, and what which ones. Do you feel like?

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00:21:10.620 --> 00:21:13.190

Kasia Howley: If that makes sense, XXXXXXXX (Participant 4).

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00:21:13.500 --> 00:21:34.690

Participant 4: I think it's because I'm being told, like I'm being advised like after a long day. Go home and steam. I think that's the reasons why I'm doing these things isn't because I'm not thinking right like, what do I need? I'm thinking right. I'm being told by my teachers. These are what I did when I was in training like this is what I need to do. So I'm like, right, I'm gonna do that like that's I think that's what.

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00:21:35.189 --> 00:21:38.060

Participant 4: That's what I've been doing. But maybe it's wrong.

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00:21:38.380 --> 00:21:43.659

Kasia Howley: Not necessarily like it's not that it like is the strategy wrong? It's more that are there other ones that.

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00:21:43.660 --> 00:21:44.320

Participant 4: Yeah.

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00:21:44.320 --> 00:21:48.569

Kasia Howley: You just have, you know. Do you know what the best one is for you? Or you know.

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00:21:48.570 --> 00:21:51.469

Participant 4: Yeah, possibly not yet. But I don't think.

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00:21:51.470 --> 00:21:52.539

Kasia Howley: Yeah XXXXXXXX (Participant 5)?

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00:21:52.540 --> 00:21:53.090

Participant 4: Yeah.

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00:21:53.403 --> 00:21:56.849

Participant 5 : It's a really similar thing. But I would say steaming, but

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00:21:56.940 --> 00:22:05.809

Participant 5 : that's I was told that at first, st and that that has always worked for me, so I've never really strayed away from that. But I've never actually really looked into what could be

196

00:22:05.840 --> 00:22:07.419

Participant 5 : even more helpful.

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00:22:07.420 --> 00:22:08.040

Kasia Howley: Yeah.

198

00:22:08.350 --> 00:22:12.620

Participant 5 : I just kinda rely on the fact that I know this works. So I'm just gonna stick with it.

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00:22:12.620 --> 00:22:14.200

Kasia Howley: Yeah, XXXXXXXX (Participant 2).

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00:22:15.042 --> 00:22:25.939

Participant 2: I feel like I'm given like loads of different ways. But then, like like you as an individual, to then go away like, test everything out and then see what works for you like. I found

201

00:22:25.960 --> 00:22:31.630

Participant 2: the like SOVT, Like straw straw work like affects

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00:22:31.780 --> 00:22:42.390

Participant 2: it really lessens the break between like going so it can just move. Which is, that's what I found. That's really helpful to me.

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00:22:42.390 --> 00:22:43.670

Kasia Howley: Yeah. XXXXXXXX (Participant 1).

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00:22:44.250 --> 00:22:55.790

Participant 1: Literally the same. I was just gonna say, like Sovt, I've just always gone for it, like I just find it so helpful. And I also think, with stuff like steaming and stuff like it's very much like who I'm surrounded by like

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00:22:55.810 --> 00:23:00.029

Participant 1: at my school. I see everyone with like Dr. Nelson stuff. So like, I

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00:23:00.250 --> 00:23:03.009

Participant 1: only did that because everyone else was doing it.

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00:23:03.200 --> 00:23:03.860

Kasia Howley: And.

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00:23:03.860 --> 00:23:05.579

Participant 1: Like a copy cat, you know.

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00:23:05.580 --> 00:23:07.490

Kasia Howley: Yeah, yeah, XXXXXXXX (Participant 3).

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00:23:07.750 --> 00:23:10.100

Participant 3 : And I was just thinking.

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00:23:10.600 --> 00:23:16.190

Participant 3 : I only do the things that I'm actually like told, and don't ever actually then think.

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00:23:16.250 --> 00:23:31.569

Participant 3 : is this actually benefiting me. Like I actually stopped steaming for a few days. And it actually felt better. So I actually realised that steaming at that time was actually just irritating my throat even more.

213

00:23:31.570 --> 00:23:32.380

Kasia Howley: Yeah.

214

00:23:32.850 --> 00:23:39.179

Kasia Howley: Mhmm

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00:23:39.190 --> 00:23:42.559

Kasia Howley: again, this is not always. It's just that

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00:23:43.010 --> 00:23:53.350

Kasia Howley: I suppose, on to the thing of it, doesn't you don't always have to do what you think would work. It's about sometimes. Actually, you know, I do feel like there's a level of like you've all said

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00:23:53.610 --> 00:24:04.839

Kasia Howley: you're told to do things. So you do them, and like sovts are amazing and like will always be brilliant for people, you know, and people have just like, have any of you tried using a nebulizer.

218

00:24:06.530 --> 00:24:07.060

Participant 2: No.

219

00:24:07.060 --> 00:24:11.279

Kasia Howley: Yes and No's. And like, is that because why do you think that is?

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00:24:11.890 --> 00:24:15.989

Kasia Howley: And again, I'm not pro nebulizer or pro steaming. I'm just interested!

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00:24:15.990 --> 00:24:18.270

Participant 4: I'm gonna be so honest, I have no idea what that is.

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00:24:18.270 --> 00:24:19.889

Participant 3 : Neither do I.

223

00:24:19.890 --> 00:24:26.749

Kasia Howley: So a nebulizer is like cold steam. And this is, it's just interesting, isn't it? You know that it's and it's not necessarily

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00:24:27.410 --> 00:24:35.359

Kasia Howley: that, you know that that will work for you, and you know I have preferences. And it's just it's interesting to see, you know, if

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00:24:35.470 --> 00:24:39.959

Kasia Howley: you have got other options, or if you're using the options that you think would work, XXXXXXX (Participant 5).

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00:24:41.360 --> 00:24:48.949

Participant 5 : I'm gonna be quite honest. My doctor Nelson cost a lot of money, so I just use it all the time because it costs so much money, and I just.

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00:24:49.225 --> 00:24:49.500

Kasia Howley: Yeah.

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00:24:49.500 --> 00:24:52.509

Participant 5 : Want to invest in something else, if it might not work.

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00:24:52.930 --> 00:24:54.410

Kasia Howley: I totally get you. Yeah.

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00:24:54.560 --> 00:24:57.300

Kasia Howley: And it is interesting. That, isn't it? There's a lot of, I think.

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00:24:57.390 --> 00:25:06.686

Kasia Howley: especially now in the industry, and I think if we now go on to this sort of topic, which is interesting, I think, XXXXXXXX (Participant 1), you mentioned it. Do you feel like you're influenced easily.

232

00:25:07.370 --> 00:25:20.870

Kasia Howley: about how to how to do things and how to best sort of deal with fatigue. Do you feel like you're influenced by others, people around you in terms of like nebulisers. Things like that. XXXXXXXX (Participant 3)?

233

00:25:21.590 --> 00:25:27.020

Participant 3 : Because I feel like I'm only like doing the things because I'm told to.

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00:25:27.220 --> 00:25:27.930

Kasia Howley: Yeah.

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00:25:27.930 --> 00:25:53.820

Participant 3 : I sort of feel like they're the like. They're the only things that I have, and because I don't think of like, because there's only certain like strategies that I've been told before when someone else says like, Oh, when I see someone else doing something I'm like, Oh, well, I'll try that it must work for them. So like it's probably going to work for me, and I feel like I'm then like sort of limited, with the only strategies that I've been told, and because I'm always told that, like those things work.

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00:25:54.060 --> 00:25:58.930

Participant 3 : I never then sort of like, reach out and think, Oh, maybe I'll actually try this myself instead of just.

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00:25:58.930 --> 00:25:59.670

Kasia Howley: Yeah.

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00:25:59.670 --> 00:26:01.699

Participant 3 : Steaming or doing other things like that.

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00:26:01.870 --> 00:26:03.230

Kasia Howley: Yeah. XXXXXXXX (Participant 5).

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00:26:03.861 --> 00:26:15.139

Participant 5 : I feel like I am quite easily influenced, but by the people around me, just simply because we're doing the same course, we're all doing the same lessons, and if it works for them it might work for me, too.

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00:26:15.190 --> 00:26:31.249

Participant 5 : I was gonna say that like I'm a bit hesitant when it comes to like the Internet, and what to believe and what not to believe. Just because some of my teachers are so like, just don't like, listen to what we say, just because we know that what we're giving you is like, checked and true. But

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00:26:31.490 --> 00:26:38.310

Participant 5 : sometimes I think like, Oh, that really works for that person, but I don't know whether to believe them or not, because my teacher hasn't told me to.

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00:26:38.710 --> 00:26:39.330

Kasia Howley: Yeah.

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00:26:39.450 --> 00:26:40.210

Kasia Howley: XXXXXXXX (Participant 1).

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00:26:40.702 --> 00:26:53.710

Participant 1: I feel like I'm also easily influenced, but, like, I still know, like the boundary of like what works for me, because I know, steaming doesn't like it doesn't work. But then, also, I think a part of it comes from like panic and stress, like

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00:26:53.850 --> 00:27:03.949

Participant 1: when you're tired of something you want it to go away so fast that it comes to a point where you will try everything that everyone else is doing, because you just want to be vocally fine again. Yeah, you just try anything.

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00:27:04.170 --> 00:27:20.139

Kasia Howley: It makes total sense. So what would you say like, I know XXXXXXXX (Participant 2) and XXXXXXXX (Participant 1), you mentioned sovs in terms of like, if we go on to steaming. Obviously, I think everyone's kind of mentioned it. What do you feel like is the if you do, if you're someone on here that does use steaming and thinks it works.

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00:27:20.240 --> 00:27:25.020

Kasia Howley: What would you say? Are the positive effects after you've steamed, that you feel.

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00:27:25.740 --> 00:27:28.349

Participant 5 : I just oh, sorry! I just cut right in.

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00:27:28.350 --> 00:27:29.450

Kasia Howley: No, go on. You're fine.

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00:27:29.765 --> 00:27:34.160

Participant 5 : I, I just I just find everything a lot easier. And like, okay.

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00:27:34.160 --> 00:27:40.149

Participant 5 : less because I've got quite a raspy voice, quite naturally. Yeah, like it's I it that it gets rid of that quite a lot.

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00:27:40.150 --> 00:27:41.939

Kasia Howley: Do you steam? What is your process?

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00:27:41.940 --> 00:27:46.169

Participant 5 : So I steam for about 15 to 20 min, and then I don't talk

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00:27:46.448 --> 00:27:53.160

Participant 5 : for about 20 min, and then if after that 20 min. I don't just suddenly blurt out talking like I'll ease myself back into it.

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00:27:53.160 --> 00:27:55.849

Kasia Howley: And in terms of temperature and things like that.

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00:27:56.521 --> 00:28:01.300

Participant 5 : I just boil the kettle and then put a heart. I fill half of it not all the way.

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00:28:01.300 --> 00:28:02.780

Kasia Howley: Yeah, XXXXXXXX (Participant 2).

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00:28:04.660 --> 00:28:11.090

Participant 2: I found like steaming in the morning is like I only really steam in the morning. I'll never steam at night

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00:28:11.150 --> 00:28:15.590

Participant 2: like when, but then I'll only steam if I am feeling a bit

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00:28:16.102 --> 00:28:21.030

Participant 2: fatigued. If I've got something like to do that day.

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00:28:21.030 --> 00:28:21.570

Kasia Howley: Yeah.

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00:28:21.570 --> 00:28:22.549

Participant 2: Well, I mean.

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00:28:23.210 --> 00:28:30.790

Participant 2: yeah, I just feel like it is. It brings like instant moisture like, because if it when I wake up it always feels. I always feel a bit dry, but.

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00:28:30.790 --> 00:28:31.440

Kasia Howley: Yeah.

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00:28:31.690 --> 00:28:33.780

Participant 2: Yeah, that's it's a good way to then.

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00:28:34.220 --> 00:28:37.239

Participant 2: Yeah. And yeah. Then, as XXXXXXXX (Participant 5)said, like, don't talk afterwards.

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00:28:37.240 --> 00:28:37.870

Kasia Howley: Yeah.

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00:28:37.980 --> 00:28:46.199

Kasia Howley: And in terms of like, do you steam when you is it when you are feeling dry, or do you tend to do it as like a ritual sort of thing.

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00:28:46.680 --> 00:28:48.849

Participant 2: Yeah, it's I don't really do it

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00:28:49.080 --> 00:28:51.230

Participant 2: continuously. It'll just be like if

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00:28:51.350 --> 00:28:54.810

Participant 2: if I know I've got to do so that day I'll do it, even if I'm fine.

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00:28:54.810 --> 00:28:57.029

Kasia Howley: It's more like preventative, I suppose. Well, no.

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00:28:57.030 --> 00:28:57.460

Participant 2: Yeah.

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00:28:57.460 --> 00:28:59.720

Kasia Howley: Suppose you're doing it when you know something is coming.

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00:28:59.900 --> 00:29:00.670

Participant 2: Yeah, yeah.

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00:29:00.720 --> 00:29:04.139

Kasia Howley: Yeah, interesting anyone else on steaming things to do with that.

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00:29:05.300 --> 00:29:07.829

Kasia Howley: I will move on. Okay. So

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00:29:08.090 --> 00:29:10.159

Kasia Howley: this kind of section is to do with

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00:29:10.450 --> 00:29:33.670

Kasia Howley: again. It's to do with training. But please don't think it's specifically to do with where you've trained. It's not. It's to do with just undergraduate training in general, and the way that it's approached. And so the question is, is, do you feel that vocal fatigue is monitored within your training, and are you given guidance when to rest vocally? Or can you declare when you need to rest? So just to kind of offer some clarification in that?

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00:29:34.030 --> 00:29:38.339

Kasia Howley: What I mean is kind of what we spoke about earlier, briefly, is that.

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00:29:38.870 --> 00:29:49.910

Kasia Howley: do you feel like there are people there that go. You sound tired today, and I can hear that in classes could be an ensemble class could be anything, and it's given as guidance that you need to vocally rest

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00:29:50.150 --> 00:29:58.480

Kasia Howley: in rehearsals. Ever is it given us guidance that, like people, might be fatigued. So we should all rest today. And you know, Mark, vocally.

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00:29:58.650 --> 00:30:12.170

Kasia Howley: is it? And and if you know, if that's the case. Then we'll talk about that. If not, do you feel like you could say at the start of a rehearsal, hand up in front of everyone, and I'm vocally fatigued today. So I'm I'm going to mark vocally, or I'm going to go and voice rest.

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00:30:12.520 --> 00:30:13.660

Kasia Howley: Let's go, XXXXXXXX (Participant 4).

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00:30:14.140 --> 00:30:24.599

Participant 4: I think it's a bit of both like there are days where, like, like, for instance, my teachers can be like, right like I'm so on it like if you if you're feeling ill like, if you're feeling like a bit strained like, take

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00:30:24.630 --> 00:30:44.620

Participant 4: this lesson out like you haven't got like sing through at's. I just have to chill out, and there's other days where it's like me. Personally, if I don't get up and sing in my head, I'm like, oh, I'm like, I'm not doing my best like what a waste of a lesson! And then I just do it, and I room like ruin my throat. So like, in a way like it's like, Oh, I can't win. But it's just like finding that

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00:30:44.990 --> 00:30:54.520

Participant 4: middle like the midpoint of being like, okay. So I can either get up and sing, and then ruin my throat, or I cannot, and then, like not improve, does that make that make sense.

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00:30:54.520 --> 00:31:02.240

Kasia Howley: Do you feel like it's given us like the start of a lesson guidance? As to like, if you're feeling both fatigued, please don't think today.

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00:31:02.560 --> 00:31:07.429

Participant 4: I think it's always like it's always made clear, like people. My teachers are always very like

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00:31:07.460 --> 00:31:15.389

Participant 4: understanding about it, but I don't think at the start of a lesson. It's I think it is forgotten about. Okay, I do. I do think it is easily forgotten about

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00:31:15.510 --> 00:31:17.289

Participant 4: yeah. But yeah.

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00:31:17.290 --> 00:31:19.100

Kasia Howley: That's interesting to know. Yeah, XXXXXXXX (Participant 5).

294

00:31:19.530 --> 00:31:30.389

Participant 5 : I don't know if it's just a me thing, but it it really feels like if I if I feel fatigued, then it really feels similar. If that if I was going to be sitting out of a dance class like I'd feel like

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00:31:30.580 --> 00:31:32.510

Participant 5 : kind of guilty.

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00:31:32.620 --> 00:31:33.230

Participant 5 : and like

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00:31:33.230 --> 00:31:33.700

Kasia Howley: Just in the.

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00:31:33.700 --> 00:31:51.119

Participant 5 : Like I'm turning up to class. But I'm not participating. So it just feels a bit wrong. But, there's definitely certain teachers where I feel more than comfortable to say, look like I really don't feel great today, and it'd be so fine with it. Just adding on to what you were saying about the beginning of the class.

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00:31:51.740 --> 00:31:59.939

Participant 5 : I feel like that is said, but then, on the other side of it, people like to jump on that. And they're like they're vocally fatigued just because it's convenient.

300

00:31:59.940 --> 00:32:04.360

Kasia Howley: Okay? And then do you feel like that affects? Then you wanting to say that you're vocal, fatigued because people.

301

00:32:04.360 --> 00:32:06.649

Participant 5 : Yeah, exactly. Yeah, yeah.

302

00:32:06.780 --> 00:32:13.409

Kasia Howley: Yeah, no, that's interesting and kind of going on to that, I suppose from what I mean, we'll go around everyone first, and I'll go back. Actually, XXXXXXXX (Participant 2), you've got your hand.

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00:32:13.410 --> 00:32:16.290

Participant 2: Yeah, like, really similar to XXXXXXXX (Participant 5).

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00:32:16.530 --> 00:32:25.309

Participant 2: like, I'll I'll like there is people that do it all the time for no reason. Which then makes me like, Oh, I don't want everyone to think I'm 1 of them. Yeah.

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00:32:25.890 --> 00:32:26.669

Participant 2: And then

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00:32:27.260 --> 00:32:27.890

Kasia Howley: Yeah.

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00:32:27.890 --> 00:32:30.800

Participant 2: Like then it is like a sense of if I actually was.

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00:32:30.830 --> 00:32:34.279

Participant 2: then it's like, Oh, I feel a bit like I should just get on with it, because, like.

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00:32:34.290 --> 00:32:35.290

Kasia Howley: Yeah.

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00:32:35.290 --> 00:32:41.230

Participant 2: That. But I think that that is definitely a me thing, because, like people in class have definitely like gone

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00:32:41.350 --> 00:32:43.460

Participant 2: like before, like an acting through song.

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00:32:43.460 --> 00:32:43.830

Kasia Howley: Yeah.

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00:32:43.830 --> 00:32:52.629

Participant 2: During a rehearsal they've been like, Yeah, I'm not. I'm not feeling it today. But then for me, if it was like a continuous thing where I was not feeling well for like

314

00:32:52.960 --> 00:32:58.019

Participant 2: at the odd day every 2, for like 3 weeks I'd be then like, Oh, don't wanna keep saying it.

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00:32:58.020 --> 00:33:01.969

Kasia Howley: You'd rather not say it. Yeah, yeah, that makes sense makes sense. XXXXXXXX (Participant 3).

316

00:33:02.520 --> 00:33:14.710

Participant 3 : I feel like, not in during lessons, but more in like rehearsal processes. I feel like if, as a collective like ensemble like if a lot of people were feeling like fatigued.

317

00:33:14.800 --> 00:33:30.532

Participant 3 : I feel like teachers. Don't perceive it as fatigue. I feel like they more think like your energy levels are down like the vocals, aren't there? Let's run it through again, and it's more just like, let's keep pushing forward rather than like. Let's actually assess the situation.

318

00:33:31.020 --> 00:33:37.580

Participant 3 : I do feel like in once like, say, there's been like 4 or 5 rehearsals. If you are like

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00:33:37.800 --> 00:33:53.759

Participant 3 : a featured singer, or you are like one of the roles that's singing. I feel like, once you actually get into the process with, like the directors and with like the creatives that you then can have that conversation, but I feel like right at the start, like if I went into the 1st rehearsal.

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00:33:54.050 --> 00:33:58.030

Participant 3 : and I felt fatigued already, and thought, I actually can't sing today.

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00:33:58.060 --> 00:34:13.809

Participant 3 : I wouldn't feel comfortable enough to say, Look, I can't sing, and I don't think that they would sort of approve of that as well for me to walk in 1st rehearsal and just like, Look, it's not gonna happen today. I think they just we'll just give it a go like push through, and we'll see what it sounds like.

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00:34:14.670 --> 00:34:17.959

Kasia Howley: That makes sense. Well, it doesn't make sense, but, I understand what you're saying.

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00:34:17.969 --> 00:34:18.729

Participant 3 : Yeah.

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00:34:19.279 --> 00:34:19.949

Kasia Howley: XXXXXXXX (Participant 1).

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00:34:19.949 --> 00:34:25.399

Participant 1: I think there's like a bit of lack of time as well, because, like vocal fatigue is like

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00:34:25.749 --> 00:34:41.559

Participant 1: like, it's still like hard like it's not illness, but it's still hard like. Sometimes I'll be like if I've been on vocal rest like I was this week on Monday I had a teacher and I have the same teacher on Wednesday, and they knew I was on vocal rest on Monday, and then on Wednesday. They were like we should be fine now.

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00:34:41.709 --> 00:34:44.789

Participant 1: but it's like there's like a lack of time like, although.

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00:34:44.790 --> 00:34:47.059

Kasia Howley: How did they identify that you would be fine now?

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00:34:47.420 --> 00:34:50.330

Participant 1: Well, it's just. That's what they think. It's their opinion.

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00:34:50.330 --> 00:34:52.840

Kasia Howley: Did they hear you, or was it just a statement? Sort of thing.

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00:34:52.840 --> 00:34:54.260

Participant 1: Just a statement.

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00:34:54.280 --> 00:34:56.810

Participant 1: It's always statements.

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00:34:57.460 --> 00:35:13.069

Kasia Howley: Right. So going off kind of what you've all said. I was just jotting down before I forget. Kind of. I hope this makes sense in my brain now. So it's been interesting because some of you have said a lot of things about rehearsals, and it being like different in a rehearsal to then, I suppose, to a lesson sort of situation.

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00:35:13.450 --> 00:35:16.659

Kasia Howley: And do you think the kind of member of staff

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00:35:16.720 --> 00:35:20.129

Kasia Howley: and their sort of job role like

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00:35:20.680 --> 00:35:26.199

Kasia Howley: influences. This. So I suppose, like XXXXXXXX (Participant 3), you said if you're doing a piece, and that you're singing in it. But maybe the Md. Isn't. There?

337

00:35:26.320 --> 00:35:29.440

Kasia Howley: Is there a level of like that? People who maybe aren't in

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00:35:29.640 --> 00:35:37.309

Kasia Howley: that element who don't understand fatigue will make you push through it. If that makes sense. If it doesn't let me clarify it

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00:35:38.070 --> 00:35:45.799

Kasia Howley: so like a choreographer. Would they view it different to an MD. Or like a director? Do you find that there's differences in the approach. There.

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00:35:46.840 --> 00:35:47.670

Kasia Howley: XXXXXXXX (Participant 3)

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00:35:48.120 --> 00:35:50.449

Participant 3 : I feel like it always

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00:35:50.520 --> 00:35:58.660

Participant 3 : sort of when it comes to not like external directors and creatives. I feel like with external directors and creatives. I feel like, because they're like.

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00:35:59.310 --> 00:36:12.770

Participant 3 : I know, it sounds weird, but because they're like fully in in the industry, because they're creating because they see loads of different people. I feel like they have more of an understanding like I had my audition, and obviously I was really ill.

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00:36:13.210 --> 00:36:24.329

Participant 3 : and but also at the same time I've had my agent showcase so like with my agent showcase, obviously with one of the teachers there, she's obviously turned around and said like, Let's see, let's hear it.

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00:36:24.560 --> 00:36:31.419

Participant 3 : you know. Obviously try, push through like, can you do it like we'll just go for that note. We'll just see how many times you can hit it first.

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00:36:31.550 --> 00:36:53.389

Participant 3 : But then I then emailed the creative about my audition and said, Look, it's not there to then have the like. The response of like vocal health is 1st like you like, get better 1st and then send me your audition tape. So I feel like it's completely different, like with teachers that are just teaching for the industry compared to people who are like.

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00:36:53.390 --> 00:36:56.069

Kasia Howley: Did that make you, I suppose, feel like more

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00:36:56.490 --> 00:37:02.560

Kasia Howley: like you don't know which way it's going to go, then, I guess. Which way? Yeah, interesting. XXXXXXX (Participant 5).

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00:37:03.208 --> 00:37:20.939

Participant 5 : This might be a specific to my college. But we recently added IP into our timetable and we didn't have that last year, and so it might be more of a 1st year thing to be honest. But a lot of my year group haven't mixed the 3 disciplines as much as.

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00:37:20.940 --> 00:37:21.430

Kasia Howley: interesting.

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00:37:21.430 --> 00:37:27.340

Participant 5 : Some other people have. So when it comes to like those lessons

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00:37:27.820 --> 00:37:37.699

Participant 5 : my class, like my peers, seem to like push harder when really, that's not really like the the way of doing it. And I suppose that could be like.

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00:37:38.230 --> 00:37:46.099

Participant 5 : because we've never done it before. It's more of a 1st year. Thing like they don't know how to, and we haven't been. We haven't got to that point in those lessons yet where it's been.

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00:37:46.100 --> 00:37:46.620

Kasia Howley: Yeah,

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00:37:46.620 --> 00:37:47.410

Participant 5 : Discussed.

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00:37:47.950 --> 00:37:53.150

Kasia Howley: So it's a different yeah, that makes sense. It's a different sort of experience through it. Going kind of off this.

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00:37:53.501 --> 00:38:05.699

Kasia Howley: Because a few of you have said things about kind of like the what's the word about if you're in a class feeling like like XXXXXXXX (Participant 2) and XXXXXXXX (Participant 5) you mentioned. There's people that jump on the fatigue sort of bandwagon and try use it.

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00:38:05.730 --> 00:38:09.447

Kasia Howley: Do you ever feel like it's identified by staff?

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00:38:10.240 --> 00:38:17.020

Kasia Howley: in terms of like if you got up to sing or something. If you did something. And people were vocally fatigued.

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00:38:17.570 --> 00:38:25.200

Kasia Howley: you could get told to write. Okay, no, you're vocally fatigued. Sit down, sort of thing, or is it up to you to identify it yourself.

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00:38:25.840 --> 00:38:26.700

Kasia Howley: XXXXXXXX (Participant 5).

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00:38:26.880 --> 00:38:39.789

Participant 5 : I feel like it's a bit of both our staff know us inside and out. So those people that do like to play on it. They know a lot like it's not their place to say, but they know, whereas, like people that don't really

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00:38:39.920 --> 00:38:50.710

Participant 5 : go like put themselves, let's say stuff like that so that they're not feeling a hundred percent. Then they're like they take that and understand it because they know that it's not normal.

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00:38:50.710 --> 00:38:51.769

Kasia Howley: Yeah. Yeah.

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00:38:51.960 --> 00:38:53.000

Kasia Howley: XXXXXXXX (Participant 2).

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00:38:53.430 --> 00:39:02.332

Participant 2: I feel like it has to be like for a teacher to like. Tell someone to like, just have a rest like, sit down. It'd have to be really like, noticeably

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00:39:02.650 --> 00:39:10.589

Participant 2: like sound bad. But like, I think it's, it's definitely more like 70%. It's you to determine, because, like everyone is like

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00:39:10.780 --> 00:39:13.390

Participant 2: an adult. There, you're right. Yeah.

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00:39:13.390 --> 00:39:15.009

Participant 2: for you to just be like.

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00:39:15.390 --> 00:39:19.530

Participant 2: yeah, I I know I don't. I know. I don't need to do it. So I'm not gonna.

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00:39:19.530 --> 00:39:21.219

Kasia Howley: Yeah. Yeah. XXXXXXXX (Participant 1).

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00:39:21.915 --> 00:39:27.569

Participant 1: I think where I go. It's more that the teachers think they know

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00:39:27.610 --> 00:39:45.740

Participant 1: how you feel like it's more they're making the shots like they think it's diligent. If you get up and sing, and it's not good, and it's not healthy like. And then, if they sit you down, which is like the last extent, like they think it's like their decision, whereas, like you knew, you were tired from that. But if you say anything

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00:39:46.360 --> 00:39:49.739

Participant 1: they like make comments in front of the class and things. So it's not.

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00:39:49.950 --> 00:39:50.710

Kasia Howley: Okay.

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00:39:50.970 --> 00:39:51.840

Participant 1: Not a Comfortable environment.

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00:39:52.610 --> 00:39:53.420

Kasia Howley: XXXXXXXX (Participant 4).

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00:39:53.872 --> 00:39:57.490

Participant 4: I think at my school even if

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00:39:57.630 --> 00:40:00.800

Participant 4: I was to say like, Oh, I'm gonna like.

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00:40:00.850 --> 00:40:08.329

Participant 4: sit this one out today like I think it's like best for me. I still feel like I'd get the tiniest bit of judgment from my teachers being like.

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00:40:08.610 --> 00:40:09.010

Kasia Howley: Okay.

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00:40:09.010 --> 00:40:10.920

Participant 4: Okay, even though I've like

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00:40:11.300 --> 00:40:22.260

Participant 4: told them how I'm feeling and how I'm like, Oh, today is like, not a strong day for me to see like it isn't a good idea. I still feel like, even though they won't be saying anything. I still feel like there's a tiny bit of judgment there.

384

00:40:22.260 --> 00:40:24.590

Participant 4: yeah, in that area. Yeah.

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00:40:24.590 --> 00:40:27.430

Kasia Howley: Yeah, yeah, XXXXXXXX (Participant 3).

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00:40:30.170 --> 00:40:31.240

Kasia Howley: Oh, you're on mute.

387

00:40:33.830 --> 00:40:52.620

Participant 3 : Don't know how I did that! No, I was saying, I feel like I agree with XXXXXXXX (Participant 5) definitely that people who sort of jump on the bandwagon like, Oh, yeah, actually, I'm feeling quite tired today. Teachers are aware of that. And then I feel like teachers are like more than okay with it as well. Like, if they want to sit out like that's fine, like, we don't want to see you today, anyway.

388

00:40:52.620 --> 00:40:54.699

Kasia Howley: Other people that you feel like are jumping on it. They're fine with.

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00:40:54.700 --> 00:41:02.210

Participant 3 : Yeah, they just like claiming it just then. They don't have to do anything. I feel like teachers are aware of that. But then sometimes I also feel like it's

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00:41:02.460 --> 00:41:07.890

Participant 3 : teachers view it down on like capabilities as well. So, for example, like people who are also like

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00:41:08.680 --> 00:41:16.459

Participant 3 : seen as the singers, like the ones that get up all the time. The ones that like to show, you know that they're that obviously, that they're good.

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00:41:16.650 --> 00:41:17.990

Participant 3 : And I feel like

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00:41:18.470 --> 00:41:40.980

Participant 3 : it's then like sort of down to them that to sort of say, like, Oh, like, I'm not feeling okay, like it's not. It's not there. And I feel like they're more accepting of that. But then I feel like then some people

who obviously, if they view them as like, they're not like the best at singing sort of thing. I feel like it's then like, Oh, well, we'll just try it, anyway. So it's just to sort of see like, oh, well, we'll see actually what what it is. And then

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00:41:40.980 --> 00:41:44.089

Participant 3 : more like, they're not being believed. If they say that they're

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00:41:44.090 --> 00:41:51.060

Participant 3 : yeah, I think it's just like, well, because you're not actually that great, anyway, we'll just see how it goes. And then, after that, I might sit you down.

396

00:41:51.060 --> 00:41:52.710

Kasia Howley: Yeah, yeah.

397

00:41:52.710 --> 00:42:08.290

Participant 1: Just jumping back in sometimes I think the staff can be like a little bit defensive, almost like, because, like, we have the same teachers quite frequently in the week. It's like you shouldn't be feeling like this because you we haven't done anything that should have tied you out this much

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00:42:08.330 --> 00:42:17.219

Participant 1: like. Sometimes it's down to like them thinking that we're like saying that I'm like this because, like the classes this week that we've had with you to me, whereas, like sometimes you.

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00:42:17.220 --> 00:42:21.070

Kasia Howley: Oh, okay, I understand. So yeah.

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00:42:21.070 --> 00:42:25.289

Participant 1: Like, we should know, like the sing tech and stuff from them, and we shouldn't be thinking about this.

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00:42:25.290 --> 00:42:25.960

Kasia Howley: Okay.

402

00:42:26.270 --> 00:42:42.409

Kasia Howley: so, I guess this kind of like question goes off from what you've all said in a way of like. So in that case of the way that the time. Obviously, we've spoke about like the fact that, you know, sometimes you have to sing at half 8, and you feel like you've got to get up at this time and do this, and you know your timetable is made in a way, and you know, curated for you.

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00:42:42.420 --> 00:42:50.439

Kasia Howley: You know you're all at top drama school. So it should be. You know the way it is. Do you feel like when you then do feel fatigued. You're inferior.

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00:42:51.710 --> 00:42:52.820

Kasia Howley: If that makes sense

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00:42:52.850 --> 00:43:03.730

Kasia Howley: not, I mean it could be inferior to other peers. It could be inferiors, and like I should, I shouldn't. Why is this happening? I shouldn't be feeling like this then, because they've created this, and I should be, why am I doing this? If they're not

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00:43:04.020 --> 00:43:05.550

Kasia Howley: that sort of thing? XXXXXXXX (Participant 5).

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00:43:05.830 --> 00:43:10.770

Participant 5 : Yeah, exactly that. Like, if why am I tired? And the person next to me is not.

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00:43:10.950 --> 00:43:12.930

Participant 5 : But then I feel like.

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00:43:13.330 --> 00:43:20.589

Participant 5 : sometimes I feel that all the time, like during the day, like when I'm surrounded by people. But when I go to at home.

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00:43:20.730 --> 00:43:32.500

Participant 5 : and I'm like, Oh, thinking about my day. I'm like, actually, that's just the way my voice is. And that's not the way that person next to me is, and that's like that's so fine. I just need to learn how to deal with that myself.

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00:43:32.500 --> 00:43:39.740

Kasia Howley: Got you? Yeah. Got you anyone else on that like, does it make you feel like, you know? I guess that timetable thing that you shouldn't be feeling

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00:43:40.120 --> 00:43:41.130

Kasia Howley: fatigued.

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00:43:41.970 --> 00:43:44.050

Participant 3 : I. So I kinda just

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00:43:44.560 --> 00:43:53.149

Participant 3 : view and sort of assess the full situation of, say, like the past couple of weeks. And just sort of think. Do you know what I actually have like? Done an awful lot recently, like.

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00:43:53.150 --> 00:43:53.780

Kasia Howley: Yeah,

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00:43:53.780 --> 00:44:11.679

Participant 3 : I probably like not should feel like this. But this is actually why I feel like this, but sometimes not the fact that I feel like in theory. I feel like I'm just like more, not like annoyed with myself. But I just get like annoyed because I'm just like, why do I actually feel like this like, why is this actually happening? Not for sure.

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00:44:11.780 --> 00:44:32.630

Participant 3 : Yeah. And it's just like more typical that there'll be like something else coming up, or there'll be like specific teachers coming in and just like, why, now, like, what is it that I should have done to prevent this? And then I sort of just think nothing, because the schedule that we've had like I haven't actually been able to put anything in place. Yes, I'm more just like frustrated than like down about it.

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00:44:32.630 --> 00:44:35.219

Kasia Howley: Got you. What about you, XXXXXXXX (Participant 4)? In the way of like kind of that.

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00:44:35.240 --> 00:44:39.380

Kasia Howley: I suppose, next to others, if that's your timetable, and you shouldn't be feeling that way, I suppose.

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00:44:40.480 --> 00:44:45.740

Participant 4: I I agree with XXXXXXXX (Participant 3), but everything XXXXXXXX (Participant 3) just said like, that's exactly how I felt. I couldn't.

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00:44:45.740 --> 00:44:46.130

Kasia Howley: Yeah.

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00:44:46.130 --> 00:44:48.530

Participant 4: Said it better to be fair. But yeah.

423

00:44:48.530 --> 00:44:49.990

Kasia Howley: Yeah, XXXXXXXX (Participant 2).

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00:44:54.260 --> 00:44:56.412

Kasia Howley: Sorry could you just remind me of?

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00:44:56.720 --> 00:45:11.279

Kasia Howley: Yeah. So no, it's just in the way of like when people are like, your timetable is strenuous. So you've got a lot of things on. They curate it, because I suppose you know that's their timetable that they've given you, and that's the way your timetable is, do you ever feel as though you

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00:45:11.550 --> 00:45:13.860

Kasia Howley: you shouldn't be feeling fatigued?

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00:45:14.170 --> 00:45:17.969

Kasia Howley: Because, you know, that's this is we've given this that we're meant to be able to cope with this.

428

00:45:20.000 --> 00:45:28.420

Participant 2: yeah, not really. I think I'm it's similar to XXXXXXXX (Participant 3), like, it'd be more of like a me being like, why, why is this.

429

00:45:29.312 --> 00:45:30.927

Participant 2: Yeah, it's not really like,

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00:45:32.960 --> 00:45:37.820

Participant 2: yeah, it's more like, it's just more of a individual individual. Yeah, personal feeling.

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00:45:37.820 --> 00:45:38.410

Kasia Howley: Yeah.

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00:45:38.680 --> 00:45:39.600

Kasia Howley: XXXXXXXX (Participant 5).

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00:45:40.431 --> 00:45:57.349

Participant 5 : On the other hand, though I do feel like our college is very understanding of the fact, like when it gets to like we've just broken up. So when it this past week and the week before that, our teachers are so aware that we just we've done like a full term, and our timetable is ridiculous. And

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00:45:57.840 --> 00:46:02.580

Participant 5 : like it's, it's a lot. And they're actually quite aware of that and understanding of the fact that

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00:46:02.600 --> 00:46:04.809

Participant 5 : people were kind of dropping like flies, and.

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00:46:04.810 --> 00:46:05.170

Kasia Howley: Yes.

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00:46:05.170 --> 00:46:08.660

Participant 5 : Giving praise to those that were still there, and sticking it through.

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00:46:08.830 --> 00:46:12.380

Kasia Howley: And do you feel like, I suppose, to you, XXXXXXXX (Participant 5), going off that is that like

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00:46:13.790 --> 00:46:16.960

Kasia Howley: Is it giving credit to people that aren't dropping like flies?

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00:46:17.570 --> 00:46:27.589

Kasia Howley: Do you feel like? Then there's a level of you should be. You shouldn't be dropping well, more you want it to. You want to not drop, and there's like a level of like, no, I'm going to keep doing this, and push through.

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00:46:27.590 --> 00:46:27.910

Participant 5 : Yeah.

442

00:46:27.910 --> 00:46:29.270

Kasia Howley: Through fatigue.

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00:46:29.270 --> 00:46:33.190

Participant 5 : Yeah, probably. Yeah, which is might not be the best. But yeah.

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00:46:33.190 --> 00:46:34.159

Kasia Howley: Yeah. But again, it's.

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00:46:34.893 --> 00:46:36.360

Participant 5 : Yeah, exactly.

446

00:46:36.360 --> 00:46:39.070

Kasia Howley: Yeah. Anything else on that, XXXXXXXX (Participant 2)?

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00:46:39.230 --> 00:46:54.479

Participant 2: Yeah, like, following on from that. It's like, I feel like he's every I feel like everything that comes up is a test for you to be like. Oh, can can he know that? And so it's like every moment of anything that I do ever like?

448

00:46:54.940 --> 00:47:02.849

Participant 2: Oh, where I am! It's always like, Oh, is this a Test is the! Are they meant to be doing this in order for me to feel like this for me, to then power through it, or?

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00:47:02.850 --> 00:47:03.490

Kasia Howley: Right.

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00:47:03.490 --> 00:47:06.390

Participant 2: So, yeah, it's more like a, yeah, that's I agree with that.

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00:47:06.390 --> 00:47:08.079

Kasia Howley: Yeah, you feel like you've got to

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00:47:08.150 --> 00:47:10.449

Kasia Howley: show them that you can do it. Yeah.

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00:47:10.450 --> 00:47:11.040

Participant 2: Yeah.

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00:47:11.040 --> 00:47:16.330

Kasia Howley: And I guess the last just over over question, overriding question, overarching question. It's kind of on the same thing is.

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00:47:16.350 --> 00:47:17.966

Kasia Howley: do you feel like

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00:47:19.130 --> 00:47:29.649

Kasia Howley: It's spoken about really freely in your colleges. So like, you know, is it very much like, Oh, you know, fatigue is normal, and then kind of this is my question. I'm answering my own question, changing it here

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00:47:30.000 --> 00:47:36.840

Kasia Howley: in a way of is it normal like, is it spoken about that? Like, yeah, you're doing so much, you should be vocally fatigued, like, it's yeah

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00:47:38.110 --> 00:47:42.220

Kasia Howley: in that way, I suppose, rather than it being like, oh, we're all going to be fatigued.

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00:47:43.190 --> 00:47:46.319

Kasia Howley: do you think? Should we be? You know, I suppose, XXXXXXXX (Participant 4).

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00:47:46.897 --> 00:48:05.369

Participant 4: Well, well, going from that like, there is this girl in my year who's got like, who's just like started having like this vocal problem. And it's bad, because, like the way she's been treated by some teachers, it's like it's been like an ongoing thing for like a couple of months now, and it's getting to a point where it's really

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00:48:05.710 --> 00:48:06.580

Participant 4: like it

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00:48:06.810 --> 00:48:15.040

Participant 4: getting on the teacher's nerves that she's not getting up and singing and like doing her best, but it's like, but it's like this is like she wouldn't

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00:48:15.070 --> 00:48:25.479

Participant 4: be here if she like. Didn't want to do this, so it's like it'd be really hard for her to be like sitting out watching her friends and like watching everyone, and like improving. So I think, like

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00:48:25.580 --> 00:48:32.370

Participant 4: I don't know is in some aspects. Yes, people are so understanding. And people are gonna and people are

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00:48:32.910 --> 00:48:44.200

Participant 4: listening like so much more, and like listening to our bodies more than anything. But I think, on the other hand, there's still so much room for improvement. And to be like everyone needs to learn like everyone can like learn from

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00:48:44.620 --> 00:48:58.720

Participant 4: are like each other's voices and things. But I think it is really important to be like, how do I feel in this moment? Because, like back in their day when, like our teachers were in the industry, like, if they got told like you're sounding a bit rough, take a break. They'd appreciate it.

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00:48:58.720 --> 00:48:59.480

Kasia Howley: Yeah, so.

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00:48:59.480 --> 00:49:00.250

Participant 4: Think it is important.

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00:49:00.250 --> 00:49:02.260

Kasia Howley: It's like the individual perception you.

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00:49:02.260 --> 00:49:03.699

Participant 4: Yeah, a hundred percent. Yeah, yeah.

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00:49:03.870 --> 00:49:05.310

Kasia Howley: Yeah. Yeah. XXXXXXXX (Participant 5).

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00:49:06.268 --> 00:49:07.740

Participant 4: I feel like it's.

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00:49:08.030 --> 00:49:16.640

Participant 5 : I speak about it more to my teachers than I would to my like class, just because I feel like they could. They're more able just to

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00:49:16.820 --> 00:49:20.410

Participant 5 : provide me with some sort of like knowledge that might put me at ease or.

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00:49:20.410 --> 00:49:20.960

Kasia Howley: Oh, yeah.

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00:49:20.960 --> 00:49:23.349

Participant 5 : The advice and stuff like that, whereas, like.

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00:49:23.460 --> 00:49:27.280

Participant 5 : obviously, I might be like, Oh, I'm not. I'm not feeling great today, guys, or

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00:49:27.290 --> 00:49:31.400

Participant 5 : like it might come up in conversation, but it's not something that I tend to like. Bring up.

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00:49:31.400 --> 00:49:31.890

Kasia Howley: Okay.

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00:49:31.890 --> 00:49:32.970

Participant 5 : To be honest. Yeah.

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00:49:32.970 --> 00:49:34.869

Kasia Howley: Yeah. Yeah. XXXXXXXX (Participant 1).

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00:49:35.110 --> 00:49:54.179

Participant 1: I find myself talking about things like this more with my peers than I do stuff because like, because it's like kind of relatable, because, like everyone feels it. And I just feel like the staff like sometimes. Just don't get it like I just feel so much better speaking, it's kind of like I'm looking for answers through.

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00:49:54.760 --> 00:49:57.729

Participant 1: Friends more, than I am, teachers.

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00:49:57.870 --> 00:49:58.440

Kasia Howley: Yeah.

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00:49:58.440 --> 00:49:59.549

Participant 1: Like, because, like.

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00:49:59.590 --> 00:50:06.249

Participant 1: if you tell the teacher that you fatigued, it's just like cut off as like you're ill. Then, like there's no just. You're tired. It's always like you must be ill.

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00:50:06.380 --> 00:50:09.389

Kasia Howley: Yeah, yeah. XXXXXXXX (Participant 3).

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00:50:10.250 --> 00:50:17.869

Participant 3 : I feel like at this point, like whilst we're actually training. I think, like being like actually being fatigued.

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00:50:18.190 --> 00:50:24.700

Participant 3 : I think there's it's bound to happen at some point, I think, with the amount of things that we do, I feel like

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00:50:24.720 --> 00:50:27.819

Participant 3 : it is going to happen at some point. Yeah. And.

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00:50:29.240 --> 00:50:32.470

Participant 3: Trying to think what I was. Just gonna say, then, I suppose it's how you

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00:50:33.400 --> 00:50:36.979

Kasia Howley: It's knowing the strategies for how you would.

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00:50:37.380 --> 00:50:39.170

Kasia Howley: What are you meant to do when it happens.

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00:50:39.170 --> 00:50:39.820

Participant 3 : Yeah.

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00:50:39.820 --> 00:50:45.530

Kasia Howley: Have you got a way that you understand that when it's meant to happen, I suppose.

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00:50:45.530 --> 00:51:09.990

Participant 3 : And I feel like throughout my training, anyway, like I feel like in 1st and second year, like fatigue wasn't really like spoken about completely and like listening to your body, I feel like it's more like push through like this. Is your training like these 2 years of your training, like your 3rd year is not training. It is literally like you are going into the industry, whereas I feel like now in 3rd year, I feel like

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00:51:10.070 --> 00:51:20.260

Participant 3 : listening to your body, and just like understanding, like what is going on and rest, and things like that. I feel like that is more spoken about because it's more like prep. For the industry.

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00:51:20.260 --> 00:51:20.630

Kasia Howley: Yeah.

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00:51:20.630 --> 00:51:25.720

Participant 3 : That's like. For the 1st 2 years. I feel like it's literally push, push, like no stopping, and then.

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00:51:25.720 --> 00:51:28.819

Kasia Howley: Would it have helped you to have more of it in the 1st and second year?

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00:51:28.820 --> 00:51:30.250

Participant 3 : Absolutely. Yeah.

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00:51:30.250 --> 00:51:32.389

Kasia Howley: Okay. Nice. XXXXXXXX (Participant 2).

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00:51:32.900 --> 00:51:37.019

Participant 2: Yeah, I feel like the teachers are, they're really like understanding about.

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00:51:37.020 --> 00:51:37.510

Kasia Howley: Yeah.

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00:51:37.510 --> 00:51:39.689

Participant 2: Well, like that sort of thing, because I can remember

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00:51:40.228 --> 00:51:54.240

Participant 2: like in the singing, in the singing, like tech lessons that we've had. It's always been expressed like everyone will experience vocal fatigue. And like, you know, like, when we've been covering different like aspects of like belting and stuff, it's always been like

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00:51:54.580 --> 00:52:02.270

Participant 2: you like, you aren't gonna be able to do the the like. The best thing you can ever do. Every single day.

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00:52:02.510 --> 00:52:03.120

Kasia Howley: Yeah.

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00:52:03.290 --> 00:52:16.580

Participant 2: And then, yeah, so which makes it like talking to the teachers about is so it's like, it's so easy to do. But I feel like it's talking to your friends about is like it is. Still, we can still do that. But it's more like

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00:52:17.440 --> 00:52:21.940

Participant 2: it feels like, oh, what if cause, then do you have people that seem to never.

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00:52:21.940 --> 00:52:22.370

Kasia Howley: Yeah,

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00:52:22.370 --> 00:52:26.300

Participant 2: Never experience it. But then people might experience it like once a week

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00:52:26.340 --> 00:52:30.329

Participant 2: like, so it's like, Oh, they they obviously just.

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00:52:31.090 --> 00:52:34.539

Kasia Howley: Makes you feel not inferior, because it's absolutely not that. But.

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00:52:34.540 --> 00:52:34.940

Participant 2: Yeah,

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00:52:34.940 --> 00:52:45.439

Kasia Howley: Internally that feeling like to. Why, why have people experienced it more than others? That sort of thing? And I guess to probe onto that? Are you taught why certain people experience it more than others?

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00:52:46.686 --> 00:52:48.620

Participant 2: No, I don't think so.

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00:52:48.620 --> 00:52:53.079

Kasia Howley: Because maybe that would be something that would be quite nice to actually talk. Because I think I mean.

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00:52:53.120 --> 00:52:57.890

Kasia Howley: it's you know, it's yeah. I guess maybe if you had an awareness of that, do you know what I mean?

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00:52:58.160 --> 00:52:58.750

Participant 2: Yeah.

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00:52:59.390 --> 00:53:02.827

Kasia Howley: Good. I'm gonna stop the recording, but we'll all stay on

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00:53:03.290 --> 00:53:09.579

Kasia Howley: So thank you. Any final burning questions to say around it all before I stop the recording, so I won't end the meeting.