Module 6 - BMPF7010
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Title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation programme

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Proposal

1. Project Title:
Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation programme.

2. The Context:

Performance skills and music performance anxiety (MPA) can be highly influential elements in the musical theatre (MT) singers' audition experience (James and Shipley, 2022; Kenny, 2011; Keating, 2020; Osborne and Kenny, 2008). However there are limited resources that realistically cater to the MT singer's audition needs, specifically in regard to time commitment (Osam et al., 2017) and practical application to material (Chen, 2017; Muurien and Kaariainen, 2021).

In a previous assignment, the author assessed various MPA intervention and performance enhancement programmes in relation to MT singers' audition needs. This assessment found Acceptance and Commitment Therapy (ACC) and Psychological Skills Training (PST) (Osborne, Kenny and Cooksey, 2007) to best cater the MT singer's auditions needs as they showed the highest rates of performance enhancement and MPA mitigation (Glassman, 2016) and can be integrated by appropriately trained voice pedagogues (de Pavia e Pona and Juncos, 2020). The author created a 5-day audition preparation programme wherein ACC and PST are integrated to the audition preparation process. It is the intention of this project to assess this audition preparation programme's (PEP) ability to improve ACC and PST skills and its effect on MPA and perceived performance quality in post-secondary MT students.

3. The Justification

Developing the cognitive and psychological skills to thrive in high stress audition situations and withstand frequent rejection is likely to be of great benefit for the professional musical theatre performer (James and Shipley, 2022). However, there is little research on the effects of MPA mitigation or performance enhancement interventions in relation to MT auditions or MT in general. The author found that education on MPA, MPA intervention, performance psychology or performance enhancement skills were not included in any Canadian (where the author is based) post secondary MT curricula. This gap demonstrates the need for a scientifically assessed programme that supports performance

enhancement, reduces MPA and meets the practical realities of MT audition preparation. Most MPA intervention and performance enhancement programmes are 10-12 weeks long. This timeline is likely unrealistic for most MT professionals who have on average 5 days to prepare for an audition (Hayes-Crook, 2024). This project also aims to assess if a shortened PST and ACC based programme still benefits MPA reduction and performance enhancement.

4. The Intended Impact

The information gained from this study aims to support MT pedagogues, vocal coaches and teachers in guiding students in audition preparation. On a broader scale, it is my intention to help MT performers recognize the importance of mental awareness in the realm of audition preparation. In MT audition preparation, emphasis is often placed on vocal and storytelling ability, however if the individual does not have adequate performance skills or is overcome by MPA, vocal technique and ability to effectively convey narrative can be overshadowed by stress and anxiety, which may result in negative experience and poor performance (Shaw, Juncos and Winter, 2020).

5.The Outlined Intention

Using a design-based research model, this practice-based research project will use triangulation of mixed method methodology (Morgan, 2007). A thematic narrative literature review (Winter, 2022) will be conducted to fill any gaps in knowledge. The project then aims to test an ACC and PST based audition preparation programme developed by the author in a previous module. This audition preparation programme aims to mitigate music performance anxiety and improve performance skills through a variety of PST and ACC exercises and practices. The following primary research will be conducted in October 2024 with 11 students at a Musical Theatre performance programme in Toronto, Ontario, Canada.

Strategy

WEEK 1

Participants will receive mock audition material (1 song, 1 scene) to prepare using their current practice over 5 days. On the fifth day, participants will perform this material for a small panel in a mock audition. **Observation** of mock auditions will take place and the mock audition will be video recorded for later reference. Students will then be given a

questionnaire containing qualitative and quantitative questions about their current audition preparation practices, music performance anxiety levels and confidence surrounding the mock audition experience.

WEEK 2

The following week, participants will attend a 90 minute class where the programme developed by the researcher in a previous module is introduced. This class will contain explanations of the programme's goals, underpinning theories of ACC and PST, and introductory exercises that apply these theories to practice.

Participants will then receive a second set of mock audition materials (1 song, 1 scene) of equal difficulty and length as the first. Over the following 5 days participants are asked to apply daily exercises that integrate ACC and PST skills to their mock audition material preparation process. Each preparation day includes a variety of specific exercises and practice techniques including meditation, self reflection, practice routines, pre-performance routines, writing exercises, goal setting and exposure therapy based exercises. Participants will be asked to catalogue their progress through the programme using **diaries**. These diaries will be accessible to the researcher upon completion of the programme to assess adherence and individual experience.

One week later a second mock audition will take place, wherein participants perform the second set materials for the same small panel. The second mock audition will be video recorded for later reference. Following the second mock audition, participants will be asked to complete a second **questionnaire** including quantitative and qualitative questions about their music performance anxiety levels, confidence surrounding the second mock audition and their experience with the programme. Following the completion of the second questionnaire a **focus group** will be conducted and audio recorded to assess the programme's strengths and limitations from the perspective of participants. Mock auditions will be recorded and rated by a musical theatre director to assess quality of performance. Pre and post programme questionnaires and mock audition performances will be compared and contrasted to assess if the integration of the programme improved self-reported music performance anxiety, and percived performance quality. Analysis of primary qualitative and quantitative research will then take place and undergo triangulation to guide a written report in November 2024.

Please see GANTT chart (Appendix 1 p.78) for a detailed breakdown of the proposed timeline.

6. The Ethics and Insider Research

As I am currently a professional music theatre performer and my research participants are post secondary musical theatre students, I must remain cognizant of the dangers of insider research (Breen, 2007). I must monitor my personal motivation behind the research and examine my bias and assumptions through coding and triangulation, and avoid unclear/ inaccurate data through close scrutiny of the primary research (Saidin, 2017). There are numerous ethical elements that must be taken into consideration at the outset of this research project. Vocal performance and auditions can be vulnerable or challenging, potentially causing distress for the performer. Furthermore, ACC can include reflection of past performance experiences which may invoke unpleasant memories. Both ACC and PST apply use of exposure therapy, the practice wherein one purposefully invokes anxiety symptoms (de Pavia e Pona and Juncos, 2022). As these elements may cause distress the following practices will be implemented into the research project and communicated with participants throughout the process:

- Performances related to the research project will have no bearing on the students' academic scores in any way.
- Should participants feel upset or overwhelmed, they may abstain from further involvement and end their participation in the research project at any point.
- All classes and performances will take place in a safe, private space.
- Contact information of helplines, urgent psychotherapy, and administration provided counselling will be provided at the outset of the project.

7. Personal Learning Outcomes

- To consolidate research relevant to the intersectionality of music performance anxiety, music performance enhancement, musical theatre, audition preparation, educational theory and theory to practice learning
- To develop a methodologically sound, ethically rigorous work-based research project
- To assess the effects of an ACC and PST based audition preparation programme on performance skills and music performance anxiety in MT singers
- To conduct a ACC and PST introduction class and present participants with a 5-day programme that integrates ACC and PST components into the audition preparation process
- To assess participants performance skills and MPA prior to integration of the programme and after integration of the programme through participants' personal recount and mock audition observation
- To discuss the experience of the programme with participants
- To improve my ability to teach ACC and PST skills

Module 6

Title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation programme.

Introduction

This study presents a culmination of previous research conducted over the last 30 months, wherein the researcher executed thorough critical analysis of music performance anxiety, music performance anxiety interventions, musical theatre auditions and the intersectionality between the three. In Module 3 (Hayes-Crook, 2023), the researcher explored mix-belt technique through the experiences of four professional musical theatre performers. In this study, the researcher recognized the intense effects audition anxiety can have on vocal function (Stothert, 2012; Roll, 2019; Henshaw and Collyer, 2022), wellbeing, confidence (Kenny, 2005; Sandgren, 2009), and career longevity in professional musical theatre vocalists. In Module 4 and 5 (Hayes-Crook, 2023; 2024), the researcher shifted their focus towards music performance anxiety wherein it became clear that audition anxiety in musical theatre is a largely under-researched field.

Music Performance Anxiety (MPA) is the experience of constant and recurring stress or anxiety in musicians before, during and post performance (Kenny, 2011, 2023; Henshaw and Collyer, 2022). MPA presents as a multi-faceted challenge for musicians, causing cognitive (worry, narrowed attention), behavioural (avoidance), and physical (shortness of breath, heart palpitations, dry mouth, muscular tension) symptoms (Kenny, 2005; Juncos and de Pavia e Pona, 2022). These symptoms have the capacity to not only impair the individual's performing experience, but the quality of performance itself (Juncos et al., 2017). Left unchecked, high levels of MPA can have long-term, detrimental effects on musicians' self esteem, career, and overall well-being (Kenny, 2005; 2011).

Musical Theatre (MT) is a genre of drama wherein singing and dancing play an essential role (Oxford, 2024). Published research on the prevalence of MPA in professional MT performers is sorely limited, which at the time of writing, consisted of only one study.

James and Shipley (2022) found in a questionnaire of 33 MT students at the British Association for the Performing Arts, that two thirds scored above the Kenny Music Performance Inventory's (KMPAI) clinical threshold for MPA, suggesting MPA is a significant issue for MT performers.

MT performers, like opera singers and instrumentalists, must audition to secure employment (James and Shipley, 2022). As auditions are competitive and done in a "solo" (Keating, 2020) manner, there is increased probability of emotional and psychological distress (Steptoe, 1989), fear of failure (Kenny, David and Oates, 2004), perfectionistic tendencies (Kenny, 2005) and feelings of judgement (Osborne and Kenny, 2008), which may result in increased MPA prevalence and severity. Developing the psychological and cognitive skills to withstand frequent rejection and thrive in high-stakes situations could be of great benefit to the working MT performer. However, MPA mitigation and performance enhancement skills are not included in any Canadian MT programmes curricula, demonstrating a gap in student's preparation for professional performance (Hayes-Crook, 2023). No white or grey literature on development of these curricula could be found, thus further analysis could not be undertaken.

Furthermore, a critical analysis of MT audition anxiety mitigation strategies previously undertaken in Module 4 (Hayes-Crook, 2023) determined that there are limited resources that appropriately cater to MT singer's audition needs, specifically in regard to time commitment (Osam et al., 2017), and practical application to material (Chen, 2017; Murrinen and Kaariainen, 2021). This analysis (Hayes-Crook 2023) found that Acceptance and Commitment Coaching and Psychological Skills Training (Osborne, Kenny and Cooksey, 2007) most appropriately cater to the MT singer's audition preparation needs, as they demonstrated the highest rates of MPA reduction, performance improvement (Glassman et al., 2016), and ethical accessibility for MT coaches and voice professionals (de Pavia e Pona and Juncos, 2020).

Performance Enhancement Program (PEP)

Based on this MPA intervention research and the gap in tools available for audition anxiety mitigation, in Module 5 (Hayes-Crook, 2024) the researcher developed **The Performance Enhancement Program (PEP)** (Appendix 2 p.78) - **a 5-day audition preparation programme that aims to reduce MPA and enhance performance through education and application of Acceptance and Commitment Coaching**

(ACC) and Psychological Skills Training (PST). PEP consists of one 120-minute introduction class wherein participants; learn about MPA, the foundations of ACC and PST, are introduced to daily practices that integrate ACC and PST to their material preparation process, and receive a workbook with resources, cited research, and exercise instructions (Appendix 2 p.78). Participants are then tasked with 5-days of practice wherein they integrate the aforementioned practices to audition material and maintain a practice diary (Appendix 2 p.78).

Acceptance and Commitment Coaching is an coaching method based off the principals of Acceptance and Commitment Therapy (ACT), that aims to enhance psychological flexibility (Hayes et al., 2013; Shaw, Juncos and Winter, 2022) and reduce reactivity to anxiety (Juncos de Pavia e Pona, 2022) through mindful observation, acceptance and defusion of MPA symptoms (Clarke, Osborne and Baranoff, 2020). ACC is taught and practiced in PEP through 4 key concepts:

- Mindfulness: Contact with the present moment.
- Acceptance: Acceptance of anxious thoughts and feelings.
- Defusion: Separating oneself from their thoughts.
- Values: Identifying and aligning with the aspects of performance that are important to an individual.

Psychological Skills Training (Vealey, 1988; Gould, Eklund and Jackson, 1993; Hardy, Jones and Gould, 1996) is a multifaceted cognitive intervention based on the principles of CBT that is often used in athletics. PST aims to enhance performance (Hardy, Jones and Gould, 1996; Anderson, 2009; Kornspan, 2012) through improvement of meta-cognitive skills and self-efficacy (Gould, Eklund and Jackson, 1993). PEP applies three elements of PST:

- Self-Regulated Learning (SRL): The strategic planning and time-management of practice through planned-practice, practice diaries and goal-setting (Zimmerman, 1989; Miksza and Tan, 2015). SRL intends to improve awareness and accuracy in progress-tracking (Zimmerman, Bandura and Martinez- Pons, 1992), and increase tangibility of improvements (Hatfield, Havari and Lemyre, 2016).

- Pre-Performance Routines: A series of task-relevant thoughts and actions undertaken immediately before performance (Cottrell, 2011) that aims to shift

one's cognitions away from anxiety symptoms and towards concrete objectives (Hanton, Mellalieu and Hall, 2004). In PEP, a centring-down practice developed by Greene (2003) is taught.

- Exposure Therapy (Desensitization): The practice of intentionally simulating MPA sensations in rehearsal (Juncos, de Pavia e Pona; 2022; Green, 2003). This is done through artificially inducing feelings of anxiety in order to improve one's ability to perform through them (Greene, 2003; Harris and Hayes, 2009). For example, a participant who struggles with the symptom of breath shortness in auditions may practice their audition piece while doing jumping jacks to simulate their experience of anxiety in a rehearsal setting.

The Present Research Project

It is the aim of this project to use a mixed methods approach to investigate whether PEP effectively taught ACC and PST skills, and to assess its impact on MPA and perceived performance quality in post-secondary MT performance students.

The aims and objectives for this project are:

Aims

- To develop a methodologically sound, ethically rigorous work-based research project
- To assess if PEP supports the cultivation of ACC and PST skills
- To assess the ability for an ACC and PST based audition preparation programme (PEP) to support performance skills and reduce MPA in MT singers
- To identify and fill gaps in my previous literature regarding MPA intervention, MT audition anxiety and learning methods

Objectives

- To conduct an ACC and PST introduction class and present participants with a 5-day programme that integrates ACC and PST into the audition preparation process
- To assess participants performance, ACC and PST skills and MPA before and after integration of the programme through quantitative measures
- To qualitatively assess participants experience with PEP
- To compare pre and post-intervention performance quality
- To critically analyze qualitative and quantitative findings

Methodology

To provide the reader a succinct overview of the processes undertaken in this project, a discussion of all methodology will precede the literature review.

Ontology & Epistemology

A relativist ontology asserts that many truths exist and truth can vary depending on place and time (Collins and Restivo, 1983). To understand the efficacy of PEP it was critical to explore the participants' unique opinions and sensations to compare and investigate the pre and post-intervention experience. Thus, this project will be undertaken from a relativist ontological perspective, as the belief that many truths may exist is central to this line of inquiry.

This research is grounded in constructivist epistemology (Cosi et al., 2020), as there is direct interaction between the researcher and participants (Cosi et al., 2020), resulting in the two being inextricably interwoven. Additionally, amplification of participants' voices and lived experiences is integral to developing understanding of the impact PEP has, and a key aspect of this epistemology.

Pragmatic and Constructivist Grounded Theory Framework

This research project was constructed through a combination of pragmatic and constructivist grounded theory frameworks.

Pragmatism places "the problem" at the centre of research (Cosi et al., 2020), offering the researcher a flexible design wherein they can apply whatever methods best suit the need of inquiry, without limitations from ontological or epistemological beliefs (Morgan, 2007). Obtaining quantitative data is at odds with the aforementioned constructivist approach (Lincoln and Guba, 1989; Cupchik, 2001), however, in order to compare PEP to other ACC or PST programmes (Shaw, Juncos and Winter, 2020; Juncos and Markman, 2016; Juncos et al., 2017; Hatfield, 2016; Clarke, Osborne and Baranoff, 2020), acquiring quantitative data greatly benefits the validity of this research. Though assessing the experience of PEP and audition anxiety in MT performers is at the forefront of this study, analyzing the efficacy of the programme is equally critical. The pragmatic paradigm permits for the researcher to employ the methods that will best serve the needs of inquiry, supporting this broad approach to the research question.

Grounded theory, initially developed by Glaser and Strauss (1967), is a systematic method composed of various flexible strategies that aim to inductively develop theory through iterative investigation and constant comparison of numerous individual cases (Glaser and Strauss, 1967; Charmaz, 2017). Since the inception of the grounded theory, various contrasting epistemologies have adapted the approach (Mills, Bonner and Francis, 2006). This project applies a constructivist grounded theory framework, which aligns with the previously discussed ontology and epistemology, while supporting an inductive, iterative process, and the fundamental belief that any studied reality is not objective and no observer can be truly impartial (Charmaz and Bryant 2019). Constructivist grounded theory supports the intention of this research project, as individual reaction, and implementation of PEP, is at the forefront of the research question. Furthermore, there is no hypothesis at the outset (Chun Tie, Briks, Francis, 2019). PEP is unique in its construction, timeframe and intended audience. Directing the research towards a hypothesized outcome limits what can be learned (Charmaz, 2017). A key reason why constructivist grounded theory was incorporated into this project is because prior to data collection, it became clear that all literature review topics had been exhausted in the author's previous research (Bakker, 2019). However, it was likely the impetus for further literature review would become apparent once data collection had commenced (Chun Tie; Birks, Francis, 2019). Constructivist grounded theory supports this sequence of events. Combining pragmatic and constructivist grounded theory frameworks allowed the researcher to approach the research question inductively, using an iterative process through the application of mixed methods, to develop theory while remaining connected to the notion that each participant will experience the project uniquely and no singular reality exists.

Convergent Parallel Mixed Methods

In alignment with the aforementioned framework, convergent parallel mixed methods were used to acquire data. A mixed method approach simultaneously supports the project's intent of succinctly assessing the efficacy of the programme through objective quantitative analysis (Denscombe, 2003) while maintaining alignment with the project's relativist ontology by assessing the individual experience through qualitative means (Creswell and Clarke, 2017).

As dictated by convergent parallel mixed method framework (Creswell and Clarke, 2017), all data was simultaneously gathered, individually analyzed, then compared and

integrated to form final findings (Rosenkranz, Wang and Hu, 2015). The following section will now explore the specific methods used.

Overview of Procedure and Methods

Below is a breakdown of the procedure undertaken, which will be followed (p.15) by a greater discussion of methods, materials and participants.

Sept 27 - Letter of intent (Appendix 3 p.90) was sent to participants containing general information about the project, time commitment and ethical considerations

Oct 1 - An information session about the project was held

- Consent forms signed (Appendix 4 p.91)
- Sides #1 (one song, one scene) were assigned

Oct 8 - Sides #1 were performed and recorded

- **Pre-intervention questionnaires** were completed and collected by the researcher (Appendix 5 p.102)

Oct 22 - PEP introductory workshop was held

- PEP handout (Appendix 2 p.78) was given to participants
- **Practice diaries** were distributed
- Sides #2 (One song, one scene) were assigned

Oct 29 - Sides #2 were performed and recorded

- **Post-intervention questionnaires** were completed and collected by the researcher (Appendix 6 p.108)
- **Focus group was held** (Appendix 7 p.109)

Nov 4 - Recordings of performances were scored

See p.19 for a detailed discussion of the songs and scenes (sides) used.

Quantitative Methods

Self-Report Questionnaires

Quantitative data was acquired through collection of pre and post-intervention questionnaires. As PEP was constructed with the intent to mitigate MPA (Hayes-Crook, 2024) and improve performance though ACC and PST, the areas the questionnaires aim to assess are; the ACC skills of mindfulness, psychological flexibility, cognitive defusion, commitment to values, and the PST skill of self-efficacy.

The author was unable to source literature that provided a framework to select self-report measures, thus, other comparable research was first used to provide a foundational understanding (Hatfield, 2016; Juncos and Markman, 2016; Juncos et al., 2017; Shaw, Juncos and Winter, 2020; Clarke, Osborne and Baranoff, 2020; Mahony, Juncos and Winter, 2022). Following this review of literature, relevant measures were gathered and assessed. Relevance to the desired data, length and internal consistency were deemed the next most critical factors in the selection process. See Appendix 8 (p.120) for a detailed breakdown of all assessed questionnaires and their viability for the present research, and Table 1 for a brief overview of all of the self-report measures used.

The researcher intended to use the KMPAI-R (Kenny, 2009), which is generally considered the gold standard for MPA assessment (Philippe et al., 2023). However, the KMPAI-R contains numerous questions that do not directly relate to the practice of auditioning or performance. These questions (“sometimes I feel depressed without knowing why”, “I often feel I am not worth much as a person”) could be upsetting for participants, potentially overstepping the researcher’s ethical boundaries. Consequently, the MMPAS (Mazzarolo and Schubert, 2022), a 5 question, 5-point likert scale questionnaire, that does not inquire into experiences outside of performance, better met the researcher’s ethical boundaries, while still providing the desired data. Though less thorough and newer, (2022) the MMPAS has strong internal consistency (r=0.894) reliability and validity.

Table 1: Self-Report Measurements Used in this Research Project

Construct	Title	Subscales
Mindfulness	Philadelphia Mindfulness Scale	- Awareness

	(PHLMS)	- Acceptance
Cognitive Defusion	Cognitive Fusion Questionnaire (CFQ)	N/A
Acceptance	Acceptance and Action Questionnaire AAQ-II)	N/A
Acceptance	Comprehensive Assessment of Acceptance and Commitment Therapy (CompACT)	- Openness to experience - Behavioural Awareness - Valued Action
Commitment to Values	Valuing Questionnaire (VQ)	N/A
Self-Efficacy	New General Self-Efficacy Questionnaire (NGSE)	N/A
Music Performance Anxiety	Mazzarolo Music Performance Anxiety Scale (MMPAS)	N/A

Quantitative Analysis

All questionnaires used self-reported measures of 5 or 7-point Likert scales which generate ordinal data, meaning data that is not normally distributed with equal variance (Sullivan and Artino, 2013). Traditionally, using parametric analysis (tests that assume normal distribution of the variable) for ordinal data is a “deadly sin” (Kuzon et al., 1996; Wadgave and Nagesh, 2016). Mean and standard deviations (SD) of likert scale responses are unclear, as the distance from “never” to “rarely” could differ dramatically depending on individual interpretation of the terms (Jamieson, 2004; Sullivan and Artino, 2013), resulting in ordinal data. Ordinal data when assessed parametrically can generate a mean does not realistically measure the “data’s central tendency” (Robertson et al., 1995; Blaikie, 2003) as numbers are used to represent verbal statements (Jamieson, 2004), and research suggests participants tend to use central responses as opposed to negative or positive extremes resulting in an “anchoring effect” (Bishop and Herron,

2015). Alternatively, some experts argue that parametric tests are significantly more robust than non-parametric tests and should be used for ordinal data, especially when summed composite scores are utilized (Carifio and Perla, 2008; Sullivan and Artino, 2013).

In comparative papers, paired t-tests are used to assess pre and post-intervention results (Mahony, Juncos and Winter, 2020; Juncos et al., 2017; Hatfield, 2016). Paired t-tests are parametric tests and thus, not intended for ordinal data (Leon, 1998). This presented an interesting consideration upon interpretation of this data, as some literature suggested Wilcoxon Signed Rank Tests would most accurately assess pre and post-intervention scores (Sullivan and Artino, 2013). Whereas, comparable research that applied the same self-report measures (AAQ-II, CFQ, COMpact, MMPAS, NGSE, PHLMS, Valuing Questionnaire) used paired t-tests. To provide thorough examination of the data, and as suggested by Smalheiser (2017), outcomes were thus assessed first through a parametric test (t-test) (Appendix 9, p.127), then again through a non-parametric test (Wilcoxon Signed Rank Test), to ensure reliability of results (Appendix 10, p.131). Finally, a hedge's g statistic, which measures the effect size between two means (pre and post) was also used when necessary for comparison to other research (p. 34).

Qualitative Methods

This project used short answer questions, practice diaries and a focus group (FG) to investigate participants' individual experiences and feelings in relation to PEP.

The completion of short answer questions, and the focus group took place in a private studio in the participants' post secondary institution. Practice diaries were completed privately on the participants' own accord and given to the researcher following mock audition 2.

Qualitative data may be subject to bias, intrusion of self, decontexualization of data or oversimplification of findings (Denscombe, 2003). To mitigate these challenges, a thorough and comprehensive process of open, axial and selective coding was undertaken through a constructivist grounded theory coding framework (Appendix 11 and 12 p.133) (Charmaz and Bryant, 2019; Eppich, Olmos-Vega and Watling, 2019). Data was initially assessed through open coding, via in vivo, thematic and emotion codes (Elliott, 2018) then analyzed through axial and selective coding processes. Due to the time restraints on this project, transcripts did not undergo member-checking (Birt et al., 2016), the process whereby participants validate the data compiled by the

researcher. However, triangulation of the focus group, diaries and short answer questions was applied to provide a comprehensive understanding of participants' sentiments (Appendix 13 p.134).

Performance Scoring

Pre and post-intervention performances were recorded, randomized and scored on a 5-point scale by a prominent director with numerous professional performance and direction credits, and experience in post-secondary education settings (Appendix 14, p. 140).

It was the intention of the researcher to have multiple directors assess performances, however, only one director had availability during this time. Consequently, these scores do not provide a robust assessment of performance, and reflect only one individual's opinion, therefore producing qualitative data.

Various literature applied the use of the Music Performance Quality Rating Form (Lin et al. 2008; Juncos and Markman, 2016; Juncos et al., 2017) to assess performances, however the researcher could not access this questionnaire. Consequently, performance measures were based on the Associated Board of the Royal Schools of Music as used by Mahoney, Juncos and Winter (2022), as this would allow for clear comparison between studies. For the song component, participants were scored out of 5 on Pitch/intonation, Tempo/Rhythm, Musicality, Storytelling, Confidence and Stage Presence (Appendix 14 p.140). A literature review of acting rubrics yielded minimal results. Thus the scene rubric was based on a combination of the ABRSM categories and a rubric used by the Broadway Educators Alliance (Mrockzha, 2013). Participants were scored out of 5 on voice, physicality, preparation, creative choice and interpretation, confidence and stage presence (Appendix 14 p.140) categories. These rubrics were created then trialled amongst Canadian directors and music directors, who largely provided feedback on language (Appendix 15 p.141).

Participants

PEP is intended for professional MT actors, however due to the unpredictability of professional actors schedule, time commitment and ability to prepare material that isn’t directly related to actual auditions, it was decided that working with graduating year students would likely be a more adherent population. Though less experienced, many theatre school students begin working professionally upon graduation, thus it was presumed that graduating students would be of similar talent level to professionals.

Initially, 15 participants registered and signed consent forms to participate. One participant was ill and could not attend the first mock audition, one participant had a scheduling conflict and two others were ill and could not attend the second mock audition. This resulted in a total of 11 participants completing study entirely. Please see Appendix 16 (p.141) for an overview of participants' demographics. Though literature shows there is an increased likelihood of females experiencing MPA (Hildebrant et al., 2012; Biasutti and Concina, 2014) exploring gendered reaction to PEP was not a focus of this research project.

Audition Material

Selection of material posed a challenge as it must be realistic audition material, appropriate for each voice type, and the material used for mock audition 1 must be different but equal in difficulty to material used in mock audition 2. In comparable studies that assess pre and post-intervention performance quality (Juncos and Markman, 2016; Mahoney, Juncos and Winter, 2022), there was no assessment of the performance piece difficulty. Literature suggests that challenging music is more likely to instigate feelings of stress and MPA, and affect performance quality (Kenny, 2011; Larrouy-Maestri, Morsomme 2014; Sanders, 2019), thus, piece difficulty is a factor that should be thoroughly considered. To meet this criteria, four stylistically similar “pop musicals,” that have been produced in professional Canadian theatre in the last year (Appendix 17, p.142) were selected. The cuts for each voice type had extremely similar, if not the same ranges, and were 60 seconds in length (Appendix 18, p.142). Participants were instructed to remain within the same voice type while selecting both their mock audition pieces.

Another key aspect of MT auditions is the speed at which singers must learn and perform the material (Hayes-Crook, 2024). To replicate the realistic experience of MT auditions, it was critical the participants have a limited time to prepare the material. Thus, participants were only able to begin working on their mock audition material 7 days before the mock audition and different material must be used for both mock auditions.

Ethics and Insider Research

Prior to commencing, it was critical to recognize the ethical implications of this project to ensure that it was undertaken and presented with integrity in a responsible, respectful,

rigourous and diligent manner. Auditions and vocal performances have the potential to instigate feelings of anxiety or stress, (Kenny, 2005) and PEP includes reflection on past performances and exposure therapy which could invoke upset, or cause distress. I am not a psychotherapist, so it is critical to remain cognizant of my limitations, and remain within the boundaries of the voice practitioner. To mitigate these factors, a number of steps and precautions were undertaken.

This project was first approved by the UWTSD ethics committee (Appendix 24, p.168), in June 2024. The research project held no bearing on participants' academic scores (as outlined in the letter of intent, Appendix 3, p.90), and was conducted in a safe, private space. Participants were informed of the project's full scope prior to commencing. Consent was sought, and only consenting participants took part (Appendix 4, p.91 & 7, p.109). Participants were frequently reminded that should they feel upset or overwhelmed, they may abstain or cease their involvement at any point. Participants were provided access to urgent psychotherapy, contact information of helplines, and administration provided counselling. To protect participant identity, all data was immediately anonymized with the key securely stored, and accessible only to the primary researcher.

As an insider researcher who actively is employed in the professional musical theatre, I possess a tacit understanding of the audition experience, and a personal connection with audition anxiety, allowing for increased familiarity between the topic, participants and the researcher (Breen, 2007). To mitigate the challenges of insider research, upon execution and analysis, strict objectivity was applied. The researcher’s personal biases were continuously scrutinized throughout analysis, an intensive coding process undertaken and triangulation was applied to ensure all qualitative findings were substantiated (Saidin, 2016; Breen, 2007).

The following portion will include a literature review and discussion of the literature review methodology used.

Literature Review

This project and the MPA intervention method being assessed (PEP), are a culmination of research undertaken throughout this masters programme, amalgamating information from extensive document and literature analysis. An exhaustive summary of all previous

research is beyond the scope of this study; however, below is a summary of key topics and authors that contributed to the creation of this intervention (PEP).

Music Performance Anxiety - (Biasutto and Concina, 2014; Fernholz et al., 2019; James and Shipley, 2022; Juncos and Markman, 2016; Kenny, David and Oates, 2004; Kenny, 2011; Kenny, Fortune and Ackermann, 2011; Papageorgi, Creech and Welch, 2011)

MPA Interventions - (Brown, Gaudiano, Miller, 2011; Burin and Osorio, 2016; Cohen and Bodner, 2018; Jorgesen, 1996; Kenny, 2005; 2011)

Musical Theatre/ Musical Theatre Auditions - (Donahue, 2013; James and Shipley, 2022; Keating, 2020; Meyer-Dinkgrafe, 2005; Saunders, 2019; Shurtleff and Fosse, 1978)

Learning Theories and Techniques - (Chen., 2017; Malek, 2021; Phenix, 1957; Schleppegrell, 2012; Sigmundsson et al, 2017; Sweller, 1994; Winn et al., 2019, Osam, 2017)

Performance Enhancement - (Ericsson, 2008; Gould, Eklund and Jackson, 1993; Hardy, Jones and Gould, 1996; Hatfield, 2016; Jone, Hanton and Swain, 1994; Perkins and Zimmerman, 1995)

Acceptance and Commitment Coaching/ Therapy for MPA - (Clarke, Osborne and Baranoff, 2020; Eifert and Forsyth, 2005; Glassman et al., 2016; Harris and Hayes, 2019; Hayes et al., 2013; Hayes, Strosahl and Wilson, 2012; Juncos et al., 2017; Juncos and de Pavia e Pona, 2018; Mahoney and Juncos, 2022; Shaw, Juncos and Winter 2020; Behan, 2020)

Psychological Skills Training - (Brandon and Ivens, 2009; Clarke and Williamon, 2011; Green, 2002; Hoffman and Hanrahan, 2012; Jones, Hanton and Connaughton, 2002; Osborne, Green and Immel, 2014)

Self-Regulated Learning & Goal Setting - (Brenner, 2022; Butler et al., 2011; Hatfield, Halvari and Lemyre, 2016; Locke and Latham, 2002; Miksza, Blackwell and Roseneth, 2018; Lopez-Iniguez and Macpherson, 2020; Moral-Bofill, 2022)

Self-Efficacy - (Bandura et al.,1988; Craig and Craske, 1984; McPherson and McCormick, 2006; Miksza and Tan, 2015)

Theory to Practice (Burchett et al., 2013; Janati et al., 2018; Michie and West, 2004; Muurinen and Kaariainin, 2021; Nelson, 2013)

Musical Theatre Vocal Technique - (Harris and Irene, 2019; Herbst et al., 2014; Kochis-Jennings et al., 2012; Roll, 2016; Sundberg, Thalen and Popeil, 2012)

Updated Literature Findings

A few new pertinent texts have been published in the interim between my previous research and the completion of this project. While there were no notable departures from my previous findings, these documents support the foundational concepts of MPA in MT performers and provide additional validation of the intervention methods PEP is based upon. These texts are:

- **Acceptance and Commitment Coaching for Music Performance Anxiety in Adolescent Singers (Paul, Juncos and Winter, 2024)**

- **Exploring the Relations among Psychological Flexibility, Music Performance Anxiety and Perceived Music Performance Quality with University Music Students (Viator, Levy and Murphy, 2024)**

- **The efficacy of Cognitive and Behavioural Interventions upon music performance anxiety: A Meta- analysis (Faur et al., 2023)**

- **Overwhelming prevalence of music performance anxiety in conservatory musical theatre singers: Associated symptoms of negative self talk, tension and increased heart rate in performance (Bertain, 2023)**

Upon embarking on this research project, all relevant areas of research had been exhausted. Thus, in alignment with constructivist grounded theory (Glaser and Strauss, 1967; Mills, Bonner and Francis, 2006), gaps in literature were assessed while the primary research was gathered and analysed.

In the creation of PEP, it became evident that a self-help or self-directed learning (SDL) style programme would be of greatest benefit to the MT performer in preparation for auditions (Teague and Smith, 2015; Hatfield, Halvari and Lemyre, 2017; Saunders, 2019), However, previous assignments had not afforded space to adequately assess these topics. When considering self-help and SDL interventions, two key concerns arose - how minimal interaction with the “teacher” would influence participants' understanding of the intervention and how this limited interaction may lead to poor adherence. To mediate these gaps in research, this literature review will consider more thoroughly self-help programmes, self-directed learning and their corresponding adherence.

Literature Review Methodology

Self-directed learning (SDL) and self-help programmes are expansive, well-researched fields. To remain within the scope of this project, a thematic narrative review (Maguire and Delahunt, 2017; Winter, 2022) of the topics will be undertaken and exclusively assess published peer-reviewed white literature. Pare and Kitsiou’s (2017) literature review framework was used (Tabvle 2). This framework allowed for the researcher to move sequentially towards the final product in a timely manner, while iteratively moving between steps as new concepts were uncovered (Finfgeld-Connet and Johnson, 2013), supporting a thorough investigation of the topic, and relation of findings to the present research project (Mulrow, 1987). A database search (Google Scholar, Pubmed, UWTSD library, Elsevier) of keywords (“self-help programmes”, “self-directed learning”) was initially undertaken (Pickering and Bryne, 2013), followed by citation searching to uncover prominent theories and authors. Purposive sampling (Palinkas, 2015) was applied throughout this process for maximum efficiency within the project’s time limitations (Palinkas, 2015).

Table 2: Pare and Kitiou’s Literature Review Process (2017)

1	Formulating the research question
2	Searching extant literature
3	Screening for inclusion
4	Assessing Quality of Primary Studies
5	Extracting Data

6	Analyzing Data

Self-help interventions are programmes undertaken largely independent of professional interaction, that aim to improve an individual's skills or overcome a specific problem (Bower, Richard and Lovell, 2001). Literature suggests self-help interventions can be clinically beneficial mental health treatments, (Anderson et al., 2005; Simco et al., 2014; Bennett et al., 2019) and present an appealing alternative to face-to-face therapy (Cavanaugh et al., 2014), as they are highly cost-effective, can be undertaken alone at a personalized pace, done in familiar settings, and do not require the same large time and resource commitments on behalf of both the provider and participant (Cavanagh et al., 2014).

Support for ACT/ACC delivered in a self-help format is steadily increasing, (Barrett-Naylor et al., 2018), namely through its ability to improve psychological flexibility to a level wherein depression and anxiety symptoms are significantly reduced (French, Golijani-Moghaddam, and Schröder, 2017; Babbage et al., 2022). There are conflicting findings when assessing the overall efficacy of ACT self-help. Klimczack et al's (2023) meta-analysis found that self-help ACT programmes can effectively improve an individual's mental health, and Lappalain et al. (2014) found in their non-inferiority study that internet-delivered ACT had comparable efficacy to face-to-face therapy. However, other reports assessing ACT pure self-help interventions (Ost, 2014; Eklund et al., 2023) found stress was reduced post-intervention but follow-up scores were weaker then what is typically observed in face-to-face inventions. This potentially suggests that self-help ACT interventions may present outcomes that are improved, but still inferior to face-to-face therapies.

An integral element of all self-help programmes that should be considered when assessing their efficacy, is the use of self-directed learning (SDL). SDL refers to an educational approach where learners initiate their own objectives, resources and assessments (Knowles, 1990; Robinson and Persky, 2020) as opposed to traditional education wherein these factors are set by an instructor (Chen, 2017). In self-help programmes, like PEP, participants must motivate themselves daily to integrate new tools and practices into their lives (Bower, Richard and Lovell, 2001). Though participants are instructed to set specific goals; identification and execution of these

goals must be carried out in the students own time, and of their own volition (Robinson and Persky, 2018; Hiemstra, 1994).

Literature suggests that SDL can benefit learners' through instilling a sense of autonomy and mastery, (Robinson and Persky, 2018), supporting creativity, (Boyer et al., 2013; Hammond and Collins, 1991) and fostering confidence and self-belief (Boyer et al., 2013).
In their meta-analysis of SDL, Boyer, Edmonson and Fleming (2014) found that a learner's success in SDL is largely dependent on the following four nomologically related constructs (Hiemstra, 1994).

- Internal locus of control (ILOC) - the extent to which an individual believes they have control over events that influence them (Rotter, 1975). Those with higher ILOC tend to demonstrate increased project commitment (Werbel, Landau and DeCarlo, 1996; Srivastava, 1999).

- Motivation - the force that drives individuals to work towards their goals and engage in tasks that will lead to goal attainment (Churchill,et al., 1985). Individuals who possess higher levels of extrinsic or intrinsic motivation and believe a certain SDL skill will provide a potential positive outcome (Artis and Harris, 2007) are likely to commit more time to SDL activities (Mezirow, 2000).

- Support - perception that others in the community or organization value and care about one's wellbeing. Learners in situations that have a supportive learning environment are likely to demonstrate more effective SDL (Eisenberger et al., 1986; Boyer, Edmundson and Fleming, 2014).

- Self-efficacy - One's belief that they have the skills required to be successful at a specific task (Bandura, 1977). Those with increased self-efficacy tend to be more effective self-directed learners (Posner, 1989).

Students with a weaker commitment to these constructs in relation to a skill are likely to commit less time or abandon the skill altogether (Boyer, Edmundson and Fleming, 2014). In relation to this project, this literature suggests that participants who demonstrate weaker adherence may be less motivated by the idea of performance

enhancement and anxiety reduction, or they may value audition success less than other tasks they are currently working towards. Alternatively, it could be suggested that participants who already possess these SDL constructs are more likely to integrate PEP into their learning process, potentially creating a cyclical effect wherein participants who already have SDL skills are more successful at completing the programme and in turn their SDL skills are further strengthened.

This calls into question the concept of adherence in self-help and SDL programmes. Adherence is described as the degree to which a person's behaviour (Simco, McCusker and Sewitch, 2014) such as taking medication, committing to a diet or enacting a lifestyle change, corresponds with advice from a coach or healthcare provider (De Geest and Sabaté, 2003). Higher adherence is closely linked with ameliorated health and wellness outcomes across various treatments. Reports demonstrate that the effects of self-help programmes are often greatly reduced due to poor adherence (Donkin et al., 2011; Fleming 2018; Klimczak et al., 2023). Self-help and SDL programmes both require making changes to cognitive and action-based habits (Evangelista and Shinnick, 2008) which requires commitment and motivation, and can be challenging for many individuals (Klimczak et al., 2023). The effect of external factors like participant characteristics, or illness length and severity on adherence is unclear, as some literature (DiMatteo 2004; 2007) suggests a strong correlation while other studies (Robinson et al., 2002; Cuijpers et al., 2008; Learmonth et al., 2008) find minimal or no relation.

Coaching, however, presented as a key factor in both self-help programme efficacy and adherence. Integrating any form of coach guidance to a self-help programme greatly improved depression and anxiety outcomes when compared to interventions with no guidance at all (Hirai and Clum, 2006; Cujipers et al, 2010; French, Golijani-Moghaddam, and Schröder, 2017; Bennett et al., 2019; Grist et al., 2018). Adherence to self-help programmes also demonstrated significant improvement when coaching was incorporated (Hof et al., 2009; Titov et al., 2013; Baumel et al., 2018; Klimczak, 2023). Specifically, a scoping review (Shim et al., 2017) found scheduled support as opposed to unscheduled support to be the only factor that influenced programme outcome. It should be noted that the amount of guidance within assessed interventions varied greatly, and without clear perimeters, determining the amount of guidance required for optimal efficacy and adherence is unclear.

ACT and ACC self-help programme adherence rates generally range from moderate to good. Cavanaugh et al. 's (2014) systemic review specifically investigating the efficacy of acceptance and mindfulness programmes, found that on average 2/3 participants completed post-intervention measures. Klimczak et al. (2023) found that in 53 randomized control trials, the completion varied dramatically (from 27.5% - 94.7%), but had an average of 57.63%. Finally, Thompson et al. (2021) found adherence of 75.77% across 25 studies of internet-based self-help ACT programmes. It should be noted that in these reports, the manner in which adherence and engagement was measured varied greatly, rendering comparison between interventions challenging (Klimczak et al., 2023).

From these results, it can be surmised that though self-help ACT/ACC programmes demonstrate promising results, more research is required before it can be accurately assessed if self-help programme results are comparable to face-to-face ACT/ACC and how much coach interaction is ideal. A moderate to good adherence rate, ranging between 50-75% can be anticipated in this research study, but that will likely be largely dependent on participants' internal desire to improve their MPA and how supported they feel. To assess these factors the focus group and short answer questions will inquire into participant's relationship with, and desire to, mitigate MPA. For this project, coach contact will be limited to the introduction session, mock auditions and focus group, however from this review's findings, it is suggested that future iterations of PEP would benefit from increased coaching (see p.53).

Findings and Discussion

The following analysis of data is based only on the 11 participants that partook in this research project. As this is a small sample, these findings serve as an initial foray into the outcomes and results of PEP on musical theatre audition anxiety and performance enhancement. It must be stated that none of these results can be taken as absolute, and further exploration is required (Kinalski et al., 2017; Morgan, 2007).
In order to remain within the scope of this project, quantitative results will generally examine the group as a whole, assessing overall outcomes, whereas the qualitative data intends to analyze individual experience.

Quantitative Findings

As numerous constructs were measured through the seven self-report measures (Table 1), the following results have been separated into sections to organize the findings. This portion will first explore questionnaire results that reflect ACC skills (mindfulness, cognitive defusion, alignment with performance values and overall psychological flexibility). It should be noted that mindfulness, defusion and alignment with performance values are skills that contribute to overall psychological flexibility but individual assessment of these skills was taken to provide deeper insight to how participants interacted with PEP.

This will be followed by questionnaire results that reflect the PST skill of self-efficacy. Though the practice of ACC skills may have influenced the outcome of PST measures (and vice versa) this separation was made to provide structure. Following this, an assessment of overall music performance anxiety scores (p.32), discussion of how these results compare to related literature (p.34) and analysis of correlations between different measures (p.35) will take place.

In the following section, the term mean refers to the average score. Standard Deviation (SD) describes the extent of deviation from the overall mean. Pvalue refers to a statistical test used to assess if the effect of the intervention caused was statistically significant. If the Pvalue is less than 0.05 this suggests statistical significance. Finally, the HedgesG statistic measures the effect size of an intervention, with higher numbers suggesting increased effect. The HedgesG statistic will be used when necessary to compare results of this research to other research that applied this measure.

ACC Questionnaire Results

To assess mindfulness, the Philadelphia Mindfulness Scale (PHLMS) was used. The PHLMS has two subscales, **awareness** of the present moment, **acceptance** of anxious thoughts, and an overall score (Table 3). The awareness subscale did not show statistical significance (Pvalue =0.42) however the acceptance subscale did (Pvalue= 0.06), indicating participants may not have become more aware of their present moment feelings, however what sensations or feelings they were aware of, they were better able to accept (Cardaciotto et al., 2008). Overall, the PHLMS demonstrated a Pvalue of 0.0001 suggesting significant statistical improvement in participant's mindfulness skills.

Table 3: PHLMS Subscales and Overall Score

	Pre-Intervention Mean	SD	Post-Intervention Mean	SD	Pvalue
Awareness	36.4545454545455	5.7160062344898 9	34.7727272727273	6.7947171992792 9	0.42215284585219
Acceptance	21.818118181818	8.4477000635460	35.6363633636 6	7.4869583580079 7	0.00061496760002867 3
Overall	57.90	5.75	70.41	6.39	0.0001

To assess cognitive defusion, the Cognitive Fusion Questionnaire (CFQ) was used. In comparing pre to post-intervention outcomes (Table 4), the mean decreased by nearly half (35.36 to 15.72) and the Pvalue came to 0.00002 demonstrating a statistically significant decrease in cognitive fusion, and suggesting the participants' defusion skills were improved post-intervention.

Table 4: CFQ Overall Results

Pre-intervention Mean	S.D.	Post-intervention Mean	S.D.	Pvalue
35.36	10.623	15.72	5.10	0.00002

To assess overall psychological flexibility, the Acceptance and Action Questionnaire (AAQ-II) and the Comprehensive Assessment of Acceptance and Commitment Therapy (CompACT) were used. Analysis of the AAQ-II (Table 5) demonstrates a Pvalue of 0.00025, suggesting a statistically significant decrease in psychological inflexibility post-intervention. Bond (2011) states that the AAQ-II has a cutoff, and scores higher than 28 indicate clinically significant distress (Ong et al., 2019). Pre-intervention 7 participants (1, 2, 4, 5, 7, 10, 11) scored above that threshold. Post-intervention only participant 11’s score remained above the cutoff, which may suggest the intervention had a substantial impact on reducing participants’ psychological inflexibility.

Table 5: AAQ-II Results

Pre-intervention Mean	S.D.	Post-intervention Mean	S.D.	Pvalue
32.73	10.60	17.09	5.72	0.00025

These changes in cognitive flexibility are corroborated by the CompACT pre and post-intervention results (Table 6) as the CompACT results show statistically significant improvement (Pvalue= 0.0003) in psychological flexibility. This supports the notion that increasing psychological flexibility (CompACT) reduces psychological inflexibility (AAQ-II) (Pakenham et al., 2020; Hsu, Adamowicz, Thomas, 2023). Within the CompACT, there are three subscales (Table 6). The Openness to Experience and Behavioural Awareness subscales both showed statistical significance however, the Valued Action subscale only marginally increased with a Pvalue of 0.18, suggesting there was no statistically significant improvement.

Table 6: CompACT Subscale and Total Results

Scale	Pre-intervention mean	SD	Post intervention mean	SD	Pvalue
Openness to Experience Subscale	22.7267	9.33	36.1818	5.635	0.00033258 9836332505
Behavioral Awareness Subscale	12.090909090	3.9358492 2105	15.90909090909 09	4.1822134 200575	0.00031508 4172
Valued Action Subscale	28.7272727272 727	6.6646966 7863301	31	7.0142711 6670007	0.18200384 7285248
Overall Total	64.27	16.75	83.0909	12.67	0.001

This result contrasts the results of the Valuing Questionnaire (VQ), which independently measures the degree to which one engages in valued living through awareness and commitment to performance values (Smout et al., 2014).

Table 7: Valuing Questionnaire Results

Pre-intervention Mean	SD	Post-intervention Mean	SD	Pvalue
0.363	8.947	11.454	5.241	0.001

The Valuing questionnaire pre and post-intervention results (Table 7) demonstrated a Pvalue of 0.001. This suggests there was statistically significant improvement in the participants ability to engage with their values in audition preparation and performance. Identification and commitment to performance Values are incorporated into PEP through both ACC and PST (Greene, 2003; Juncos and de Pavia e Pona 2022) skills. This discrepancy between the Valuing Questionnaire and the Valued Action CompACT subscale may suggest that participants engaged with values from a PST perspective, and not from an ACC perspective as the Valuing Questionnaire is not strictly an ACC, or cognitive flexibility scale, but the CompACT is. Alternatively, this discrepancy in results may also be due to the differing linguistic structure, use of language or formats of the two questionnaires (Clerehan et al., 2016). Alignment with values will be further discussed in the qualitative analysis (p.40).

PST Questionnaire Results

The intention of applying PST skills in PEP is to enhance learning strategies in the material preparation process (Zimmerman, 1992) thereby increasing self-efficacy (Zimmerman and Schunk, 2011; Miska and Tan, 2015). To assess participants' self-efficacy in the mock auditions, the New General Self-Efficacy Questionnaire (NGSE) was used. As Table 8 depicts, there was a statistically significant improvement (Pvalue = 0.001), indicating participants' self-efficacy improved post-intervention.

Table 8: NGSE Questionnaire Results

Pre-intervention Mean	S.D.	Post-intervention Mean	S.D.	Pvalue
0.363	8.947	11.454	3.241	0.001

MPA Questionnaire Results

Overall, audition MPA in the mock auditions was assessed through the Mazzarolo Music Performance Anxiety Survey (MMPAS) (Mazzarolo and Schubert, 2012). T-test results (Table 9) from the pre and post-intervention questionnaires came to 0.002, which demonstrates statistical significance, and suggests there was considerable reduction in MPA as a result of PEP. Mazzarolo and Schubert (2021) suggest those scoring above 11 exhibit potentially high levels of MPA. Pre-intervention 10 participants (1, 2, 3, 4, 5, 7, 8, 9, 10, 11) scored 11 or above; post-intervention only participant 9 scored above that threshold. Again, this suggests the level of MPA experienced by participants lowered significantly post-intervention, likely through the increase in self-efficacy, improvements in mindfulness and acceptance, reduced cognitive fusion and heightened awareness and commitment to personal values that occurred post-intervention.

Table 9: MMPAS Results

Pre-intervention Mean	S.D.	Post-intervention Mean	S.D.	Pvalue
16.909	6.347	7.545	3.751	0.002

Wilcoxon Signed Rank (WSR) tests (Appendix 20, p.147) were applied to the above questionnaires, and all results supported the t-test outcomes (Appendix 19, p.143), thereby allowing rejection of null hypotheses. Both the WSR tests and t-test results suggest that the PEP programme had a statistically significant effect on participants' PHLMS, CFQ, VQ, AAQ-II CompACT, NGSE and MMPAS scores. As the WSR results do not demonstrate any notable departures from the T-test findings, they will not be further discussed.

When assessing overall scores of the questionnaires (Table 10), it can be interpreted that mindfulness (PHLMS) and cognitive fusion (CFQ) demonstrated the largest effect sizes and the largest statistically significant changes post-intervention. However, every single metric used (Table 10) resulted in a Pvalue higher than 0.05, indicating a statistically significant change and a HedgesG statistic higher than 0.8 which is generally considered the guideline for a substantial effect (Cohen, 1992).

Though factors outside of the intervention like differing homework loads between mock audition 1 and 2, work and class schedule changes and other factors beyond the researchers knowledge must be considered, these results tentatively suggest that the

PEP programme effectively improved the measured skills (Juncos and de Pavia e Pona, 2018; Kenny, 2011) in participants. These results also support the literature of which PEP was based upon, suggesting that the constructs of mindfulness, acceptance, defusion and connection to performer values and self-efficacy do influence an individual's experience of MPA (Juncos and de Pavia e Pona, 2022; Green 2003).

Table 10: Summary of all Questionnaire Results

	Pre-Mean	Pre SD	Post Mean	Post SD	Pvalue	Hedges G
PHLMS	57.9090909090909	5.75246982529323	70.4090909090909	6.390689250066	0.000148336420738195	2.055935
CFQ	35.3636363636364	10.6233020033578	15.7272727272727	5.10080207596627	0.000026100353104 0633	2.356501
AAQ-II	32.7272727272727	10.602744070201	17.0909090909091	5.7175964435162	0.000250014068276205	1.835675
CompACT	64.2727272727273	16.7516620613652	83.0909090909091	12.6763918009388	0.001838038453879 54	1.266838
NGSE	26.2727272727273	5.12036930486286	33.1818181818182	3.05182508732666	0.004964743194523 68	1.639182
MMPAS	16.9090909090909	6.34751203944578	7.54545454545455	3.75136338851987	0.002967718833891 15	1.795996
VQ	0.363636363636364	8.94732057403475	11.4545454545455	5.24144324329924	0.001526415625989 54	1.512596

Comparison to Similar Intervention Methods

PEP was heavily influenced by the ACC/ACT intervention methods studied by Mahony, Juncos and Winter (2022), Juncos et al (2017) and Clarke, Osborne and Baranoff (2020) and the PST intervention of Hatfield (2016). The following section will assess questionnaire results from these studies with the present research.

In Mahony, Juncos and Winter's research of a 6-week ACT intervention (2022), participants demonstrated improvement in all ACC processes, with the exception of the awareness subscale of the PHLMS. Mahony, Juncos and Winter did not predict mindful awareness to improve post-intervention, thus, this was an expected outcome (2022). The present research project mirrored these results, with improvements in all tests except for the awareness subscale of the PHLMS, and the valuing subscale of ComPACT. Other comparable research did not use CompACT, thus we cannot draw from other literature as to why this occurred.

Table 11 compares the present research's effect sizes (through the Hedges G statistic) of the AAQ-II, PHLMS and VQ to Mahoney, Juncos and Winter (2022) and Juncos et al. (2017). As can be seen in Table 11, these results suggest the PEP had a larger positive effect on participants than the ACT/ACC interventions of Juncos et al. (2017) and Mahony, Juncos and Winter (2022) on mindfulness (PHLMS) psychological flexibility (AAQ-II) and identification and alignment with values.

Table 11 - Comparison of Effect Sizes using HedgesG Statistic

Study	Hayes-Crook, 2025	Mahoney, Juncos and Winter, 2022	Juncos et al., 2017
AAQ-II	g=1.835	g=0.74	g=1.48
PHLMS	g=2.055935	g=1.52	No Effect
VQ	g=1.512596	N/A	No Effect

Comparing this project's MPA results is challenging as the aforementioned comparables used the KMPAI (Kenny, 2009). Due to ethical limitations, this project alternatively used the MMPAS (Mazzarolo and Schubert, 2022). Post-intervention, Clarke, Osborne and Baranoff (2020)'s study only demonstrated an effect size of g=1.113412 on the KMPAI

whereas Mahoney, Juncos and Winter's effect size on the KMPAI came to g= 1.87. The present research has a relatively similar improvement. Mahoney, Juncos and Winter with a slightly lower, but still large effect size of g= 1.795996 on the MMPAS.

In this study, self-efficacy was assessed through the NGSE. Hatfield et al., (2016) also assessed self-efficacy through a subscale in the Self-Regulated Learning in Music Questionnaire (SLMQ). Hatfield's self-efficacy results demonstrated a pValue of 0.17, a result that does not demonstrate a statistically significant improvement. This project conversely demonstrated a Pvalue of 0.0049 on its self-efficacy metric (NGSE), which does suggest a statistically significant improvement in self-efficacy. Though PEP contains similar components within the PST section as Hatfield's intervention, namely goal-setting, centring-down and acceptance training, PEP demonstrated a greater improvement in self-efficacy. This could be due to many factors such as course length, incorporation of ACC, or that the overall intention of the PST elements in PEP is to improve self-efficacy, whereas the intention of Hatfield et al's., PST intervention was to more broadly investigate personal benefits of a PST programme.

Correlational Findings

All questionnaires results were correlated pre and post-intervention (Table 12 & 13)

Table 12: Pre-Intervention Correlational Results

	Pre-AQII	Pre-CFQ	Pre - Compact	Pre-MMPAS	Pre-NGSE	Pre - PHLMS	Pre-Valuing
Pre - AQII	NA	0.95359339 5147063	-0.654894 62100356	0.6251422 52615243	-0.5704439 71731054	-0.4250932 49370773	-0.5280166 74083901
Pre - CFQ		NA	-0.800801 98040095	0.6930935 50327898	-0.7314356 93120868	-0.5754133 095217	-0.6769636 46299931
Pre - Compact			NA	-0.752108 45395246	0.9442329 13530619	0.6550957 38903037	0.84326667 2282614
Pre - MMPAS				NA	-0.7464940 23158538	-0.4959509 95573868	-0.5064624 57995413
Pre - NGSE					NA	0.5994416 54181832	0.73974815 6517337

Pre - PHLMS						NA	0.8478152126242 02
Pre- Valuing							NA

Green - High correlation (0.85-1)

Yellow - Moderate correlation (0.67-0.84)

Red - Minimal correlation (0.5-0.66)

White - No correlation (0-0.49)

Table 13: Post-Intervention Correlational Results

	Post - AAQII	Post - CFQ	Post - Compact	Post - MMPAS	Post - NGSE	Post - PHLMS	Post - Valuing
Post - AAQII	N/A	0.8410025 04436919	-0.42645 8798564	-0.0072053 254479507	0.517850 8433068	-0.044907 95944961	-0.1349904 1716234
Post - CFQ		N/A	-0.68470 2872834	0.0346818 748891119	0.562152 5314814	-0.172628 21958125	-0.2791650 92709592
Post - Compact			N/A	-0.0579248 814840023	-0.32468 4020375	0.3414243 94252892	0.5757533 91268013
Post - MMPAS				N/A	0.343050 6265674	-0.667205 70344716	0.3472219 956323
Post - NGSE					N/A	-0.322742 48545410	0.2773670 70329962
Post - PHLMS						N/A	-0.0359604 075751
Post - Valuing							N/A

Green - High correlation (0.85-1)

Yellow - Moderate correlation (0.67-0.84)

Red - Minimally correlation (0.5-0.66)

White - No correlation

As can be seen above, numerous measures correlated prior to the intervention however post-intervention only the AAQ-II and the CFQ were highly correlated. Additionally, only the Compact/CFQ, NGSE/ AAQ-II, NGSE/CFQ, Compact/ VQ maintained any significant correlation both pre and post-intervention.

As the facets of psychological flexibility are interconnected some correlation between these measures is sensical. The AAQ-II measures psychological inflexibility, and the CFQ assesses one's cognitive fusion, their tendency for mental events to influence thoughts and behaviour, therefore, it makes sense that the two would be strongly correlated as cognitive fusion is a key facet of psychological inflexibility (Gillanders et al., 2014; Viator, Levy and Murphey, 2024). Additionally, the moderate negative correlation between cognitive fusion (CFQ) and overall psychological flexibility (ComPACT) supports the research that suggests reduced cognitive fusion supports improved psychological flexibility (Chen, Xi and Fan, 2023). The slight correlation between CompACT and Valuing Questionnaire supports the ACC theory that alignment with values contributes to psychological flexibility (Francis, Dawson and Goljiani-Moghaddam, 2016) .

Of particular interest is the modest correlation between the NGSE with CFQ and AAQ-II. The NGSE measures self-efficacy, a skill that was primarily trained in PEP through PST skills Whereas cognitive fusion and psychological flexibility are skills that are trained through ACC. The correlation between these measures could be happenstance, or it could indicate that cognitive defusion and improved psychological skills may positively influence one's self-efficacy or vice versa. Another potential consideration is that the education of PST and ACC are symbiotic interventions, and they mutually support one another.

A final interesting comparison comes from Viator and Levy (2024) who found that cognitive defusion was a significant predictor of MPA. This research's results do not show a strong correlation between those two factors. There is minimal quantitative research (Juncos and de Pavia e Pona, 2018) between these two variables, perhaps suggesting this area would benefit from further exploration.

It should be noted that the dramatic decrease of correlated results is a surprising outcome, perhaps suggesting that these different metrics demonstrate non-linear

relationships or that the selection of measures only minimally overlaps providing thorough and broad analysis (Schober et al., 2018).

Performance Scores

The overall song scores (Table 14) produced a Pvalue of 0.5803 and the overall scene scores (Table 15) produced a Pvalue of 0.427, both of which do not demonstrate statistical significance, suggesting that the intervention did not have any significant effects on perceived song or scene performance quality.

Table 14: Song Scores

	Pre-Mean	SD	Post-Mean	SD	Pvalue
Pitch and Vocal Technique	2.36363636363636	1.20604537831105	2.27272727272727	2.27272727272727	0.724350006927317
Tempo and Rhythm	2.54545454545455	1.03572548135463	2.54545454545455	1.21355975243384	1
Musicality	2.18181818181818	0.981649817214043	2.09090909090909	1.37510330190466	0.676081184918309
Storytelling	1.90909090909091	0.831209414593634	2.27272727272727	1.27207775634268	0.166889595816397
Confidence	2.54545454545455	0.934198732993827	2.45454545454545	1.03572548135463	0.676081184918309
Total	15.4545	3.643	14.727272	5.17862	0.427

Table 15: Scene Scores

	Pre-Mean	SD	Post-Mean	SD	Pvalue
Voice	3.27272727272727	1.00904995821903	3.09090909090909	1.22102788293679	0.34089313230206
Physicality	2.54545454545455	1.03572548135463	2.54545454545455	1.21355975243384	1

Preparation	4.27272727272727	0.646669790682863	3.45454545454545	1.36847625946791	0.0551613115793955
Creative Choice and Interpretation	2.45454545454545	0.934198732993827	2.63636363636364	1.2862913567872	0.505851828590802
Confidence	2.90909090909091	0.539359889970594	3	0.774596669241483	0.724350006927317
Total	15.4545	3.643	14.727272	5.17862	0.427

Of particular interest was the confidence subscore. Improvement of quantitative measures such as the NGSE and MMPAS could suggest that the participants' confidence levels had increased; however, it is clear that participants did not demonstrate any increase of perceived confidence by the adjudicator.

These results present comparable findings to Mahony, Juncos and Winter (2022)'s 6-week ACT for MPA programme which also did not find significant improvements in performance quality post-intervention. Conversely, Juncos et al. (2017) and Juncos and Markman (2016) did find a significant improvement in performance quality post-intervention. A pattern emerged when comparing intervention length, with longer interventions (10-12 weeks) (Juncos et al., 2017; and Juncos and Markman, 2016) demonstrating improved performance, whereas shorter interventions did not. Perhaps suggesting that intervention length is a key contributor to performance enhancement. It may be suggested that 7 days is simply too short a timeframe for the effects of reduced MPA to affect the performance quality. This would support literature (Eifert and Forsyth, 2005; Harris and Hayes, 2019; Juncos and Markman, 2015; Cohen and Bodner, 2018) that suggests 10-12 weeks is the recommended timeframe for individuals to effectively interpret and implement ACC.

The previously mentioned comparable research all use a hands-on method wherein participants meet with the coach/ clinician on a weekly basis as opposed to this project's self-help based structure. As explored in the literature review, interaction with coaches is a key contributor to efficacy in self-help programmes, and this factor may have contributed to the unaltered performance scores (Titov et al., 2013; Klimczak, 2023). Alternatively, this project used strict material guidelines, ensuring post pre and

post-intervention mock audition material was only prepared for 7 days and equal in range and style. The research that reported improved performance level (Juncos and Markman, 2016; Juncos et al., 2017) did not discuss how scored material was selected, or if pre and post-intervention material was of comparable difficulty, potentially allowing for discrepancies.

A final consideration is that perhaps the relationship between performance quality and MPA is weaker than some literature suggests (Lin et al., 2008; Kenny, 2009; Hoffman and Hanrahan, 2012, Juncos and Markman, 2015). PEP may cultivate practice routines and cognitive patterns that could support improvement in performance quality long-term, however this concept requires further investigation and is beyond the scope of this essay. The effect of PEP on practice and cognition will be further discussed in the qualitative analysis.

Qualitative Results

The quantitative data and performance scores suggest that the programme effectively improved participants' mindfulness, acceptance, defusion, connection to performance values, self-efficacy and reduced their MPA for the second mock audition; however performance quality was not affected.

This qualitative analysis will use data from short answer questions, diaries and a focus group (Appendix 21, p.149) that has undergone a constructivist grounded theory coding process and triangulation, to assess participants' experience with PEP. This portion will begin by investigating participants' experience of MPA, ACC skills (p.42), PST skills (p.44), then consider the other key points that emerged (p.48).

All participants (see Appendix 16, p.141) for participant demographics) felt PEP helped manage their audition anxiety in some respect (Table 16).

Table 16: Short Answer Responses to Anxiety Mitigation

Participant	Q: Do you feel PEP reduced or help mitigate your anxiety? If so, how?
1	Definitely! I had less anxiety than I've ever had in an audition, even with messing up the lyrics and restarting
2	I do think the physical has so much control over the mental so understanding that helped me

3	Yes, I don't feel as tired or worn down afterwards
4	Yes. It helped me deal with the symptoms by not giving them power
5	Absolutely, giving myself something else to focus on works wonders
6	Yes. my breath control was way better
7	Yes! I trusted the work I did and my brain believed I did it.
8	Yes, I wasn't as worried going into the audition
9	It helped in the hallway before the audition
10	I think that it helped me feel more prepared. And also the desensitization helped.
11	Yes, it did. it helped me to be more accepting of myself

These short answer responses were supported through various focus group statements:

P1 “I didn’t basically have any anxiety at all”
P2 “ My overall anxiety went down”
P10 “I didn’t have as much anxiety as I normally do”
P11 “ I didn’t have nearly as much anxiety”

P8 and P9 both described a significant decrease in physiological symptoms post-intervention. P8 explained how her racing heart and shaking hands often distracted her in auditions. However, in the second mock audition she did not experience these somatic symptoms at all. Similarly, P9 suffered from a coughing fit upon entering the audition room for the first mock audition. In the focus group, he shared that coughing fits often occurred when he was nervous *“when I get anxious my body wants to throw up.”* However post-intervention this didn’t occur. *“It didn’t happen … so I just said thank you for the thought, but I am focused on what’s going on.*”

The following portion will analyse if and how the key concepts of ACC taught in PEP (mindfulness, acceptance, defusion and commitment to performer values) were experienced and described by participants (Juncos and de Pavia e Pona, 2022).

Mindfulness and Awareness of MPA

Post-intervention, participants frequently remarked on where and when they experienced anxiety in performances, oftentimes drawing attention to an increased awareness of the physical manifestations of anxiety and identifying their own unique patterns.

P7: "Being a dancer, I am used to the feeling of a racing heart…but during my songs [that feeling] gets *in my way because its more from anxiety rather than cardio"*
P: 5: "I realize how badly I've wanted to find solutions to my anxiety and I've just been procrastinating"
P11: "Separating like the physical sensation from the mental sensation of like anxiety is, and just being present with the physical sensation, it helped me alot"

These statements explore the AAQ-II findings', which suggest that PEP supported participants' understanding of what MPA is, and helped identify their unique experience of MPA through increased mindfulness and awareness (Eifert and Forsyth, 2005; Zimmerman, 2000). When participants' used the term mindfulness it was usually in relation to the meditation practice. This perhaps suggests that though explained in the introductory session (Appendix 2, p.78), participants did not fully grasp the larger construct of mindfulness - an ongoing deliberate and non-judgemental attentiveness to the present moment (Kabat-Zinn, 1990) that should be applied beyond meditation practice (Juncos and de Pavia e Pona, 2022). That said, participants' remarks suggest they did improve their mindfulness skills, even if their understanding of the specific term lacked clarity.

Acceptance and Defusion

Acceptance and defusion of negative or anxious thoughts was frequently expressed jointly by participants.

P5 "Acceptance, like thanking my mind, during [music theatre performance class] like completely saved me"
P8 "Taking the time to talk myself through this…like it's okay to be feeling this right now… and I can feel it like slowly start to go away"
P9 "Thanking my mind for the thought really helped me in the hallway"
P10 "Though my favorite thing has been to start to feel anxiety and be like thank you brain"

The transcription of participants' diaries showed most participants were able to successfully develop a clear understanding and practice of acceptance and defusion within their rehearsal process (Winn et al., 2019; Juncos and de Pavia e Pona, 2022) from PEP. Furthermore, P11 shared how acceptance and defusion techniques had supported their current addiction recovery journey.

“Something I feel like that is worth sharing is I’m currently recovering from addiction and just like the whole idea behind separating the physical sensation from the mental sensation and just being present with like the physical sensation that actually helped me alot in that area as well”

In-line with ethical considerations, the participant was reminded of the conselling, psychotherapy and mental health resources available to them (Appendix 2, p.78). This statement suggests that PEP may have the ability to benefit MT performers beyond their work in MT and is a tool that could introduce individuals to ACC in a broader capacity, potentially benefiting their overall anxious tendencies (Swain et al., 2013; Ferreira et al., 2022).

Values

Of the ACC processes incorporated in PEP, awareness and alignment with performance values was by far the least discussed amongst participants in all means of data collection. That said, post performance P10 shared she had been able to “*make choices and actually be in the moment”* demonstrating improved alignment with creative values. Similarly, P2 remarked *“I [was able to] lock in my character more, instead of just worrying about my fears and insecurities.”*

These statements suggest the concept of performance values was adequately addressed in PEP, however, the minimal discussion of the topic suggests this concept may not have been as impactful as mindfulness, acceptance or defusion (Juncos and de Pavia e Pona, 2022) or perhaps it was a more challenging construct for participants to discuss. Alternatively, ACC is usually explored in steps over numerous weeks (Eifert and Forsyth, 2005; Juncos, 2017; Juncos, Winter and Shaw, 2020). The truncation of the process to a single introduction session and one week of practice may not have permitted sufficient time for participants to fully explore all ACC processes, resulting in fewer participants integrating alignment with performance values into their work.

Psychological Skills

The following section will qualitatively assess participants' experiences of the PST skills, planned-practice, exposure therapy and pre-performance routines used in PEP.

Planned-Practice

Within the creation of PEP, self-regulated learning through planned-practice was incorporated to improve self-efficacy, adherence to goals, accelerate skill improvement and to guide participant's rehearsal structure (Zimmerman and Schunk, 2011; Miksza and Tan, 2015). It has been hypothesized that through improved recognition of small successes in the rehearsal process, individuals will become more aware of their improvements and this will in turn, foster self-efficacy (Stoeger and Ziegler, 20011; Brenner 2022). Two participants discussed how breaking-down their rehearsal process contributed to a greater sense of accomplishment.

P1 "If it was just little things like that, I could feel a sense of accomplishment"
P11 "If the marks aren't too big and crazy and I do them, I can still feel that sense of like accomplishment and my confidence is raised"

Though these remarks do not explicitly express improved self-efficacy, identification and awareness of small successes is the first step in this hypothesized method of self-efficacy development (Zimmerman, Bandura and Martinez-Pons, 1992).

Another benefit participants expressed was how planned-practice provided tangibility and clarity to the specific components of good audition performance. Through subdividing the rehearsal process, some participants were able to assess their work objectively, depersonalizing the process, and clarifying areas of improvement (Brenner, 2022; Miksza and Tan, 2015; Miksza, Blackwell and Roseth, 2018). P11 described how the planned-practice process helped him recognize that he *"didn't bring in any good choices [because he] didn't prepare [any].*" Commenting that the disconnect between the performance he wanted to give and his preparation was *"immediately tangible.*" This allowed him to recognize that previous poor performances were due to his preparation, not his abilities as a performer. This, in turn, inspired increased confidence and self-efficacy "*I am a little more hopeful for myself now".* This depersonalization of the rehearsal process mirrors what was found in Zimmerman and Clearly's (2006) research of amateur and expert basketball players, supporting the notion that when one is able to

create space between themselves and their thoughts, feelings and outcomes (Zimmerman and Clearly, 2006; Harris and Hayes, 2009), their practice process can benefit constructively from self-criticism (Brenner, 2022).

Planned-Practice and Rehearsal Mindset

A large overall take away for many participants was an improved rehearsal mindset. Participants remarked on how planned-practice provided structure to their learning process (Lopez-Inguez and McPherson, 2020), supporting self-regulation in learning and resulting in more focused, calm rehearsal periods (Zimmerman, 1992). *“It was [my] first time going into a [rehearsal] session without panicking” (P7)*.

“[What was] really helpful for me was just like sitting down and planning what I was going to do” (P11). This element was particularly visible through analysis of the diaries as participants frequently noted the process of practice planning, execution and self-reflection. Thereby engaging in the three phases of self-regulated learning that planned-practice aims to support (Zimmerman and Schunk, 2011). *“It was easier to focus without thinking too hard about the end result “(P5).* Other statements suggest that participants may not have had any rehearsal process pre-intervention, and this programme simply provided structure. *“Giving myself some solid tools and structure made the whole process less intimidating” (P5).* This analysis also demonstrated when participants struggled with adherence, oftentimes neglecting to set goals, or reflect on their rehearsal in their diaries (Klimczak et al., 2023), potentially decreasing the efficacy of the programme.

P7 in particular recognized that they had a negative relationship with rehearsal prior to the intervention, and through planned-practice had developed a new approach to their practice process. Pre-intervention they remarked *“the rehearsal room was the area where I make mistakes and I’m distracted and frustrated*.” Through applying the iterative cycle of planning, enacting, monitoring and adjusting (Brenner, 2022), this participant was able to see rehearsal and audition preparation as a multi-step process, where they can take time to learn (Zimmerman and Schunk, 2011). “*It’s not something I need to do this instant, but like I know I’ll have time to get it done.”* This shift in approach provided a more positive perspective on the learning process, *“It’s not something I have to do, it’s something I get to do” (P7).*

The development of a clear, structured rehearsal process was a positive outcome for many participants as pre-intervention practice had been anxiety-inducing, resulting in procrastination, frustration and poor rehearsal focus (Zimmerman, 2000; Miksza, Blackwell and Roseth, 2018). Participants expressed feelings of relief and safety in a rehearsal process that focused on learning as opposed to the end result (Hallam, 2001). This qualitative data suggests that incorporation of planned-practice can lead to positive outcomes such as participants feeling a greater sense of achievement, increased rehearsal structure and an improved relationship with rehearsal, likely contributing to the raised NGSE post-intervention scores.

As previously mentioned, the intervention had no effect on performance quality, suggesting planned-practice did not accelerate skill improvement as some literature suggested it might (Platz et al., 2014). However, as self-regulated learning is an ongoing process, it could be hypothesized that participants require longer than seven days for this practice to affect their skill level (Papageorgi et al., 2011; Zimmerman and Clearly, 2011; Biasutto and Concina, 2019) and perhaps through improved rehearsal practices and increased self-efficacy, the rate of skill improvement will accelerate over time. This area warrants further investigation.

Exposure Therapy and Pre-performance Routines

Overall, pre-performance routines (labelled “centring-down") and exposure therapy (labelled desensitization) were the least mentioned components in PEP. As they are specific exercises to be done independently throughout the material preparation process, it is likely some participants omitted them completely. In the focus group, diaries and short answer responses 54.55% of participants (1, 2, 5, 7, 8, 10) shared their inclusion of centring-down.

Three participants expressed that centring-down benefited their practice sessions, promoting relaxation.

P2 - “[I felt] focused and relaxed”
P5 - “ I found centring-down worked well for me”
P7 - “ [centring-down] at the beginning of a rehearsal process helped so much”

Two participants shared how centring-down is a practice they will continue to use in future.

P1 - " I will definitely being doing this whenever I practice moving forward"
P8 - " I will keep using [centring-down] in the future"

Finally, P10 shared that they had thoroughly implemented centring-down in their second mock audition preparation and did not find the practice beneficial.

Reduction of MPA through pre-performance routines is generally poorly supported in the literature (Green, 2002; Kageyama, 2007). The moderate use of centring-down in this research makes it challenging to assess if it had any effect of MPA, perhaps suggesting that it is a practice that is unappealing or challenging to use.

Desensitization had the same use percentage of 54.55% (Participants 1, 2, 3, 5, 7, 10), however, was mentioned more frequently in the qualitative data. Participants 1, 2, 3, and 10 expressed how desensitization helped them mentally prepare for feelings of audition anxiety (Juncos and de Pavia e Pona, 2022) and how their vocal performance benefited from the exercise, as it drew attention to the vocally challenging parts (Green, 2003). P7 specifically expressed how desensitization improved their comfort with their MPA symptom of tachycardia as it was a sensation they enjoyed and were accustomed to when dancing, thus it wasn't something they needed to feel anxiety over (Juncos and de Pavia e Pona, 2022).

P5 felt that the acceptance exercise supported her anxious feelings better than desensitization "*the desensitization worked…but honestly the acceptance one works alot better consistently"*. Perhaps suggesting that desensitization may not be helpful for everyone but, for those that do benefit from it, it serves as a productive practice tool. This analysis suggests that exposure therapy could have the capacity to improve performance as well as anxious thoughts (Cina, 2021, Juncos and de Pavia e Pona, 2022), simultaneously supporting the intended outcomes of PST and ACC.

This analysis of participants' experience with PST and ACC elements in PEP, suggests that these two intervention methods symbiotically support each other and can be used synergistically to support MPA mitigation and foster a strong rehearsal process.

The following portion will now explore factors outside of ACC and PST that presented in the qualitative analysis.

Time Demands

As explored in the literature review, a key concern upon embarking on this project was adherence (Klimczak et al., 2023; Fleming, 2018) and active use of a SRL/self-help programme (Bower, Richard and Lovell, 2001). Fortunately, all participants did take personal interest in the concepts of PEP (Boyer, Edmunston and Fleming, 2014; Robinson and Persky, 2018) and completed the introduction session and a minimum of 3/5 days of the self-led practices. A key challenge mentioned by all participants was the demands of their current educational curriculum. This research project was entirely extracurricular, therefore performance outcomes had no bearing on their educational scores. This decision supported the researchers' ethical intentions (Berg, 2001). However, the dates of the research project aligned with a particularly busy time in the participants' term and many participants shared that they felt there was insufficient preparation time for the second mock audition, resulting in weaker preparation and performance.

P1 - “I haven’t had as much time to prepare for this audition as the last one”
P12 - “It was a pretty busy week, so I didn’t have all the time that I feel like I need to get this performance where it needed to be”

This was moderately supported in the short answer responses as only 4 of the 11 participants claimed to have dedicated less time to the second mock audition’s preparation (Table 17). Participants expressed frustration in being unable to fully invest in the programme. *“I also feel that this was the wrong week for me to do this personally because I wasn’t able to put in as much as I hoped I could” (P8)*. This could suggest that although most participants had not actually spent less time preparing for mock audition 2 compared to mock audition 1, interacting with PEP enhanced their understanding of the components that constitute a strong audition, increasing their awareness of the necessary preparation time (Saunders, 2019), which would corroborate findings from the planned-practice section (Brenner, 2022)

Table 17: Short Answer question - How many hours did you spend preparing material

Participant	Mock Audition 1	Mock Audition 2	Difference
1	2-4	2-4	0
2	2-4	1-2	less
3	1-2	1-2	0
4	2-4	1-2	less
5	2-4	4	more
6	2-4	2-4	0
7	4	4	0
8	4	1-2	less
9	1-2	2-4	more
10	4	4	0
11	4	2-4	less

Another challenge likely magnified by participants' limited time to work on PEP, was their inability to incorporate new behaviours into their schedule. Specifically, meditation presented as a practice that participants had intended to incorporate but struggled to implement. *“I forgot to do the meditation all of the days, but I want to start doing it” (P10)*. This exemplified a primary concern within the construction of PEP. As mentioned in the literature review, self-guided programmes present an affordable, accessible alternative to one-on-one intervention (Cavanaugh et al., 2014). However, they require a level of intrinsic motivation that cannot be guaranteed. This is particularly challenging when trying to conduct efficacy research as participants may omit exercises, miss days or misinterpret instructions. Though this finding is supported by the literature (Klimczak, 2023), it demonstrates a clear weakness in PEP and though time demands had been thoroughly considered in the creation of the programme (Hayes-Crook, 2024), PEP still had not been able to comprehensively cater to these participants' specific needs.

Increased Comfort but Decreased Preparation of Material

Despite the aforementioned challenges of programme adherence (Klimczak, 2023; Fleming, 2018), and mock audition preparation, participants expressed reduced anxiety and increased confidence as a result of using PEP.

P3 - "I felt more relaxed. I [felt] better even though I didn't work on it as much as I would have liked to this time"
P1 -"I was less prepared, but I felt alot better because of this work."
P12 - "There was alot more preparation I could have done… but I felt much better about just being up there. I didn't have nearly as much anxiety"

This supports the theory that anxiety management is a learned skill separate from preparation (Nagel, Himle, and Papsdorf, 1990; Juncos and de Pavia e Pona, 2022). Furthermore, participants expressed increased comfort in other classes through transference of PST and ACC skills demonstrating comprehension and application of these skills beyond their immediate intended use.

P8 - "I will keep using these in the future as most of it did help in other classes"
P5 - "I was using alot of thanking the mind, like during MTP, it completely saved me"

When considering MT audition preparation as a whole, it could perhaps be subdivided into two skills: material preparation and audition skill preparation. A final take away from this finding, that warrants further investigation, is that the programme did not require strict adherence or completion in order to benefit participants (Klimczak et al., 2023).

Misinterpretation

Beyond the aforementioned challenges of time limitations and adherence, misinterpretation of the programme components came up in analysis of qualitative results. Participants only spent 2 hours with the author of PEP going over the concepts and exercises. Consequently, participants were largely left to interpret the programme on their own. Most misinterpretation occurred in the practice of acceptance. Instead of accepting anxious thoughts two participants notated acceptance of errors. P9 stated in their practice diary "*Some negative thoughts came up because I could hear myself not singing the notes correctly*" and "*Just one negative thought today but it's just my mind*

telling me I can sing the note better." These responses would benefit from further investigation, which was not possible due to the limited time the researcher had with participants. However, they suggest that P9 misunderstood the concept of anxiety acceptance. This misinterpretation could be problematic for an individual as singing wrong notes could result in the practice of poor technique, and ultimately decreased performance level. Accepting that one can "sing the note better" does not foster a practice environment wherein one is working to the best of their ability (Hafield, 2016; Saunders, 2019) potentially leading to subpar performance and ultimately loss of auditions and employment. This misinterpretation was also demonstrated in P7, who noted in their practice diary "*my mind is telling me [to accept that] this note sits in a really weird place*." This misinterpretation of acceptance should be addressed in further iterations of PEP and could be rectified through clearer descriptions of acceptance, reminding participants to refer to the PEP handbook daily or through individual coaching sessions with participants wherein the coach can assess and rectify any misinterpretation (Klimczak, 2023).

Participant 6

Overall it can be surmised from both the qualitative and quantitative data that most participants gained numerous ACC and PST skills through interaction with the intervention, resulting in decreased music performance anxiety and increased confidence. Participant 6 demonstrated starkly different results. Pre-intervention all other participants MMPAS scores ranged from 11-26, with a mean of 18.3. Participant 6 had a score of 3. The highest score on the MMPAS is 30 and indicates high levels of MPA. Participant 6's score of 3, demonstrates remarkably low stress or anxiety in relation to performance. This was corroborated through their pre-intervention short answer responses. Post-intervention all participants except for participant 6 scored equally (participant 9) or lower on the MMPAS, suggesting a reduction in anxiety. Participant 6 however, had a score of 7, suggesting the intervention actually caused an increase in MPA. Their post-intervention responses suggested that implementation of PEP to their process had been "awkward" "slower" and "restrictive." Regardless, their performance scores were largely unaffected (Appendix 23, p.166). Participant 6 presents a unique case in this study and suggests perhaps that the integration of PEP, ACC or PST skills to a performer who does not have MPA might actually have a negative effect. As the post-intervention scores were only based on one performance, it is unclear if this increased MPA would be present in other performances or if it was an unique occurance.

Comparable research assessing ACC and PST as a MPA mitigation method (Juncos and Markman, 2016; Hatfield, 2016; Juncos, et al., 2017; Clarke, Osborne and Baranoff, 2020; Shaw, Juncos and Winter, 2020; Mahoney, Juncos and Winter, 2020) only used participants with elevated MPA levels, therefore this outcome cannot be corroborated, and would benefit from further future research.

Personal Adjustments to PEP

Though there are challenges within the self-guided structure of PEP, a few positive aspects presented as well. One of which was the ability for participants to modify time-commitment and exercises based on their own personal needs which in turn supported their development of self-regulated skills (Zimmerman, 1989).

P5 -"Adapting this (to my lifestyle) I would try to do that meditation all the time"
P9 - "I started today with super small goals because I recognize that if I set the standard even a little too high for myself I probably won't do it"

The omission of some exercises by participants (exposure therapy and pre-performance routines), though challenging for the purpose of this research study, allowed participants to prioritize, minimize or omit exercises based on their own personal preference (Hiemstra, 1994). Additionally, personalization of the goal-setting process allowed for participants to critically consider their process and performance values (Juncos and de Pavia e Pona, 2022), and then to set goals that align with their unique MPA journey (Evangelista and Shinnick, 2008).

Limitations

A key limitation of this research was the time the researcher had with participants. Working with post-secondary students required the researcher to work within their extremely demanding schedule, as a result the focus group was short (45 min)(Kinalski, 2017), and member-checking was not applied. Furthermore, to work within participant's limited availability, the original PEP programme had to be modified. The introduction sessions intended to be taught in two sessions to reduce cognitive overload (de Jong, 2010) were taught in one session and instead of completing the workbook over 5 days, the participants did the workbook over 7 days with two days off to accommodate scheduling challenges. Though the programme produced statistically significant

improvements, it should be noted the original construction of the programme was modified slightly for this research project and this alteration may have affected the efficacy.

Another challenge was that the mock auditions held no bearing on participants' marks or employment, which starkly contrasts professional auditions, potentially leading to false confidence or reduced MPA (Papageorgi, Creech and Welch, 2013; Keating, 2020). Finally, any participants claimed that their busy school schedule contributed to poor adherence, potentially affecting outcomes. However, as explored in the literature review, SRL/self-help programmes have notoriously poor adherence and this may simply be a structural issue with PEP (Donkin et al., 2011; Fleming, 2018; Klimczak et al., 2023).

Future Considerations

From this project's primary research and the literature review, it is clear that integrating some form of coaching would be of great benefit (Titov et al., 2013; Baumel et al., 2018; Klimczak, 2023) to increase adherence and ensure correct comprehension of concepts. This would increase the time commitment of both participants and coach thus benefit/cost analysis should be considered. Alternatively, further investigation into the level of adherence necessary to benefit PEP participants could provide useful guidance moving forward. It is suggested that future assessments of PEP would benefit from collecting followup scores, one-on-one interviews, and a longer focus group (Berg, 2001). Finally, assessing the effect of PEP on professional MT singers in real auditions could provide different results as stakes, time restrictions and potentially talent level, may differ from post-secondary MT singers. Comparing those results could shed light on which population PEP best supports.

Conclusion

This project intended to assess a 5-day ACC and PST based audition preparation programme (PEP), investigating its effects on ACC and PST skills, MPA and perceived performance quality. In conclusion, it can be asserted that PEP successfully decreased participants' MPA, improved psychological flexibility and self-efficacy. There was no effect on performance quality. Overall, post-intervention questionnaires show a decrease in MPA, cognitive fusion, psychological inflexibility and an increase in psychological

flexibility, alignment with performance values, self-efficacy and mindfulness. Qualitative findings suggest awareness, acceptance and defusion of anxious thoughts, and integration of self-regulated learning within the audition preparation process were the concepts and practices most used by participants. Alternatively, commitment to values, exposure therapy and pre-performance routines were used less frequently or often omitted by participants.

This project encountered challenges with adherence and restricted time with participants and future iterations of PEP would likely benefit from increased coaching (Cujipers et al, 2008; Golijani-Moghaddam, and Schröder, 2017; Grist et al., 2018; Bennett et al., 2019). This research serves as an initial foray into the effects of PEP as an audition preparation program, supporting the emerging theory that ACC can be effectively delivered through a self-help method and tentatively asserts that ACC and PST can be used collaboratively to mitigate MPA and improve self-efficacy.

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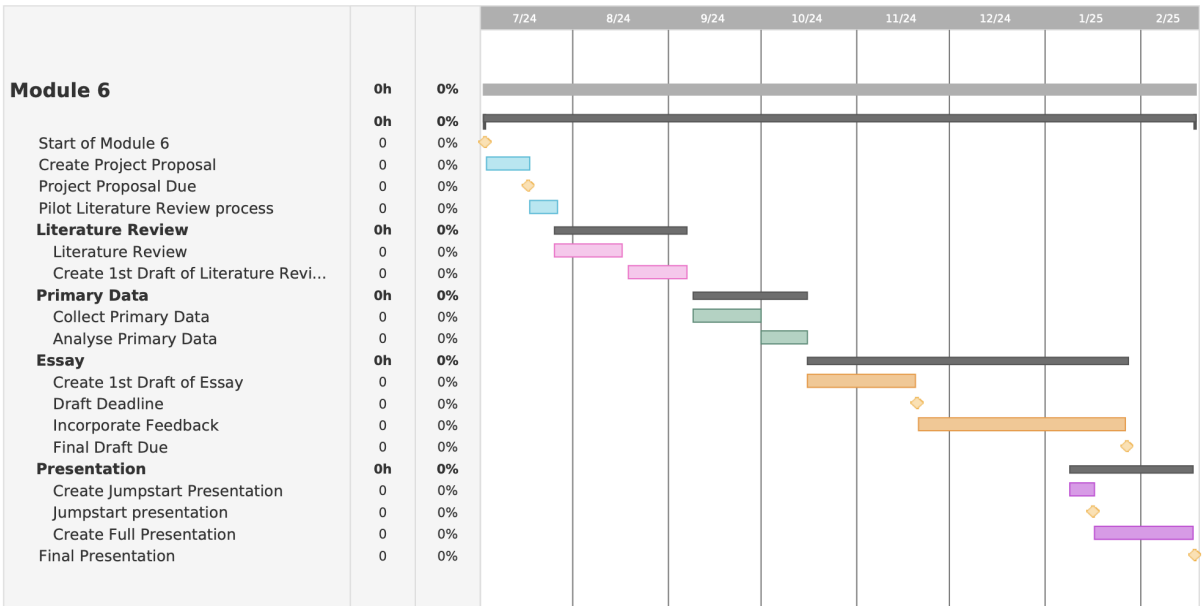
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Appendix

Appendix 1 - Module 6 GANTT Chart



Appendix 2 - PEP Handout

Informed Consent Statement

The PEP programme is based on the principles of Acceptance and Commitment Therapy and Psychological Skills Training. The programme aims to mitigate Music Performance Anxiety and support performance enhancement for Musical Theatre Singers preparing for an in person singing audition. This is achieved through education, meditations, written exercises, practice routines, pre performance routines and desensitization. Throughout the programme, memories of past musical performances which may be triggering may come up. Should this occur participants are encouraged to omit exercises that are upsetting. Resources for mental help are attached below and participants are encouraged to access them should they feel necessary.

Resources:

211 Central - 1-888-340-1001

Distress Centre GTA - 416-408-4357 (call or text)

CAMH Urgent Care - 416-535-8501
https://camh-virtualurgentcare.vertoengage.com/engage/generic-open-clinic?key=urgentcare -booking

Aspiria - 1-877-234-5327 / caspiriasap.ca

Victoria Sabo, Licensed Psychotherapist - victoria@psychotherapyinthecity.com

Overview

Hello! Welcome to the Performance Enhancement Program (PEP) for Musical Theatre Auditions.

PEP was created to give professional musical theatre performers a clear, detailed audition preparation programme that will not only support strong preparation of material but also help you overcome performance anxiety, fit within your schedule and help you consistently perform at your highest level. PEP is based on two key performance enhancement theories Acceptance and Commitment Therapy (ACT) and Psychological Skills Training (PST) that have proven to improve confidence and preparation, enhance creativity and in turn actually improve performances.

Over the introduction session we will discuss the fundamental concepts PEP is based on to better equip you with the knowledge you need to carry out the daily exercises.

PEP timeline:

Introduction Seminar - 60 min

Practice Days 1-5

- Preparation -20 min
- Rehearsal - 15 min- 1 hour
- Reflection - 10 min

Introduction Session

Part 1

PEP believes that how we think influences how we perform. If we train in singing, acting and dancing in order to refine and improve our skills why are we not also training our thought patterns in order to become more present, confident, self assured and grounded? Research shows that these skills directly improve performance.

Before beginning this programme there are some concepts that you need to understand. We will begin with the principals of **Acceptance and Commitment Coaching**. This is based on the research of David Juncos, Elvira de Pavia e Pona, George Eifert, John Forsyth, Russ Harris and Steven Hayes.

What is ACC (Acceptance and Commitment Coaching)

ACC is a cognitive-behavioural intervention for music performance anxiety wherein **one does not attempt to control or change the unwanted sensations and feelings in relation to auditions**. Instead it encourages the performer to accept those sensations as they are then to refocus your energy on what you love about performing and what makes you an engaging, unique performer.

Why is this approach useful?

What have you previously done to reduce the anxiety that comes with performing? Tried to force your heart to slow down? Repeated your lines over and over in your head? Contracted your muscles to make your hands stop shaking? Have any of these methods actually stopped the feelings of audition stress or anxiety?

ACC suggests the energy that you are using to control naturally occurring anxiety is wasted. Your mental efforts are going towards stopping something that isn't going to be stopped. Instead if we can accept that those feelings are going to be there and alternatively direct our energy towards being present (ie. focusing on our acting choices or executing vocal technique) we will be better performers and ultimately be less ruled by our experience of anxiety.

So how do we actually go about applying this new way of thinking?

We will now explore 4 key principles can help us learn this new method of experiencing audition anxiety.

Mindfulness - improving being present in the current moment, not thinking about the future or past.

Being present is a skill. If you consider your best performances, it's likely you were completely immersed in your performance. The experience of being "in it" is something we crave as performers. A daily practice to improve your ability to "be present" is key in terms of accessing acting skills. When we are in the moment we are not focused on our symptoms of anxiety, self judgments, or other distractions that negatively impact our performance. By practising meditation we can improve our focus and increase the likelihood of feeling "in it" even during high stakes auditions.

Through PEP we will work to cultivate our mindfulness through a daily meditation practice. Please see the audio file "Daily Mindfulness Practice"

Acceptance - accepting uncomfortable feelings or sensations as they are.

When we come into contact with discomfort it is our natural reaction to try to avoid it. This is also true with thoughts, memories and sensations. In the short-term avoiding these internal sensations usually works, we don't have to feel icky in the moment. However in the long run avoiding these thoughts and feelings creates a pattern of avoidance.

Unwillingness to experience discomfort contributes greatly to the development and maintenance of dysfunctional and disordered behaviour like performance anxiety and audition stress.

ACC believes that attempts to control or avoid emotional discomfort is not the solution but the problem - if you are unwilling to experience symptoms of emotional discomfort you'll continually struggle with them, causing more frequent, more intense discomfort.

Acceptance Exercise

The following exercise discusses past experiences, if you feel distress in anyway, please do not continue the exercise

The first exercise we will try to identify how we uniquely control and avoid anxiety.

Below write down any ways you may try to avoid or control uncomfortable internal experience and rate on a scale of 1-5 how successful these methods have previously been.

_____

_____

_____

_____

_____

_____

Now **how** do we increase our ability to accept discomfort? We need to practice being accepting and open to any and all emotions, thoughts and internal experiences, especially the unwanted ones. ACC suggests this ongoing

acceptance of internal experiences is best practised all day everyday, when anxious symptoms pop up, try to accept those feelings as they are.

On days 3-5 of the training programme we will explore an **Acceptance Exercise** together to start contextualizing how this practice can improve the audition experience. **If you are willing to have unwanted thoughts you will struggle less with them.**

Defusion - Our thoughts are not reality. In language driven society we often learn to experience our thoughts as completely true realities. When a thought is perceived to be true it can dominate the front and centre of our minds, governing our attentional space. When this happens we might be compelled to react to this thought as though it were a real, true fact. Consequently this thought is not only dominating our mind but also our behaviour.

The alternative option is to recognize that thoughts are passing mental events, that may or may not be true. Instead of allowing these negative thoughts to fill your focus we can learn to recognize thoughts as temporary ideas and choose to redirect your energy towards the task at hand. The act of learning to recognize thoughts as just thoughts and distancing ourselves from them will be called **"defusion" .**

Okay, how?

The first step in defusion is to notice when negative, anxious thoughts are occurring and to identify it. You can do this by saying, thinking or writing down the thought and recognizing that it is coming from your mind.

" I notice I am having the thought that…"
" I notice I am having the feeling of (sadness, fear, distress) "
"I notice my body is having the sensation of (shortness of breath, shakiness, distraction)"

The larger the distance you can place between yourself and the thought, the more effectively you will be able recognize that your thoughts are not reality, then the sooner you will be able to choose not to focus on them.

Defusion exercise

The following exercise discusses past experiences, if you feel distress, please do not continue the exercise

Take a few moments now and consider the negative or unhelpful thoughts that occur for you in relation to auditioning. Trying writing them down in a way that distances them from you and attributes them to your mind.

It is not the goal to eliminate these negative thoughts. That's impossible. They are our minds trying to protect us. Instead we don't want them to overwhelm us. When those negative thoughts pop in your mind:

1. Notice the thought is occurring
2. Recognize **your mind** having the thought, not you
3. Thank your mind for the thought
4. Refocus your attention on your goals

An example of this in practice might be: "I am going to get nervous and crack on the E"

1. I just had the thought that my anxiety is going to ruin my audition
2. My mind thinks my anxiety is going to ruin my audition
3. "Thank you for that thought mind but I think I'll be just fine"
4. Re focus on my technique

Try applying this to your own experience now:

1._____

2._____

3._____

4._____

Values and Committed Action

At this point we have discussed how distancing ourselves from negative, distracting thoughts can improve our presence, focus and therefore, performance.

However, that attention needs to go somewhere. We will now consider how we can refocus our attention in a way that helps improve our performance and supports being mindfully present.

ACC believes that all performers have unique values. Here the term “values” **refers to an activity, event or experience that has intrinsic worth to you. When you are engaged in that activity you experience a sense of meaningfulness, belongingness or excitement.** Values however are not the same as goals. Goals are concrete measurable actions whereas values may inspire goals; they are ongoing actions that guide us towards the behaviour that aligns with what we deem important.

We will now identify your unique performance values and consider how they can be applied to the PEP process to better inform your upcoming audition.

Let’s consider the following questions:

- What is important to you as a musical theatre performer?
- How do you want to be remembered?
- In the past, when you felt proud of a performance, what were you doing?
- When you felt most engaged with your performance, what were you doing?
- If you gave up musical theatre, what would you miss most?

My Performer Values

_____

Now we will create your audition mission statement. This is a phrase to help solidify your performance values for practical application in your audition preparation process.
I value being a “adjective, noun” by “example of valued action” and/or “example of valued action” and/ or “example of valued action”

Ex. I value being a connected and bold performer by being prepared enough to focus on storytelling, making bold interesting choices and by committing to the emotional journey of the character.

My Audition Mission Statement

I value_____ by_____ and/
or_____ an/
or_____.

We now want to consider what steps can be taken during the preparation process to best support our mission statement. Try to identify overall goals that can be achieved in preparation for the audition that will align your work with your artist mission statement. Try to make these goals as concrete and actionable as possible. Time frame and number of repetitions are great ways to do this.

Some examples for the above mission statement might be:

- be completely comfortable with the material by dedicating 60 minutes to learning it over 3 days
- spend 2 hours learning the music to be specific and clear with the vocal technique required
- explore 3 different moments before and after to select the most interesting, bold choices
- identify 3 key points of choice in the song and rehearse them

There are no right or wrong ways to do this, what is important is that over the audition preparation time, when you are distracted by negative thoughts you refocus your energy on working towards one of these goals.

This programme is challenging, it asks you to reconsider how your mind works and rediscover the audition preparation process, however I venture to say musical theatre is an extremely challenging field and you deserve every chance at success. So by trying out this programme you are simply giving yourself a better chance to reach your goals.

Psychological Skills Training (PST)

PEP believes that if we understand why we do something there is a better chance of it being practised. So today we will focus on some concepts that are taken from **psychological skills training (PST)** and have been reinterpreted for the audition process. This is largely based on the research of Barry Zimmerman. Psychological Skills Training is the basis of numerous peak performance programmes that athletes competing at international levels use.

Whereas the goal in learning about ACC was to introduce a new way of thinking about audition preparation, the goal of PST in PEP is to improve your self-efficacy, which is *the belief that you have the skills required to succeed.*

Planned Practice & Practice Goals
So much of the work actors do has to be self-guided. With all that an actor has to keep in order, knowing how to best practice in a way that prepares you technically as well as emotionally and mentally can be so overwhelming. This programme does that for you. Based on scientific research we will give you a programme that will help you rehearsal efficiently and effectively.

During this programme you will breakdown each rehearsal period into three parts:

- Pre-practice (preparation)
- Practice
- Post Practice (reflection)

Pre-practice: Give yourself 2-5 minutes before your rehearsal time. Consider your artist statement and your preparation goals. Now set between 2 and 4 goals that you can accomplish in this rehearsal today. Write them down in your practice journal.

These goals should change for every practice depending on your artistic process and proximity to audition date.

For an actor that likes to approach the acting first they might reverse the goals of the two days. What is important is you list a **small number of achievable goals** that work towards aligning with your artist statement.

Practice: Execute your practice session focusing on your practice goals

Reflection: Take 2-5 minutes to assess in your practice journal how your rehearsal went. Did you achieve your practice goals? If not, why? Can they be simplified or broken down further for tomorrow's practice session?

This reflection practice may also involve assessing thoughts or feelings that your mind is telling you (remember defusion from before?). What is important is you track your progress in preparing for the audition. By breaking down our large tasks and goals into actionable chunks we are more easily able to actually see our progress and are more aware of the time we have committed to ourselves and our work.

This does two really great things:

1. Demonstrates our progress, making us feel accomplished and improving our confidence (consciously or subconsciously)
2. Helps us more realistically evaluate where we are in the preparation process so we are using our time and energy most effectively not getting stuck in habitual loops or hyper fixating

Desensitization

The following exercise discusses past experiences, if you feel distress, please do not continue the exercise

This is an intense sounding term for simulating audition sensations in the rehearsal process. On the final days of this programme, once you are comfortable with your material and creative choices we will purposefully induce some of the sensations of audition nerves and practice performing through them. For example many singers struggle with the anxiety symptom of shortness of breath. This is an issue in musical theatre auditions particularly because shortness of breath affects registration, phrasing, subglottic pressure, and phonation and therefore can have a destabilizing effect on the singer.

We can simulate the symptom of shortness of breath by running stairs, or doing jumping jacks before or while singing our song. If you can get through a song while doing jumping jacks you surely can get through the song while nervous right! This is another great way to improve our confidence in ourselves and the material.

More examples of how to emulate different anxiety symptoms will be suggested on Days 4 and 5.

Centring Down

This practice is inspired by the work of Don Greene (2003).
A common practice athletes use immediately prior to running a race or making a throw is the use of a pre-performance routine. This is a routine that is done immediately before performance. The pre-performance routine is something that is initially introduced in rehearsal and done either before every pass of the piece or at the beginning of the practice session. The repetitive process of doing this routine every time before performing helps bring the elements that have been trained in rehearsal into the performance by training the performers muscle memory.
Centring down aims to shift the focus from left to right brain. Is a focusing strategy.
What is great about centering down is it is quick and can be done right before performing a song or monologue in front of a panel.

At first centring should take a little while with practice we will slowly start to speed up the process till it can be done in a few seconds immediately before performing
In the centring down practice you will hear a few terms that might be new to you:
Training Goal: clear, achievable goals that you can work towards in your practice today. Ie. Learn the music to my song, make a strong choice for my scene, develop a clear relationship with my scene partner
Process Cue: A phrase that will help you facilitate successful performance. Ie. I see my scene partner, phrasing, my characters intention is _____, feel your feet
Your Centre: the space two inches below your belly button and 2 inches into your body. This is the centre of your body. A space we will work towards connecting with.

Audition Preparation Program

Each day of this programme you will apply exercises that come from either an ACC or PST background. The goal of these exercises is to train your brain and muscles so that when it comes time for the audition you feel confident, prepared, grounded and are able to let go and enjoy the experience.

Each day consists of pre practice, practice and post practice exercises.

Day 1

Pre- practice 1 (11 min)

- Daily Meditation (6 min)
- Goal Setting (5 min)

Consider the upcoming audition you are preparing for and your artist statement. How can this audition be an opportunity to align with our artist statement? Try to set three overall goals that you will work towards accomplishing through your preparation and execution of this audition over the next 5 days. Try not to make the goals outcome based. For example the goal to “get the part” is not useful as “getting the part” is dependent on numerous factors that you can not control. However, goals like “be prepared” “connect to my scene partner” or “have interesting choices” are goals that can be achieved regardless of the outcome, casting decisions, or other factors beyond your control.

Once you have decided 2-4 overall goals, consider how these goals can become more tangible in the rehearsal process. We want you to feel free and open in the audition to take offers that come your way so consider how these goals can be measured over the next five days.

Practice 1 (20-90 min)

- Set three specific goals below that can be achieved in your practice today. These should not be your overall goals, but stepping stones toward your goals.

EX. If my overall goal is “strong technique” today my practice goals may be, learn 80% of the music and lyrics, mark breaths and memorize important rests.

- Centretown using *Centredown Audio 1*
- Execute practice session

Post Practice 1 (15 min)

- Reflection - Once you are done your practice session, assess where you are in relation to your daily goals, were you successful? Can you check any off your preparation list?
- Consider how you might be able to make the goals more clear or attainable in the future
- Defusion - did any negative thoughts come up in your practice? For example:
  ”I can’t sing that”
  “I’ll never get all those acting beats”
  “I auditioned for this panel before and it didn’t go well”

Take a moment to write down these thoughts then. Below add “my mind is having the thought that”
This might feel silly, but this practice will help you distance yourself from negative thoughts and beliefs and allow you to be more present in performance.

Day 1 Notes

Day 2

Pre-Practice (11 min)
- Daily Meditation
- Acceptance Exercise

The following exercise discusses past experiences, if you feel distress, please do not continue the exercise

ACCEPTANCE EXERCISE

Consider a past performance or audition where you felt particularly overwhelmed, bothered or affected by anxieties. What were the manifestations of anxiety? Consider the following symptoms and try to identify which ones you experience most often or intensely.

For example:
- Increased heat rate
- Heart palpitations
- Muscles tightness (what part of your body feel most affected?)
- Cold or sweaty hands
- Shaky hands or legs
- Lightheadedness
- Forgetting lines
- Pitchiness
- Chest tightness
- Distraction
- Hyper-fixation

Now take one of these symptoms, close your eyes and imagine it, try to manifest the symptoms in your body. Imagine the pressure of an audition. Focus on that one symptom/feeling. Where is it in your body? Does it move or stay stationary? How does it feel? Is it painful or heavy? Sharp or dull? Does it change? Now breathe deep into your centre and accept that feeling. That symptom is not going to be the difference between whether you get the job or not, in fact no one but you is even going to know it's happening. Take 5 deep centring breaths into the affected area. Imagine the sensation of the symptoms spreading through your body. Do not try to push it away or minimize it. Simply practice accepting it as it is and existing in its discomfort. Once you feel you have made some peace with this symptom, take a deep breath and release the focus. Congrats you have completed your first acceptance exercise!

Practice (15-60 min)
- Use Centre down audio 1
- Set 3-5 achievable goals for your practice session
- Execute Practice session

Post Practice (10 min)
Reflection - Once you are done practicing, assess where you are in relation to your daily goals, were you successful? Can you check any off your preparation list? Consider how you might be able to make the goals more clear or attainable in the future (5 min)

Defusion - did any negative thoughts come up in your practice, repeat the defusion exercise from Day 1. It is critical you are honest with yourself (5 min)

Day 2 Notes

Day 3

Pre-Practice
- Daily Mediation
- Set 3-5 achievable goals for your practice session
- Repeat Acceptance Exercise from Day 2

Practice
- Centre down Audio 2

    - Execute practice session

Post Practice
- Reflection - Once you are done practice assess where you are in relation to your daily goals, were you successful? Can you check any off your preparation list? Consider how you might be able to make the goals more clear or attainable in the future (5 min)
- Defusion - did any negative thoughts come up in your practice, repeat the defusion exercise from Day 1. It is critical you are honest with yourself (5 min)

Day 3 Notes

Day 4

Pre Practice (6 min)

- Daily Mediation
- Set 3-5 achievable goals for your practice session

Practice (15- 60 min)

- Centre down without audio guide
- Execute Practice Session

PRE-PERFORMANCE ROUTINE

In this practice session we are going to start centring down as a pre-performance routine. Every time you go to perform a full pass at your piece, centre down. Aim for this to happen a minimum of 5 times in the practice session today. You may start to feel that you do not need the guide words, great! The quicker and more personal this process can be, the more effective.

DESENSITIZATION EXERCISE!

The following exercise discusses past experiences, if you feel distress, please do not continue the exercise

You should now feel in a place where you are quite comfortable with both the piece and the character. We will now intentionally introduce the feelings of anxiety into your practice so you can experience what it is like to perform through the discomfort. Here it is important you use the stimulus that is most challenging for you. If cold, shaking hands isn't a symptom that annoys you, holding ice through your rehearsal isn't likely to benefit you. Below are a few desensitizations that are most beneficial to singers.

Post Practice

- Reflect on your success in achieving your goals in practice today. Also assess your experience with desensitization- did you surprise yourself at all? Was singing while running easier or harder than you imagined?

Day 4 Notes

Day 5

Pre Practice (10 min)
- Daily Meditation
- Set 3-5 achievable goals for your practice session

Practice (15 -60 min)
- Centredown without audio guide
- Execute practice, this time centring down before every single pass of the material
- Desensitization- If this was a useful exercise for you yesterday, do it again!

Post Practice (10 min)
- Reflect on the practice session
- Audition goals - Come back to the audition preparation goals you set on Day 1. How was your success? Are there any changes you can make now or next time? If you didn't reach all the goals, that is okay. Adopting this preparation is a process and it can take time to identify which goals are most attainable and beneficial for you.

Now rewrite your artist statement in the Day 5 Notes. Consider how to can qualify if you have accomplished them in the actual audition? You have now completed the programme! It's time to trust the work you've done and just go for it! Have so much fun!

Day 5 Notes

Appendix 3 - Letter of Intent

Hi Everyone!
Thank you so much for volunteering for this programme!!! I am so excited!! I have spent the last three years working to develop it and I am SO excited to finally be sharing it with you!

A bit about me!

I graduated from RCPA 10 years ago and have since worked across North America in musicals, plays, tv shows, films and commercials. In 2019 I began to suffer from debilitating performance anxiety that made auditioning excruciating and seriously hindered my ability to get work. I reached out to our community here in Toronto to try and access resources and couldn't find anything that actually helped me overcome my newfound severe music performance anxiety.
When the world shut down in 2020 I decided to try and solve this gap in resources for myself, and went back to school to get my master's in vocal pedagogy and performance anxiety. It was through this research I did and seminars I attended that I developed the PEP programme.

What is this workshop?

For this workshop you get to access the programme I created for free and see if it works for you! PEP is an Acceptance & Commitment and Psychological Skills based audition preparation programme that aims to reduce anxiety and improve performance.
PEP is founded on the belief that *if we can train to become better singers, dancers and actors we can also train our minds to support our performance in high stakes audition settings*. Auditioning is hard, and you deserve every opportunity to develop the skills needed to be successful at it.

Why do I need you?

This is my thesis project for my Masters! I am aiming to try out the PEP programme and see if it actually does help musical theatre performers feel more confident in their auditions. By participating in this research project you will have the opportunity to learn these scientifically proven, performance skills for free and give feedback to help the programme better suit your needs.

What does it entail?

You will first learn a set of audition sides as you normally would. Then you will learn about Acceptance and Commitment and Psychological Skills and prepare a second set of sides using those new skills. The goal is to see if PEP actually does support learning and performing audition material.
The project consists of 4 workshop days
Oct 1st, 3-3:30pm Studio 101- Introduction, Q&A about project, 1st sides are assigned
Oct 8th, 3-4pm Studio 101- Perform 1st sides complete audition questionnaire
Oct 22nd, 3-4pm Studio 101 - PEP seminar, 2nd sides are assigned
Oct 29th, 3-5pm Studio 101 - Perform 2nd sides, complete post PEP questionnaire, focus group to discuss the programme
Tuesday Oct 1st is our 1st meeting where we will get together together, go over the project, assign sides and songs and have a chance to go over any questions you have at all!

Ethics

Making sure this project is fun, safe and beneficial to you is my top priority so a number of ethical protocols have been taken. This project has been cleared by the University of Wales Trinity St. David Ethics committee and maintaining clear ethical boundaries throughout the project is a top priority of both the researcher, the schools and RCPA.

- At any point you may choose to cease participation in this research project without any consequence whatsoever
- This does not contribute to your mark in any way
- All recordings and transcriptions will be anonymized and only be accessible by the primary researcher Madison Hayes-Crook
- Participants will be provided with access to free mental health resources
- Consent forms detailing exactly what we are doing every workshop will be distributed

If you have any questions at all please don't hesitate to reach out at all!
We will discuss all of this in more detail Tuesday!
So excited to meet you all!
Madison Hayes-Crook

Appendix 4 - Signed Consent Forms

P1-

VOICE STUDY CENTRE

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Consent Form

Project Title: Assessment of an Acceptance and Commitment and Psychological Skills Training based musical theatre audition preparation program.

Consent to take part in research

- [redacted] ..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time.
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves answering questionnaires/ surveys about my experience performing, completing practice journals, performing two mock auditions, participating in a focus group and taking part in an Acceptance and Commitment and Psychological Skills based audition preparation program.
- I understand that I will not benefit directly from participating in this research.
- I agree to my performance being filmed and the focus group 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. This will be done by changing my name and disguising any details of which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my questionnaires and practice diaries may be quoted in the final research paper and 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, practice diaries and original video and audio recordings will be retained in Madison Hayes-Crook's personal laptop until the exam board confirmed results of their dissertation in June 2025.

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

Signature of research participant [redacted]

Date Oct 1st / 2024

Signature of researcher

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

Date Oct. 1 2024

Contact Information

This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board.

If you have any further questions or concerns about this study please contact:

Madison Hayes-Crook
Tel: 647 622 2442
Email: madisonhayescrook@gmail.com

What if I have concerns about the research?

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:

Voice Study Centre
The Old Stables, Hadleigh Road
East Bergholt, Suffolk
CO76QT
(Or email info@voicestudycentre.com)

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

Signature of research participant

[redacted]

Date

10/01/24

Signature of researcher

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

MHCrook

Date

Oct. 1 2024

Contact Information

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- I agree to my performance being filmed and the focus group 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. This will be done by changing my name and disguising any details of which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my questionnaires and practice diaries may be quoted in the final research paper and presentation.
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- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of research participant

[redacted]

Date

1/10/2024

Signature of researcher

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

MHCrook

Date

Oct 1 2024

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Y Drindod Dewi Sant
University of Wales
Trinity Saint David

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Signature of research participant

[redacted]

Date

Oct. 1, 2024

Signature of researcher

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Date

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October 1st 2024

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[redacted]

Date

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Appendix 5 Pre-Intervention Questionnaire

PRE- INTERVENTION QUESTIONNAIRE

NAME:

In 3-5 words how would you describe your focus in the audition you just did?

_____

Are you interested in improving your audition focus?

_____

Material Preparation/ MPA

How long do you spend preparing this audition material?

Less than 1 hour	1-2 hours	2-4 hours	4+ hours

Do you feel comfortable/confident with your audition material after this preparation process?

Not at all	Somewhat	Moderately	Comfortable	Very comfortable

Briefly describe your usual material preparation process?

_____
_____

Do you feel comfortable with your material after this process?

_____

Do you find auditions to be a comfortable experience?

_____

Does audition anxiety cause you stress/anxiety?

_____

Do you have any questions about music performance anxiety?

_____

PHLMS

PHLMS

We are interested in your day-to-day experiences. Below is a list of things that people sometimes experience.

Please read each statement. Please indicate how often you experienced each of the described items over the past week.

There are no "right" or "wrong" answers, so please answer in a way that reflects your own experiences.

	Never	Rarely	Sometimes	Often	Very often
1. I am aware of what thoughts are passing through my mind.	☐	☐	☐	☐	☐
2. I try to distract myself when I feel unpleasant emotions.	☐	☐	☐	☐	☐
3. When talking with other people, I am aware of their facial and body expressions.	☐	☐	☐	☐	☐
4. There are aspects of myself I don't want to think about.	☐	☐	☐	☐	☐
5. When I shower, I am aware of how the water is running over my body.	☐	☐	☐	☐	☐
6. I try to stay busy to keep thoughts or feelings from coming to mind.	☐	☐	☐	☐	☐
7. When I am startled, I notice what is going on inside my body.	☐	☐	☐	☐	☐
8. I wish I could control my emotions more easily.	☐	☐	☐	☐	☐
9. When I walk outside, I am aware of smells or how the air feels against my face.	☐	☐	☐	☐	☐
10. I tell myself that I shouldn't have certain thoughts.	☐	☐	☐	☐	☐
11. When someone asks how I am feeling, I can identify my emotions easily.	☐	☐	☐	☐	☐
12. There are things I try not to think about.	☐	☐	☐	☐	☐
13. I am aware of thoughts I'm having when my mood changes.	☐	☐	☐	☐	☐
14. I tell myself that I shouldn't feel sad.	☐	☐	☐	☐	☐
15. I notice changes inside my body, like my heart beating faster or my muscles getting tense.	☐	☐	☐	☐	☐
16. If there is something I don't want to think about, I'll try many things to get it out of my mind.	☐	☐	☐	☐	☐
17. Whenever my emotions change, I am conscious of them immediately.	☐	☐	☐	☐	☐
18. I try to put my problems out of mind.	☐	☐	☐	☐	☐
19. When talking with other people, I am aware of the emotions I am experiencing.	☐	☐	☐	☐	☐
20. When I have a bad memory, I try to distract myself to make it go away.	☐	☐	☐	☐	☐

AAQ-II

ACCEPTANCE AND ACTION QUESTIONNAIRE (AAQ-II)

Below you will find a list of statements. Please rate how true each statement is for you by circling a number next to it. Use the scale below to make your choice.

1	2	3	4	5	6	7
never true	very seldom true	seldom true	sometimes true	frequently true	almost always true	always true

1.	My painful experiences and memories make it difficult for me to live a life that I would value.	1	2	3	4	5	6	7
2.	I'm afraid of my feelings.	1	2	3	4	5	6	7
3.	I worry about not being able to control my worries and feelings.	1	2	3	4	5	6	7
4.	My painful memories prevent me from having a fulfilling life.	1	2	3	4	5	6	7
5.	Emotions cause problems in my life.	1	2	3	4	5	6	7
6.	It seems like most people are handling their lives better than I am.	1	2	3	4	5	6	7
7.	Worries get in the way of my success.	1	2	3	4	5	6	7

This is a one-factor measure of psychological inflexibility, or experiential avoidance. Score the scale by summing the seven items. Higher scores equal greater levels of psychological inflexibility.

Bond, F. W., Hayes, S. C., Baer, R. A., Carpenter, K. M., Guenole, N., Orcutt, H. K., Waltz, T., & Zettle, R. D. (in press). Preliminary psychometric properties of the Acceptance and Action Questionnaire – II: A revised measure of psychological inflexibility and experiential avoidance. *Behavior Therapy*.

1

CFQ

Cognitive Fusion Questionnaire, CFQ-7

1 – Never true
2 – Very seldom true
3 – Seldom true
4 – Sometimes true
5 – Frequently true
6 – Almost always true
7 – Always true

№		1	2	3	4	5	6	7
1	My thoughts cause me distress or emotional pain.							
2	I get so caught up in my thoughts that I am unable to do the things that I most want to do.							
3	I over-analyse situations to the point where it's unhelpful to me.							
4	I struggle with my thoughts.							
5	I get upset with myself for having certain thoughts.							
6	I tend to get very entangled in my thoughts.							
7	It's such a struggle to let go of upsetting thoughts even when I know that letting go would be helpful.							

Please rate how true each statement was for you in the audition you just did by circling a number next it. Use the scale below to make your choice.

CompACT

CompACT

Name:	Date:

Please rate the following 23 statements using the scale below:

0	1	2	3	4	5	6
Strongly disagree	Moderately disagree	Slightly disagree	Neither agree nor disagree	Slightly agree	Moderately agree	Strongly agree

1. I can identify the things that really matter to me in life and pursue them	0	1	2	3	4	5	6
2. One of my big goals is to be free from painful emotions	0	1	2	3	4	5	6
3. I rush through meaningful activities without being really attentive to them	0	1	2	3	4	5	6
4. I try to stay busy to keep thoughts or feelings from coming	0	1	2	3	4	5	6
5. I act in ways that are consistent with how I wish to live my life	0	1	2	3	4	5	6
6. I get so caught up in my thoughts that I am unable to do the things that I most want to do	0	1	2	3	4	5	6
7. I make choices based on what is important to me, even if it is stressful	0	1	2	3	4	5	6
8. I tell myself that I shouldn't have certain thoughts	0	1	2	3	4	5	6
9. I find it difficult to stay focused on what's happening in the present	0	1	2	3	4	5	6
10. I behave in line with my personal values	0	1	2	3	4	5	6
11. I go out of my way to avoid situations that might bring difficult thoughts, feelings, or sensations	0	1	2	3	4	5	6
12. Even when doing the things that matter to me, I find myself doing them without paying attention	0	1	2	3	4	5	6
13. I am willing to fully experience whatever thoughts, feelings and sensations come up for me, without trying to change or defend against them	0	1	2	3	4	5	6
14. I undertake things that are meaningful to me, even when I find it hard to do so	0	1	2	3	4	5	6
15. I work hard to keep out upsetting feelings	0	1	2	3	4	5	6
16. I do jobs or tasks automatically, without being aware of what I'm doing	0	1	2	3	4	5	6
17. I am able to follow my long terms plans including times when progress is slow	0	1	2	3	4	5	6
18. Even when something is important to me, I'll rarely do it if there is a chance it will upset me	0	1	2	3	4	5	6
19. It seems I am "running on automatic" without much awareness of what I'm doing	0	1	2	3	4	5	6
20. Thoughts are just thoughts – they don't control what I do	0	1	2	3	4	5	6
21. My values are really reflected in my behaviour	0	1	2	3	4	5	6
22. I can take thoughts and feelings as they come, without attempting to control or avoid them	0	1	2	3	4	5	6
23. I can keep going with something when it's important to me	0	1	2	3	4	5	6

General Self Efficacy Scale NGSE

Instructions: Participants are told that (a) general self-efficacy relates to "one's estimate of one's overall ability to perform successfully in a wide variety of achievement situations, or to how confident one is that she or he can perform effectively across different tasks and situations," and (b) self-esteem relates to "the overall affective evaluation of one's own worth, value, or importance, or to how one feels about oneself as a person."

Instructions: Please circle your answer below.

1. I will be able to achieve most of the goals that I set for myself.

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

2. When facing difficult tasks, I am certain that I will accomplish them.

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

3. In general, I think that I can obtain outcomes that are important to me.

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

4. I believe I can succeed at most any endeavor to which I set my mind.

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

5. I will be able to successfully overcome many challenges.

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

Valuing Questionnaire

VALUING QUESTIONNAIRE

Please read each statement carefully and then circle the number which best describes how much the statement was true for you DURING THE PAST WEEK, INCLUDING TODAY.

0 Not at all true 1 2 3 4 5 6 Completely true

1) I spent a lot of time thinking about the past or future, rather than being engaged in activities that mattered to me	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6		___
2) I was basically on "auto-pilot" most of the time	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6		___
3) I worked toward my goals even if I didn't feel motivated to	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	___	
4) I was proud about how I lived my life	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	___	
5) I made progress in the areas of my life I care most about	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	___	
6) Difficult thoughts, feelings or memories got in the way of what I really wanted to do	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6		___
7) I continued to get better at being the kind of person I want to be	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	___	
8) When things didn't go according to plan, I gave up easily	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6		___
9) I felt like I had a purpose in life	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6	___	
10) It seemed like I was just 'going through the motions', rather than focusing on what was important to me	☐ 0	☐ 1	☐ 2	☐ 3	☐ 4	☐ 5	☐ 6		___
								Progress: ___	
								Obstruction:	___

MMPAS

Consider the audition you just did and circle the number that is truest to how you feel in this moment.

0	1	2	3	4	5	6
Strongly Disagree	Disagree	Slightly Disagree	Neither	Slightly Agree	Agree	Strongly Agree

I experience strong nerves/anxiety before I perform	0	1	2	3	4	5	6
I frequently experience nerves/ anxiety before I perform	0	1	2	3	4	5	6
I avoid this performing in order to alleviate my nerves/ stress	0	1	2	3	4	5	6
I feel positive before my music performance	6	5	4	3	2	1	0
I don't want to go ahead with my music performances because of my nerves/anxiety	0	1	2	3	4	5	6

Appendix 6 Post-Intervention Questionnaire

INTERVENTION QUESTIONNAIRE

NAME:

In 3-5 words how would you describe your focus in the audition you just did?

_____

Material Preparation Pre-PEP/ Self Regulated Learning

How long do you spend preparing this audition material?

Less than 1 hour	1-2 hours	2-4 hours	4+ hours

Do you feel comfortable/confident with your audition material after this preparation process?

Not at all	Somewhat	Moderately	Comfortable	Very comfortable

How was using the PEP programme different compared to your usual material preparation process?

_____

_____

_____

Did you break down the learning the material into small goals? Did this benefit you?

PEP Program

Was the programme informative/ did you feel like you learned something? What was the most useful thing you took away?

_____

Was it easy to apply the programme to your material preparation?

_____

Did the programme fit into your schedule? Was it too time demanding?

_____

Did you feel using the PEP programme improved your performance? If so, how?

_____

Did you feel using the PEP programme reduced or helped mitigate your performance anxiety? If so, how?

_____

Do you feel like you have become more accepting of your performance anxiety symptoms?

_____

Did you use the audio files?

Yes / No

Are the aspects of the PEP programme you feel like you don't understand or are confused about?

_____

Do you feel improving your performance skills/ ability to thrive in stressful situations is something you want to continue to work on?

_____

***** PHLMS, CFQ, Compact, AAQ-II, MMPAS, NGSE and VALUING QUESTIONNIARE as seen in Appendix 5 were given out post intervention (p. 95-99) alongside these short answer questions to gather post-intervention self report-measures ****

Appendix 7 - FG Consent Forms

P1

Focus Group Consent Form

Research project title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation program.

Research investigator: Madison Hayes-Crook

- I agree to participate in the PEP focus group carried out by Madison Hayes-Crook of the Voice Study Centre and University of Wales Trinity Saint David, to aid with the research of "Assessment of PEP -the musical theatre audition preparation guide".
- I have read the information sheet related to "Assessment of PEP -the musical theatre audition preparation guide" and understand the aims of the project.
- I am aware of the topics to be discussed in the focus group
- I am fully aware that I will remain anonymous throughout data reported
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- I understand that under the 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.
-

Signature of research participant [redacted] Date Oct 29, 2024

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

Signature of researcher MHRoot Date Oct 29, 2024

P2 -

Focus Group Consent Form

Research project title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation program.

Research investigator: Madison Hayes-Crook

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Signature of research participant [redacted] Date **Oct 29 2024**

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

Signature of researcher  Date **Oct 29 2024**

P3 -

Focus Group Consent Form

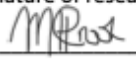
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Signature of research participant [redacted] Date **Oct 29, 2024**

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

Signature of researcher  Date **Oct 29, 2024**

P4 -

Focus Group Consent Form

Research project title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation program.

Research investigator: Madison Hayes-Crook

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-

Signature of research participant [redacted] Date Oct 29, 2024

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

Signature of researcher MHRook Date Oct 29, 2024

P5 -

Focus Group Consent Form

Research project title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation program.

Research investigator: Madison Hayes-Crook

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Signature of research participant [redacted] Date **Oct 29 2024**

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

Signature of researcher  Date **Oct 29 2024**

P6 -

Focus Group Consent Form

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Research investigator: Madison Hayes-Crook

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Signature of research participant [redacted] Date Oct 29 2024

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

Signature of researcher MP Rook Date Oct 29 2024

P7 -

Focus Group Consent Form

Research project title: Assessment of an Acceptance and Commitment Coaching and Psychological Skills Training based musical theatre audition preparation program.

Research investigator: Madison Hayes-Crook

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Signature of research participant [redacted] Date October 29 2024

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Signature of researcher Date Oct 29 2024

P8 -

Focus Group Consent Form

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Research investigator: Madison Hayes-Crook

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Si[redacted] participant _____ Date **Oct 29 2024**

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Signature of researcher _____ Date **Oct 29 2024**

P9 -

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Research investigator: Madison Hayes-Crook

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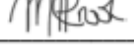


Date

Oct 29 2024

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

Signature of researcher



Date

Oct 29 2024

P10 -

Focus Group Consent Form

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Research investigator: Madison Hayes-Crook

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Signature of research participant [redacted] Date **Oct 29 2024**

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Signature of researcher  Date **Oct 29 2024**

P11 -

Focus Group Consent Form

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- I am aware that I can make any reasonable changes to this consent form I understand that signed consent forms and original audio recordings will be retained in Madison Hayes-Crook's password protected, personal laptop until June 2025 when the exam board confirms results of their dissertation. I am fully aware that I am not obliged to answer any question, but that I do so at my own free will.
- I am aware that I can withdraw from the project at any point
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board.
- I understand that under the 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.
-

Signature of research participant [redacted] _

Date **Oct 29 2024**

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

Signature of researcher 

Date **Oct 29 2024**

Appendix 8 - Critical Analysis of Potential Questionnaires

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Toronto Mindfulness Scale	Lau et al	2006	- to be used immediately post meditation	A post meditation assessment			Not valid as is intended to be applied directly to a meditation practice
	Cognitive and Affective Mindfulness Scale -Revised (CAMS-R)	Feldman, Hayes, Kumar, Green and Laurenceau	2003; 2007	12 items	To capture a broad conceptualization of mindfulness with language that is not specific to meditation training	-measures 4 sub scales (awareness, attention, focus on present moment, non judgement a=0.74-0.77 Short Good relatability to longer assessments	-sub scales are not measure separately	Doesn't give specific enough information on acceptance and present moment awareness
	Kentucky Inventory of Mindfulness Skills (KIMS)	Baer, Smith, Allen	2004	- 39 item inventory	To assess general mindfulness	-assesses 4 elements of mindfulness (observe, describe, acting with awareness, accept without judgement) and provides 4 sub scale scores a= 84 -subscales can again be assessed independently - was used as a pre and post intervention tool successfully (Baer, Smith and Allen, 2004)	is long	-very useful - includes clear sub scales of acceptance and awareness but too long

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Five Factor Mindfulness Questionnaire (FFMQ)	Baer, Smith Hopkins, Krietemeyer & Tony	2006	- 39 item inventory	Tool to measure the 5 component skills of mindfulness	measures 5 factors (observing, describing, acting with awareness, non judging of experience and non-reactivity to inner experience (a= 0.82) -subscales can be assessed independently, which is specifically useful for acting with awareness, non-judging and non-reactivity (Shallcross et al., 2020)	-observing is not a component of mindfulness according to most research (Cardaciotto et al., 2008) -long	-Very useful -subscale categorization is useful especially nonjudging, and acting with awareness
	Philadelphia Mindfulness Scale (PHLMS)	Cardaciotto et al.	2008	-20 item - 5 point Likert	To measure the two key components of mindfulness present moment awareness and acceptance	- sub scales of acceptance and awareness - internal consistency (a= 0.75) - grade 5 reading level (good accessibility)	-only uses reverse score items “statements reflecting less mindfulness may be easier for individuals to access and rate”	-Very useful -separates acceptance and present moment awareness which is particularly useful as these are to skills the programme his to cultivate, that according to this research are no codependent
	Mindful Attention Awareness Scale (MAAS)	Brown and Ryan	2003	-14 item - 6 point Likert	To assess a core characteristic of mindfulness; a receptive state of mind and awareness of what is happening in the present	a= 0.82 Has been used for a long time and has lots literary support (Black et al. 2013)	No sub scales simply assesses overall mindfulness -quite generic	-no sub scales but its longevity and literary support suggest it gives a clear understanding of mindfulness ***could it be altered to directly pertain to the audition situation ***
Psychological Flexibility								

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Acceptance and Action Questionnaire (AAQ-II)	Bond et al.	2011	-7 item - 7 point Likert	To assess ones psychological flexibility- the ability to fully contact the present moment, aware and accepting of one's thoughts emotions and sensations	-assesses acceptance snd psychological flexibility internal consistency of (a = 0.84) Has good history of use and invariance among sex/race (Correa-Fernandex et al., 2020) Developed for ACT	-an analysis of items found those who score lowly on the questionnaire may not provide a accurate reflection and secondary data should be assessed -clinical cutoff isn't accurate -a secondary measure should be used to provide a reliable assessment of psychological inflexibility (One metal., 2018) concerns about the discriminant validity (tydenall, 2019) as it may measure general negative affect or distress more then psychological flexibility Response patterns vary across different profiles , thus different populations clinical and non clinical are challenging to compare	Is considered the gold standard for PF (Gloster et al, 2011)
	Psychological Flexibility Questionnaire (PFQ)	Ben-Itzhak, Blusten, Mair	2014	20 items	to assess the 5 factors of psychological flexibility	-breaks down PF into 5 components: positive perception of change, characterization of self as flexible, self characterization as open and	-very minimal supporting literature - the literature used to form the test doesn't specifically focus on psychological flexibility which gives me	

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
						innovative, perception of reality as dynamic, perception of reality as multifaceted - internal consistency (a =0.918)	pause about the test itself	
	Comprehensive assessment of acceptance and commitment therapy process (CompACT)	Francis et al.	2016	23 item 6 point Likert	Assess the multidimensionality of PF	-measures 3 sub scales: openness to experience, behavioural awareness and valued action -strong internal consistency and better discriminant validity then other PF measures (Francis, 2016; Ong et al., 2020)	- may have some repetition within items	-good ACC process assessment but its a bit generic for the specific projects needs - its also covers acc process generally lesson specifically PF
	Multi dimensional Flexibility Index (MPFI)	Rolffs et al.	2016	60 item	To assess all 12 dimensions of psychological flexibility / inflexibility which are related yet distinct constructs	yields a score for flexibility and inflexibility independently Really breaks down how hexaflex components contribute to PF	- long	This is long but very clear- maybe good if only one or two questionnaires are used.
	Open and Engaged State Questionnaire (OESQ)	Benoy et al.	2019	4 item	Measures statee level behaviour over 7 days	-informed by the recommendation that measure of PF should assess behaviours and use a contextually and temporally sensitive approach - good internal consistency, stronger discriminatory validity from neuroticism then some other measures of PF	- takes 7 days to complete	Inaccessible

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Everyday Psychological Inflexibility Checklist (EPIC)	Thompson et al.,	2019	7 item	Assesses avoidance and behavioural rigidity	- developed to examine psychological inflexibility broadly; doesn't focus on psychopathy or related language	only has acceptable internal consistency Maybe better for social concerns ie. poverty, climate change	As the goal of the programme is to improve PF not decrease PI this scale doesn't really meet the needs of inquiry as the two aren't mutually exclusive
	Personalized Psychological Flexibility Index (PPFI)	Kashden et al.	2020	15 item	Participants select a specific goal and answer PF questions in relation to that specific life goal	more idiographic then other measures as it links willingness to experience distress to the pursuit of meaningful goals Strong discriminate validity		Can the term audition be inserted into this questionnaire as it is geared to wards a goal specifically I wonder if modifying the language is most appropriate here?
Cognitive Defusion								
The ability to distance oneself from subjective experiences (thoughts and memories internal events)	Believability in Anxious Feelings and Thoughts (BAFT)	Herzberg et al.	2012	16 items 7 point Likert		Assesses believability in anxious feelings internal consistency of (a = 0.90)		This is better for overall life disposition
	Automatic Thoughts Questionnaire (ATQ-B)	Netemeyer et al..	2002	15 items - 5 point likert	To assess the degree to which individuals believe depressive thoughts	There isn't enough validity information to form an appropriate assessment	-is generally used for depression -there isn't a ton of data assessing how accurate or good this questionnaire is at actually assessing cognitive defusion in English	This feels like it could be considered more from a audition specific context

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Cognitive Fusion Questionnaire	Gillanders et al.	2014	7 Items - 7 point Likert		-is appropriate for both clinical and non clinical populations -brief and accessible -high internal consistency + reliability -one factor structure		This is excellent- I wonder if it could be altered slightly to pertain to auditions specifically?
	Drexel Defusion Scale	Forman et al.	2012			-unidimensional -good internal consistency -appropriate for clinical and non clinical populations	The situations in the questions are really life specific and are challenging to put into a audition based context	The questions are for overall life quality and lack the ability to be specialized for audition context
	Scales excluded for inclusion criteria; Avoidance and fusion questionnaire for youth (its for youth); Automatic Thoughts Questionnaire is based in hose who are experiencing depression							
Symptom-Based								
	KMPAI-R	Kenny	2009	40 item 7 point Likert		internal consistency of (a= 0.94) Clinical cut off Assesses psychological discomfort associated with MPA		Gold standard for MPA symptoms, though it doesn't directly pertain to auditioning sort answer questions may help provide clarity?

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
	Experiential Shame Scale (ESS)	Turner	2014	11 item 7 point Likert Scale		Assesses the degree to which one identifies with the physical, emotional and social components of the emotion of shame Internal consistency of (a=0.75)		Shame isn't an aspect of the audition preparation or performance experience that I am specifically looking at improving/ altering
	The Social Comparison Scale (SCS)	Allan and Gilbert	1995	-self rate on 11 dichotomous concepts - 10 point Likert scale		- internal consistency of (a= 0.91)		This scale doesn't really assess MPA symptoms
Values and Commitment to Values								
	Valuing Questionnaire (VQ)	Smout et al.	2014	-10 questions -6 point likert	-assess the degree that one engages in valued living	-good reliability and consistency		Quick, easy, clear
	Chronic Pain Values Inventory (CPVI)	McCracken & Yang	2006			-interesting graphic representation for visual learners	-weak correlations with other assessments ACC questionnaires (Lungren et al., 2012)	Pertains to living through pain specifically
	Values Bullseye	Lundgren et al.	2012	- 4 short answer questions and a graphic				-time consuming
	Personal Values Questionnaire (PVQ)	Ciarrouchi, Fisher & Lane	2010	-writes a short answer response to 9 areas of life values, values are then rate 1-5			-hugely time consuming	This doesn't not align with the time allowance for this portion of the project
Self Efficacy								
***alot of these questionnaires explicitly breakup areas of life which makes it**	New General Self Efficacy Scale (NGSE)	Chen, Gully, Eden	2001	-8 items -5 point likert		-Can be easily interpreted for music performance and audition -good content validity and predictive validity		Is general enough that could be interpreted within the audition preparation/ performance scenario

	Scale Name	Author	Year	Components	Intention	Pros	Cons	Viability for Project
Mindfulness								
hard to assess from a audition stand point						-unidimensional		
	General Self-Efficacy Scale (SGSE)	Sherer & Adam	1983	-17 item		-Widely used a= .76-.89 Little information on test retest reliability Multidimensional	A comparative study of the NGSE and SGSE found that NGSE yielded higher content validity and predictive vailidy then the SGSE.	
	Academic Self-Efficacy Scale for Students	Zimmerman	1977		To assess self efficacy in an academic setting	-retest coefficient .85 - reliability (.90)	It is really based an an academic institution	-quenstions can't be interpreted to pertain to music performance or audition

Appendix 9 - T- tests

5 (A) - AAQ-II

PARTICIPANT	Before	After		
1	44	13		
2	33	18	PValue	0.00025001406827620 5
3	25	14		
4	41	19	Hedges G	1.835675
5	35	12		
6	16	15		
7	40	16		
8	24	21		
9	19	12		
10	34	16		
11	49	32		
Mean	32.7272727272727	17.0909090909091		
SD	10.602744070201	5.7175964435162		

5(B) - CFQ

PARTICIPANT	Before	After		
1	45	12		
2	35	17	PValue	0.000026100353104063 3
3	33	16		
4	48	23		
5	34	9		
6	16	10		
7	44	14		
8	29	17		
9	20	14		
10	38	15		
11	47	26		
Mean	35.3636363636364	15.7272727272727		
SD	10.6233020033578	5.10080207596627		

5(C) - ComPACT

PARTICIPANT	Before	After	
1	56	101	
2	82	81	0.00183803845387954
3	50	69	
4	34	57	
5	71	90	
6	88	89	
7	54	81	
8	81	81	
9	78	94	
10	57	95	
11	56	76	
Mean	64.2727272727273	83.0909090909091	
SD	16.7516620613652	12.6763918009388	

5(D) - MMPAS

PARTICIPANT	Before	After		
1	26	2		
2	11	7	PValue	0.00296771883389115
3	20	8		
4	24	6		
5	21	10		
6	3	7		
7	15	8		
8	14	6		
9	16	16		
10	18	3		
11	18	10		
Mean	16.9090909090909	7.54545454545455		
SD	6.34751203944578	3.75136338851987		

5(E) - NGSE

PARTICIPANT	Before	After		
1	2.62	4		
2	4.13	4.13	PValue	0.00784026643635021
3	2.63	4.38		
4	2.25	4.25		
5	3.63	4.5		
6	4	3.63		
7	3.13	3.81		
8	3.76	3.8		
9	4.13	4.13		
10	3	4		
11	3.25	5		
Mean	3.32090909090909	4.14818181818182		
SD	0.657167475541122	0.382382483432967		

5(F) - PHLMS

PARTICIPANT	Before	After		
1	62	83		
2	60	74	PValue	0.00014833642073819 5
3	48	59		
4	55	72		
5	58	70		
6	68	71		
7	58	75		
8	57	68.5		
9	65	62		
10	54	72		
11	52	68		
Mean	57.9090909090909	70.4090909090909		
SD	5.75246982529323	6.390689250066		

5(G) - Valuing Questionnaire

PARTICIPANT	Before	After		
1	6	15		
2	11	15	PValue	0.00152641562598954
3	-9	10		
4	-11	1		
5	6	18		
6	13	4		
7	-6	10		
8	1	13		
9	8	17		
10	-4	10		
11	-11	13		
Mean	0.363636363636364	11.4545454545455		
SD	8.94732057403475	5.24144324329924		

Appendix 10 - Wilcoxon Signed Rank

6(A) - MMPAS

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	26	2	24		24	10	10
2	11	7	4		4	1.5	1.5
3	20	8	12		12	7	7
4	24	6	18		18	9	9
5	21	10	11		11	6	6
6	3	7	-4	-	4	1.5	-1.5
7	15	8	7		7	3	3
8	14	6	8		8	4.5	4.5
9	16	16	0		0		0
10	18	3	15		15	8	8
11	18	10	8		8	4.5	4.5
SD							
						+	53.5
						-	-1.5

6 (B)-NGSE

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	2.62	4	-1.38	-	1.38	7	-7
2	4.13	4.13	0				
3	2.63	4.38	-1.75	-	1.75	8.5	-8.5
4	2.25	4.25	-2	-	2	9	-9
5	3.63	4.5	-0.87	-	0.87	4	-4
6	4	3.63	0.37		0.37	2	2
7	3.13	3.81	-0.68	-	0.68	3	-3
8	3.76	3.8	-0.04	-	0.04	1	-1
9	4.13	4.13	0				
10	3	4	-1	-	1	5	-5
11	3.25	5	-1.75	-	1.75	8.5	-8.5
SD							
							-44
							2

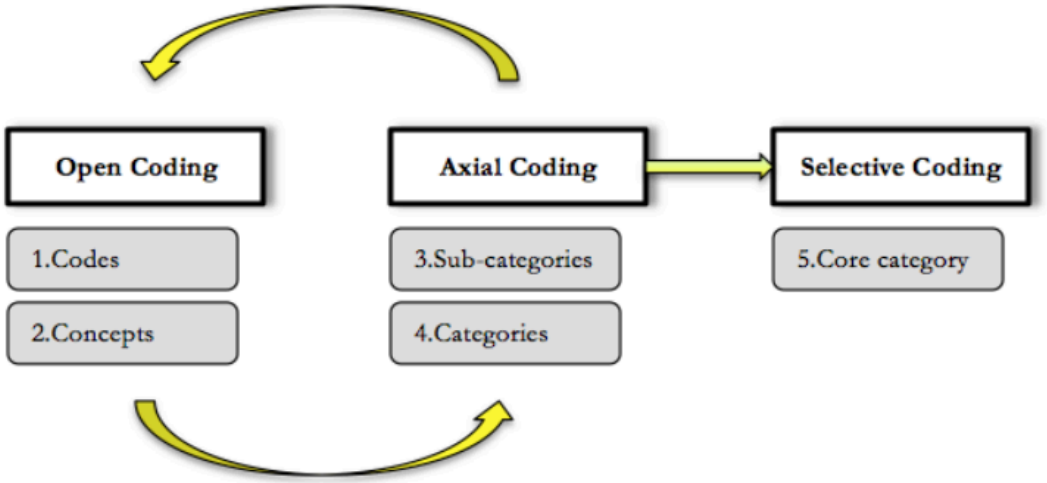
6(C) - PHLMS

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	62	83	-21	-	21	11	-11
2	60	74	-14	-	14	6	-6
3	48	59	-11	-	11	3	-3
4	55	72	-17	-	17	9	-9
5	58	70	-12	-	12	5	-5
6	68	71	-3	-	3	1.5	-1.5
7	58	75	-17	-	17	8	-8
8	57	68.5	-11.5	-	11.5	4	-4
9	65	62	3		3	1.5	1.5
10	54	72	-18	-	18	10	-10
11	52	68	-16	-	15	7	-7
SD							
							-64.5
							1.5

6(D) - Valuing Questionnaire

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	6	15	-9	-1	9	2	-2
2	11	15	-14	-1	14	7.5	-7.5
3	-9	10	-19	-1	19	10	-10
4	-11	1	-12	-1	12	5	-5
5	6	18	-12	-1	12	5	-5
6	13	4	9	1	9	2	2
7	-6	10	-16	-1	16	9	-9
8	1	13	-12	-1	12	5	-5
9	8	17	-9	-1	9	2	-2
10	-4	10	-14	-1	14	7.5	-7.5
11	-11	13	-24	-1	24	11	-11
SD							
							-60
							2

Appendix 11 - Coding Process



Appendix 12 - Codes

Emotion Coding	In vivo Coding	Thematic Coding
Calm	Acceptance of anxiety	Acceptance
Confidence	Accomplishment	Anxiety
Frustration	Anxiety Reduction	Confidence
Happiness	Awareness of preparation needs	Desensitization
Panic	Confidence	Meditation
Relief	Control over the audition	Mindfulness
Resilience	Increased Calm	Performance Quality
Safe	Positive Feelings	Physiological
Stress	Preparation	Pre-performance Routines
	Resilience	Structure of Program
	Acceptance of physiological distrubances	Time Demands
	Awareness of self	

Thematic Codes

- Overall MPA
- Mindfulness and Awareness of MPA

- Acceptance and Defusion
- Values
- Psychological Skills
    - Planned Practice
    - Rehearsal Mindset
    - Exposure Therapy and PPR
- Time Demands
- Increased Comfort but Decreased preparation of Material
- Misinterpretation

Axial

- Acceptance of anxiety through increased understanding of what MPA is, awareness of the physical sensation compared to the mental sensation
- Preparation - a majority of participants expressed feelings of panic related to the preparation process. The PEP programme provided a structure. This structure in turn induced feelings of relaxation and confidence
- Awareness - the PEP programme improved participants awareness of what actually needs to be prepared in order to have a good audition particularly planned practice and desensitization brought awareness to aspects of their material that they now recognized required further work
- Increased calm - many of the students sat at a high level of anxiety and stress through the integration of mindfulness exercises, meditation, and pre-performance routines students felt they were able to lower their stress level in rehearsals and daily life. This promoted improved focus and awareness of themselves.
- Resilience - students suggested the cognitive restructuring elements of the programme allowed them to recover from distraction and mistake more effectively instilling sensations of happiness and relief post performance.
- Performance Quality -participants were split over if there was actually improvement in their performance quality and assessment of performance reflected that peroformances did not improve.
- Performance Anxiety - there was overall consensus that aniety levels dramatically decreased for the second performance
- Time Demands- all participants stated in diaries, the short answer or the focus group that the week of the PEP trial had been a particularly demanding week for school work and struggled to commit the time to the programme that was intended as a result many felt the material was not prepared to the same level as the first mock audition. That said many participants remarked that even though the performance was not as strong or their preparation of the material was not as strong they handled the anxiety of the audition better

Appendix 13 - Codebook

Name		Sources	References

Emotion Coding		0	0
Calm		2	7
Confidence		3	13
felt more comfortable to make big dramatic choices and throw myself into the work without judging myself		1	1
My goals were pretty badiv but I was able to achieve them well and I'm feeling better about how prepared I'll be after having more tie to work tomorrow and Tuesday. I'm honestly confident in my ability to make compelling choices that I know I'll be in a go		1	1
frustration		2	6
happiness		1	1
Panic		1	4
Relief		1	6
Resilience		1	4
. And even, like, when I messed up with the with the lyrics during my past, I was, like, I didn't get any anxiety from that. I if I had been able to get back in with the because, like, I forgot the lyrics, then I forgot the next ones as well. Yeah, if I ha		1	1
Safe		0	0
Stress		2	6
In Vivo Coding		3	78
Acceptance of Anxious thoughts		1	2
Using the acceptance and like, kind of meditation helped.		1	1
Yeah, I feel like I' m gonna talk about me and anxiety an the acceptance of it cause I feel like that's ~~easiest. But like, I just felt like, taking the time to, like, close my eyes and like, zero in on the feeling that I was experiencing, and just like,		1	1
Accumulation of small goals		1	2
Alignment with Values		1	2
I didnt have as much anxiety as I noramlly do. And I felt like I could make choices and actually be in the moment. Even though it didn't go perfectly I found myself judging it less.		1	1
The post in the song and scene I was able to identify which helped me lock inmy character more, instead of just worrying about [my] fears and insecurities. ~~		1	1
Aniety affecting preparation		1	1
Anxiety about how one is percieved in auditions		1	1

Yeah, I've been using the meditation every day, either in the morning or before I leave my house. Yeah, ~~I'll use it. Just because I realized one of the main things for me is I get really, really, really in my head. Instead of like, hey, what am I doing~		1	1
Anxiety Patterns		1	1
Performance anxiety for me is inconsistent. So I am really hoping all these exercises help me in the long run, especially in the midst of such a busy, hectic schedule. ~~		1	1
Application of acceptance in personal life		1	1
okay, I did in the beginning, but I kind of fell off of it towards, like, the latter part, where it was like, Okay, I ~~kind of, I've gotten the memorization done. I can, like, do some runs. I can focus on doing, like, desensitization stuff. But like, agai		0	0
Awareness of cognitive anxiety		1	3
Anxiety was definitely brought into rehearsal today.		1	1
Anyways to be honest, I didn't feel any nervousness bubble up, like my brain kind of accepted I have no real reason to put myself in fight or flight so today's been all good! Feeling great. ~~		1	1
I'm realizing through this how badly I've wanted to find solutions to my anxiety and I've just been procrastinating it! But I like the feeling of putting in the level of effort I want to all the time if I can		1	1
Awareness of physiological		2	4
And then I'm doing the song, and I go, Okay, here's where I really need to make sure I breathe. Because, if, because, like, some spots I can, I can. I can forget to breathe here as not too bad here, I really need to, because if, if, like, I'm feeling anxio		1	1
Being a dancer, I am used to the feeling of a racing heart. When I dance it doesn't bother me, but during my songsit gets in my way more because it's from anxiety rather then cardio. Alongside the desensitization exercsie I also worked on my own to remind		1	1
I felt that using this programme in case of, like, the the mind, kind of, like the mind thing like thanking my mind for that thought, really helped me out in the hallway. Because if you remember two weeks ago or three weeks ago, whatever, I was coming in a c		1	1
control over the audition experience		1	1
Cyclical negative thoughts		1	2
So I think the first run of it, it was like, I totally forgotten about it, and it was like the Monday before, like the day before. It was like, picking my song and learning my song, and then I went in with, like, no choices at all. Just felt like garbage a		1	1
Focus Skills		1	1

During the rehearsal process, I think that just, I don't even know, because sometimes, like the first time I did stuff, like with the sheet music and stuff I have on my iPad, so as soon as I got frustrated or something, I feel like I got very distracted as		1	1
Focused Rehearsal		1	1
Goal setting instigating confidence		0	0
And it just made me feel so much more like I actually had accomplished something after because, like, often I ~~feel like we'll just be like, Oh, I just need to practice until it's good. But like, where, how do we measure what good is~ And so it's like, if		1	1
improved comfort in other classes		2	4
I forgot to do the meditation of all the days, but I want to start doing that because I know that it's helpful. But I found the part which was really helpful for me was just like sitting down and planning what I was going to do normally, like when I practi		1	1
I will keep using these in the future as most of it did help in other classes and this. ~~		1	1
Perhaps I could try harder to relate this work to other work I do in my various classes so I won't be as overwhelmed going into it. ~~		1	1
So kind of just like being aware of, like, how the parts of my body feel in the morning before I leave. Just like, help with, not only preparing for this, but also, like for my other classes, and similar to 8, um, I was using a lot of the like acceptance,		1	1
Improved Preparation from planned practice		1	5
Inability to incorporate new behaviours		1	1
I forgot to do the meditation of all the days, but I want to start doing that because I know that it's helpful.		1	1
Increased comfort but decreased preparation of material		2	6
. And even, like, when I messed up with the with the lyrics during my past, I was, like, I didn't get any anxiety from that. I if I had been able to get back in with the because, like, I forgot the lyrics, then I forgot the next ones as well. Yeah, if I ha		1	1
I haven't had as much time to prepare for this audition as the last one, but I've been able to get it memorized and I honestly feel more at ease about tomorrow		1	1
I was less prepared, but I felt a lot better because of of this work. Like I didn't have basically any anxiety at all.		1	1
Yeah, I felt more relaxed, kind of like I felt like I kind of feel better, I feel the better, even though, I didn't work on it as much as I would like to this time, but I feel like I was like, if I worked on it more, I would have been way more comfortable		1	1
Lack of process		1	3

Less personalization	How to make success and failures in the rehearsal lesson	1	1
it was immediately tangible, and to be like, yeah, they told me this was the work I didn't do. This is the work I will do next time. Yeah, I'm like, a little more hopeful for myself now.		1	1
Misinterpretation of Program		1	3
Just one negative thought tody but it's just my mind telling me I can sing the note better. ~~		1	1
Some negative thoughts came up during the track because I could hear myself not singing the notes correctly		1	1
Thoughts about the song that came up " I dont deserve to sing this song" - my mind is having the thoughts that the note sits in a really weird place ~~		1	1
New understanding of rehearsal		1	4
Ownership over Anxiety		0	0
Personal adjustments of programme		2	4
I started today with super super small goals because I recognize that if I set the standard even a little too high for myself, I probably won't do it. ~~		1	1
I think adapting this I would try to do the meditation all the time and add it to my daily routine. I liked sitting down and setting goals day by day for myself. ~~		1	1
Positive Approach to rehearsal		1	6
Like planning out what I'm going to do for each, like, the rehearsal process helps so much so the planned practice, yeah, so much because I'm just like, because usually I'll just go all in, just like trying to do everything at once, work that also comes ou		1	1
Whereas, like, when I was just able to, like, take a few minutes and be like, okay, like, I get to do this. And like, this is something that I get to do it. It really helps. I was like, Okay. Like, I can take time to learn these words. I can take time to,		1	1
Recognition of variability in preparation		1	5
Reduction in Anxiety		1	2
Rehearsal techniques & mindset		2	8
After doing the centredown and mindfulness for 3-4 days I know I am feeling it and going into practice periods with a more open mind		1	1
But I felt this programme can help in the practice stages because otherwise my anxiety doesnt really get me in auditions.		1	1
But I have learned that it is more worth my time to properly prepare for the audition rather than worrying about the results. ~~		1	1

First time I have gone into a session without panicking about learning rather than it's just something I have to do		1	1
I've discovered the acceptance exercise works wonders for me, it was easier to focus without thinking too hard about the end result.		1	1
Structured and consistant. Went into the rehearsal with a clear mind rather than focusing on this massive task to learn ~~		1	1
This is probably the most consistent working on a scene and song I've ever been. Before I did large spotty blocks but this felt better and preparing me because it stayed in my body. T		1	1
Usually I get upset when memorizing and not getting it the first few times, but the whole process felt calmer and better today. I was more forgiving		1	1
Research project influence on experience		1	1
It is interesting preparing for an audition that does not have any consequence or benefit. I can't tell if it makes the audition experience harder without stakes ~~		1	1
Separating ohysical sensations from mental events		2	2
I think this has been very good for me to practice separating the physical sensation of anxiety from the mental sensation~ thoughts. Just experiencing it as a physical sensation as opposed to amounting the physical sensation with anxiety if that makes sens		1	1
Skills to Manage stress & anxiety		1	1
Can't lie, it's alot harder to keep the anxiety away cause it's so soon, but even then I feel so much better than I did about the first mock audition. I just overall feel more prepared than normal, and I feel like I have the tools and ways out if I feel ov		1	1
Thematic Coding		1	1
Acceptance	Acceptance of anxious thoughts or feelings	2	11
Defusion	-thanking mind for the thoughts	1	1
Values		1	1
Anxiety		1	2
to be honest I felt the same way during the audition as last time but i felt better in the hallway ~~		1	1
Today I let myself be more immersed in my preparactice centring down. I felt confidentm focused and relaxed. I always feel like I have no control over my feelings during anxiety-inducing performance settings- either I'm chill or I'm nervous and I can't do		1	1
Confidence		0	0
so making that one of my goals and being able to easily get it done tonight makes me feel good about my preparation. Also the fact that I've at least looked at the		1	1

melody for the song and gone through it a couple times is a goal because I am confidence I'l			
Desensitization		2	4
Meditation		2	7
Mindfulness	Awareness of the present moment	2	5
Performance Quality		0	0
Physiological		1	3
Planned Practice		2	10
broke some things down and I think focusing onthat moade them easier to learn		1	1
Okay, I'm gonna do like, a little bit of work, but then being forced to, like, set a few specific and tangible goals. And made it a lot better, because it's like, okay, I got I'm gonna stay up for an extra 30 to 45 minutes. What can I get done in that time		1	1
Preperformance Routines	-centring down	2	6
Structure of Program		2	6
Time Demands	-not having enough time -working on this set of sides less -time commitment of the programme	3	14

Appendix 14 - Song and Scene Rubrics

	SONG	Poor 1	Fair 2	Satisfactory 3	Good 4	Excellent 5
1	Pitch & Vocal Technique					
2	Tempo & Rhythm					
3	Musicality					
4	Story Telling					
5	Confidence & Stage Presence					

	SCENE	Poor 1	Fair 2	Satisfactory 3	Good 4	Excellent 5
1	Voice					
2	Physicality					
3	Preparation					
4	Creative Choice & Interpretation					
5	Confidence & Stage Presence					

Appendix 15 - Rubric Feedback

Director 1
- I love this rubric, which is something I've never used in this depth, I usually rely on comments a lot more, but I will be implementing something like this moving forward, so this is also me adapting it for my personal use.
-You have intonation on there twice, which to me feels more applicable paired with pitch. For me what I'm looking for in a category like vocal technique is more related to ability to find different placements accurately and repeatably, which certainly has some to do with intonation but I would argue probably not the most.
-If I were using this evaluation, I wouldn't know what to do with the musicality section because everything that I would be evaluating for musicality would be covered in pitch, rhythm, and storytelling. So for me personally, that category isn't providing any additional information.
-I love all of the categories for the scene evaluation, the one that doesn't one hundred percent work for me is the movement category. Generally when I'm assessing movement capabilities, that's part of a dance call, and in an acting audition I'm evaluating more for bodily awareness and engagement rather than movement because a lot of times there won't be much movement.
-I'm gonna shout out focus in particular as something that I'm finding a valuable addition to this assessment because it's something that I do evaluate for but rarely articulate, so I like that this form is asking me to.
-Satisfactory and moderate feel fairly equal to me, and I prefer the word satisfactory, so were I using this, I would move satisfactory to where moderate is, and then put a new word for the second assessment level
1 (Poor) - very weak/no implementation of this concept
2 (I would call something like "developing" or "fair") we are starting to explore the concept, or there are some okay moments in this aspect
3 (Satisfactory) some meaningful engagement with the concept or more solid execution
4 (Good) mostly executing this aspect of evaluation
5 (Excellent) genuinely good or great in this area, usually operating beyond the expected level

Director 2
-This looks really good! Quite accurate!
- the only other thing I really take into account and it doesn't even always happen, is how the performer reacts to/takes a redirect.
Also and I'm sure this would be almost impossible to quantify but confidence and charisma outside of the material as well.
-Greeting, speaking to the pianist, conversing with the panel etc. other than that I think you're right on!

Director 3
 - this is so great! I love it - movement for scenes is a bit challenging but I think otherwise it's great!

Appendix 16 - Participant Demographics

Participant	Age	Gender
1	23	Male
2	20	Female

3	19	Male
4	20	Female
5	19	Female
6	24	Male
7	19	Male
8	19	Female
9	19	Male
10	19	Female
11	20	Male

Appendix 17 - Productions of musicals used in Canadian theatre

9-5 The Musical: Port Hope Capitol Theatre, August 2022; Stage West Dinner Theatre June 2023
Mamma Mia: Thousand Islands Playhouse July 2024
Mean Girls: North American Open Call, Jan 2024
Legally Blonde: Stephenville Theatre July 2024; Citadel Theatre June 2025

Appendix 18 - Breakdown of Mock Audition Material

		Bars	Length	Top Note	Bottom Note	
Soprano	Change it	91-109	60 sec	E5	C4	Sdies- Doralee
	Get out and Stay out	104B -129	60 sec	F#5		Judy- Sides
	So much better	87-123	60 sec	E5	C4	Sides- Elle
	It roars	19-49	60 sec	F#5	D4	Sides- Cady
Alto	One of the Boys	49-64/131-151	60 sec	C5	B3	Sides- Violet
	Heart to Hart	42-55	60 sec	C5	F#3	Sides- Roz

	Ireland reprise	22-50	47 sec	C5	Bb3	Sides -Paulette
	Honey Honey	1-33	60 sec	C5	C4	Sides- Sophie
Tenor	Let Love Grow	26-47	60 sec	G4	G3	Sides- Joe
	Serious	36-60	60 sec	G4	F3	Sides- Warner
	Chip on You shoulder	123-167	60 sec	A4	E3	Sides - Emmett
	Lay All You Love on Me	1-22	60 sec	A4	Eb3	Sky- Sides
Bari	Here for You	69-103	60 sec	Gb4	E3	Sides- Hart
	Blood in the Water	227-270	60 sec	F#4		Sides- Callaghan
	Knowing me knowing you	12-41	60 sec	F#4	D3	sides- Sam

Appendix 19 - T-Tests

5 (A) - AAQ-II

PARTICIPANT	Before	After		
1	44	13		
2	33	18	PValue	0.00025001406827620 5
3	25	14		
4	41	19	Hedges G	1.835675
5	35	12		
6	16	15		
7	40	16		
8	24	21		
9	19	12		
10	34	16		
11	49	32		

Mean	32.7272727272727	17.0909090909091		
SD	10.602744070201	5.7175964435162		

5(B) - CFQ

PARTICIPANT	Before	After		
1	45	12		
2	35	17	PValue	0.000026100353104063 3
3	33	16		
4	48	23		
5	34	9		
6	16	10		
7	44	14		
8	29	17		
9	20	14		
10	38	15		
11	47	26		
Mean	35.3636363636364	15.7272727272727		
SD	10.6233020033578	5.10080207596627		

5(C) - ComPACT

PARTICIPANT	Before	After	
1	56	101	
2	82	81	0.00183803845387954
3	50	69	
4	34	57	
5	71	90	
6	88	89	
7	54	81	
8	81	81	
9	78	94	
10	57	95	
11	56	76	
Mean	64.2727272727273	83.0909090909091	

SD	16.7516620613652	12.6763918009388	

5(D) - MMPAS

PARTICIPANT	Before	After		
1	26	2		
2	11	7	PValue	0.00296771883389115
3	20	8		
4	24	6		
5	21	10		
6	3	7		
7	15	8		
8	14	6		
9	16	16		
10	18	3		
11	18	10		
Mean	16.9090909090909	7.54545454545455		
SD	6.34751203944578	3.75136338851987		

5(E) - NGSE

PARTICIPANT	Before	After		
1	2.62	4		
2	4.13	4.13	PValue	0.00784026643635021
3	2.63	4.38		
4	2.25	4.25		
5	3.63	4.5		
6	4	3.63		
7	3.13	3.81		
8	3.76	3.8		
9	4.13	4.13		
10	3	4		
11	3.25	5		
Mean	3.32090909090909	4.14818181818182		

SD	0.657167475541122	0.382382483432967		

5(F) - PHLMS

PARTICIPANT	Before	After		
1	62	83		
2	60	74	PValue	0.00014833642073819 5
3	48	59		
4	55	72		
5	58	70		
6	68	71		
7	58	75		
8	57	68.5		
9	65	62		
10	54	72		
11	52	68		
Mean	57.9090909090909	70.4090909090909		
SD	5.75246982529323	6.390689250066		

5(G) - Valuing Questionnaire

PARTICIPANT	Before	After		
1	6	15		
2	11	15	PValue	0.00152641562598954
3	-9	10		
4	-11	1		
5	6	18		
6	13	4		
7	-6	10		
8	1	13		
9	8	17		
10	-4	10		
11	-11	13		
Mean	0.363636363636364	11.4545454545455		
SD	8.94732057403475	5.24144324329924		

Appendix 20 - Wilcoxon Signed Rank

6(A) - MMPAS

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	26	2	24		24	10	10
2	11	7	4		4	1.5	1.5
3	20	8	12		12	7	7
4	24	6	18		18	9	9
5	21	10	11		11	6	6
6	3	7	-4	-	4	1.5	-1.5
7	15	8	7		7	3	3
8	14	6	8		8	4.5	4.5
9	16	16	0		0		0
10	18	3	15		15	8	8
11	18	10	8		8	4.5	4.5
SD							
						+	53.5
						-	-1.5

6 (B)-NGSE

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	2.62	4	-1.38	-	1.38	7	-7
2	4.13	4.13	0				
3	2.63	4.38	-1.75	-	1.75	8.5	-8.5
4	2.25	4.25	-2	-	2	9	-9
5	3.63	4.5	-0.87	-	0.87	4	-4
6	4	3.63	0.37		0.37	2	2
7	3.13	3.81	-0.68	-	0.68	3	-3
8	3.76	3.8	-0.04	-	0.04	1	-1
9	4.13	4.13	0				
10	3	4	-1	-	1	5	-5
11	3.25	5	-1.75	-	1.75	8.5	-8.5
SD							
							-44

							2

6(C) - PHLMS

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	62	83	-21	-	21	11	-11
2	60	74	-14	-	14	6	-6
3	48	59	-11	-	11	3	-3
4	55	72	-17	-	17	9	-9
5	58	70	-12	-	12	5	-5
6	68	71	-3	-	3	1.5	-1.5
7	58	75	-17	-	17	8	-8
8	57	68.5	-11.5	-	11.5	4	-4
9	65	62	3		3	1.5	1.5
10	54	72	-18	-	18	10	-10
11	52	68	-16	-	15	7	-7
SD							
							-64.5
							1.5

6(D) - Valuing Questionnaire

Participant	Before	After	Difference	Sign	|difference|	Rank	Signed Rank
1	6	15	-9	-1	9	2	-2
2	11	15	-14	-1	14	7.5	-7.5
3	-9	10	-19	-1	19	10	-10
4	-11	1	-12	-1	12	5	-5
5	6	18	-12	-1	12	5	-5
6	13	4	9	1	9	2	2
7	-6	10	-16	-1	16	9	-9
8	1	13	-12	-1	12	5	-5
9	8	17	-9	-1	9	2	-2
10	-4	10	-14	-1	14	7.5	-7.5
11	-11	13	-24	-1	24	11	-11
SD							
							-60
							2

Appendix 21 - Qualitative Data

FOCUS GROUP

8 0:00
Using the acceptance and like, kind of meditation helped.
Madison Hayes-Crook 0:06
That's awesome. And could you, like, sort of describe in your own words, like, how it helped? Like, how did it sort of shift things?
8 0:12
Yeah, I feel like I' m gonna talk about me and anxiety an the acceptance of it cause I feel like that's easiest. But like, I just felt like, taking the time to, like, close my eyes and like, zero in on the feeling that I was experiencing, and just like, kind of talk myself through, like I was, like, like a child, yeah, like, hey, like, it's okay. Like, it's okay to be feeling this right now, but I'm really okay safe, and I'm just gonna go do my work, and it's just what it is. And I can feel like, slowly start to go away. And there's a few times where I had to, like, go back and just be like, there's no need for that. Like, it's really okay. And I feel like, by the time that I actually went into my audition, I was like, Okay, I got this, and I went in there and sat down.
Madison Hayes-Crook 1:00
Yeah, amazing. Great. Did anybody else you feel that way? Yeah? Oh sure. Well, my first question was like, did you do it? Were you actually able to apply any of this to either the work you did today or, like Janie said other classes?Yeah. Does anybody have any thoughts?Yeah, I'm gonna get them all.
7 1:23
I just felt like turning the mindfulness and centering down, like, the beginning of a rehearsal process helped me so much. Because I feel like, anytime I'm giving new material, I'm just like, Oh, my God, I have to do this. Like, this is how much time I have to do this. And like, I'm already going into it. And like, I frantic, like, this has to be done away. Whereas, like, when I was just able to, like, take a few minutes and be like, okay, like, I get to do this. And like, this is something that I get to do it. It really helps. I was like, Okay. Like, I can take time to learn these words. I can take time to, like, run this scene. It's not something I have to do, like, this instant, but like, I know I'll have time to do it and I'll get it done. But it's not like I have to do this if I get to do this.
Madison Hayes-Crook 2:12
Oh, cool. That's really, really great. Yeah, no,, yeah. What?
3 2:22
Like planning out what I'm going to do for each, like, the rehearsal process helps so much so the planned practice, yeah, so much because I'm just like, because usually I'll just go all in, just like trying to do everything at once, work that also comes out, like, Hey, I'm gonna work on these couple things today, and I get that done, just like the piece by piece helps so much.
Madison Hayes-Crook 2:53
That's awesome.
3 2:54
Yeah, I felt more relaxed, kind of like I felt like I kind of feel better, I feel the better, even though, I didn't work on it as much as I would like to this time, but I feel like I was like, if I worked on it more, I would have been way more comfortable and stuff using that process.
Yeah, that's really, really great, awesome.
5 3:18
Yeah, I've been using the meditation every day, either in the morning or before I leave my house. Yeah, I'll use it. Just because I realized one of the main things for me is I get really, really, really in my head. Instead of like, hey, what am I doing? What do I want to do? It's more like, how am I going to be perceived if I do this thing and I'm just like, not in my body, not present, okay? So kind of just like being aware of, like, how the parts of my body feel in the morning before I leave. Just like, help with, not only preparing for this, but also, like for my other classes, and similar to 8, um, I was using a lot of the like acceptance, like thanking the mind, like during MTP, it completely saved me. And then for the mock auditions yesterday, for student study two hours, they put me last. So I was really nervous, yeah, um, but it went fine, and I didn't feel like it was the end all of my life anymore, which was great.
Madison Hayes-Crook 4:15
But yeah, amazing. That's really great. Yeah,
2 4:18
um, well, so, yes, amazing. So anyways, um, I am a list maker, till the day I die, I have, I have OCD. And so lists and checklists are my favorite thing ever. And so making the like small list of things to do in plan practice and everything was so good for me. And then I just started doing it with my day as a whole. And it just made me feel so much more like I actually had accomplished something after because, like, often I feel like we'll just be like, Oh, I just need to practice until it's good. But like, where, how do we measure what good is? And so it's like, if I hit these marks here that aren't too big and crazy, and I do them, I can still feel that sense of like accomplishment, and my confidence is raised, and it's just like positive reinforcement. And so I thought that was really cool. And I've been doing that for just like my rehearsal, and also just for what I have to do in a day. I'm like, cut it down to a small because being Randolph, we had to do a million things at once. And so it's like, just doing a little at a time. It just overall anxiety went down. And I felt like, going into today, I was like, Well, I added all the little things I accomplished, and it creates a big thing, yeah, to do this big thing, because I have already done a big thing, yeah? So it, yeah, it definitely increased my confidence. I went in today feeling much more confident than last time.
Madison Hayes-Crook 5:45
Gorgeous, yeah, okay, that's really great. Awesome
1 5:51
but again, a lot of people talk about we've been we've had a lot of stuff the past week, and so I have as much time to, like, prepare for this audition as the last one. So I was less prepared, but I felt a lot better because of of this work. Like I didn't have basically any anxiety at all. And even, like, when I messed up with the with the lyrics during my past, I was, like, I didn't get any anxiety from that. I if I had been able to get back in with the because, like, I forgot the lyrics, then I forgot the next ones as well. Yeah, if I had been able to remember those ones I could I would have been able to just get back right into it, and that's not something I would normally be able to do. Cool, like, even just restarting a pass. I didn't like, feel bad about it. I was just like, that happens. All right, let's do another one. I

know what I'm messed up on, and then I like, another lyrics now, so I'll be fine. The Desensitization was extremely helpful. Okay, I'm definitely gonna be doing that, like, all this stuff I do from now on, like, even just like, there's the practical aspect of it and like the like mental aspect of it, where, like, mental aspects is, oh, if I can do it while doing this, I'll be fine in the audition. That helps with anxiety. But even the practical aspect of, like, I did 50 jumping jacks and then start my song, so that I start from a place where, like, My breath is not ideal, yeah. And then I'm doing the song, and I go, Okay, here's where I really need to make sure I breathe. Because, if, because, like, some spots I can, I can. I can forget to breathe here as not too bad here, I really need to, because if, if, like, I'm feeling anxious, and, yeah, my breath isn't ideal, then that's gonna cause problems. So causing those problems again, yeah, like rehearsing with them, very effective.
Madison Hayes-Crook 7:57
So kind of, like, magnifies where you need to, like, really focus on your technique. Yeah, cool. That's great. Wish I'd had that for my last essay. That's my whole point. I'll go you, and then you, yeah, yes, um,
9 8:11
I felt that using this programme in case of, like, the the mind, kind of, like the mind thing like thanking my mind for that thought, really helped me out in the hallway. Because if you remember two weeks ago or three weeks ago, whatever, I was coming in a coughing fit and whatever, yeah, that didn't even happen this time.
Madison Hayes-Crook 8:33
So is that something that happens often?
9 8:36
It happens, yeah. When I get anxious like, my body wants to throw up.
Madison Hayes-Crook 8:40
Okay. So interesting.
9 8:43
So then it's like, I have to figure out what is where it's like, how do I stop this feeling of wanting to throw up?
Madison Hayes-Crook 8:49
Yeah, yeah. And you felt like it didn't happen.
9 8:52
It didn't happen. So just to say thank you for the thought, but I'm focused on what's going on.
Madison Hayes-Crook 8:57
Oh my gosh, that's amazing. Cool. Um,
yeah, 10
11 9:06
I forgot to do the meditation of all the days, but I want to start doing that because I know that it's helpful. But I found the part which was really helpful for me was just like sitting down and planning what I was going to do normally, like when I practice with things, it's like, Oh, I'm gonna run it once, and then I'm like, getting tea or something, yeah, again. So it was just like, half an hour I'm going to sit here and just, like, do it over and over, okay? Or like, write about it, or just, like, run through it, yeah. Focused period of time where I'm not having other distractions. So, yeah, yeah, doing that like every day. And I'm the type of person that needs, like, multiple days to get it in my brain. So saying, like, yes, like, there's five days, like, half an hour, yes. Can you do it over and over? Yeah, I felt way more prepared.
Madison Hayes-Crook 9:59
Cool. Okay. Awesome 12
12 10:01
I think there were a lot more. I think there was a lot more preparation I could have done for this audition still. But, I mean, that wasn't like, entirely. The point was that, like, I felt much better about it just being up there, like I didn't have new as much anxiety. And I was up there and I was like, Well, yeah, this probably could have been, like, a lot stronger, but, like, it's okay, because my goals for this week were mostly to, like, Be okay with taking on smaller, you know, challenges with it. So I think the first run of it, it was like, I totally forgotten about it, and it was like the Monday before, like the day before. It was like, picking my song and learning my song, and then I went in with, like, no choices at all. Just felt like garbage about it. And at this time, it was like, I think people, people mentioned it like it was a pretty busy week, so I still didn't have all the time that I feel like I needed to get this performance where I needed to be to, you know, be in line with my actor values. But it was still like, you know what I'm going to do, what I can. I'm going to, like, you know, have, like, do what I can to prepare best I can with the time that I have. And maybe that meant like, I'm going to read my sides three times today, yeah, or I'm going to, like, just listen to my song twice. Like, if it was little things like that that I could just feel like was an accomplishment. Yeah, that was, I think, you know, setting up for success in terms of how anxious I was when I got here. Cool,
Madison Hayes-Crook 11:29
yeah, I think, I mean, part of it is like, you will never be like, it's, you can work on a song forever, and it's never gonna be, like, done, right? That's like, the curse of what we do is, like, I ran a show for a year and a half, and I'm still getting freaking notes, like, you know, like it's never done, and that's just sort of what we do. So it's, how can you do the most with what you have? So even if you're like, slammed at work or at school or whatever, its to learn how to makes the most of it, okay, amazing. Anybody else have anything?Okay, cool. So I'm gonna ask just like, slightly more pointed questions. On average, you can kind of go around the circle, or you can go on a time, like, how many hours do you usually spend prepping for, like, an audition in a in a busy week? Like, because busy weeks happen forever,
5 12:19
like a busy week, usually not including what I did and what I'm going to do from this programme beforehand, like, maybe twohours.
Madison Hayes-Crook 12:27
Okay, cool. And then would you say it would change after what you've encountered
5 12:33
yeah, because listen, I'm a massive procrastinator. And, like, my whole thing is that thing makes me anxious. I don't have to deal with it yet, yeah, until last possible second. And then when that, like adrenaline into like, Oh, I am screwed unless I like, get it together today. I like spending huge chunk of time do as much as I can, and just kind of like, pray, yeah. Um, which sometimes works. Sometimes it does not work. And so I think going forward, like, especially the planned practice, works really well with me somewhere, then the other just like having, like, knowing, like, Hey, I'm gonna take like, 15 minutes, half an hour today, I'm just gonna, like, do what I can. And so it's

more it's more familiar in my mind, instead of like something I just learned for the first time, it feels more cursed. So I'm gonna buy that out and probably spend like four hours, probably over like a week,
10 13:39
On a busy week, like, two to three hours, something like that, but usually spread out a lot more. And this really helps me, like, get in tune with, like, okay, yes, this really, really works for me, like, in terms of, it's kind of been a thing where I am busy all of the time with very many things, and so, like, there were two days that I just straight up did not have time to do any of this audition work. But even in other auditions, or anything else I can prepare, it's like, okay, I get to the end of the night and I'm like, about to go to sleep, and I'm like, Okay, I'm gonna do like, a little bit of work, but then being forced to, like, set a few specific and tangible goals. And made it a lot better, because it's like, okay, I got I'm gonna stay up for an extra 30 to 45 minutes. What can I get done in that time? Part I can something I like to do is I like to record myself saying my key lines and leave the space. So it's like, okay, I can do that. That is something I can definitely do in this time, and that will definitely be very helpful for me. So it's like, Okay, I've done that. I can run it a few times with that. That's enough for today, like just doing a little bit of that and then that. Yeah,
Madison Hayes-Crook 14:57
yeah, gorgeous. No, that's awesome. That's really, really great. That anybody else? Okay, time commitment, yeah, whatever Did you find like as you were reading through it? I don't know. Did you use the book like daily? Was it easy to be like, Okay, this is what I'm gonna try to do today. Or was there cards where she's like, what the Yeah,
12 15:19
I liked reading it. I liked, I mean, I I'm not gonna lie and be like. I stuck, like, strictly to what it said every day. But it was like, you know it, I had like, a general idea of what to do. And it was even good to just, like, read it and be like, this was helpful. This has given me some like, inspiration for ways that I can work on this. And then I, I found that like doing the notes, just writing down what happened that day was, yeah, as well, cool, but I like the meditations alot.
Madison Hayes-Crook 15:51
Oh, okay, great. Yeah, awesome.Yeah. Anybody else have any thoughts on that? Yeah?
8 15:56
Yeah. I, I definitely liked having sort of something to guide me through the process. So it's kind of nice to be like, what should I be doing? What should I focus my time on? So having that was really nice. And I even took pictures of the pages after because I want to, like, reference everything that we did here in the future, because I did think that it was really helpful to be like, I'm really stressed right now because I don't know what to do first, let's look at the book, see what that says, and just trying to start from somewhere.
Madison Hayes-Crook 16:50
Yeah, amazing.That's wonderful.
1 16:51
Yeah, I think I don't want to speak for everyone, but I will say, I think it's fair to say, at least this is how I'm feeling. There wasn't a lot to be able to be able to do this past week, but there's so much that we got from this that we are going to be taking and forwarded everything that we're doing. Like that is exactly how I'm thinking. Like I would see something that I would go this is great. I don't really have to apply it for like, this audition now, but like, in for future auditions, this is incredible. I'm very happy with this.
Madison Hayes-Crook 17:27
Like, the craziness doesn't stop, like, and that's why part of it is, like, does this programme work? Because, like, there's a reason I'm doing it students, not professionals, because you can't lock down professionals. It's impossible. We're so busy, so not to, like, make you feel terrified, but like getting to, like, learning how to work when you have no time is like, a huge skill in this industry. And what this, this tries to do, right, like, do what you can with what you have. Yeah, any other thoughts on that, using it? Were there any parts that like you hated you made no sense? Or like this, I hate this. You can tell me. It's not gonna hurt my feelings. I promise. No, okay. Well, if they come up, please let me know, because I want to know. Okay, so, did anybody here not use planned practice? Did anybody like not apply that at all? No,
1 18:20
okay, I did in the beginning, but I kind of fell off of it towards, like, the latter part, where it was like, Okay, I kind of, I've gotten the memorization done. I can, like, do some runs. I can focus on doing, like, desensitization stuff. But like, again, in the beginning, it's like, okay, get my my side, like, cue lines recorded, get that done. That is a goal to have. And then, like, I was practicing, like, the hour before this started, it was just like, Okay, let me do some desensitization stuff and just run through the bunch. Like, that's less, like, tangible stuff,oh, I'm just gonna practice.
Madison Hayes-Crook 19:01
Yeah, that's great. Um, did you so overall, do you feel like you were more like, aware and accepting of like your anxiety? Did that sort of feel in general,
numerous 19:18
Yes
Madison Hayes-Crook 19:18
and was there any like, like things that you came across in that process, you're like, oh my gosh, I never noticed that before, or I never, like, clocked that symptom, or that I feel this way. I don't know. Yeah,
12 19:30
something I feel like that is worth sharing is I'm currently, like, recovering from addiction, and just the whole the idea behind like separating like the sensation, like the physical sensation, from the mental sensation of like anxiety is, and just being present with like the physical sensation, that actually helped me a lot in that area as well, just being able to like separate that. And I think it's a common a lot of, like, other aspects of my life, too. I liked a lot of the stuff that I was in there. And I feel like, yeah, just even apart from a performance anxiety, it's like, this is if you're helpful for, like, general anxiety, I think, yeah,
Madison Hayes-Crook 20:18
yeah, yeah. And like, yeah, sorry, yeah.
3 20:20
I tend to get very frustrated when I, like, mess up or make a mistake. I'll just get, like, very frustrated to a point where, like, the more I get frustrated, the more I can't do the thing, which will just make my frustration worse and worse. So like, I feel like, with this stuff, of like, whenever I start to get frustrated because I was able to, like, use the notes and stuff, no, I'm feeling this, but like, that's okay, because,

like, I've never worked on this thing before. So again, it's not, it's not going to be perfect. How to like, curve the frustration, so it wasn't as bad meaning, like I messed up on the song. And I was like yeah, alright.
Madison Hayes-Crook 21:16
awesome, yeah,
7 21:15
During the rehearsal process, I think that just, I don't even know, because sometimes, like the first time I did stuff, like with the sheet music and stuff I have on my iPad, so as soon as I got frustrated or something, I feel like I got very distracted as well, and I Oh, screen Time, whoa ever like this time, I didn't have like, the urge to, like, pick up my phone, or, like, stop working, like I was, like, I already acknowledge that I gave myself like, an hour to do this, or like, I only have half an hour to do this, like, I have to do it right now. So I didn't let like the distractions, like, Come to me as much. I don't know if
Madison Hayes-Crook 21:17
that's like, putting a time limit on yourself.
7 21:28
Yeah, yeah. I would go down tutorial where I'd be like, Okay, I have an hour. Or, okay, I'm here for two hours, or I'm in between classes. I have 15 minutes. I'm gonna, like, bring this back, let it do a couple times, and it'll be okay. But like, not having, like, the urge to be distracted while I was working. And I think most of that happened to like the mindfulness like at the beginning, because that was something I did for every rehearsal period. Was like the mindfulness in the morning, and it just like coming into the rehearsal room was like such a more like pleasantness experience that it's been before. Oh, so like, and then, and I know people are like, oh, like, you take, like, the work that you do and, like, just bring it to us. And I never understood that, because, like, the rehearsal room wasn't like, this very like, comforting place. It was like, Oh, this is the area that I made the mistakes and I'm distracted and I'm frustrated. So whenever people were like, oh, like, you just take that work into the room and you're like, but that's not the work that I want to be bringing in. Like, I know that's not my best self, so why would I want to bring that in? this just, like going into the rehearsal process, like better helped me so much. That's
really cool. Um, yeah,
1 21:28
it's, it's hard to say how much, like this has helped me in terms of when anxiety things come up, because I just felt significantly less things of anxiety in the first place, okay, um, which was pretty cool. Like, the little bit that that like has popped up, both from this mock audition and the mock audition yesterday, I did feel like I definitely did handle better. But even just the fact of like, I went into this with how the like nausea in my stomach that I usually feel was just like, I was like, sweet. I'm not distracted by that. I don't feel that I can just do the thing.
Madison Hayes-Crook 24:07
Great, awesome. Yeah, yeah.
12 24:10
I think saying, like, the mock auditions thing we had last week, it was, I had a moment of like, I feel like, if I'd done that audition a couple weeks ago, I would have been like, fuck. I was like, I didn't bring any good choices in, like, just, you know, and this time I was like, didn't bring any good choices in, but I didn't really prepare anything. So, like, it is what it is. I have to just be like, okay with that, and just say, like, I brought in what I prepared and like, maybe it wasn't my best work, but you know what?
Madison Hayes-Crook 24:44
Well, then it also, like, brings in, like, Okay, well, can I rehearse my choices? Yeah? Then you're like, if you don't rehearse them, then you don't have any to bring in, right?
12 24:53
I feel like that's a whole like, other, yeah, related to like, I think it can. It can be like, the anxiety behind it, but it's just. That's not a reason for me to be hard on myself, something that, like, I can control in the future when I like, understand how to control it like, I really can control how like, what the audition is, I can, you know, control to a point, based on like, how I felt about it.
Speaker 1 25:16
But no, that's great.
12 25:25
Yeah, really, really cool.
Madison Hayes-Crook 25:26
I think that's such an interesting thought about like, what is like bringing what you do in the rehearsal room into your audition space? Like, what does that actually mean, and how does that look? I think it's really, really cool that you guys have put that into words.
7 25:47
Just going on what 12 said it brought attention to, like, the work that I didn't do, or, like, still have to do, and it, like, makes you aware of it. You're like, Okay, I still have two days to do this. Like, if you're getting on day three. You're like, oh, this is the goal I didn't quite get to today. You're like, you still have given yourself, like, time to do it. And like, Okay, I can't fit this in my schedule. It's not the end of the world. Like, it was just like, This is what I didn't do. We'll get to it. It just made it,
12 26:15
like, tangible, yeah, yeah. I'm so hopeless. I just fucking suck at this. Like, you know, it was immediately tangible, and to be like, yeah, they told me this was the work I didn't do. This is the work I will do next time. Yeah, I'm like, a little more hopeful for myself now.
Madison
That's amazing. That's fantastic. That's exactly what the planned practice aims to do. Okay, in terms of, like, centering down. Did people do it today? Did you like try it? Like, I don't know, it's sometimes really hard. Yeah, well,
1 26:45
so that's actually an example of something that I'm like, I did work on it a little bit. I only got to, like the center down audio 1. I think last night would have been before. And so I in my rehearsing today, I did. I was like, working with centering down, and I really liked it. And like the I like the words that I've chosen for it, and like the frame of mind that puts me in and like, analyze my values, it just makes me, like, feel good about what I can do. And I just, like, forgot to do it in the audition, just because it's still new to me. So like, that's something that's like, okay, future auditions, I will have had more time to do centering down and like, I've really ingrained it in my performance work.
P8 27:31

Before I made way upstairs for here, I feel like I've sat in my chair and I've looked at my purple booklet, and is thereanything else that you might add here? And I was like, I don't think I could do and I took the time to, like, sit and like, try and like, feel my center and center down a little bit. It's like, okay, okay. And then we even came up, and then in the audition room, I feel like I picked this spot on the wall, and I wasn't as focused on like, finding the spot as much as, like, just breathing and just being like, yeah, let's get this shit done. I was like, having that like, Okay, let's see what we can do with it. Like, it was very like, okay, good to spot, breathe. We're good. Great. That was that. So that's nice.
4 28:20
I felt like, um, so the first evolution did, like, first class. I was like, any other and I was like, like, all my symptoms were, like, so clear and like, so thoughtful. Then I walked in today, and I was actually less prepared, which I'm not proud of. But like, I walked in and I was like, well, it is what it is and I wasn't nervous at all, yeah, yeah.
Madison Hayes-Crook 28:52
So you felt like a decrease, a decrease in your symptoms.
4 28:54
Yes
Madison Hayes-Crook 28:57
really, really great. Um, think you guys answered a lot of my questions. I broke these all down, but you just, like, did it all so, like, made my job easy in terms of desensitization. Like, did anybody do those exercises? I know you did. , anybody else? How do we feel about them? Yeah, yeah.
7 29:14
I thought the Jumping Jack, like, one. I was like, Okay, I it also just like, brought a feeling of, like, something that I do in my day to day life, that I'm not like, anxious about, like, if I go for a run, or if I'm working out, or something like, I'm never like, Oh, my goodness, I have to do this thing right now. Yeah. So just like, bringing back to like, a common feeling that I like experience no matter what. It's not like, Oh, this is happening because I'm, like, anxious and I have something to do at this moment, but it's not, like, that's not the only reason for it. Like, it's also something that can just happen, like that. I was like, Okay, we're good. Like, everything's fine. We're just, this is going to happen. But, like, this isn't the first time. Like, my heart started beating really fast or something like, no, yeah, it's a normal thing that can happen. Bring my awareness to that as well. Cool, yeah, desensitization stuff like
7 0:00
These are things that can happen so just bringing my awareness to that as well.
Madison Hayes-Crook 0:03
Cool, yeah, yeah,
3 0:05
I'd say the same thing for like, the mock auditions, I was working with the desensitization stuff and it helped so much. So like working with those feelings like, you're gonna have them. Might as well, like, practice with them before I went into a room. Like withmy monologue. My heart is usually going really really fast and its not right now, yeah. So let's get into that. So I started moving around, doing some, like, push ups and stuff to get my heart rate up. Like, cool, oh yeah, I got it. it just so happened that the monologue I chose anyways, having a fast heart rate helps with it
2 0:57
Yeah. So, for the desensitization, I always like, this is the thing I do all the time. Whenever I have access to a lovely treadmill, I will run and sing at the same time to get my stamina up for when we have to do, like, musical numbers. And I was like, this could also work with just like the general feeling nervous. And so I would run, because some I run. And so when I was running, I would try to just like, sing my song. And I found the thing that annoyed me the most and made it the worst was like, the impact of my foot hitting the ground. It would be like, like, on my voice. And so I was like, I like, will walk to school really fast, and I'll smash my heels into the ground and be like, oh, like, while I'm trying to sing. And I'm sure everyone thought I was so crazy, um, but it honestly like it worked to it was annoying in the moment. It was like, I hate doing this. This sucks, and it doesn't sound good, but like being able to do under that difficult circumstance made standing and doing it while thinking about my breathing so much easier. And so, like, I felt like no vocal difficulty today. Amazing. So it was great.
Madison Hayes-Crook 2:13
Um, generally speaking, did you feel like you were more confident in the first audition we did together, or the second one?
numerous 2:19
Second one
Madison Hayes-Crook 2:20
slay
Um, yeah, did you? Did you feel like, any difference in like, your actual anxiety level? I know if you've talked about it,
8 2:30
I feel, I think that. Well, anyways, the end of the summer, I went up to you guys, like, I feel like my heart so strongly when I'm in my auditions and I get a really, like, shaky quality to my voice, because my hands start shaking and I get really nervous. And I don't, I literally don't know what changed, and I guess it might be the preparation and how I approach it differently, but like, and I don't think I changed that much. But anyways, I went into this one and I was like, I'm not feeling that at all. And I always choose to do my song first, because I know that my anxiety probably hit it halfway through my audition cut of the song. And so it'll probably start right at the end of my song. And so I try and like, do it before I can get the initial feeling of my anxiety. So I'm like, okay, get my song away, and I can do the scene, shaking, whatever the scene is fine, and I have that mentality. And at the end of my song, I was like, I didn't even shake on that last note. Like, I don't think I held it for as long as I could have, but I didn't shake on it. And I was like, standing there with the sides, and I was reading the sides, and I was like, trying to connect. And I was like, in my head, I even noticed the papers not shaking right now. Cool. Holy, interesting.
Madison Hayes-Crook 3:45
That's so interesting.
5 3:51
Yeah, um, last time we did this, I was like, losing my marbles outside. I feel like, no, like I knew the song and I knew that, like, my scene was short. Last time. It was like a page two lines, um, but I was like, I think I read over the scene, like, six times outside, and I was like, singing the song in my head. It's kind of like all I was thinking about, and everyone else was nervous. So it was kind of like an energy of

intenseness. But this week, I think because we're all on a similar page, of, like, it's been a busy week, but like, we've all kind of done the same work, so it's genuinely, generally not as, like, high stakes, yeah, for us this week. Um, so not only was like, the energy outside of the room, like way more chill, just from everybody, but also, like, I had, like, a longer scene this time too, and I had to, like, work at memorizing the lyrics of my song this time as well. And I like, I think I read through it, like, maybe twice, three times outside just to, like, get it back in my head. I went over it once, but I was like, whatever happens, happens. It's fine. And then even in here, I was like, Oh, I'm not having to think super hard about how much air I'm getting in my lung. I'm fine. And it was great when I'm happy with what I did. Which hasn't happened, like most (auditions) So, big leaps,
Madison Hayes-Crook 5:08
Great. Okay, we're gonna, like, 10 minutes left, so yeah. Do you guys have any questions for me about, like, what anything in the programme. What performance anxiety is? Literally anything at all, any questions, yeah,
7 5:30
With just centering down the stuff at the beginning of like, rehearsing your past, do you think there's ever going to be a point where, like, you feel confident with it, or is that like something that would be like in a song in a pass? Like, forever
Madison Hayes-Crook 5:54
I think it's your choice, right? Like, I think what centering down aims to do is to one bring rehearsal into the space, right? If you've done it in rehearsal bunch of times, you're going to trigger that left brain to right brain sort of thing, um, and it brings back what your intention is, but your values aren't helps to ignite that. So if I'll be honest, like a lot of times in rehearsals these days, people tap in and tap out. I don't know if you guys do that here, very similar, and it's kind of like a common practice in Canadian theater spaces right now. So, like, I think it's up to you. Like, if you get to a place, you're like, I actually don't want to do this anymore, then you don't probably have to do it anymore. I think it's only a useful skill, as long as it serves you. Yeah, yeah.
1 6:40
Well, what are some good, like simple, tangible goals for when you're further along in the preparation?
Madison Hayes-Crook 6:52
Yeah, I think things that you can always sort of come back to are scene partner related, intention related, circumstantial. So, like, if you, if you know, if you set your scene, and I don't know a space where you can louder, be quiet, for those sort of extraneous sort of things, our grades bring in choices. If you decide to make a really interesting choice, I think that's going to trigger your memory. Ithink you want to look at more character driven things as opposed to material driven things when you're further along the process. Yeah, yeah, awesome.

Post Intervention Short Answer Questions

Participant	Pre- Intervention	Post- Intervention
	Q: Breifly describe your material preparation process	Q: How was using the PEP programme different compared to your usual material preparation process
1	for scenes I record myself saying the cues lines sol can practice with it. I make sure to research the show and I practice the song first my plunking the notes myself on the piano	I really liked doing it because I felt like I had a very clear and tangible goals to work towards and could feel the technique working well
2	I read over my lines with various partners, watch the shows the materials from, write out line or lyrics	I felt more comfortable to make big dramatic choices and throw myself into the work without judging myself throughout
3	I look up where the song takes place in the show so I can figure out how to act the song, then i work on the song plounk out the notes and practice the sides	Using the PEP programme helped me get out of my head alot
4	I make sure I know the words and timing of the song, then I polish it vocally, then i memorize then sides and run them at least 3 times with someone	It was much more organized, easier to swallow, easier to do, more motivating
5	memorize/analyze the music, listen to it frequently. Use a partner to memorize sides and do more in depth script work later	I usually rush my work a lot and I procrastinate alot. So giving myself some solid tools and structure made the whole process less intimdating
6	I focus on one thing at a time. Any scene or monologue grabs my focus first as it takes the most time for me	It made my usual process feel slower. This structure made the process long but maybe more simplified
7	Scene- memorize followed by research Song - monologue the lyrics followed by cast recording, pluk track	Structured and consistant. Went into the rehearsal with a clear mind rather than focusing on this massive task to learn
8	I will spend more time on the song than the sides because that's were I need more work. I will also spend every last second on prep memorizing.	I think I got memorized quicker and I wasn't so stressed about it
9	listen to the song multiple times and say my lines multiple times	to be honest I felt the same way during the audition as last time but i felt better in the hallway
10	I usually listen to the song alot then practice with karaoke then I memorize sides over a number of days	It was different setting different daily goals for myself and sitting down to be mindful about it. I also like the desensitization exercise and have never done anytihng like it
11	read sheet music and sides, listen to nusic, read sides more, sing songs on thier feet, read scenes with scene partner	The PEP Program helped me to accept that is was okay to break up the preparation into smaller more tangible goals

Participant	Q: Did Planned Practice benefit you? And how?
1	Yes and Yes

2	Yes, the small goals helped me feel better about my progress
3	
4	Yes and Yes
5	Kind of yeah, seemed more like babt steps instead of one big thing
6	Slightly, but I felt like I restricted myself a bit
7	Small goals plus the benchmarks to see the work being done
8	I broke some things down and I think focusing onthat moade them easier to learn
9	
10	Yes and yes
11	Yes. This helped me so much

Participant	Q: Did you find the programme informative? What was the most useful thing you took away
1	Definitely, very helpful
2	I think it helped my mind to be more present and focused on one thing
3	Practicing with anxiety symptoms helped, also writing positive things
4	Yes, I learned how I was self sabatoging by not having structure, this gave me that structure
5	Yes! I thank my mind all the time now and the mediatation
6	The meditative warm up was calming
7	Definitely an informative programme, consistency and state of mind while learning and preparing
8	I have learned! I will be taking away breathing and acceptance of feelings
9	Yes and some strategy that I [can] use
10	Most useful. I learn best setting goals over a period of days
11	I learned that smaller goals make for consistent results

Participant	Q: Was it easy to apply the programme to your material
1	Yes
2	Yes, I think so
3	Yes
4	Yes, very
5	Yeah
6	It was a bit awkward

7	Yes! I didn't really have a process before so it was easy to adjust
8	I think so and I wish I could go deeper
9	Yes
10	Yes
11	No, but I have an idea of the practice required to get there

Participant	Q: Did the programme fit in your schedule? Was it too time demanding	
1	It only didn't fit because of other school work, if its between preparing an audition with or without the programme, the programme easily fits in	no
2	The programme itself wasnt too demanding, Randolph itself is just insanely demading	no
3	It did, but I didn't work on it as much as I should have	no
4	It was very easy to fit into my schedule	no
5	Most of it, it's been a busier week overall but I made it work	no
6	I did but I couldnt do the full 5 days becuse of work	no
7	As a student it was demanding, past school it should be okay	no
8	I think it would fit in with a regular work schedule but not RCPA	no
9	it was too demanding	yes
10	Yes and no sometimes it was really hard to set time aside for it	yes
11	The programme was not demanding but it was still very difficult to time manage	no

Participant	Q: Did you feel the PEP programme improved your performance
1	I think I did worse in this performance because of how little time to prepare I had, yet I still felt better thanks to the programme
2	I think it definately helped my performance, more focused and confident
3	Yes and No, I was less nervous but I was underprepared and that's my fault
4	I felt like it improved my sides, I should have spent more time on the song
5	Yes! I was less focused on my breathing
6	Not necessarily. Maybe less nervous
7	My preparation work came into the room with me
8	I think moments to centre / mediate / acceptance have really helped
9	I'm not too sure to be honest
10	Yes. I think so. I felt more preapred

11	I feel like it definitely helped my preparation

Participant	Q: Do you feel the PEP programme reduced or help mitigate your anxiety? if so, how?
1	Definitely! I had less anxiety than I've ever had in an audition, even with messing up the lyrics and restarting
2	I do think the physical has so much control over the mental so understanding that helped me
3	Yes, I don't feel as tired or worn down afterwards
4	Yes. It helped me deal with the symptoms by not giving thwm power
5	Absolutely, giving myself something else to focus on works wonders
6	Yes. my breath control was way better
7	Yes! I trusted the work I did and my briain believed I did it.
8	Yes, I wasn't as worried going into the audition
9	It helped in the hallway before the audition
10	I think that it helped me feel more prepared. And also the desensitization helped.
11	Yes, it did. it helped me to be more accepting of myself

Participant	Q: Do you feel like you have become more accepting of your performance anxiety symptoms?
1	Yes!
2	I still struggle with accepting anxious symtoms, I'm typically resisteant to IFS (my dads a therapist)
3	Yes, very much
4	Yes
5	Mostly. yes
6	Yes
7	Most definitely
8	100% - still finding acceptance strategies
9	yes
10	Yes
11	Absolutely

Participant	Q: Did you use the audio files?
1	yes
2	Yes

3	No
4	Yes
5	Yes
6	YES
7	Yes
8	Yes- just centring down, others no
9	No
10	Yes
11	Yes

Participant	Q: Are there aspects of the PEP programme you feel like you don't understand or are confused about?
1	Not that I can think of
2	No, it's great
3	Not really
4	No
5	No not really
6	Still confused on the specifical calling line before an audition
7	In the long terms will our brains say we don't need to centredown
8	It all makes sense
9	Nope
10	No
11	No

Participant	Q: Is improving your performance skills/ ability to thrive in stressful situations something you want to work on?
1	yes
2	Yes, absolutely
3	Yes, very much
4	Yes
5	Yes, of course I do
6	Yes
7	I will take this programme indefnintely. I cant say enough about it
8	of course

9	Yes I do
10	Yes
11	Yes

Pre -Intervention Short Answer Questions

	In 3-5 words describe your focus in auditions	In 3-5 words describe your focus in auditions
Participant	Pre- intervention	Post intervention
1	Anxious, overthinking, doubtful	Not 100% focused, Not Distracted
2	strong, desperate, energized	Fast, clear, confident
3	Kinda focused but my mind is elsewhere	I feel like I was way more focused than normal
4	Distracted, blurry, fuzzy	Distracted, disappinting, manageable
5	Shakey, depends on the panels energy	
6	Repetition, driven, relaxed	
7	Scattered, limited, Not engaged	
8	thinking of my words	I think it was a lot btter then it usually is but there were a few moments I lost focus for a bit
9	not the greatest	
10	My focus is getting through it	Very good
11	way too strong, misdirected	soft, grounded, confident

	How long did you spend preparing this material		
Participant	Pre- intervention	Post intervention	Difference
1	2-4	2-4	0
2	2-4	1-2	less
3	1-2	1-2	0
4	2-4	1-2	less
5	2-4	4	more
6	2-4	2-4	0
7	4	4	0
8	4	1-2	less
9	1-2	2-4	more
10	4	4	0
11	4	2-4	less

Participant	Are you interested in improving your audition focus
1	Yes
2	Yes, please
3	Yes, very much
4	Yes
5	Absolutely, yes
6	I think everyone should improve it
7	Absolutely,I want to learn how to take studio rehesarsal in to the room with me
8	yes
9	yes very much so
10	Yes
11	yes

Participant	How do you manage MPA symptoms
1	
2	breathing exercises, hydrate, prepare my material
3	Whatever happens, happens
4	I prepare as much as I can so it's muscle memory
5	Breathing Exercises, uplifting music
6	I am not uncomfy, but there shouldnt be a lack of care
7	Agree
8	I try to focus on breathing and reassure myself that I know my words
9	breathing
10	learning everything as best I can and trying to calm my nerves before
11	I don't it just has to be perfect or I crumble

Participant	PrepSRLQ3:Do you breakdown the material into sections in your preparation process
1	Sometimes
2	yes
3	sometimes
4	sometimes
5	sometimes
6	sometimes

7	sometime
8	sometimes
9	yes
10	sometimes
11	yes

Participant	Is improving your performance skills/ ability to thrive in stressful situations something you want to work on?
1	yes
2	Yes, absolutely
3	Yes, very much
4	Yes
5	Yes, of course I do
6	Yes
7	I will take this programme indefnintely. I cant say enough about it
8	of course
9	Yes I do
10	Yes
11	Yes

Diaries

Participant 1

Day	Journal Entry
1	I didn't have alot of time to practice tonight, but I know that having a recording of my cuelines really helps with my memorization, so making that one of my goals and being able to easily get it done tonight makes me feel good about my preparation. Also the fact that I've at least looked at the melody for the song and gone through it a couple times is a goal because I am confidence I'll be able to get it done by Tuesday no problem. For the mediation I dont really feel like it did any thing for me. I've tried mindfulness meditation practices before and they just never really click for me especially since I get distracted easily
2	I didn't have any time to practice
3	Because I didn't have much time to practice over the weekend I spent this session just focusing on the goal setting and following through with them. I'll work on some of the desensitization and centredown stuff tomorrow when i practice and try to do a but Tuesday before auditions -Meditation still isnt my thing My goals were pretty badiv but I was able to achieve them well and I'm feeling better about how prepared I'll be after having more tie to work tomorrow and Tuesday. I'm honestly confident in my ability to make compelling choices that I know I'll be in a good place for the auditions if I just have stuff memorized and I know I'll be able to do that.

4	I skipped the meditatio because I just don't find it to be effective for me, but I finally got around to trying the first centredown audio and r4eally liked it! My three words were accurate, present and ease I really liked centering down before doing run-throughs of my song, I will definitely be doing that whenever I practice going forwards. I haven't had as much time to prepare for this audition as the last one, but I've been able to get it memorized and I honestly feel more at ease about tomorrow!
5	Doing desensitization is super helpful and combining that with centring down made me feel really good about my practice today. I wish I had had more time to fully do the entire workbook in the lead up to this audition but I'm still pretty happy with what I've been able to do and I'm feeling good about the audition later.

Participant 2

Day	Journal Entry
1	I didn't practice for long today because I am insanely busy memorizing things for all 12 classes I have at the moment. Anxiety was definitely brought into rehearsal today. But I was able to accomplish my goals and I love being able to check things off a list. Perhaps I could try harder to relate this work to other work I do in my various classes so I won't be as overwhelmed going into it.
2	My voice is in good shape so warming it up to the range of my song was successful. I also spent time trying to see multiple sides of my character so I could bring more versatility and tactic work. I discovered her super objective is to have a complete family. This gives her more excitement to be getting married and raises the stakes for her scene. The post in the song and scene I was able to identify which helped me lock inmy character more, instead of just worrying about [my] fears and insecurities.
3	Today was a very positive day! I went to school to rehearsal all my material in all my classes and I do admit it- I talk to myself when I rehearse. I try to speak kindly out loud to myself and suggest new ideas. I'm going to try to continue using phrases that are supportive and positive in my head before beginning future auditions
4	Today I let myself be more immersed in my preparactice centring down. I felt confidentm focused and relaxed. I always feel like I have no control over my feelings during anxiety-inducing performance settings- either I'm chill or I'm nervous and I can't do anything about it. I think it's cool that there are so many psychological adjustments we can make that gradually change our confidence and inter physical state.
5	Today I had a voice lesson to prepare myself for the performance coming up. I read over my scene, thought about my intentions for the songand sides and I used the point of focus with the breathing to keep myself calm and focused. Performance anxiety for me is inconsistent. So I am really hoping all these exercises help me in the long run, especially in the midst of such a busy, hectic schedule.

Participant 5

Day	Journal Entry
1	I started my day by trying meditation before going to my classes and it was really effective! I've never really done proper meditation outside of a class and I felt really grounded in my body most of the day and I felt I was thinking clearer and overall less fatigued than normal. For my rehearsal process, today I just wanted to get the text familiar in my brain for both the songs and sides. The song I'm not worried cause I used to listen to ABBA alot but the sides I want to be really confident in so I don't have to think too hard on the words and focus on my thoughts/ choices behind them. Overall I know the arc of the scene well now. I thing the only anxious thought during that process was "i'm gonna stumble on that paragraph when I'm nervous ". So I tried thanking my mind for the thought and zoning in on punctuation instead. It didnt really go awat but it wasn't hindering my thinking as much. I'm realizing through this how badly I've wanted to find solutions to my anxiety and I've just been procrastinating it! But I like the feeling of putting in the level of effort I want to all the time if I can.

2	I've discovered the acceptance exercise works wonders for me, it was easier to focus without thinking too hard about the end result. I managed to get mostly offbook and I went through the song cut three times just to really get the timing right. I went through the score and got the punctuation in my head. I found it a bit hard to make the words feel organic cause the song isnt written tobe performed in a musical context and it's written in a different lyrical style. Anyways to be honest, I didn't feel any nervousness bubble up, like my brain kind of accepted I have no real reason to put myself in fight or flight so today's been all good! Feeling great.
3	My goals are: Nail down objective for both -do two passes of the cut -run through the sides until I'm comfortable I recruited my roommate to read through the sides with me, I used the centredown audio before we started and I used the acceptance exercise to get through it while some lingering nervesare present and it worked pretty okay. I feel really confident in my choices, for the song too. I'm making a point for myself to not second guess how "good" or "creative" my choices are for this audition so I'm sticking to my guns. It's happening real soon though so I got a little nervous thinking about that but nothing I can't handle
4	Goals: Be present with my scene partner, confidently do a pass of the song, ground my feet Can't lie, it's alot harder to keep the anxiety away cause it's so soon, but even then I feel so much better than I did about the first mock audition. I just overall feel more prepared than normal, and I feel like I have the tools and ways out if I feel overwhelmed during the audition. I feel GREAT about the song, there's still some words in the scene I'm having a hard time retaining- but its not a big deal. The desensitization exercise worked, it put into my body what I normally feel but honestly the acceptance one works alot better consistently.
5	Completely ran out of time this week but I feel really good about the audition, I'm not worried about it. I found overall the centering down, mediation, acceptance and journaling has worked really well for me. I used thanking my "brain" this week during MTP and scene study and that completely saved me for my performances.

Participant 6

Day	Journal Entry
1	It is interesting preparing for an audition that does not have any consequence or benefit. I can't tell if it makes the audition experience harder without stakes
2	I was successful at achieving my [rehearsal] goals. However I did change my choice of song to one I am already familiar with, so it makes it easier. The only negative thing I thought of was brought on by other external thoughts that snuck into my brain about school related issues. A quick "They don't think I'm good" and then back to it
3	Today I had the goal to move the song. I have a habit of getting stuck so I found movement. No negatives
4	
5	

Participant 7

Day	Journal Entry
1	First time I have gone into a session without panicking about learning rather than it's just something I have to do. Achieved all three of my goals! Could have been done more efficiently if I had silenced my phone during practice time. Thoughts about the song that came up " I dont deserve to sing this song" - my mind is having the thoughts that the note sits in a really weird place

2	Today was a longer day at school, my mind was distracted by life so I was getting distracted from ym goals because it took longer than usual and my voice was tired. Took a step back from the vocal part and just focused on plunking and lyrics. My brain had the thought that I wasn't good enough. My brain had the thought I should just try with the track instead of teaching myself the notes. I really enjoy working with the acceptance exercise. I often just let it linger rather than addressing it.
3	Today was a shorter practice. I didn't work on the song but just dove into the scene. I worked through the whole scene and memorized my lines. Tomorrow I will focus on where they fit with the other characters. Usually I get upset when memorizing and not getting it the first few times, but the whole process felt calmer and better today. I was more forgiving. My brain thought I was taking too long.
4	Being a dancer, I am used to the feeling of a racing heart. When I dance it doesn't bother me, but during my songsit gets in my way more because it's from anxiety rather then cardio. Alongside the desensitization exercsie I also worked on my own to remind myself that this is a common sensation, I feel at other times besides just singing. I felt confident in my song and scene while running it. I focused on the technical elements more today so I can just run through it confidently tomorrow. After doing the centredown and mindfulness for 3-4 days I know I am feeling it and going into practice periods with a more open mind. The desensitization is something I will continue.
5	This is probably the most consistent working on a scene and song I've ever been. Before I did large spotty blocks but this felt better and preparing me because it stayed in my body. The desensitization exercise worked again. Be more abstract with my goals. Fit this into regular school work (MTP).

Participant 8

Day	Journal Entry
1	Today has been really crazy busy, the whole week has been because of coffee house. I also realized that I have been forgetting to any work that isnt due that day or the next day or not coffee house related. So to take a break from that I did choose a song and sides
2	Today I spent some time looking at the song and sides. Not as long as I hoped but a good 45 min. I also centred down before and I think it helped. Though my favourite thing has been to feel the start of anxiety and be like "thank you brain" because it really helps inside and outside of school. Later that night I revisited my lines and lyrics and memorized them as best I could! There was also another mediation period.
3	Today a small meditation and centering down and then worked on the scene and the song. I feel I'm struggling with the timing of the end of the song. I also feel that this was the wrong week for me to do this personally because I wasnt able to put in as much as I hoped I could. I will keep using these in the future as most of it did help in other classes and this.
4	
5	

Participant 9

Day	Journal Entry
1	⅔ daily goals are successful. but I know I need time to learn songs. I have an idea about how I can make these goals better. Today no negative thoughts came up because I was just getting myself up to speed with the music, my mind did not have any thoughts tonight.
2	Today was more successful, I was able to learn the song and now I am able to work on the intention for the song. I still need time with the tracks because its just in another league right. Some negative thoughts came up during the track because I could hear myself not singing the notes correctly.

3	I feel I am ready for this audition. Unfortunately I did not get to day 5 due to my busy schedule. But I felt this programme can help in the practice stages because otherwise my anxiety doesnt really get me in auditions. Just one negative thought tody but it's just my mind telling me I can sing the note better.
4	
5	

Participant 10

Day	Journal Entry
1	Just realized i forgot to do the centredown. I can check off the run throughs of the song and the sides and I can roughly say the words now. I didnt have any negative thoughts about this come up but I was distracted thinking about other sings I have to do for MTP so I tried to dismiss these. 'I am going to be bad in MTP tomorrow" My mind is having that thought I have to learn that really hard song I can't sing for MTP My mind is having the that thought I think for next time that I can sit and set a timer and focus more clearly on things. I usually learn most songs by replaying them over and over while doing other things so I did that today
2	My goals are to sing with the track and make clear choices and speak through the sides 5 choice and to make bold choices in the scenes as well. I think I was very successful. I familiarized myself with the track ans can sing it confidently with the cut. No negative thoughts today. Hopefully next time I can write some character choices out for Cady and be more comfortable with my lines. Not sure if I love the centring down stuff
3	Going to start with the personal centring down and jumping jacks to get into it Desensitization was fun- and I can still do it while doing jumping jacks and after I stopped it was a good way to replicate the heart racing I get while I audition. Ithink goals were achieved I have been forgetting to do the daily mediation
4	I think overall I am prepared. More prepared than I was the first time. I think adapting this I would try to do the meditation all the time and add it to my daily routine. I liked sitting down and setting goals day by day for myself.
5	I didnt do the mediation once. I didnt have as much anxiety as I noramlly do. And I felt like I could make choices and actually be in the moment. Even though it didn't go perfectly I found myself judging it less. But also I wasnt sick this time so maybe that made a difference. I also think I became more comfortable with the song this time.

Participant 11

Day	Journal Entry
1	I started today with super super small goals because I recognize that if I set the standard even a little too high for myself, I probably won't do it.
2	I have been chronically anxious for about 3 weeks now and the sensation of anxiety that I used to just get from performing is basically what I just live with now all the time. I feel it mostly in my upper abdomen around the diaphragm area. I think this has been very good for me to practice separating the physical sensation of anxiety from the mental sensation/ thoughts. Just experiencing it as a physical sensation as opposed to amounting the physical sensation with anxiety if that makes sense.
3	My goals today were to develop a stronger sense of character and make choices that align with my values as an actor

4	I have unfortunately picked up a cold over the last few days so naturally my voice is not where it needs to be. But I have learned that it is more worth my time to properly prepare for the audition rather than worrying about the results.
5	

Appendix 23 - Perceived Performance Ratings

Participant #	1	2	3	4	5	6	7	8	9	10	11
Video 1 Song											
Pitch & Vocal Technique	2	3	1	3	4	3	1	1	1	3	4
Tempo & Rhythm	2	3	2	3	5	2	1	2	3	3	2
Musicality	2	3	2	2	4	2	1	1	1	3	3
Storytelling	1	2	1	2	3	2	1	2	1	3	3
Confidence	1	2	3	2	4	2	3	2	2	4	3
Total	8	13	9	12	20	11	7	8	8	16	15
Video 1 Scene											
Voice	3	3	2	3	4	4	2	4	2	4	5
Physicality	2	3	1	2	4	3	1	3	2	3	4
Preparation	4	4	3	5	5	5	4	4	4	4	5
Creative & Interpretation	2	3	1	2	3	3	1	3	2	3	4
Confidence & Stage Presence	2	3	2	3	3	3	3	3	3	4	3
Total	13	16	9	15	19	18	11	17	13	18	21
Video 2 Song											
Pitch & Vocal Technique	2	4	1	2	4	1	1	1	1	4	4
Tempo & Rhythm	1	4	1	2	4	3	1	2	3	4	3
Musicality	1	4	1	2	4	1	1	1	1	3	4
Storytelling	3	2	1	2	4	2	1	1	1	4	4

Confidence	2	2	2	2	4	2	2	2	1	4	4
Total	9	16	6	10	20	9	6	7	7	19	19
Video 2 Scene											
Voice	2	3	2	2	4	3	2	4	2	5	5
Physicality	3	3	1	2	3	2	1	2	2	4	5
Preparation	4	4	1	2	5	3	4	2	3	5	5
Creative & Interpretation	3	3	1	2	5	2	1	2	2	4	4
Confidence & Stage Presence	3	3	3	22 2	4	2	3	3	2	4	4
Total	15	16	8	10	21	12	11	13	11	22	23

Appendix 24 - Ethics Form

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:		Madison Hayes-Crook			
2	Tick all boxes which apply:		Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

4	Institute/Academic Discipline/Centre:	Institute of Management and Health
5	Campus:	Carmarthen
6	E-mail address:	madisonhayescrook@gmail.com
7	Contact Telephone Number:	6476222442
	For students:	
8	Student Number:	2133908
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Louise Emanuel/ Julie Crossman/ Debbie Winter

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

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

13	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
14					

SECTION E: Details of Research Activity

1	Indicative title:	Assessment of an Acceptance and Commitment and Psychological Skills Training based musical theatre audition preparation program		
2	Proposed start date:	July 3, 2024	Proposed end date:	January 27, 2025
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
4	**Purpose of Research Activity** In a previous assignment, the author developed an Acceptance and Commitment Coaching (ACC) and Psychological Skills Training (PST) based audition preparation program for musical theatre (MT) singers. The purpose of this project is to assess the program's ability to reduce music performance anxiety (MPA), improve performance experience and performance itself in final year post secondary MT students. Based on the author's previous research, performance skills and music performance anxiety are highly influential elements in the MT singers' audition experience, however there is limited resources that realistically cater to the MT singer's specific audition needs.			
5	**Research Question** How effective is an ACC and PST based musical theatre audition preparation program at mitigating music performance anxiety and supporting mock audition performance in post secondary musical theatre performance students?			

6	**Aims of Research Activity** To seek to improve audition practice and experience for MT performers through assessment of appropriate strategies, specifically trialling an Acceptance and Commitment Coaching and Psychological Skills Training based program that was developed in a previous module.
7	**Objectives of Research Activity** • To consolidate research relevant to the intersectionality of music performance anxiety, music performance enhancement, musical theatre, audition preparation, educational theory and theory to practice learning • To develop a methodologically sound, ethically rigorous work-based research project • To assess the ability for a ACC and PST based audition preparation program to support performance skills and reduce music performance anxiety in MT singers • To conduct a ACC and PST introduction class and present participants with a 5 day program that integrates ACC and PST components into the audition preparation process • To assess participants performance skills and MPA prior to integration of the program and after integration of the program through participants' personal recount and mock audition observation • To discuss the experience of the program with participants • To improve my ability to teach ACC and PST skills
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.

9	Using design based research model this practice based research project will use **triangulation** of **mixed method methodology**. Methods include: **A literature review** of relevant research assessing the intersectionality of music performance anxiety, music performance enhancement, musical theatre, audition preparation, educational theory and theory to practice learning will be undertaken to provide foundational support. The project then aims to test a ACC and PST based audition preparation programme developed in a previous module. This audition preparation program aims to mitigate music performance anxiety and improve performance skills through a variety of PST and ACC exercises and practices. **Strategy** **WEEK 1** Participants will receive mock audition material (1 song, 1 scene) to prepare using their current practice over 5 days. On the fifth day, participants will perform this material for a small panel in a mock audition. **Observation** of mock auditions will take place and the mock audition will be video recorded for later reference. Students will then be given a **questionnaire** containing qualitative and quantitative questions about their current audition preparation practices, music performance anxiety levels and confidence surrounding the mock audition experience. **WEEK 2** The following week, participants will then attend a 90 minute class where the program developed by the researcher in a previous module is introduced. This class will contain explanations of the program's goals, underpinning theories of ACC and PST, and introductory exercises that apply these theories to practice. Participants will then receive a second set of mock audition materials (1 song, 1 scene) of equal difficulty and length as the first. Over the following 5 days participants are asked to apply daily exercises that integrate ACC and PST skills to their mock audition material preparation process. Each preparation day includes a variety of specific exercises and practice techniques including meditation, self reflection, practice routines, pre-performance routines, writing exercises, goal setting and exposure therapy based exercises. Participant's will be asked to digitally catalogue their progress through the program using **diaries**. These diaries will be accessible to the researcher upon completion of the program to assess adherence and individual experience. On the 5th day a second mock audition will take place, wherein participants perform the second set materials for same small panel. The second mock audition will be video recorded for later reference. Following the second mock audition, participants will be asked to complete a second **questionnaire** assessing qualitative and quantitative questions about their music performance anxiety levels and confidence surrounding the second mock audition as well as their experience with the program. Following the completion of the second questionnaire a **focus group** will be conducted and audio recorded to assess the programs strengths and limitations from the perspective of participants. Mock auditions will be rated by a panel of 2-3 individuals with musical theatre expertise to assess quality of performance, specifically vocal technique, confidence, material preparation, effective storytelling and perceived nervousness. The pre and post program questionnaires and mock audition performances will be compared and contrasted to assess if the integration of the program improved self reported music performance anxiety, confidence and overall performance.

10	**Location of research activity**
11	Research will be conducted at Randolph College for the Performing Arts (736 Bathurst St. Toronto, Ontario), at Madison Hayes-Crook's voice studio (464 Annette St. Toronto, Ontario) and online.
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/ universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	As research will be conducted online and in person in Toronto, Ontario, Canada, the Canadian Board of Ethics Guidelines (https://www.canada.ca/en/health-canada/services/science-research/science-advice-decision-making/research-ethics-board.html) and Public Health Ontario Guidelines (https://www.publichealthontario.ca/en/About/Research/Ethics/Ethics-Review-Board) have been consulted. As this research is not affiliated with Health Canada additional ethical approval is not required.

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.		

SECTION F: Scope of Research Activity

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

11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Focus Group	☒	☐

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

	Who are the intended participants:	**YES**	**NO**
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.	☐	☒
11	Other – please indicate here:		

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	20-30
14	Who will the participants be?	Final year students at Randolph College for the Performing Arts

15	How will you identify the participants?	Participants that meet the inclusion criteria must be: - in the graduating year of a post secondary Musical Theatre Performance Program (Randolph College for the Performing Arts) - As participants are not already known to the researcher, students will be initially introduced to the project and the researcher through email from the college prior to starting their term, then will formally meet the research on the first day of the project.

16	**Information for participants:**	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27				

28	**Information for participants:**	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	Mock auditions will be video recorded on a camera for later referral and the focus group will be audio recorded for transcription purposes.			

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒

3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information	
4	Risk to Participant: As vocal performance can be vulnerable and challenging, the experience of performing for researchers may be upsetting, potentially triggering emotional distress and feelings of judgement. Both Acceptance and Commitment Coaching and Psychological Skills Training apply the use of exposure therapy, the practice wherein one purposefully invokes anxiety symptoms to practice performing through them. Purposeful activation of these symptoms may be activating and upsetting for participants. Acceptance and Commitment Coaching includes reflection of previous performance and music experiences. Consideration of these past experiences may resurface upsetting or challenging memories that distress participants. Auditions are a highly competitive, high stakes aspect to the musical theatre performer's experience. Applying the use of mock auditions may cause anxious feelings or stress for participants. Personal opinions and data will be collected	*How will you mitigate the Risk to Participant* In order to mitigate feelings of judgement or distress from vocal performance, all performances will take place in a safe, private space. The performances will not influence their academic scores in anyway or hold any weight beyond the research process. Should a student feel overwhelmed or upset at the idea of performing they may abstain or end the performance prematurely at any time. Similarly, if exposure therapy inspired exercises cause upset or anxiety participants are invited to abstain from the exercise or cease their use at any point. If reflection of previous performance or consideration of auditions is anxiety inducing or upsetting participants are encouraged to take a break from the program, cease its continuation, or abstain from the exercise. Contact information of helplines and urgent psychotherapy will be provided at the outset of the project and counselling from administration will be made available. All exercises will be thoroughly explained prior to commencement, giving participants the opportunity to consider if it might cause emotional upset and the option or abstain. In addition to consent forms that will be signed prior to program commencement, an ongoing practice of consent will be undertaken and if a participant feels the desire to withdraw consent that will be respected by the researcher. In order mitigate the risk of transfer of personal information, all data will be kept in my password protected computer of which only I have access. Any USB sticks used to store or transfer data will be password protected. Any physical data (paper) will be shredded after transfer to electronic from. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder

5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	Consent forms will be signed prior to project commencement, performance, questionnaire and focus group. However the practice of consent will be ongoing and may be withdrawn by participants at any time without consequence. Students will be given the following mental health support resources at the outset of the program: Mental Health Counselling: Distress Centre GTA - 416-408-4357 (call or text) Access to free same day psychotherapy: CAMH Urgent Care - 416-535-8501 https://camh-virtualurgentcare.vertoengage.com/engage/generic-open-clinic?key=urgentcare-booking Helpline for Mental health resources: 211 Central - 1-888-340-1001	
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/ impropriety, conflict of interest	
	Risk to Investigator: There is risk of conflict of interest as I will be engaging in insider research. There may be risk of emotional distress as this project is dependent on participant participation and school scheduling which cannot be guaranteed. Additionally, the topic of auditions may bring up negative memories for the researcher invoking emotional upset	*How will you mitigate the Risk to Investigator:* In order to mitigate the dangers of insider research, I will clearly explore my personal motivation behind this study, strictly monitor my own bias and assumptions and use coding to avoid accumulation of inaccurate or unclear data. I am aware of the stakes this project holds for me academically and will seek support from my tutor, and mental health professionals if needed. Additionally, I am aware of my own personal experiences and challenges with music performance anxiety and auditions will maintain cognizant of my limitations as well as my own need for support should the topic become distressful.
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	

	Risk to University: The risk to the university will be of data protection and adverse publicity.	*How will you mitigate the Risk to University:* The risk of data protection will be mitigated through all data being anonymized, coded and stored in my password protected computer to which only I have access. All data will be destroyed upon project completion. The risk of adverse publicity will be mitigated through transparency and clarity in the project's overall goals, use of a ethically sound framework and clear communication of potential risks with participants. Should any complaints arise, prompt action will be taken to ethically rectify the concern.

8	**Disclosure and Barring Service**			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	Participants will be provided my contact information, and further details or results will be available upon request.
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.
	Participants will be informed of the intent, methods, risks and time commitment of the study prior to obtaining consent. Consent forms will be required at each phase of the study and either sent via email or in paper copy for signature.
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.
	Coding will be used to anonymize each participant, the key to this code will be stored in a password protected file on my computer. Only I will have access to this file's password as well as the password to access my computer. No participants will be named.

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that will be collected includes participant names, email addresses, signed consent forms, audio and video recordings and transcriptions of these recordings.		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☐	☒
12	Other – specify:	☐	☒

13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected computer storage on my personal MAC system which will not be shared. Audio/visual data will be transcribed and will be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. Any paper data will be converted to electronic files, immediately shredded.		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☒	☐
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		
25	List all who will have access to the data generated by the research activity:		
	The principal researcher Madison Hayes-Crook, and my tutor Sophie Scott.		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher, Madison Hayes-Crook.		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		

28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-		
	Signature of applicant:	*Madison Hayes-Crook*	**Date: May 15, 2024**

For STUDENT Submissions:

32	Director of Studies/ Supervisor:	Laura James	**Date:** **25.6.24**
33	Signature:	*Laura James*	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		**Date:**
35	Signature:		

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

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☒	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT***
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

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

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

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

Application Process

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

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