

Exploring Lifestyle Guidelines Outlined in the Pedagogical Texts Utilized by Pre-Professional
Actor Training Programs: A Review of Existing Literature

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PROJECT PROPOSAL

CONTEXT:

A great deal of research has been done and explored regarding the impact of sleep on mental health and likewise, the effect of mental health on the voice. In previous research done for this course, I have looked into research around the cyclical nature of sleep affecting mental health and then affecting vocal dysphonia in performers (Harrison and Horne, 1997; Harvey, 2003; Willinger, Volk-Kernstock, Aaschauer, 2005; Bagnall, Dorrian, and Fletcher, 2011; O'Hara et al., 2011; Bogusch, Fekete and Skinta, 2016; Cho et al., 2017; Carillo-Gonzalez, Camargo-Mendoza and Cantor Cutiva, 2021; Almarzouki et al., 2022). This study intends to examine the existing lifestyle guidelines or lack of guidelines outlined in major vocal training pedagogies, such as Linklater's *Freeing the Natural Voice*, Rodenburg's *The Right to Speak*, Knight-Thompson's *Experiencing Speech*, and more general pedagogical texts aimed at student performers in order to discover if lifestyle factors such as sleep, diet, and health are considered when training the pre-professional actor in voice.

JUSTIFICATION:

While the sources above outline the connection between sleep, mental health, and voice, there is also more research about the stigma of student performers dealing with vocal injuries (Estes et al., 2023). Anecdotally, I am aware of several student actors and singers who faced immense judgment for their lifestyle habits while studying in conservatory or pre-professional actor training programs. There is a gap in scholarship in regards to lifestyle on the voice when compared to the amount of information on vocal injuries and vocal fatigue. However, considering the connection between sleep and anxiety on vocal functioning, I am interested to explore if these lifestyle factors, in addition to diet and health are brought up in the actual pedagogical texts for the effect these factors may have on the voice, or if it is the personal opinion of teachers without scientific or pedagogical backing that may be creating this environment of judgment in regards to the lifestyle factors of student performers.

The reason I wish to undergo this research and literature review of the pedagogical texts to further explore this question is that college students report record high levels of stress and sleep loss (Bamber and Schneider, 2016; Kloss et al., 2016; Baroni et al., 2018; Zhang et al., 2018; Ding et al., 2020) and actors in particular of all levels report incredible levels of lifestyle stress

related to their profession (Hall and Hill, 2012; Wristen, 2013; Rob and Due, 2017; Rob, Due and Venning, 2018).

INTENDED IMPACT:

I hope that the information discovered within this review might allow for a more grounded and unified source of information on the effect of various lifestyle factors on the voice, rather than personal opinion or stigma, leading to overall better health and mental health outcomes for students.

OUTLINED INTENTION:

I intend for this project to be a document analysis of existing pedagogical texts of the most well-known and well-utilized vocal techniques for training student actors, as well as a review of the lessons readily available of these techniques taught by designated or certified teachers. I am interested in reviewing if these texts or lessons include any information about sleep, health, diet, and other lifestyle factors as verbatim teachings from a pedagogical standpoint, or if the instructor's own background bleeds into the teaching. This will be a qualitative study focused on a review of existing literature, videos, and web materials of the teachings of Linklater, Rodenburg, Fitzmaurice, Cecily Berry, and the vocal handbooks for singers/performers. I will assess this mass of information against the research and scholarship available around the effect of certain lifestyle factors on overall health and wellness, in addition to their effect on mental health to see if their guidelines (or lack thereof) match with current medical and health advice.

ETHICS AND INSIDER RESEARCH:

I am aware of my own bias on this research, as a Linklater teacher trainee myself, and have been heavily influenced by the teachings of Kristen Linklater and her designated teachers. I will temper the bias by approaching Linklater's work with the same methods that I am approaching the other texts, looking for concrete information in the actual pedagogical lessons, rather than my own experiences of the work.

PERSONAL LEARNING OUTCOMES:

1. Grow my literature review skills, and incorporate other media such as web sources, videos, interviews, in addition to scholarly books and articles

2. Find a jumping off point for further research into the intersection of lifestyle, mental health, and voice disorders and how teachers of pre-professional and college aged students can avoid personal bias and stigma in the teaching of voice

PROJECT REPORT

INTRODUCTION

The goals for this study of existing pedagogical texts and lifestyle guidelines for student actors was born out of examining research studies around sleep and mental health originally, and the effect of poor sleep and poor mental health on vocal dysphonia. However while undertaking this work, I did not find any information on sleep, mental health, or vocal dysphonia and their connection to each other from pedagogical voice texts, only research studies unrelated to the professional actor and their voice. In previous work for this course, I looked into the connection between sleep loss, anxiety, and dysphonia in student performers and briefly touched upon what voice teachers might do to support their students. In this, I became curious about what existing pedagogical texts of the most popular voice teachers and philosophies have to say on the issues - what are the voice teachers being taught to teach?

LITERATURE REVIEW

To begin with, in searching out research on sleep loss, anxiety, and dysphonia, I began first by exploring sleep and voice and examining the research into how sleep loss affects voice in general, not just in adolescents or in performers. From there, seeing the connection between sleep and mental health concerns, a logical jump was induced that sleep, mental health, and voice were all connected, particularly stress and anxiety.

Currently, there is a massive rise in the rates of sleep health problems in college students, and a rise in student stress, anxiety, and depression (Kloss et al., 2016; Baroni et al., 2018; Blyskal, 2022b). The connection between vocal dysphonia and anxiety has been linked as well, leading to the trifold connection between sleep, anxiety, and dysphonia (Willinger, Volkl-Kernstock and Aschauer, 2005; Anand, Bottalico and Gray, 2021). There has been an increase in mental health issues among university students also linked to the 2020 COVID-19 pandemic, with depression rising 18.6%, anxiety by 6.1%, and stress by 7.9% (Antunez et al., 2024). Additionally, the “emerging adult” age range of 18-29 experiences higher rates of mental illness than their younger and older counterparts (Arnett, Sugimura and Zukauskienė, 2014). However, there are a number of these university students and young adults who do not seek treatment for these mental health concerns due to fear of stigma from friends, family, colleagues, and peers; as many as 50% of students who left college for mental health concerns had never accessed their university’s mental health resources (Voldhouet and De Choudhury, 2021).

Compounding this, “emerging adulthood” is the most unstable part of life for many adults, with the average number of job changes being eight, and the age of marriage rising in most cases as well, creating instability in love life (Arnett, Sugimura and Zukauskienė, 2014). This is even more complicated for those who work in or study the arts, with a highly volatile lifestyle by design with constantly shifting jobs and obligations, “day jobs”, and often constant financial insecurity as well (Robb, Due and Venning, 2018).

For voice teachers, this connection between sleep and mental health should be of particular interest due to the impact of sleep loss and anxiety on vocal dysfunction (Willinger, Volkl-Kernstock and Aschauer, 2005). Voice teachers are often the first point of information for young adult performers, the first person they may go to with issues or concerns (Estes et al., 2023), and therefore, having accurate, scientifically sound information is of vital importance. This is especially important in the age of social media, where young people may use platforms such as Tik Tok or Instagram as a way to source information, including information on health. Anecdotally, there are several “voice teachers” on these social media platforms who speak with authority on issues such as vocal fatigue, dysfunction, or injury without providing any sort of medical credential or voice training background. With 90% of young adults having social media of some kind, it is of particular importance that voice teachers with any sort of authority and relationship with young performers be sure their information is factual and accurate (Voldhurt and De Choudhury, 2021). What is interesting to note is that the pedagogical texts examined and still used as the basis for actor voice training were all written prior to the rise of the internet and social media, and therefore do not touch upon these concerns. While there have been updates to texts, such as Linklater’s new edition of *Freeing the Natural Voice* in 2006, there have been no significant updates to consider voice in this new age of constant communication and information.

Additionally, beyond the stigma university students might fear in seeking help for mental health concerns, for performing arts students, there is the added concern over stigma on voice issues, with 60% of undergraduate students dealing with vocal concerns feeling judgement and stigmatization by the very programs that are supposed to support them (Estes et al., 2023). For some performers, the voice itself can be a source of stress, with vocal injury and fatigue potentially responsible for loss of work and income (Bagnall, Dorrian and Fletch, 2011). This is particularly concerning when considering that up to 50% of graduate acting students in their first year of training could present with laryngeal abnormalities (Amir et al., 2013).

While often imperfect or varied in the validity of their instruction, pedagogical texts by established voice teachers or figures in the voice world provide a structure and framework to

voice training for young actors and performers. These texts and “methods”, such as Kristin Linklater’s *Freeing the Natural Voice*, Patsy Rodenburg’s *The Right to Speak*, the Fitzmaurice technique, Knight-Thompson Speechwork, and the works of Cecily Berry provide a pedagogical basis for voice training in pre-professional acting programs. Most undergraduate and graduate acting courses will feature teachers certified in one of these methodologies, with certification taking many, many years and intense training in order to call oneself a practitioner of the technique (Linklater, 2014; The Fitzmaurice Voice Institute, 2014; Rodenburg, 2024). From my own experience as a Linklater Teacher Trainee, the very first stages of training to be a Linklater Certified teacher include a four year undergraduate degree in theatre with a Linklater certified teacher as the main voice teacher, ten years of professional acting experience, a variety of supplemental voice workshops through certified Linklater teachers and centers, before one can even apply to begin the training process for certification, which then takes upwards of two years of private lessons, workshops, and more. This training is a combination of learning the exercises of the method until they are second nature, as well as the anatomy and reasons behind the exercises, as well as being able to think creatively about the pedagogy and adapt to students of different physical and psychological abilities. While there is no inherent medical training to these processes, there is a focus on anatomy as it relates to the performance of an actor.

Through my research related to mental health and sleep combined with the teacher training lessons as Linklater trainee, I became curious about the lack of specific, detailed explanations of lifestyle factors on the voice in most studies that discuss vocal dysfunction. I also became curious if this gap was potentially filled by the pedagogical texts of voice training for actors. While looking into the questions of sleep and mental health, I did not see any research based examples or literature reviews of lifestyle factors in university actor training programs or pre-professional schools for the performing arts.

METHODOLOGY

I decided to undergo this research as a literature review of existing pedagogical texts and materials because anecdotally as a Linklater trainee myself, the main pedagogical text is often cited as law in the training. When in doubt, return to *Freeing the Natural Voice* for guidance. Therefore, I became interested if these texts and existing training materials such as articles on technique contained information related to vocal dysfunction and lifestyle complications. I decided to not just examine Linklater, but the works of Patsy Rodenburg, Cecily Berry, Catherine Fitzmaurice, and Knight-Thompson, as well as more generic “vocal health” workbooks. I came to decide on these sources after looking into what vocal pedagogies were

most utilized in undergraduate and graduate training programs in the United States for acting and musical theatre majors. A qualitative, thematic analysis of these texts is particularly suited to this review due to the way they are structured, written, and taught - without concrete, statistical aims of training, but rather the more metaphysical and vague ideas of “freeing” the voice, or “releasing” the voice from tension. Therefore, a more hard lined, quantitative study would not work for these texts, as there would be little to no information to gather to substantiate any hard data.

I also decided to do a qualitative literature review compared to a specific study of individuals at this stage in my research journey to create a solid framework for future research. In the future, I would be interested in speaking with college aged and young adult actors to discuss what communications and phrasing they are receiving around sleep, mental health, and lifestyle to compare and contrast if this is in alignment with health guidelines. However, in order to have a solid base to form a study of that kind, I am first interested in discovering what the source materials have to say on the subject. Voice teachers are, after all, human with their own biases, whether conscious or not, and before I explore more on if those biases are being inflicted upon students, I want to have a firm understanding of what the pedagogy actually says.

Approaching this study with the belief that truth is subjective and based heavily on lived experiences, I am operating from a paradigm of critical theory, and will be utilizing thematic analysis to examine these texts and sources. As these texts were written by voice teachers with their own inherent biases, beliefs, and backgrounds, I am interested in exploring what their potential gaps in teaching may expose about the methodologies passed down to the students. I am also interested in exploring the idea that reality is what we perceive it to be and that it is socially constructed (Patel, 2015). This also ties back to this being ultimately a qualitative study, exploring existing source materials and forming theories on theme from those, as opposed to mining for new data. I am interested in approaching this with an eye on critical theory due to the inherent power dynamics often found in actor and singer training programs and the aforementioned stigma and pressure from voice teachers students often face. I am interested in what creates this power dynamic and an area for further research would be examining strategies for voice teachers to reduce this chasm between student and teacher.

Additionally, I am interested in exploring through these pedagogical texts the historiography of actor voice training, as voice training for actors and the vocal health of speech is a newer field of study than pedagogy focused on singers and singing. Even as pointed out in Kristen Linklater’s text *Freeing the Natural Voice*, Linklater took a great deal of the foundation of her teachings from Iris Warren, who taught voice in the mid-1900s at the Central School of

Speech and Drama in London. Warren was skeptical that teachings on the voice could be accurately translated to writing (Linklater, 2006). What I find interesting about these texts is that as Warren suggests, a great deal of vocal knowledge and beliefs are passed from teacher to student orally through the years. Those students then sometimes become teachers on their own, continuing to pass down that knowledge generation to generation. The legacy of actor training, while sometimes able to be contained in texts, is often one of direct oral history. This research study will not be able to examine those oral histories, only the texts resulting from each branch of knowledge and original teacher.

I am aware that I hold certain biases and opinions about vocal technique and teaching that could potentially color my interpretation of pedagogical texts, or even the types of texts I seek out. I have studied as a Linklater Teacher Trainee under the supervision of Andrea Haring, and have spent over a decade studying the work of Kristin Linklater and Linklater voice technique. I will endeavour as best I can to maintain the same standards for the work of Linklater to which I am holding the other practitioners.

INTRODUCTION TO THE TEXTS

I read five pedagogical texts for this research, each based in different voice methods taught in theatre schools across the country and the world. These texts are considered the handbook for these schools of voice, though the certification processes for becoming a designated, or legitimate, teacher of each method is a long process beyond what is laid out in the book. These texts were *Freeing the Natural Voice* by Kristen Linklater, *The Right to Speak* and *The Need for Words* by Patsy Rodenberg, *Voice and the Actor* by Cecily Berry, and *Experiencing Speech* by Andrea Caban, Julie Foh, and Jeffrey Parker, based in the work of Knight-Thompson Speechwork. I originally sought out to research Fitzmaurice Voicework as well, however, the accessibility of materials related to Fitzmaurice was very difficult - there is no one signature text for that voice method, and the videos related to the work were only overviews, not in depth. I therefore decided due to time and budget constraints, I could not at this time attend a Fitzmaurice Level 1 course to not include Fitzmaurice in this study. This leaves a definite gap in this research, as Fitzmaurice remains one of the most popular vocal techniques taught in American training programs, and is often taught in conjunction with the other methodologies studied. Areas for future research to help amend this gap could include interviewing Fitzmaurice teachers on their interpretations of the focus or lack thereof of lifestyle factors in the lessons they learned in the process of becoming certified Fitzmaurice instructors.

I chose Linklater, Rodenberg, Berry, and Knight-Thompson because they are in the United States among the most popular and most utilized voice and speech methods taught in undergraduate and graduate acting courses. I also chose them because the training to become a certified teacher in three of the methodologies are long and detailed - one cannot call themselves a Linklater/Rodenberg/Knight-Thompson teacher without years of private study and many examinations to test understanding of the pedagogy. Lastly, I chose these texts due to their popularity. Anecdotally, as a professional actor who has lived and worked in New York City and Los Angeles, most if not all actors I encountered had studied one of these methods either during their training or in ongoing education beyond official degree programs.

Reading through each text, several patterns emerged not only in their structure, but in each school of thought regarding the voice. Using thematic analysis, I coded each of these recurrent ideas and also where some texts varied. Immediately, I decided to not compare the work found in *Experiencing Speech* with the other texts. Where the work of Berry, Linklater, and Rodenberg deal with vocal production, Knight-Thompson is intimately and more narrowly focused on speechwork, particularly the work to begin training for accents and dialects, than vocal production. For the sake of time and also the continuity of focus on vocal health and lifestyle, I decided to not incorporate that text into my ultimate analysis. For this same reason, I also excluded Patsy Rodenberg's second book, *The Need for Words*, as it focuses primarily on text and not on vocal production. That left the three main pedagogical texts, Linklater's *Freeing the Natural Voice*, Berry's *Voice and the Actor*, and Rodenberg's *The Right to Speak*.

STRUCTURE OF THE TEXTS AND MIND-BODY CONNECTION

The first theme I noticed in all three texts was the structure of the book itself. All began with introductions not only to the author, but to the voice itself - how it works and why it doesn't - before moving into a series of exercises each with a different vocal purpose and focus, each building on the next. They all also begin with talking of the sensitive nature of voice work, and how intricately the voice is tied to the self, particularly for the actor. However, this sensitive nature and tie to self is never mentioned in conjunction with anything physical or mental, such as sleep or mental illness. They all also touch on the need or the right to speak. Rodenberg writes "The right to breathe, the right to be physically unashamed, to fully vocalize, to need, choose, and make contact with a word, to release a word into space - the right to speak". Whereas Berry, twenty years earlier in *Voice and the Actor* phrases it as "Just as breathing is a vital function, so the need to make sound to convey our needs is vital." Linklater writes, "To free the voice is to free the person, and each person is indivisibly mind and body." In considering

these statements, what stands out to me is that each was writing about the inherent connection between the voice as part of the body, and voice as part of the mind, or even the spirit or soul of the actor. As I mentioned previously within my research proposal, it is that exact connection between mind and body, mental health and physical, that I am interested in exploring further. We know that anxiety and mental illness have a direct and scientifically proven effect on the voice (Willinger, Volkl-Kernstock and Aschauer, 2005). That all three mention this connection in their own way in the first pages of their main textbooks illustrates to me they are also aware of this connection, if only anecdotally.

Because of this mind-body connection that Berry, Linklater, and Rodenberg all approach right at the start of their texts, all three also progress the same way from introduction into the first section of vocal work regarding relaxation and physical awareness. Linklater writes this as “to free the voice is to free the body”. While their exercises vary, they all follow the belief that relaxing the muscles and skeleton of the body leads to freer expression in the voice. However, in speaking about relaxation, none of the authors approach sleep or the importance of being well-rested in connection with freeing the body of musculoskeletal tension. Continuing through vocal exercises designed to improve stamina and reduce tension through a variety of ways, there is nothing written about how these exercises might be influenced by lifestyle or vocal health factors in any of the texts.

MENTAL AND PSYCHOLOGICAL CONSIDERATIONS

There are, however, a few unexpected lifestyle and mental health adjacent concerns raised by all three authors in regards to why the voice might not function as optimally. The first is family and upbringing. Linklater and Rodenburg both touch on the psychological impact parents and other authority figures shushing children, or telling them to speak quietly may have on the way children learn to express themselves, or how their voices and speaking patterns form.

Rodenburg writes:

“...the experiences I have collected from both students and adults I have worked with and from other teachers are dismal. People have been disciplined from the earliest age not to speak and certainly not to make noise. To be ‘mannerly’ yes, but in the process to become too mannered...As a child develops, first vocal and later speech restrictions are levied on them by parents and teachers. We are first told to hush and then told what not to say...The point is that all sorts of pressures, well intentioned discipline and even a

benign finger up to the lips limit a child's access to his or her own voice and the capacity and right to speak" (Rodenburg, 1992).

She goes on to write that in teaching children there is a correct and an incorrect way to make noise, she encounters students who when they begin their acting training, have "a very soft, almost whispered quality, completely lacking confidence or vocal focus". Linklater confirms something similar, that "Deep in the unconscious mind, the animal instinct to respond emotionally to stimulus is largely conditioned out of us as children" (Linklater, 2006). In laying out this idea, Linklater builds the idea that her methodology is a systemic approach to unlearning these conditioned ideas about the voice, with every step of releasing tension bringing that freedom to the speaker. Rodenburg does something similar by emphasizing the inherent right to be heard.

While perhaps for a layperson, this conditioning is not fundamentally detrimental, for those who grow up to use their voices as part of their career and work, who depend on vocal confidence and freedom and volume to make a living, I believe this sort of messaging combined with an already anxious student population could lead to issues with vocal performance and functioning. Conditions like muscle tension dysphonia, which as I have stated previously are considered tied to mental health concerns like anxiety, could be exacerbated by students clamping down on vocal freedom unconsciously. This area would be of interest to me for future study - how do the things students are told about their voices as children and young adults affect how they approach voice work in conservatory or graduate school?

LOCATION, FAMILY, AND UPBRINGING

Something that both Rodenburg and Berry touch upon in their texts that is also tied to upbringing and lifestyle is location affecting the voice. Berry writes "In broad terms, the speech of people who live in country districts is usually slower and more musical than the speech that evolved in cities, which is nearly always sharp and glottal and quick". Rodenburg continues further down that path, agreeing with Berry that more rural areas lead to a more "leisurely pace" of conversation. However, Rodenburg in her text also brings up the class attitudes and judgements that come with certain regional dialects, the mocking that "country" accents both in the United Kingdom and United States are privy to, and the way certain accents have been trained out of students in education. In addition to judgements on locations and dialects, Rodenburg also writes of the pressure to sound like family and friends in order to fit in, and how after beginning voice work, many students may be faced with communities that dislike their new

voices. Additionally, I would like to note that while there is no mention of dialects or location in her text, anecdotally as a Linklater trainee, I have spoken with my mentors and teachers about the way not only location, but weather, affects the formation of vowels and tension in the jaw, tongue, and face, in particular in cold weather areas. I also find it of interest the texts that feature this conversation around locations more prominently are the teachers that worked primarily in the UK. While Linklater was British, she taught extensively in the United States. While in the States there is overlap regarding judgements of different regional accents, it is not nearly as prevalent as in the United Kingdom, nor tied so intricately to class.

The conversation around regionalisms and dialects in voice work is a complicated one, and one that I will not get into in depth in this paper, as it also is more directly tied to speechwork than vocal production. However, as voice training has evolved away from getting every actor to sound like a monolith, or “speak correctly”, it is one that voice teachers I believe will continue to face and the mental load individual students may carry in order to sound more like their peers. Even well-intentioned voice teachers can leave marks on their students in regards to anxieties around regionalisms, and while three of these texts speak fondly of freeing the real voice of the student, I personally have encountered teachers of these pedagogies who take umbrage with dialect inflected speech. Speaking from my own experience, growing up in the northeastern, New England region of the United States, with family members from Boston and strong Boston and Downeast accents, the pronunciation of certain words was trained out of me in conservatory - in particular, I have memories of being asked to pronounce the word “room” many times before I could get it “right”. Again, while this paper is not about dialects or regionalisms, and there is a great deal of interesting work being done around this factor in actor voice training, I do think it is interesting to note these texts making mention of them, while in practice, teachers still perhaps considering there is a correct way to speak, unaware of their own biases that go against the pedagogical texts to which they refer back.

Overall, all three authors write about psychological reasons why vocal function may be disrupted from operating optimally in various levels of detail, with Berry writing the least, and Rodenburg the most. However, Linklater and Berry do not go into detail nor do they call these blocks psychological in name. Linklater writes a chapter called “Why the Voice Does Not Work”, in which she discusses the effect parenting can have on the voice, as well as upbringing and the desire to fit in, but nowhere does she connect these to mental health concerns. Only Rodenburg goes into depth about all the different factors that may inform vocal functioning in students before they arrive in school.

PSYCHOLOGICAL TRAUMA

Rodenburg is also the only one to mention the deep psychological wounds that students may have and that may emerge in voice training, affecting the mental wellbeing and health of students. She writes,

“There are breath and voice exercises I can guarantee will have eighteen out of twenty-five students in tears within five minutes. Voice work can be that powerful...Habits in the breath and voice...can be either superficial or chronic. They can also create themselves as a means of blocking the memory of a painful and intimate horror. When that block is gradually eroded through proper relaxation, breath and voice work then memories long encased will inevitably spring forth” (Rodenburg, 1992).

She goes on to describe breathing patterns of students who have experienced sexual violence, loss and grief, and other trauma. When you consider that according to RAINN, among undergraduate students, 26.4% of females and 6.8% of males experience rape or sexual assault, this information is vitally important for voice teachers to consider when teaching (Rainn.org, 2013). While a voice teacher is not a psychologist or mental health counselor, the work voice teachers are also touching upon, especially in actor training programs where sensitive emotional materials are often part of study, an awareness of this can make a student feel safer in class. To treat a student, especially a college student going through such turmoil as outlined previously in this paper in regards to life changes, as if their voice and body exist in a vacuum will not create the most optimal learning environment, particularly for creative work.

PHYSICAL LIMITATIONS AND ILLNESS

Rodenburg is also the only of the three to talk about physical limitations or illness and the effect on the voice. In a chapter called “Settling into Habits”, Rodenburg discusses physical injuries and illnesses, and how even musculoskeletal injuries of the back, knees, and feet can affect the alignment of the body and thus the voice. She even brings up childhood illnesses and injuries, and how they inform how the body and the voice may interact later in life. Additionally, she is the only of the three to discuss illness and colds and how they may interfere with voicework, and encourages her students to not push their voices and to heal completely before coming back to training. While she does not write of sleep specifically, she does talk about letting the body rest and recuperate. However, there is no mention in this section of vocal injuries, such as nodules, polyps, muscle tension dysphonia, or other common vocal concerns. When one study suggests that up to 50% of first year graduate acting students could present

with laryngeal abnormalities, and some had more than one, voice teachers may encounter a student with such a condition, diagnosed or not (Amir et al., 2013).

CONSIDERATIONS OF EACH TEXT

With all of this in mind, I do think it is important to note that only Rodenburg is writing with consideration of teaching college and young adult students in particular. While her book is not only for those audiences, it does seem more focused on young performers in general than the other two authors. Linklater's book is much more open, much more for anyone interested in learning how to use their voice in a free way, while Berry's seems focused specifically on those who want to be professional actors. This could be why lifestyle, health, and wellness information with a focus on students and the student teacher relationship is more prevalent in Rodenburg's book than the others.

Additionally, Rodenburg's book is the newest of the three. While Linklater updated her text minimally in 2006, Rodenburg published *The Right to Speak* in 1992, while both Berry and Linklater originally wrote their texts in the 1970s. Awareness of the mind-body connection in regards to mental wellness has only come further and further in recent decades, and while 1992 is not exactly current, the twenty year jump is fairly visible in the material.

I'd also like to note that while considered experts in their fields, Linklater, Berry, and Rodenburg are not mental health or medical professionals. While they certainly have encountered in their own teaching journeys a variety of both physical and mental impairments on the voice and body, there may be a reticence to speak extensively on vocal health without being a medical doctor or speech pathologist. While I do think this is a smart route when considering how revered these texts are and how they are taken as fact by many voice teachers around the world, and how fast the world of medical vocal health evolves, the lack of mention of illness or vocal health in both Linklater and Berry's work, as well as the lack of mention of vocal injury in Rodenburg's book does leave a gap. Anecdotally, the ways voice teachers have reacted to vocal injuries in professional training programs has left many students feeling uncomfortable or unheard. I fear without a mention of resources or even the commonality of vocal injuries among professional voice users, these texts and pedagogies may be doing a disservice to students by making the issues feel more taboo and career ending than they are in reality, and continuing stigma among voice teachers. 60% of undergraduate students who were dealing with vocal injuries during their undergraduate years felt stigmatized by their programs, regardless of the fact those same faculty are often their very first source of vocal health information (Estes et al., 2023).

CONCLUSION

Overall, while I found the lack of information regarding sleep and physical wellness lacking in two out of the three texts, I was impressed with how much regard was given to the psychological implications of upbringing and voice use. While there was not discussion of anxiety or mental illness in so many words, the fact that all three authors considered that the voice does not work well when the mind is taxed was surprising to me. Berry was the least focused on the reasons the voice might not function of the three, with Rodenburg the most verbose, and Linklater between. I do believe that this is reflective of the overall field of vocal pedagogy, and may reflect larger attitudes about the connections between physical and mental wellness, and the function of the voice.

In pursuing this literature review, I am left with more questions than answers. As these methods are so widely taught to undergraduate and graduate students, I would be fascinated to further research how teachers of each methodology handle concerns for student mental health and physical wellness. I do not believe that the gaps in voice in this regard are intentional, but more from a lack of knowledge around the subject and also, the sensitive nature previously discussed in this paper of the connection between voice and self. Potential applications of this knowledge could include modules on vocal health and physical/mental wellness integrated into vocal training programs, and if the voice teachers themselves did not feel equipped to handle that field of knowledge, integration of vocal pedagogy and speech pathology could be a valuable collaboration. Anecdotally, I know my voice teachers through training in the Linklater method have fielded lifestyle and injury related concerns from me, and now that I see in the pedagogical texts that there is little footing in those subjects as far as *Freeing the Natural Voice* is concerned, I am interested as to where they are getting the information.

As the oral tradition of teaching is alive and well in the arts, it could be it is being verbally passed from teacher to teacher to student and while there may be bits of wisdom in these teachings, there is still a great deal of work to do in regards to reducing stigma for undergraduates and I feel that voice teachers expanding their own knowledge of the connections between vocal health and physical and mental wellness could provide a solid basis for the connection of the art of voice and the science of voice merging in actor training. Additionally, I would be very interested to speak to college students in some of these training programs on how these particular voice teachings do or do not help with unlearning unhelpful psychological blocks that they may carry from childhood and adolescence into their education. As all texts touched upon these potential vocal wounds, it would be a logical next step to see if

the exercises assist and help do what they set out to do - free the voice from these psychological and sometimes physical blocks.

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Sarah J. Provost
363 Alden Ave, 3A
New Haven, CT, USA

October 1, 2024

To Whom It May Concern,

My name is Sarah Josephine Provost. I am studying for an MA in Professional Practice, Vocal Pedagogy, at the Voice Study Centre/University of Wales Trinity St. David.

I am writing this letter to submit my self-approval of research for Module 3 in the above course. As my vocal work and study is conducted in my own private vocal studio, I am the approver for voice research for this workplace.

My research will consist of a literature review of existing pedagogical texts to explore the ideas of mental health, physical wellness, and vocal dysphonia in actor training programs. I will undertake this research from October 2024 through January 2025. There will be no outside participants except for myself. There are no foreseeable risks to my participation in this research. The end result of this research will be a written literature and eight minute presentation. I will not be pursuing publication of this research at this time.

Best,

Sarah J. Provost
860-877-4822
sarahjoprovost@gmail.com

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

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

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Sarah Josephine Provost			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
					☐

3	Institute/Academic Discipline/Centre:	Institute of Management and Health
4	Campus:	Carmarthen
5	E-mail address:	2316924@student.uwtsd.ac.uk

6	Contact Telephone Number:	+1 860 877 4822
For students:		
7	Student Number:	2316924
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3	<i>[List any other relevant documents here]</i> The Belmont Report, United States	☒

SECTION D: External Collaborative Research Activity

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

1	Institution	
2	Contact person name	

3	Contact person e-mail address					
4	Is your research externally funded?	YES	☐	NO	x	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	x	
6	Are you specifically employed to undertake this research in either a	Voluntary	YES	☐	NO	☐ x
7	paid or voluntary capacity?	Employed	YES	☐	NO	x
8	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered.	YES	☐	NO	x
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	x

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Exploring lifestyle guidelines outlined in voice training programs for pre-professional actor training programs			
2	Proposed start date:	August 2024	Proposed end date:	Jan 2025	
Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>					

3	Purpose of Research Activity The purpose of this research activity is to examine how lifestyle guidelines in voice training programs (teachings on the optimal amount of sleep, diet, stress, etc according to the program creators) factor into the teaching of voice for actors in pre-professional training programs. There is not an extensive examination of lifestyle factors on the voice of actors specifically, and only one examination that I could find on the habits of actors in training programs. Actors at the pre-professional level are often in training in undergraduate and graduate school, a time of great change in lifestyle and physicality, and I am interested in adding to the literature of how different training methodologies, such as Linklater, Fitzmaurice, and Rodenburg, address these factors on the voice.
4	Research Question How does the focus or lack thereof of lifestyle factors in the mainstream voice training programs for actors vary from methodology to methodology, and do these have an effect on how students benefit from their training?
5	Aims of Research Activity The main aim of this research activity is to identify how different voice pedagogy methods discuss lifestyle factors such as sleep, mental health, physical health, diet, and injury and how these vary from method to method with a view to identify if one methodology is more in depth than another, or if different techniques would work best for a variety of student populations.
6	Objectives of Research Activity The object of this research activity is to compare and contrast the existing focus or lack of focus on lifestyle on the voice in mainstream voice training for actors
	Proposed methods
7	For this project, I propose using the original texts of each vocal methodology, as well as written sources discussing each methodology to identify what each voice method says about lifestyle factors and create a literature review of this information. I also propose using recorded video (or oral histories) of voice practitioners who specialize in these methods giving lectures or talks about their methodology of choice to further illuminate each vocal methodology's focus or lack of focus on lifestyle factors in the work. These videos can be sourced from university materials, YouTube, social media, and more.
	Location of research activity
8	Connecticut USA
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	I will undertake the research in United States and follow the Belmont report in terms of research ethics. <i>(this box should expand as you type)</i>

	Use of documentation not in the public domain: Are any documents NOT	NO	
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10	publicly available?	YES	x
11	I will be using resources that are available through libraries and referencing these items correctly and quoting properly		

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

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☐	x
2	Use of interviews?	☐	x
3	Use of focus groups?	☐	x
4	Use of participant diaries?	☐	x
5	Use of video or audio recording?	☐	x
6	Use of computer-generated log files?	☐	x
7	Participant observation with their knowledge?	☐	x
8	Participant observation without their knowledge?	☐	x
9	Access to personal or confidential information without the participants' specific consent?	☐	x
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	x
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	x
12	Investigation of participants involved in illegal activities?	☐	x
13	Use of procedures that involve deception?	☐	x

14	Administration of any substance, agent or placebo?	☐	x
15	Working with live vertebrate animals?	☐	x
16	Procedures that may have a negative impact on the environment?	☐	x
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	☐	☐
	Literature review - review of existing written and recorded materials		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

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

SECTION G: Intended Participants

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

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

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	n/a
11	Who will the participants be?	n/a

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

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

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	Full risk assessment completed and appended?	Yes	☐
		No	☒
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
	Risk to participants: No participants	How you will mitigate the risk to participants: <i>(this box should expand as you type)</i>	
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	<i>(this box should expand as you type)</i>		
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		
	Risk to the investigator: Risk of accusation of bias based on previous experience with specific methodology	How you will mitigate the risk to the investigator: I will disclose personal experiences with personal methodology up front to avoid coming across as hiding bias and work reflectively through the research process	
5	University/institutional risks For example: adverse publicity, financial loss, data protection		
	Risk to the University: Potential adverse publicity related to how universities and colleges deal with mental health and stress in undergraduate and graduate populations	How you will mitigate the risk to the University: Attempt to be as unbiased as possible and examine all methods equally and without favor	
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems		
	Risk to the environment: N/A	How you will mitigate the risk to environment: <i>(this box should expand as you type)</i>	

	Disclosure and Barring Service
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	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	☐	x
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?
	No participants <i>(this box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	No Participants <i>(this box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	No participants <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
1	"Personal data" means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.	☐	x
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	<i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO

3	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☐	☒
If YES, provide a description of the special category data and explain why this data needs to be collected:			
4	(this box should expand as you type)		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☐	☒
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	“Cloud” storage or websites?	☒	☐
11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	I will password protect all information (this box should expand as you type)		

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒

20	Data archiving?	☐	x
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. <i>(this box should expand as you type)</i>		
22	List all who will have access to the data generated by the research activity:		
	Sarah Josephine Provost <i>(this box should expand as you type)</i>		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Sarah Josephine Provost <i>(this box should expand as you type)</i>		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. <i>(this box should expand as you type)</i>		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	<i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	x
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	x

SECTION K: Declaration

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

For STUDENT Submissions:

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

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		Date:
5	Signature:		

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

☐	I have read the guidance notes supplied before completing the form.
☐	I have completed ALL RELEVANT sections of the form in full.
☐	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
☐	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☐	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS ONLY

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



RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

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