MODULE 3

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PROJECT PROPOSAL

An Investigation into the preparation and process for singers applying to drama schools and conservatoires within the United Kingdom.

1. Context

There is a growing demand on singers who are auditioning for Musical Theatre courses at Drama Schools and Conservatoires to create self-tapes as part of the audition process (Marsden, 2020). Since the Covid-19 Pandemic, self-taping has become an integral part of the audition process. Sean McNamara (head of Guildford School of Acting and chair of the Federation of Drama Schools), states that 'The creative industries…are increasingly digitally focussed; with self-taping… forming a significant part of casting and recruitment processes' (Stanley, 2020, p27). This study aims to understand the experience of singers who are creating self-tapes for audition and evaluate the differences between the experience of a recorded audition compared to a live, in-person audition. The research will take place within the setting of a private voice studio in Northern England.

2. Justification

There is limited research into the impact of self-taping on the singer's experience. There are a few papers which provide interesting insight into the live, in-person audition process (Matthews & Ladron, 2017; Albert & Heiderscheit, 2023; Song, 2016.) There are some books which have addressed the practical implications of self-taping auditions (Robbins, 2019; Decina, 2022) and whilst these have touched on anecdotal effects into the impact it has on the singer, no research was conducted to gather this data from participants. This research paper intends to fill this gap by gathering qualitative data.

3. Intended Impact

The aim of this research is to provide information to those in the field of vocal pedagogy, how to most effectively prepare students for the audition process via self-tape. It aims to understand the feelings and responses of singers who are auditioning in this digital way. It aims to serve the wider community of not only voice pedagogues, but students directly and

instrumental teachers who are required to work in a digital way due to the inclusion of digital auditions for other music courses and exams.

4. Outlined Intention

Gopinath (2015) asserts that a researcher must understand how the ontology impacts the research design. This project will align with an ontological belief of constructivism, with its epistemological belief in interpretivism. Working within a constructivist paradigm, it will focus on qualitative data; enabling the lived experience of each participant to be understood through their own construct of reality. Investigating real life experiences from the perspective of individual participants (Schwandt, 1994).

This research project will involve a literature review, looking at what is currently written about the drama school audition process, what has been said about self-taping and any studies that have been conducted that compare the two mediums. It will include a questionnaire, using open ended questions, to get a base line for the start of the study. Students will then complete a self-tape and live audition so they are all reflecting on recent experience. There will be interviews with each participant using open ended questions which will be transcribed digitally, and edited using intelligent transcription to enable In Vivo coding, enabling the participants words and personal accounts to lead the narrative.

The timeline for the research project is outlined in the Gantt chart in appendix 3. One key consideration for the timeline is ensuring I have written permission, including parental consent. Researchers must ensure all appropriate permissions are in place before commencing any research activities (Crane & Broome, 2017). Another key consideration was allowing adequate time for transcribing and coding of the interviews, this has a larger allocation of time than any other activity. Effective coding is a complex and detailed process that must not be rushed (Adu, 2021).

5. Ethics and Insider Research

Participant selection for the research project will be singing students from within the singing studio of the researcher. They will all be under 18 and so written parental permission will be gathered for each participant. Each participant will be informed of the research context and methods used and made aware of their right to withdraw at any time. One key ethical

consideration is the feeling of coercion to take part or remain in the process due to their teacher being the researcher. This will be mitigated by the knowledge given to them that the research in no way has an impact on their lessons and they can withdraw at any time for any reason. This project is insider research – the researcher is conducting a study within an environment or community they are connected with (Unluer, 2012). This research project will address the need for reflection into how insider research and the researcher's ontological beliefs have an impact on the process and the interpretation of data (Scott, 2022).

6. Expected Learning Outcomes

- The research project will provide the opportunity to gain an understanding into developing interview questions that enable effective and efficient coding.
- It is the intention of the researcher to gain a greater understanding of how to triangulate Qualitative data.
- The research project will provide an opportunity to develop skills of conducting a thorough and critical literature review.

An Investigation into the preparation and process for singers applying to drama schools and conservatoires within the United Kingdom.

INTRODUCTION

I am a singing teacher who specialises in Musical Theatre vocal tuition for students applying for Drama Schools and conservatoires. I am based in the North West of England, in rural Cumbria. I have been teaching for fourteen years, with consistent success in students gaining places at drama schools and conservatoires and continuing to gain contracts on the West End and with professional tour casts. I run my private studio alongside my work in a Further Education setting where I teach BTEC Performing Arts and a Level 4 Foundation Degree in Professional Performing Arts Performance. The application process remained similar across the institutions, until the pandemic in 2020 where a need for new ways of working lead to the inclusion of digital self-tape auditions (Marsden, 2020). A self-tape is defined as a recording of your performance, a digital audition, submitted for viewing by a training establishment, casting director or theatre producer (Robbins, 2019; Decina, 2022).

The Federation of Drama Schools (FDS) is an evaluating body for UK training programmes whose aim is to ensure their partner schools have a 'demonstrable track record of producing graduates with long term careers, providing professional training with recognisable identity' (FDS, 2024). At the time of writing, their website states they have eighteen partner schools, eight of which offer a Bachelor of Arts (BA) Musical Theatre course. All these eight institutions include self-tapes as part of their audition process, this information was gathered by scrutinising the individual school websites for details of the application process (list of schools and their websites listed in appendix 8, p81). Sean McNamara (head of Guildford School of Acting and chair of the FDS), highlights that the creative industries are becoming more reliant on technology and have a stronger digital environment, with self-tapes playing a key role in the casting and recruitment process (Stanley, 2022). The Council for Dance, Drama, and Musical Theatre (CDMT) describes itself as 'a secretariat…for Performing Arts Education and Training' (CDMT, 2024) and, at the time of writing, has a list of twenty-six accredited schools, fifteen of which offer BA Musical theatre, all fifteen also include self-tape in their audition process (list of schools and their websites listed in appendix 8, p81).

This investigation will work directly with students who are undertaking this audition process. The main aim is to use the acquired understanding of the student's lived experience of self-

tape auditions to inform voice teachers in how best to support the preparation during the audition process. As a voice teacher specialising in audition preparation, this is of personal benefit to me. This investigation also aims to serve the wider community. Self-tape auditions are now prevalent not only in drama school auditions, but in music examinations, professional auditions and company auditions. The aim is that through understanding the lived experience of the singer engaging with this process, we; as a community, can support young singers in an informed way.

LITERATURE REVIEW

The current literature around self-tape auditions is minimal. There are some papers which give interesting insight into the impact of a live audition on the performer (Matthews & Ladron de Guevara, 2017; Albert & Heiderscheit, 2023; Song, 2016) however, these are looking at the live audition process. The key themes taken from this reading are that of performer stress during the audition process and fear of rejection (Albert & Heiderscheit, 2023). The drama school audition process is a small window of time to demonstrate your skills in an unknown environment, this lack of control and feeling of necessity can bring about a stress response, which can have both a positive and negative impact (Matthews & Ladron de Guevara, 2019). The fear of rejection, or reframed; the desire to be accepted, provides a possibility of danger that generates a physical response of anxiety and fear in a candidate (Matthews & Ladron de Guevara, 2017). There is limited study as to whether this same response is to be expected in a self-tape audition. Across the literature there are several references to the audition room environment contributing to the stress response (Matthews & Ladron de Guevara, 2017; Albert & Heiderscheit, 2023) so it may not be appropriate to assume that a self-tape audition completed in the candidates own environment may produce a similar response. A research paper by Keating (2020) looked at the stress response from auditionees based on the physical environment of the audition room and found that the size of the room, the light, the distance from the auditioning panel and acoustics all has a substantial impact on the way the candidate felt the audition went. These are all things out of a singer's control in a live audition, but which are able to be managed to their preference in a self-tape setting.

Many students may be new to the process of filming self-tapes. The Pearson BTEC Level 3 Syllabus for National Extended Certificate in Performance (Musical theatre) has a suggested

unit on Screen Acting, which promotes understanding and confidence in creating self-tapes and performing in front of a camera, but this is an optional unit so does not need to form part of the course (Pearson, 2018). It also focuses on acting for the camera rather than singing. Stamatiou (2023) discusses the importance of acting for self-tapes highlighting that, since the COVID-19 pandemic, acting for the screen using digital self-tapes is essential as the only way to be comfortable in front of the camera is to put yourself in front of the camera. This suggests a need to ensure students have the experience of working in a digital way to promote a level of confidence with this medium. Stamatiou goes on to suggest that any performing arts course which is preparing students for the industry should include self-taping methods in their syllabus as their inclusion in the professional industry is so widespread (Stamatiou, 2023).

An research project was carried out by Mitchell and Benedict (2017) who conducted a series of live and recoded auditions, with the focus being how the listener perceived the audition via the different mediums; as oppose to the focus of this project which is the experience of the auditionee. The key findings were: there was a lack of communication felt in the recorded auditions, listeners felt the effect of fatigue during the recorded auditions and lost concentration, listeners found the sound less pleasing when listening to an audiovisual recording (Mitchell and Benedict, 2017). This research project was using participants who were playing orchestral instruments at BA conservatoire level, a possible limitation of extrapolating findings from this study is that it is not singing focused.

Equity, who describe themselves as a Performing Arts and entertainment trade union, state that ‘self-tape auditions…have given opportunities to artists…that might have difficulty attending physical auditions’ (Equity, 2024). This accessibility issue is valid, particularly within rural Cumbria, travelling to auditions can be costly and time consuming, the average cost of return travel to London from our local station is £97 one way, covering a distance of 359km (Omio, 2024) The Local Government Association (LGA), which combines county and district councils across England and Wales, identify geographical barriers as a key concern to people in rural areas accessing the Arts. It also highlights that the inequality to the access of cultural services creates a significant barrier to those developing careers in the creative industries (LGA, 2022).

Making digital submissions possible may be more geographically accessible, but could also be less inclusive in their reliance on technology. Many drama school websites (ArtsEd, GSA, LIPA; websites listed in appendix 8, p) provide support information on how to create and submit your self-tape audition, but accessing this information and then completing the self-tape, assumes digital competence and inclusion. Digital Inclusion is defined as having the access, skills, motivation and confidence to access digital resources and experiences (Yates et al., 2020). The Digital National Report of 2020 highlights that 2.6 million people in the UK are offline and 21% of those who are online are smartphone only users (Yates, 2020). There are several pieces of literature which provide practical advice on how to create a successful self-tape. Spotlight is a website that describes itself as 'The home of casting' (Spotlight, 2024), it is directory of industry professionals and creatives which offers advice on industry related topics and has a page titled 'How to self-tape'. This page suggests camera choices, microphones, lighting options, how to save and store files, file conversions, submitting digitally and creating a youtube channel (Spotlight, 2024). This guide is aimed at individuals who are digitally included as, without availability to this equipment and confidence in its use, the process may be inaccessible.

METHODOLOGY

This qualitative study is seeking to gather information directly from the students it impacts, using their lived experience to lead the narrative. Castleberry and Nolen (2018) state that 'The primary aim of qualitative research is to gain a better understanding of phenomenon through the experiences of those who have directly experienced the phenomenon' (Castleberry and Nolan, 2018, p808). Therefore, a qualitative approach is best suited to exploring the participants narrative of audition taping. The research has an ontological position of constructivism; multiple constructions of reality formed by individual experience (Waring, 2012). Aligning with an epistemological approach of interpretivism, it seeks to understand each participant's construct of reality by investigating the experience from their personal perspective (Schwandt, 1994). This ontological and epistemological position has an impact on the research design, by placing it in a constructivist paradigm. A constructivist paradigm does not set a hypothesis to search for the notion of one truth, rather; through qualitative research methods, it aims to understand a phenomenon through examining personal interpretation, thoughts and feelings and social constructs (Waring, 2012). Constructivists seek to gain understanding based on real-life experiences from the perspective of individual participants (Schwandt, 1994). This project has a Phenomenological research methodology; an approach that seeks to understand

phenomena through the study of lived experience (Laverty, 2003). Phenomenological research methodology is a qualitative approach that aligns with the constructivist paradigm and an ontological belief of multiple realities (Friesen, Henriksson and Saevi, 2012).

Participants

Participants were sought from the private singing studio of the researcher; they were chosen through purposive sampling; selecting participants who meet specific criteria to increase the likelihood they will be able to participate effectively in the study (Campbell et al., 2020). They were students who are planning on applying to drama school in the next 2 years. There was also an element of convenience sampling, choosing participants who are easily accessible due to geographical proximity and availability (Etikan et al., 2016). An initial email asking for participants was sent out to all students within the private studio who fit the criteria, this went to twenty-four students, eight of which replied showing interest. Six participants then completed the consent form and chose to take part in the research (4 female, 2 Male), all 6 completed the process. All participants were between the ages of 17 and 19, with an average age of 17. All, except 1 participant, were under the age of 18 so parental permission was sought in accordance with requirements from the University Ethics board (please see ethical approval form in appendix 1).

Procedure

An account of the research is as follows: participants completed an online questionnaire, to establish a baseline for their experience of both live and self-tape auditions before this experience. Open questions were asked to encourage them to discuss their experience of auditions. Once completed, the participants took part in 2 audition rounds, live and self-tape. To mitigate the variable of which audition takes place first, half the participants completed a live audition first, with a self-tape submission following; the other half did the reverse. This notion was also recognised by Mitchell and Benedict (2017) who; when completing research into seen and unseen auditions, concluded that the order in which the two auditions took place impacted the performers experience where ‘some viewed the second performance as an opportunity to improve following a practice run, and some found it difficult to focus a second time’ (Mitchell and Benedict, 2017, p142). Interviews then took place, using open ended questions to allow the participants to share their experience in their own words.

To enable data analysis, interviews were transcribed using 'Dictate' transcription software and imported into 'Delve'; a digital platform for coding. Coding; in the context of qualitative research, is defined by Austin and Sutton (2014) as 'the process by which raw data is gradually converted into usable data through the identification of themes, concepts, or ideas that have some connection with each other' (Austin and Sutton, 2014, p436). This project used In vivo coding; 'a form of qualitative data analysis that places emphasis on the actual spoken words of the participants' (Manning, 2017, p14). Initial codes were developed without the use of a priori – a coding strategy that is preplanned; established before the coding begins (Castleberry and Nolan, 2018). Codes were instead discovered in an emergent way in line with the constructivist paradigm. This initial phase of In vivo coding was followed by further inductive coding which began to draw connections between codes, developing a sense of thematic and categorical organisation (Saldana, 2016). A theme, within the context of qualitative research, is defined as 'a coherent integration of the disparate pieces of data that constitute the findings' (Sandelowski & Leeman, 2012). Thematic analysis sought to identify common ideas that extend across the data (DeSantis & Noel Ugarriza, 2000). Due to the literature review revealing a lack of previous data for this phenomena; Inductive thematic analysis was used – deriving themes from coded categories directly from the text data (Hsieh & Shannon, 2005). This was analysed and triangulated back to the literature to investigate the narrative of the findings.

Ethical Considerations

The topic of the research is of direct benefit to the researcher, leading to the issue of insider research. Insider research is defined by Mercer (2007) as the sharing of particular characteristics; such as community and culture, between the researcher and the participants. This occurs as a researcher seeks to carry out an investigation into a topic they are most interested in, in an environment or with in a community they are part of (Unluer, 2012). Insider research may be viewed as having a positive impact on research; studies completed by insider researchers tend to be diligent and committed due to the direct benefit to the researcher of the acquisition of knowledge within the field of study (McClintock et al., 2003). Insider researchers also have ease of access to research participants (Ross, 2017). Insider research also presents some challenges. There may be a shared presumptions between the participant and researcher, this belief of shared knowledge may lead to a lack of explicit discussion and dissecting of key topics (Ross, 2017). The preexisting relationships between the researcher and participants may lead to a feeling of discomfort in having discussion and sharing of experience (Chavez, 2008). There may also be issues related to

power that may arise if the researcher is seen in multiple roles; researcher and voice teacher, this may significantly colour the research relationship (Merriam et al., 2001). Smyth and Halian (2008), put forward the notion that the insider researcher may share epistemological beliefs with the participants and so may also share misconceptions. They may seek the objective observation of an outsider (Smyth & Halian, 2008). Information on the participants right to withdraw and mental health support helplines will be shared to mitigate any risk to the participants wellbeing.

FINDINGS

Questionnaire

The purpose of the initial questionnaire was to find a baseline for the participants current experience of auditions in both live and self-tape form. Of the six participants, all six stated they had completed a live audition before showing a good general understanding of the audition process and enabling them to compare between current and past experiences. When asked about this experience of self-tape auditions, however, two of the candidates had minimal experience of the self-tape audition: 'only one [self-tape audition] in 2020' (participant 2) and 'not done any since lockdown' (participant 3). This demonstrates a lower level of familiarity with auditioning in a digital way. The mention of 'lockdown' is referring to the COVID19 pandemic in which all school based and extra-curricular performing arts provision moved online. This concurs with Marsden (2020) who credits the growth in reliance of digital working withing the industry to the COVID 19 pandemic.

All participants gave an answer as to whether they had a preference to live or self-tape auditions: 3 preferred live, 2 preferred self-tape and 1 was not sure. Kelman (2017) highlights that new experiences may alter a person's preconceived opinions. The data gathered from the questionnaire is minimal. It was designed with open questions to encourage the participants to use their own words and descriptions, but these were often answered with short phrases, often one word answers as in the case of participant 4 and 6. This may be due to an inability to articulate their thoughts effectively; Fields and Robbins (2008) suggest that; in adolescence, a lack of confidence in the importance of personal opinion and ineffective modelling by peers may lead to a lack of ability to communicate articulately when asked direct questions. Phenomenological research examines the lived experience of research participants through interpretation, even if they have difficulty in expressing it for themselves (Dangal and Joshi, 2020).

Interviews

All six participants took part in the interviews. Initial in vivo coding of the interview transcripts lead to the emergence of themes. Further inductive coding refined to key themes of: barriers to access and psychological impact (see appendix 7, p69)

BARRIERS TO ACCESS - Technology

There were several mentions of issues of technology being a barrier to the self-tape audition:

participant 2	'[I was] just thinking about the technology rather that just performing
participant 3	'I found the set up hard'
participant 4	'My phone doesn't film very good, so I don't know if the sound comes across good'

Participant 2 stated 'I'm not very good with technology so it's quite hard'. This is accompanied by the reference to the technology being available leading to a feeling of success in the self-tape: 'My mum bought me a ring light and a little microphone…so I've got a set up to do self-tapes…once I got all the equipment it was much easier' (participant 5). Access to, and confidence in using technology was recognised in the literature review. Yates et al. (2020) defined the access to technology and the skills and confidence to use it as Digital Inclusion, with the opposite being Digital Exclusion. Eynon and Geniets (2016) highlights that the lack of access to technology found in the digitally excluded directly impacts their engagement with educational and employment opportunities and this is seen most in young people from lower Socio-economic Status (SES) households. Several other researchers have found a link between lower SES groups and digital exclusion (Hargittai, 2010; Robinson 2009; Eynon and Malmberg, 2012). The average wage for the district of South Lakeland; the research location, is £345 per week, with the City of London being £870 per week (data from the Office of National Statistics, taken from the Annual Survey on hours and Earnings). The most recent government census for Cumbria found that 50.2% of households were classified as deprived (Cumbria County Council 2021), compared to 24% classified as deprived in London (trust for London, 2022). There has been noted concern that the performing arts industry is dominated by those from privilege, with students from lower socio-economic status households being priced out at the very first stage of training (Friedman et al, 2016). This is echoed by Tom Watson MP (2018) cited in (Moseley, 2019) who stated that the high cost of the audition process for drama schools is a barrier to access for those from more deprived areas. There is some mitigation in place for enabling access to

training and live auditions for those from lower SES households such as bursaries, audition grants and the government funded Dance and Drama Awards (DaDA); The DaDA is means tested and covers fees up to 100% students that 'show talent and a likelihood to succeed in the industry' (Department for Education, 2024). The GSA website (see appendix 8, p81) highlights that it will waive audition fees for applicants that are, amongst other criteria, from a household with an income of £15,000 or less or in receipt of free school meals. This shows inclusion for live auditionees, but not for digital exclusion.

BARRIERS TO ACCESS - Location and Cost

There were several mentions of the drama school location being a barrier to live in person auditions; within the context of the research participants being based in Cumbria, North West England.

Participant 3	'Loads of them [drama schools] are in London, it's such a long way to travel'
Participant 3	'If you lived in London it would be easier'
Participant 6	'It's a long way to go for the auditions'

Participant 5 stated 'The Schools I'm wanting to apply for are in London and it's a long way to go'. Below is a map which shows the location of the eighteen partner school listed on the FDS (Federation of Drama Schools) Website (see appendix 8, p81)

Figure 1: Map showing location of eighteen partner school of FDS, created using Google Maps. Starred Locations represent the Drama School locations based on their postcodes, and the red dot indicates the location of the research participants whilst taking part in this study.

This map clearly shows the lack of schools located close to the research location (marked by a red dot) with the greatest saturation being in London. This was something that was noted in the initial literature review; with the Local Government Association recognising a significant barrier to developing careers in the creative industries being a lack of access geographically (LGA, 2022). This Geographical barrier is also noted by Lasselle (2016) when conducting research looking at access to higher education from rural areas. It was found that students in rural areas faced higher barriers than their peers because of their geographical location. Spielhofer et al. (2011) examined how students in rural areas are impacted by their location and found that transport, distance and lower wages all had an impact on their aspirations of applying to further education.

Some participants referenced this distance and its implied cost having an effect on how they may approach the audition process:

participant 3	'I don't think I'll be able to afford to go to London for every audition'
participant 4	'It's so much money to go to London for every audition'
participant 5	'[going to London to audition is] Literally £300 for a few bars [of music]'

Participant 5 also said 'It's so expensive…I wouldn't be able to afford to go to London that many times'. To triangulate this back to the Literature review, data from a train travel comparison website shows travel to London from our local station is £97 one way (Omio, 2024). The cost of access being a barrier is countered by Fancourt and Mak (2020) who, when conducting a research project into barriers to accessing the arts, found that whether an individual lives in a rural or urban area does not have an impact on creating a barrier to accessing the arts, rather it is the nuanced association their location has on social, health and education factors.

PSYCHOLOGICAL IMPACT – Perfectionism

Perfectionism is described as 'the overdependence of self-evaluation on the determined pursuit (and achievement) of self-imposed, personally demanding standards of performance' (Shafran, Cooper and Fairburn, 2002). It is characterised by the setting of high standards, striving for flawlessness and being critical of one's performance (Flett and Hewitt, 2002; Frost et al., 1990). This is something that was noted in this research: 'I scrutinise every bit…I think I'm a perfectionist' (participant 3), 'I try to always get the perfect one [self -tape] which

probably doesn't exist' (participant 1) and 'I'm a bit of a perfectionist' (participant 1). All of these mentions of perfectionism were when discussing self-tapes. An study by Stoeber (2007) looked at the positive impact of perfectionism, rationalising his study by stating that 'research on perfectionism in musicians so far as focused mostly on the negative aspects' (Stoeber, 2007, p2183). The aim of the study was to research both the negative and positive effect of perfectionism. The conclusion of his study was that perfectionism can lead to a normal and healthy strive for high standards, positive outcomes and perceived achievement. The study also addresses that there is a dimension of perfectionism that encourages neurotic, unhealthy and maladaptive practise, leading to high levels of distress and anxiety (Stoeber, 2007). This concern of the negative characteristics of perfectionism in the performer is echoed by Flett and Hewitt (2002) 'perfectionism has been associated with higher levels of anxiety and distress'.

All the mentions of perfectionism from participants where whilst discussing the number of takes – how many times the self-tape was filmed. A table showing the comments on the number of takes for each participant is below:

Participant Number	Number of takes
1	'lots of takes'
2	'loads of takes'
3	'12 takes'
4	'3 or 4'
5	2 or 3'
6	(not specified)

There were also some comments relating to the impact of multiple takes. One participant noted that, 'the more takes you do, you kind of lose the sparkle in the song' (participant 3). This was similar to a comment made by another participant; 'if you do too many takes, you lose the feeling of the song' (participant 5). This recognises the need for emotional connection to the performance. Several writer's have expressed the importance of the musical theatre singer to connect to the emotion of the song and convey the narrative of the text in a nuanced way (Cuny, 2022; Moore and Bergman, 2016; Taylor, 2016). Whilst the professional performer may have acquired the skills to be able to repeat this emotional connection as they perform the same song multiple times a week, it may be that the young

aspiring performer auditioning to access this training has not yet developed the skill of finding this connection to the emotion across multiple takes.

PSYCHOLOGICAL IMPACT – Performer anxiety and its impact on the voice.

Across the transcripts there were several mentions of feeling nervous:

participant 1	'I always feel nervous for in person auditions'
participant 3	'Obviously I felt a bit nervous'
participant 4	'Usual nerves to be expected'
participant 5	'I felt quite nervous for the live audition as expected'

All the above mentions of nerves and anxiety were for the live auditions and interesting that the nerves were described as 'usual' and 'as expected' (participants 4 and 5). It is widely reported that performers can have high levels of distress and anxiety (Dews and Williams, 1989; Kenny et al. 2004; Mor et al, 1995). In this research the performer anxiety was often followed by a comment on how this impacted the performers voice: 'When I'm nervous I don't think I sound my best' (Participant 5), 'my voice was a little bit shaky [because I was nervous]' (Participant 3), 'I felt nervous and then my voice felt a bit shaky' (Participant 1).

Music Performance Anxiety (MPA) is described by Salmon (1990) as 'the experience of persisting, distressful apprehension and/or actual impairment of performance skills in a public context' (Salmon, 1990, p.3). It has been described as having a considerable negative influence on the quality of musical performance as well as the personal life of the performer (Papageorgi et al., 2007; Kenny et al., 2014). It has been noted that MPA can have a positive impact, enabling a performer to optimise concentration and prepare the body for the performance (Spahn et al., 2016; Wilson & Rowland, 2002). Symptoms of MPA are often categorised into three groups, physiological, cognitive, and behavioural (Moura and Serra, 2021). Physiological symptoms include heart rate increase and difficulty in breathing; Cognitive symptoms include decrease of concentration, memory failure and high distraction; Behavioural symptoms examples include tremors and muscle stiffness (Moura and Serra, 2021). The Physiological symptom of difficulty in breathing was specifically noted by two participants, linking the performance anxiety to the breath control: 'I couldn't really catch my breath because I felt nervous' (Participant 5) and 'when I feel nervous I struggle to catch my breath' (Participant 4). Wilson (2001) puts forward a model in which stress is displayed from three sources; trait anxiety – personal characteristics; situational stress – from the

environment of the performance; task mastery – preparation (Wilson, 2001). All factors which may impact each participant's experience of MPA during this study are hard to define; are their personality traits more likely to make them anxious? Is the audition room environment a particular trigger for them? Do they feel well prepared? These are all questions which the data collected gives limited data on and are an area of interest for future studies. Kenny and Osborne (2006) suggest that teachers have a key role in assisting their students to manage symptoms of MPA. There have been several strategies developed to assist in this; Cognitive-Behavioural Therapy (CBT), bio and neurofeedback, Alexander Technique and Pharmacological intervention (Williamson, 2004). Interventions may include simulation, relaxation, concentration, mental study and exposure (Altenmüller et al., 2015; Kenny, 2011; McGrath, 2012). It has also been noted that some practises of exposure and simulation can have a negative impact (Kendrick et al., 1982). Vocal Pedagogues have developed their own strategies to assist students dealing with MPA (Lazarus & Abramovitz, 2004; Spahn, 2015). Patston (2014) puts forward the notion that some teachers may not have the knowledge or experience to do this effectively. This is echoed by Shaw et al. (2020) who states 'the majority of interventions cited in the literature ought to be administered by psychologists and other healthcare professionals, increasing the difficulty of practical, in-class application by music teachers (Shaw et al., 2020, p12). Sieger (2017) suggests that one way to improve pedagogical practise around the issue of MPA it to provide access to cost effective techniques; yoga, meditation and breathing relaxation. Hoffman and Hanrahan (2012) suggest that Performance anxiety to some level is a natural part of performance and it is the role of the teacher to assist with techniques and experiences to assist in management.

ADDITIONAL FINDINGS

From one transcript, participant 6, there was some interesting insights into their feeling that their diagnosis of attention deficit hyperactivity disorder (ADHD) had an impact on their success of a self-tape audition. Comments such as 'I just find it [self-taping] really distracting, maybe that's just my ADHD' and 'I find it [creating a self-tape in their own environment] really distracting' (participant 6). The participant has self-identified this high distraction to ADHD, but the symptoms are also associated with cognitive symptoms of MPA. A limitation of this study is the researcher did not collect physical or mental health information on the participants so is unable to validate the ADHD diagnosis. This link between the challenges of self-taping for individuals with ADHD provides scope for additional research to promote inclusion within this field.

RECOMMENDATIONS AND LIMITATIONS

Recommendations

The aim of the research project was to gather information about the lived experience of young singers engaging with the drama school audition process to enable voice teachers to support them in an informed way. Following the analysis of the gathered data, some recommendations can be put forward. One key finding in this research was the lack of access to auditions. Technology; the access to; and confidence in its use, was noted as a barrier to the application process via self-tape, it was prevalent in the findings and also noted in the literature review. Future recommendations to mitigate this as a voice practitioner would be to consider access to digital equipment being made available within education establishments (schools and colleges) along with private studios to provide access to equipment for self-tapes. Digital exclusion is not only the lack of equipment, but the lack of confidence in its use (Yates et al., 2020). This could be mitigated by the expansion of self-tape training withing colleges, schools and private studios. It was noted from the literature review that the Pearson BTEC Level 3 Syllabus for National Extended Certificate in Performance (Musical theatre) has self-taping as an optional module (Pearson, 2018). Course design could be investigated and expanded to include additional modules on this topic to increase confidence. Private teachers could include self-taping sessions within their planned provision to provide additional opportunity. Another key barrier that was seen in the research was that of location of the schools and the implied cost of travel. The location of the schools is London-centered and whilst schools are opening in new locations; such as Mountview opening a Manchester Campus in 2022 (information gathered from their website in appendix 8, p81), there needs to be mitigations in place to enable access from rural areas. The inclusion of a self-tape audition does provide such a mitigation and does increase accessibility. Another key finding from the research was the impact of Perfectionism and Music Performance anxiety during the audition process. Whilst noted as a natural experience and one that can promote effective performance (Spahn et al., 2016; Wilson & Rowland, 2002), It has also been recognised both in the research and the literature review as having a negative impact on the performance (Papageorgi et al., 2007; Kenny et al., 2014). Exposure and simulation were noted in the research around managing symptoms of MPA. As voice teachers there is therefore an opportunity to provide more experience of audition style environments both live and via self-tape to greater support young singers. Some interesting links between MPA, auditioning via self-tape and ADHD were seen. Further research in this field could provide an interesting topic for the future

Limitations

This research project was completed in one geographical area, with students living in the same location of the researcher. One of the key themes within the project was that of lack of access due to location and cost of drama school auditions. This was noted both in the interviews, directly from the narrative of the participants, and from the literature review; access to arts provision and higher education from rural areas has been noted by several writers (Laselle, 2016; Spielhofer et al. 2011). It would be useful to gather information from varying locations to see if this is something that extends across all rural areas of just those in the North West. Fancourt and Mak (2020) suggested that it is not that geographical location that creates a barrier to accessing the arts, rather it is the nuanced association their location has on social, health and education factors. This research project is unable to give insight into this and would need expansion to further investigate this phenomenon. Another limitation is the small sample size, six participants. Marshall et al. (2013) discusses whether there is an optimal sample size for qualitative research. In this paper there is a recognition that a larger sample size provides a more reliable data set, but there is a saturation point at which the data becomes stagnant. The paper goes on to recognise however, that the sample size must be determined by the resources and experience of the researcher. As this was an initial research project for the researcher, the sample size was manageable and appropriate to meet the expected learning outcomes outlined in the proposal. Another limitation was the age range of participants. All six were aged 17-19 with an average age of 17. This was due to the purposive sampling parameters, requiring participants to be applying to drama school in the next two years. This makes the assumption that all singers applying will be within this age bracket, however Marsden (2017) suggests that many drama school applicants are over the age of 18, with drama schools prioritising maturity and often not accepting candidates until they are in their twenties. It may not therefore be appropriate to assume the experience of the participants in this study represent the wider community of those applying to drama school. Another limitation was the lack of data gathered by the questionnaire. Answers given by participants were short and often one-word answers. Whilst this was noted by Fields and Robbins (2008) that the lack of communication in adolescents could be attributed to a lack of confidence in the importance of personal opinion and ineffective modelling by peers, it may be that with a different design of the questionnaire, more information could have been gathered to increase understanding of their experience prior to the audition section of the research. The aim of the questionnaire was to establish a baseline for their audition experience and whilst this was achieved, it could have gone further to provide an opportunity to lead the narrative.

CONCLUSION

The main aim of this research project was to understand the experience of singers applying to drama schools and conservatoires within the UK. The research had an ontological position of constructivism, aligning with an epistemological approach of interpretivism. Working within the constructivist paradigm, it recognised multiple constructs of reality formed by individual experience and was seeking to understand phenomenon through the participants own words (Waring, 2012; Schwandt, 1994; Castleberry and Nolan, 2018). The literature review recognised a lack of research into the experience for the singer during the audition process, particularly with the new reliance on digital submissions since the COVID-19 pandemic (Stamatiou, 2023; Marsden, 2020) The findings from the questionnaire demonstrated that all participants had experience of the audition process. Interviews enabled thematic analysis which led to key themes of lack of access; technology, location and cost alongside psychological impact; perfectionism and Music Performance Anxiety (MPA). Some interesting links were also drawn between ADHD and MPA. The research project had some key limitations; narrow geographical area, small sample size and lack of data from the questionnaire. The research has met the personal learning goals of the researcher: developing an understanding of conducting an interview and triangulating qualitative data and a literature review. This research project provides future recommendations to singing teachers and the wider community, the key recommendations are the availability of technology within education settings and private studios and the inclusion of self-tape experience within syllabus design. It is hoped these recommendations provide scope for future research and developments to enable voice teachers and the wider community to support young people auditioning for drama school auditions in an informed way.

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APPENDIX 1 Signed 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:		Hannah Jane Strong			
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:	hannahstrongvocal@hotmail.com
7	Contact Telephone Number:	07842343330
	For students:	
8	Student Number:	2245368
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/Supervisor:	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	☐		
3		Institute Research Committee	☐		
4		Other (write in) WAPPAR Ethics Board Representative	☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
10		Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

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

13	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	Singers preparing for drama school auditions: self-tapes and live in-person auditions.		
2	Proposed start date:	18/3/24	Proposed end date:	01/07/24
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** To understand the feelings of singers as they prepare for the vocal round of drama school auditions by using participants who are students within my singing studio and are auditioning for drama school this year and next year (all aged 17-19). Drama school song submissions are currently split between self-tape and live in-person auditions. Is there a difference in the experience for the singer, does it impact the feelings and experience of the audition? (this box should expand as you type)			
5	**Research Question** How do singers who are applying to drama school feel about the audition process? - Does self-taping make the experience different? Does it make them feel more or less confident? Does it align with the experience of a live in-person audition. (this box should expand as you type)			
6	**Aims of Research Activity** To be able to prepare my students effectively for different audition experiences. I aim to understand the feelings and emotions of students who are auditioning through self-tape and in-person live audition to gain insight into how I can best serve future students when preparing them for auditions. (this box should expand as you type)			
7	**Objectives of Research Activity** Seek to understand the feelings and experience of the audition process on the developing			

	singer before, during and after the audition. Seek to understand how the song selection impacts the singers' feelings in the audition room. Seek to understand the impact of the self-tape process and if it is it more accessible for singers (not needing to travel to an audition venue), consider whether geographical location has an impact. Consider if financial barriers have an impact on feelings towards self-taping compared to live auditions. Live auditions are with a live accompanist whereas self-tapes are with a prerecorded track, seek to understand if this has an impact to the feelings of the participants? I will consolidate relevant theory on emotional connections and confidence barriers linked to the auditioning process via a literature review. Participants, who are all students within my studio, will prepare a song for a self-tape and a live in person audition. Half will self-tape first, half will live in-person audition first. They will be auditioning for a showcase to most closely replicate the feelings towards the importance of the audition. (this box should expand as you type)
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	I propose to collect Qualitative data. Focus groups – participants selected who are applying to drama school this year or next academic year, 8-10 singers. This will be recorded and transcribed. Interviews – Semi structured interviews before and after the auditions to see how they feel about the experience. Any audio/video recordings of interviews with participants will be in compliance with GDPR/DPA2018. Observations – during the audition room, how does the student seem, do they seem confident and relaxed, is it a positive experience. I will be keeping a diary to note my observations and for ethnographic review. Literature review – desktop research into relevant topics. (this box should expand as you type)

10	**Location of research activity** Identify all locations where research activity will take place.
11	In my singing studio, Kendal, UK. (this box should expand as you type)
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	N/A *(this box should expand as you type)*

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

SECTION F: Scope of Research Activity

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

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 groups (this box should expand as you type)		

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

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

SECTION G: Intended Participants

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

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	6-10 *(this box should expand as you type)*
14	Who will the participants be?	Singing students, planning on applying to drama school next academic year. All taught within my singing studio to ensure they all have the same level of support in terms of song selection, preparation time. *(this box should expand as you type)*
15	How will you identify the participants?	Students taught within my studio, asked to take part in person and email to a parent/guardian. *(this box should expand as you type)*

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

28	**Information for participants:**	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	Planning on using cameras/voice recorders to record interviews, in compliance with GDPR/DPA2018. *(this box should expand as you type)*			

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** 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:	*How will you mitigate the Risk to Participant*	

	Emotional distress in the audition room that may come from feeling anxious during the process or not performing as they would like. Feelings of coercion to take part and/or remain in the project as I am their teacher and they will want to please me. *(this box should expand as you type)*	Discuss this risk with the participant and the parent/guardian and provide support as necessary. Enable participants to withdraw at any time. Ensure participants are aware participation is optional and can be withdrawn at any time. *(this box should expand as you type)*
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	N/A *(this box should expand as you type)*	
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to Investigator: Risk of accusation of impropriety. Putting students in a position where they feel uncomfortable. *(this box should expand as you type)*	*How will you mitigate the Risk to Investigator:* Ensure parent/guardian has given permission and is present during the self-tape and audition process (in the corridor rather than the room to avoid an additional factor). *(this box should expand as you type)*
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: Risk of breach of data protection. *(this box should expand as you type)*	*How will you mitigate the Risk to University:* All data anonymous and coded. Originals stored on my laptop that is password protected and only accessed by myself. *(this box should expand as you type)*

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

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide my email address that they will be able to contact for further details or results. *(this box should expand as you type)*

2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	Have the parent/ guardian sign an appropriate consent form. Request verbal consent from the individual participants with a clear description of the intended research project. These forms will count as personal data and should be noted as such in section J. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Participants will not be named, but coded. All permission forms will need named, but these will be stored on my password protected laptop and names will be redacted before submitting as an appendix on my paper. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	x	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	I will be collecting names and emails on consent forms and audio/visual data of participants. *(this box should expand as you type)*		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(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),*	x	☐
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	I will collect any data on mental health issues such as anxiety or barriers to learning such as dyslexia or ADHD is this has an impact on the feelings of the participants in the audition process. *(this box should expand as you type)*		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☐	☒
12	Other – specify:	☐	☒
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected computer storage on my laptop which will not be shared. Audio/visual data will be transcribed and would 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. *(this box should expand as you type)*		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
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 laptop which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. *(this box should expand as you type)*		

25	List all who will have access to the data generated by the research activity:		
	Myself, the principal researcher and my tutor, Melissa Toy. *(this box should expand as you type)*		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Myself, the principal researcher. My tutor, Mel Toy *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected laptop which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A *(this box should expand as you type)*		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:		**Date:** **07.02.24**

For STUDENT Submissions:

32	Director of Studies/Supervisor:		**Date:**
33	Signature:		

For STAFF Submissions:

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

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

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

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

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

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

APPENDIX 2 Employer Approval

Hannah Strong Vocal Tuition

20 Spital Park

Kendal

Cumbria

LA9 6HG

7th Feb 2024

Dear UWTSD,

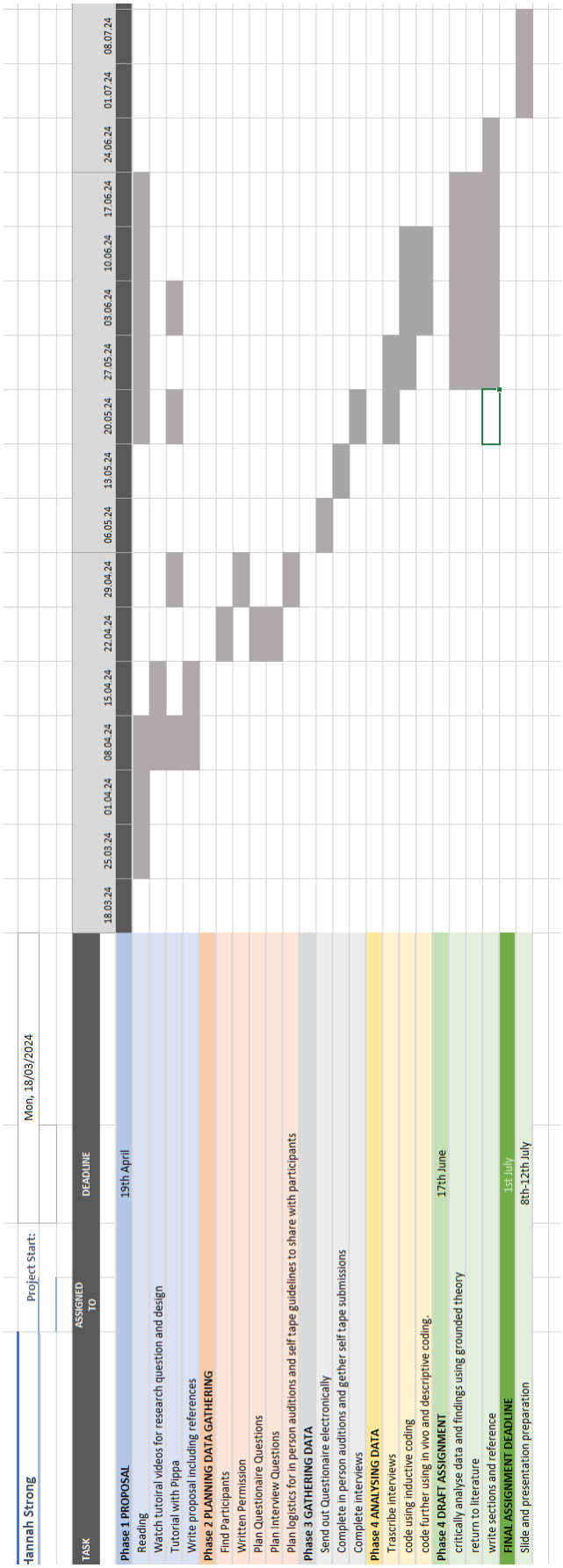
RE: Singers Preparing for drama school auditions: self-tapes and live auditions.

I confirm that I approve of the research proposed into 'Drama School singing audition experience' to be carried out by Hannah Strong of Hannah Strong Vocal Tuition during private lessons with the company between 18/3/24 and 01/07/24.

Kind Regards,

Hannah Strong

APPENDIX 3 Gantt Chart



APPENDIX 4 Consent Form example and signed forms (redacted)

Research Participant Consent Form

Research Project Title: An investigation into the audition experience; self tape and in person. A Qualitative Study.

Primary researcher: Hannah Strong

Research Participant: _____(please complete)

I am Hannah Strong, a singing teacher completing a Masters degree in Voice Pedagogy with the University of Wales Trinity Saint David in association with the Voice Study Centre. This is the third module in my degree, which requires me to undertake a research project. This project has been approved by the University of Wales Trinity Saint David Ethics Committee, for any queries please contact my tutor; Pippa Anderson (pippa@voicestudycentre.com)

Information about this study:

This study seeks to understand the experience of the singer as they audition via the medium of a self-tape and a live in person audition. Drama schools, Universities and professional auditions are increasingly using self-tape submissions in the audition process and this study seeks to understand the experience of those engaging with the process.

Participation will include completing a questionnaire which will use open ended questions, completion of a live audition and a self-tape submission (singing the same Musical Theatre song for each audition) and an interview (conducted via zoom) after the auditions are completed to discuss the experience.

Please read the following information carefully before signing.

- I understand that I may withdraw from the study at any time.
- I understand that I may refuse to answer any questions during the questionnaire or interview process. I understand I may also withdraw permission to use my data within 2 weeks of it being collected, in which case all data will be deleted.
- I understand that there is no direct benefit or compensation from taking part in the study.
- I agree to my interview being audio-recorded and transcribed. I agree that my self tape video will be stored on a password protected computer and deleted in May 2026.
- I understand that all information I provide for this study will be treated confidentially and all personal information will be redacted, keeping my identity anonymous.
- I understand that I can request a copy of the transcript of my interview at any time from Hannah Strong to correct any misinterpretation or misunderstanding.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained for 2 years before being destroyed.
- I understand that a copy of the final report can be requested from Hannah Strong following completion.

Potential Risks:

Taking part in this study may have a negative impact on your mental health. I have provided information below of support that is available should you need.

Mental Health Support:
www.mind.org.uk. InfoLine: 0300 123 3393 to call, or text 86463
www.youngminds.org.uk 0808 8025544

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: _____ Participant D.O.B _____

Participant Signature:_____ Date: _____

Parent/ Guardian name (if under 18): _____

Parent/ Guardian Signature (if under 18):_____ Date: _____

Principal Researcher Signature: _____ Date: _____

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signature: [redacted] Date: 30.4.24

Parent/ Guardian name (if under 18): N/A

Parent/ Guardian Signature (if under 18): N/A Date: _____

Principal Researcher Signature: HJSmong. Date: 30.4.24

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

45

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signature: [redacted] Date: 30.4.24

Parent/ Guardian name (if under 18): [redacted]

Parent/ Guardian Signature (if under 18): [redacted] Date: 28.4.24

Principal Researcher Signature: HJSmong. Date: 28.4.24

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signature: [redacted] Date: 01.05.24.

Parent/ Guardian name (if under 18): [redacted]

Parent/ Guardian Signature (if under 18): [redacted] Date: 1.5.24

Principal Researcher Signature: H Strong. Date: 30.4.24.

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signatur [redacted] Date: 1-5-24

Parent/ Guardian name (if under 18): [redacted]

Parent/ Guardian Signature (if under 18): [redacted] Date: 1.5.24

Principal Researcher Signature: H Strong. Date: 1.5.24

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signature: [redacted] Date: 22.4.24

Parent/ Guardian name (if under 18): [redacted]

Parent/ Guardian Signature (if under 18): [redacted] Date: 22.4.24.

Principal Researcher Signature: HJSmong. Date: 22.4.24

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

By signing this consent form I agree that:

I have read the information above and I agree to take part.
I understand the potential risks
I understand I may withdraw or ask for additional information at any time.
My signature represents informed consent
Parent/ guardian consent is also required for participants under 18.

Participant Name: [redacted] Participant D.O.B [redacted]

Participant Signature: [redacted] Date: 21.4.24

Parent/ Guardian name (if under 18): [redacted]

Parent/ Guardian Signature (if under 18): [redacted] Date: 21.4.24

Principal Researcher Signature: HJSmong. Date: 22.4.24

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

APPENDIX 5 Research Questionnaire and answers

Information

I am Hannah Strong, a singing teacher completing a Masters degree in Voice Pedagogy with the University of Wales Trinity Saint David in association with the Voice Study Centre. This is the third module in my degree, which requires me to undertake a research project. I have chosen to research singers experience when auditioning via self-tape submission and live in person auditions. This project has been approved by the University of Wales Trinity Saint David Ethics Committee, for any queries please contact my tutor; Pippa Anderson (pippa@voicestudycentre.com)

There are 7 questions below and it should take 10 minutes to complete. This questionnaire is open until Sunday 26th May. All data will be protected, stored on a password protected cloud storage, with names redacted before submission. This information will be stored until March 2026.

If you have any queries, please contact Hannah Strong on hannahstrongvocal@hotmail.com

As understood in your consent form, remember you are able to withdraw at any time or to refuse to complete any questions you do not wish to answer. Information on mental health support can be found on the original consent form if you should require it.

Thank you for taking the time to complete the questionnaire on the next 2 pages.

Research Project Title: An Investigation into the preparation and process for singers applying to drama schools and conservatoires within the UK.

Primary researcher: Hannah Strong

Research Participant name: _____

1: Have you previously taken part in a live audition? If yes, what can you tell me about your feelings towards this experience?

_____

_____

2: What are your feelings towards completing a live in person audition for this project?

_____

_____

3: Have you previously taken part in a self-tape audition? If yes, what can you tell me about your feelings towards this experience?

_____

_____

4: What are your feelings towards completing a self-tape audition for this project?

_____

_____

5: Do you currently have a preference between self-tape and in personal live auditions?

_____

_____

6: What lead you to give this answer?

_____

_____

_____

_____

7: Is there anything else you would like to say about live in person or self-tape auditions?

_____

_____

_____

_____

This research project has received ethical approval from the University of Wales Trinity St. David in collaboration with the Voice Study Centre as part of a Professional Masters Degree in Voice Pedagogy.

VOICE STUDY CENTRE

Answers:

Participant 1

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience

Yes, I enjoy it but find it really nerve wracking.

2 What are your feelings towards completing a live in person audition for this project

Good to do it so I get used to it.

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience

Yes I've done a few, I find them easy.

4 What are your feelings towards completing a self-tape audition for this project

It should be fine, I'll probably do a few takes, but will submit one I'm happy with.

5 Do you currently have a preference between self-tape and in personal live auditions

Prefer Self Tapes

6 What lead you to give this answer

I like to have more opportunities to get a good take rather than just one in the room.

7 Is there anything else you would like to say about live in person or self-tape auditions

That you have an advantage if you can do multiple takes.

Participant 2

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience

Yes I've done lots, I like them.

2 What are your feelings towards completing a live in person audition for this project

A bit nervous but excited

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience

Only one in 2020

4 What are your feelings towards completing a self-tape audition for this project

Not sure I have the right camera but going to ask my friends what's best to use

5 Do you currently have a preference between self-tape and in personal live auditions

Prefer in person

6 What lead you to give this answer

I don't know how to do self-tapes that well.

7 Is there anything else you would like to say about live in person or self-tape auditions
Live auditions make me nervous but it's over and done quick.

Participant 3

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience
Yes, done a few at college, they always go ok but I'm usually nervous.

2 What are your feelings towards completing a live in person audition for this project
Happy to do it to get the experience

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience
Not done any since lockdown, they are ok.

4 What are your feelings towards completing a self-tape audition for this project
Happy to do it to remind myself how to get set up with the camera.

5 Do you currently have a preference between self-tape and in personal live auditions
Not sure

6 What lead you to give this answer
Not done enough

7 Is there anything else you would like to say about live in person or self-tape auditions
No

Participant 4

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience
Yes, I like them

2 What are your feelings towards completing a live in person audition for this project
Good

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience
Yes, they are fine

4 What are your feelings towards completing a self-tape audition for this project
Fine

5 Do you currently have a preference between self-tape and in personal live auditions

Live

6 What lead you to give this answer
They are better

7 Is there anything else you would like to say about live in person or self-tape auditions
X

Participant 5

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience
I've done around 10 live auditions for college and shows, I always feel nervous but enjoy it.

2 What are your feelings towards completing a live in person audition for this project
Looking forward to the experience

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience
Yes, I have done them since 2020 fairly regularly

4 What are your feelings towards completing a self-tape audition for this project
Looking forward to the experience

5 Do you currently have a preference between self-tape and in personal live auditions
I prefer self tape as you have more chance of getting it right

6 What lead you to give this answer
Previous experience

7 Is there anything else you would like to say about live in person or self-tape auditions
Self tapes mean you don't always have to travel so you can fit it in around college better.

Participant 6

1 Have you previously taken part in a live audition If yes what can you tell me about your feelings towards this experience
Yes

2 What are your feelings towards completing a live in person audition for this project
Good

3 Have you previously taken part in a self-tape audition If yes what can you tell me about your feelings towards this experience

Yes

4 What are your feelings towards completing a self-tape audition for this project
Good

5 Do you currently have a preference between self-tape and in personal live auditions
Live is better as more real life

6 What lead you to give this answer
The auditions I have done before

7 Is there anything else you would like to say about live in person or self-tape auditions
No

Interview Transcriptions:

Participant 1

Interviewer: Thanks for taking part in this interview. Can you tell me which audition you did first in this process?

Participant: I did the live in person audition first and then filmed the song as a self tape after.

Interviewer: What can you tell me about your experience of the live in person audition?

Participant: I really enjoyed it, but I feel that I could've sang the song better. I think I was nervous. I really wanted to get a slot for the show so because it was important to me, I felt nervous and then my voice felt a bit shaky, and I think I took more breaths than I needed because I was a bit anxious.

Interviewer: Was this what you were expecting from the live audition?

Participant: Yeah, I always feel nervous really with in person auditions because I want to do my best and I think I put a lot of pressure on myself and I think that makes me sometimes not enjoy it.

Interviewer: And what can you tell me about your experience of the self tape audition?

Participant: I found that really easy. I've done quite a few self tapes for things at college and for some like some school things so I just did that in my own room at home and which I'm quite used to doing. I did a few takes so I knew I could get one that was happy with and I knew the song well, so I think that that was really easy. It did take me quite a long time because I did quite a few times but that's just cause I'm a bit of a perfectionist.

Interviewer: Would you describe yourself as a perfectionist in other aspects of your performances?

Participant: I only really find it happens when I film myself, sometimes I don't like the way a note sounds, or the way I look or it just doesn't sound good all the way through to I do it again and again. When I'm in singing lessons or just singing at home I don't worry so much, but when you can watch it back you look at everything.

Interviewer: Was the self tape experience as you expected?

Participant: Yes whenever I do self tapes, I always do loads of takes because there's just always something I don't like so I feel like I try to always get the perfect one which probably doesn't exist, but I tried to do lots of takes till I get one that I'm happy with.

Interviewer: Was the whole experience of doing both auditions as you expected, was thee anything that surprised you?

Participant: I thought I would probably feel more nervous for the in person, more nervous than I did for the self tape and then I thought I would probably spend quite a long time doing takes for self tape which I did so that was probably what I expected. I didn't expect to be so happy with the song though, it's been good to do the auditions for it as now I know I can do it for drama school next year.

Interviewer: Are you planning on auditioning for drama schools next academic year?

Participant: Yes definitely, I've already started looking at what schools and courses I like and I know I'm going to try and get to London as that's my dream, I know it's super competitive, but I'm going to apply to all the top schools and see how I do.

Interviewer: Do you think this experience was beneficial to that journey?

Participant: Yeah for sure, I actually sang one of the songs I might use for auditions when I do them so it was good to try them now and get into the mindset ready. I'm going to audition as soon as I can so it's not even that long off really, prebably like end of next term so it will fly by!

Interviewer: What was the most challenging element of this process?

Participant: I think just fear and nervous for the in person, because I'd like had a busy day, and I've had a bit of a cold so I was worried that my voice wouldn't sound very good and that I wouldn't really show myself to the to the best of my ability, so that was like challenging to feel nervous and anxious.

Interviewer: What was the most positive element of this process?

Participant: probably just realising how confident I've got doing self tapes because obviously I started doing them in lockdown and that's when I got like all my set up of my camera and my blank wall and my ring light and all that kind of stuff and yeah I just when I came to do the self tape it was just really easy. Except that it took time to do lots of takes, but the actual like set up of it and everything was really easy so that was really positive.

Interviewer: does this have any impact on your feelings towards future auditions?

Participant: It definitely made me think that when there's an option to submit a self tape for like a first round. I will definitely do that because I think that that lets me like the first time they see me, then I feel confident and I think I show myself to my best and then if I was to get like a second audition or something in person, I'd already feel more confident because they've already seen what I can do, so I wouldn't worry so much that I wouldn't show them much myself if I was nervous on the day of the audition.

Interviewer: Was there anything else you wanted to tell me about the process?

Participant: Just that the self tapes are a good way of showing yourself, and can help you feel less nervous if you're doing it in your own room where you feel comfortable.

Interviewer: Thanks so much, I'll stop the recording.

Participant 2:

Interviewer: I've just started the recording. Okay, what can you tell me about your experience?

Participant: yeah I loved it. I enjoyed doing bot auditions really, but I did the live one first and enjoyed that way more, I like performing to an audience. Because it gives you like that buzz so I like to doing it in the room. It was really good.

Interviewer: What's this as you expected?

Participant: yeah I always do better performing for someone I think I like the atmosphere. Sometimes when you're just doing it for a camera you can't really get in the vibe. Feels a bit dead I guess.

Interviewer: Is that what you found when doing your self tape during this process?

Participant: Yer a bit, It was okay I just find it hard because I don't really have anywhere with good acoustics in my house to do the self tape so I don't think I sound as good when I'm singing if I just do it at home rather than in an audition room. I've done a few self tapes for college and I'm never really happy with them. I think it depends what you sing, but if you're belting something out it doesn't really work for a phone and no acoustics!

Interviewer: So do you think the environment has an impact on your experience?

Participant: Yeah definitely, I just haven't got the space at home and the sound isn't as good through a camera. Especially when I hit top notes I feel the sound distorts weird and I don't sound that good somehow. Also my family are always in so I can't really go for it as much. I know some people at college have like a big kitchen or bathroom with good

acoustics so there's sounds ok but my house doesn't really have the space so it's a bit limiting.

Interviewer: What was the most challenging element of the process?

Participant: Just setting up for the self tape I don't really have like a blank wall or anything in my house in my camera like from my phone isn't that good and then I've gotta play the track at the same time and I don't really have a loud enough speaker so I ended up having to borrow a speaker so that I could play the track out loud and still film at the same time so as I'm not very good with technology so it's quite hard.

Interviewer: What was the most positive element of this process?

Participant: When I did the in person audition I think I hit the top note like probably one of the best of ever done it because I did I just had the buzz of doing it and then yeah I just really enjoyed it. I think I did really well in the audition.

Interviewer: Does this have an impact on your feelings towards future auditions?

Participant: Yeah I mean I definitely do them in person I think it just makes you feel more like that feeling like when you're on stage, which is I think what they wanna see in the room like how you can do it on the day and whether you can do it like when you nervous and stuff because if you're gonna be in a show you've gotta be able to do it even if you're nervous.

Interviewer: Is there anything else you wanted to tell me about the process?

Participant: Probably just like when it's self tapes. It's just annoying. Because you end up doing loads of takes and then you kind of like get fed up with a song and it's hard to like do the acting through song because you're not really thinking about the song you just thinking about the technology of it rather than just performing.

Thanks, I'll stop the recording.

Participant 3

Interviewer: Thanks I've started the recording, so can you tell me about your experience of this audition process?

Participant: yes so the first audition I did was the self tape that went really well that went quite easily. I've done quite a few self tapes before so I think that I sang it pretty well. I did

have a bit of trouble getting them the set up right and stuff. I usually use a ring light but I couldn't find it. Haven't done one in ages and then for some reason my speaker just wasn't playing out very loud. I don't know if it was a track something so I don't know. I think the sounds dodgy, but I think like the live went quite well so that went fine and then obviously I felt a bit nervous but not too bad, just a little bit shaky because I don't know was quite early in the morning. I was doing quite a big belt but I think it was alright.

Interviewer: Was there anything else you wanted to share about your experience of the live in personal audition?

Participant: Just that the environment was really nice and it had a nice positive vibe. I definitely think it was like how it would be in a drama school audition because I've done some of their summer schools before, and that's kind of like how the set ups been and stuff so it was definitely really good to like practice those skills and stuff and I think that I sang well. Hopefully I did, I think that I knew the song really well, so like I felt a bit nervous but I don't think it affected the performance because like I knew it like inside out I've sung it so many times so I think that that was good for that one.

Interviewer: And then you did your self tape audition. Is there anything else you'd like to tell me about that experience?

Participant: Just that I found the set hard really, but I think once I've done it it was okay. I don't know what you thought of the picture quality but I couldn't really get it to film very clear. I think it looked a little bit blurry but I think it sounds okay, but I don't know if it looked a little bit blurry and not very good but that's that was okay.

Interviewer: Did you do the self tape in one take or did you take quite a few takes?

Participant: I took loads I reckon I probably did like maybe 12 takes I just couldn't seem to get my head in the game with it and then annoying things would happen like the dog started barking and then like the phone rang and like it's just it was annoying and and then I found it okay. It was a bit hard to focus really Just like yeah trying to try to get it all done. It's always hard isn't it because you just can never have your house quite enough to do it I feel like I always do quite a lot of takes when I when I do it I don't know maybe I think I'm a perfectionist so I like to get it just right and I don't think you ever really get that ever with a self tape because you just go back and like scrutinise every bit everything you've sang don't you and question it but yeah I was happy with the one that sent.

Interviewer: Has this experience had an impact on your opinions of live and self tape auditions?

Participant: I think that when I filled in like the questionnaire at the start it said do I prefer one to the other and I said that I prefer live auditions and I do think that that's still true. I don't think this is changed my opinion of it because I think it's really hard to get the feeling of an audition sometimes at home and I think that the more takes you do the more you

kind of lose the like the sparkle in the song and obviously I know that a lot of the courses are looking for like you know acting through song and connecting to the emotion and stuff. I think it's much easier to do that in the room because I think that you know the reason we perform isn't it is a lot of the time to teach an audience and I think that doing it in the room gives you that so I don't think it's changed my opinion of that but I definitely wouldn't rule out a self tape like I didn't find the self tape ones like really bad so I definitely wouldn't rule it out. I know that when I'm wanting to audition to loads of schools and loads of them are in London and obviously it's such a long way to travel and it's really expensive to travel and I don't think I'll be able to afford to literally go to London for every single audition that I do so I think that I'll probably like self tape some that offer it, maybe like not my top choices I might self tape to some of those. Just so yes I can afford to go to the main ones.

Interviewer: Do does the financial implications have an impact on your audition choices?

Participant: Yeah it's so expensive to to go for the auditions, especially because we live so far away like if you lived in London it would be so much easier but because we're so northern I think that you have to consider it. You know I pay for everything myself out of my wages and I'm also at college full-time so I need to be able to manage how I'm gonna afford all the auditions. So yeah if I can self type some I definitely would do it. This has definitely shown me that I can self tape. I just need to do a few more practices before I do it for real.

Interviewer: Are there any other factors that might influence your choice between a live in person audition or a self tape?

Participant: Maybe just logistics and timing, my friends applied last year and literally they were all so close together she couldn’t actually manage to get to them all so she did some self tapes to ones that were clashes. Also like some first round have to be self tape, I think it’s GSA, so I wouldn’t have a choice there. I’m also thinking of applying to a school in Barcelona so that will be self tape.

Interviewer: Is there anything else you wanted to share about your thoughts on auditions?

Participant: Just that I think we’re at a massive disadvantage being up north for the London schools, it’s so expensive to get down so I’m glad we have the option of how we audition as it makes it more accessible.

Interviewer: Thanks, I’ll stop the recording now.

Participant 4

Interviewer: Thanks, okay that's recording so what can you tell me about your experience of this process of doing the auditions?

Participant: I think it went well. I enjoyed doing them both. I think I did well at both and it was nice to sing the song in two different ways and then be able to contrast how I found it.

Interviewer: great so what would you like to tell me about your experience of the live in personal audition?

Participant: Yeah I think it went well probably just you know usual nerves as to be expected I think it was a nice environment though so it made me feel relaxed like once I got in and once I started the song was okay it was over super quick and so it was just like it was all done. You know just arrived sing and go so, it was really easy.

Interviewer: Was that as you expected?

Participant: Yes I always quite enjoy a live audition especially if it's a song I know well because you can just like enjoy it when you're in the room and show what you can do. When you're not thinking about like what you look like or anything like that. I think when you're doing it into a camera I don't know you can sort of see yourself on the on the little screen so you sort of looking at yourself rather than just going for it.

Interviewer: So you mentioned there about looking at yourself in the in the camera for the self tape can you tell me a little bit more about the self tape experience?

Participant: Yeah I mean it was fine. I've done quite a few now. I started doing them when it was like Covid when it's like lockdown I actually auditioned for college by self tape so I've done like self tape auditions before it's just I just feel like you end up doing so many takes because there's always something that you don't like which is fine. It takes more time it's fine but it's like I just don't know I don't think you've really shown yourself and your true form because you just do it till you know you get it and sometimes you sort of I don't know you lose the magic of a bit don't you cause you you're not doing it for anyone. What I actually did for my college audition which I didn't do for this. I didn't think about it till just now, but when I did my college audition, I actually got like my mum and dad and my sister to like being in the room while I filmed the take so it was kind of like I don't know if it felt like I had a bit of an audience so I think that was quite good and I didn't do that one for this one but maybe do that if we did it again.

Interviewer: Great that's really interesting. Thank you for that, and it's anything else you want to tell me about the self tape audition, was it as you expected or anything else you want to add?

Participant: Yeah no just that really, apart from the I don't know, I think my phone I don't know films very good sound so I don't know if the sound comes across as good as when you've got like decent acoustics for anything you know like when you just in your house I don't know yet other than.

Interviewer: Okay thank you and you mentioned there about doing a few takes did you find it took you a few takes to do the self tape for this?

Participant: Yeah definitely like I don't know maybe like I think I did like three or four and then it was getting a bit dark and it was like you couldn't really see my face and stuff, so having to do it like the next day because I don't know yet I just got too dark to film it really so looks bit rubbish so that was pain. Y

Interviewer: What did you find the most challenging part of the process?

Participant: Most challenging I don't know really probably just I don't know maybe getting the self tape in for the for the date for when it was meant to be in, just cause, obviously it's really busy at college so it's different when you have like an appointment for audition because you just make sure you're there for that and then it's over in like five minutes but thinking I've got to film the self tape it just ends up taking ages cause you've gotta get all your takes and yeah don't know probably just fit it all in.

Interviewer: What was the most positive thing about this experience?

Participant: Probably just like getting the practice ready for drama schools cause. I definitely want to apply to loads of schools next year and I know that some of them you do like send tapes to. Some you can choose but some you have to do it obviously lots I'm gonna be doing live auditions so it's good to practice and I do think I'll probably the song that I did. I will actually take the song cause it was nice cause I've never done it for like that kind of audition before so it was nice. It felt good in the room so it was nice for me to go to have a natural try it doing it in an audition setting. So yeah that was super super positive I really I really enjoyed that.

Interviewer: You completed a questionnaire at the start of this process. Has this experience impacted any of those answers?

Participant: I don’t think so, I put that I prefer live auditions and I definitely still do, but maybe this has made me realise that self tapes are ok too and I wouldn’t rule out sending them.

Interviewer: Can you think of any factors that might influence your choice between a live and self tape audition if there was a choice?

Participant: Probably money! It's so much money to go to London for every audition, I wouldn't wanna go and waster a load on money if I'm not what they are looking for. Better to find out by sending a tape and going through for second round if you have a chance!

Interviewer: Great and is there anything else you want to add about your experience in the process?

Participant: No not really probably just that I think it's really important for people to practice doing auditions. I've done a few auditions for my college audition and but mostly like even at college we audition for shows it's been like as a group and stuff, so it was really really good to do like an audition in this kind of way because it was a real practice for next year and opened my eyes a little bit to what I've got ahead of me.

Participant 5

Interviewer: Thanks okay I've started the recording, so what would you like to tell me about your experience of this process?

Participant: I think they went well I really enjoyed doing the self tape audition I felt quite nervous for the live audition. I don't think I sang that well because my voice felt quite wobbly, and I couldn't really catch my breath because I felt nervous

Interviewer: thank you. Is that something that you've found you felt before?

Participant: Yes whenever I feel nervous I struggle with my breathing and I don't think it comes across as well as it could. I normally feel that it's not a problem when I am relaxed, but when I'm nervous I don't think I sound my best.

Interviewer: So you said you enjoyed your self-tape audition? Is that the one that you did first?

Participant: Yes I did myself tape first. I've been doing self-tapes since lockdown so I've got quite a good set up in my house. My mum bought me a ring light and a little microphone for my birthday and I've got a plain wall so I've got a set up to do self tapes so I felt really confident doing that one.

Interviewer: Thank you so would you say having all the technology makes the Self tape experience easier?

Participant: Yes definitely I remember when I first started doing them in lockdown and I didn't know how to do them, but once I practised and got all the equipment, it was much easier,

Interviewer: Did you have to do a lot of takes?

Participant: I probably did two or three takes but I always make sure I don't do too many, because if you do too many takes, I think you lose the feeling of the song so I always do a couple of takes and if I'm not happy I return to it on another day.

Interviewer: Thank you, so would you say the experience of the self tape and the live audition were as you expected?

Participant: Yes I knew I would feel nervous for the live audition and I knew that I would prefer self tape, that's what I wrote in the questionnaire.

Interviewer: Is there anything else you wanted to add about the audition experience?

Participant: No, not really.

Interviewer: Thank you, so what can you tell me about your future plans, are you planning on auditioning for drama schools?

Participant: Yes I'm planning on applying to all the top schools next year.

Interviewer: Has this experience had any impact on how your will approach the auditions?

Participant: I'm hoping I can do some self tape auditions for some of the schools because I think I come across best on a camera and it helps me feel confident because I can do it in my own environment where I feel confident to be able to do my best so if a school had an option to submit a self tape is that what you would choose to do and also the hassle of travelling to auditions obviously all the schools I'm wanting to apply for are in London and it's a long way to go and it's also really expensive and I just wouldn't be able to afford to go to London that many times so I'm going to try and submit it self tape to all the schools that I can because it just makes it so much easier and then if I get offered a recall for any of the schools then that's when I could choose which ones I go down to

Interviewer: Thank you so would you say that financial implications have a is a factor in your decision on how audition?

Participant: yes absolutely yes.

Interviewer: Is there anything else you wanted to discuss about this audition experience or auditions in general?

Participant: Just I guess that it's such a brutal process, we're expected to show what we can do in such a short bit of a song. It's awful to think about the amount you could spend going all the way to London to sing for a minute and a half! Like literally £300 for a few

bars to be told no! I mean ok if it's a yes, but I'd rather than see me on a self tape first and see if they like me enough for a recall.

Interviewer: Thank you I'll end the recording there.

Participant 6

Interviewer: Thanks, that's now recording so can you tell me which audition you did first?

Participant: I did the live in personal audition first and then I did the self tape after

Interviewer: great. What would you like to tell me about the experience of the live in personal audition?

Participant: I really enjoyed it. I think it went really well. I knew the song really well. I've done it for college show just recently and obviously been working on it lots in my lessons and I've done it for a few other things so I think it went really well, I enjoyed singing it. My voice felt confident and it went really well.

Interviewer: Great and was that what you were expecting from the live audition?

Participant: yep I find that if I take something I'm confident with and I know it inside out and I know the cut really well that I can just enjoy it I mean I like performing so I enjoy doing it in front of the panel and literally just showing them what I can do.

Interviewer: And how about the self tape experience?

Participant: That was okay. I've done some self tapes before we've done a few for college this last term to audition for our college show. We did those as a self tape so I've actually just been doing some recently so I found it okay. The only thing I struggled with, was just I find it quite distracting when I'm doing a self tape. I've got ADHD so I find it hard to focus when I'm just literally in my room because literally I know my family is in I can sort of hear what they're doing like my cats there staring at me and I'm looking at the window like there's lots of distractions which is quite hard to focus through. Where as when you're in the room. I don't know I'm just used to getting my game face on for the environment and just focusing because that's what I'm going in the room to do like when I'm just in my room I'm like doing a bit of a self tape then I'm checking my phone for something else then I'm like going to get a drink of water and doing another take and I just find it really distracting but maybe that's just my ADHD.

Interviewer: Thank you for sharing that, that's really interesting so would you say that the ADHD has an impact on the audition process?

Participant: Only when it's a self tape, I mean I'll know more when I've done them next year, but I didn't. I never found it a problem when it's an actual personal audition and I've only ever really found it a problem when it's like recorded stuff it's the same with my monologues when I'm trying to record them I just don't do it very well when it's a self tape and it's okay I get through it but I just don't really like it.

Interviewer: Okay, thank you for sharing that's really interesting so would you say that the audition experience for this project was that as you expected, was anything surprising or challenging?

Participant: No I think it was as I expected because I've done literally both types before because obviously at college we do quite a lot of different stuff so yeah it was kind of what I expected.

Interviewer: Okay thank you and if we think about the future and your plans moving forward are you planning on auditioning for further education for drama schools?

Participant: yeah I'll be auditioning next year I've already sort of got a list of the schools I'm wanting to apply for but I haven't looked yet as to what I need to take to each audition. I just know that I'll obviously have to audition for them.

Interviewer: Thanks, has being involved in this process made you have any different considerations for the audition journey?

Participant: I wouldn't say that this has made me think differently but certainly like across the whole like last few years. All the audition experiences I've had have maybe made me, and this one included, have maybe made me realise that I definitely want to be in the room ya know in the room where it happens Hamilton (laughs) I wanna be in the room in front of the people showing them what I can do focusing being in the moment, just showing them that I can that I can do it really.

Interviewer: Thank you and are there any other things that impact your decision as to how you would audition is there anything else that you consider when you will book your auditions?

Participant: No I don't think so obviously like I know it's like a long way to go and stuff for the auditions but we've actually got my auntie lives like really near London so I can just go and stay with her whenever and go and do all the auditions whenever so and like see shows and do nice things in London and hopefully get used to the lifestyle because that's hopefully where I'll be living if I can get in. I think the most important thing about the audition is like making sure that you show yourself to your best so if I get in there and get in the room then I'll definitely show them what I can do. Hopefully.

Interviewer: Thank you and is there anything else you wanted to discuss about this process or about auditions in general?

Participant: No I don't think so it's a hard thing we've gotta get through and we just get them done and hopefully the school will see that you can do it and then you'll be in!

Interviewer: okay thank you, I'll pop this off.

Barrier to access

location (6)

P6

so obviously like I know it's like a long way to go and stuff for the auditions

P5

t's awful to think about the amount you could spend going all the way to London to sing for a minute and a half!

P5

also the hassle of travelling to auditions obviously all the schools I'm wanting to apply for are in London and it's a long way to go

P3

Just that I think we're at a massive disadvantage being up north for the London schools

P3

I'm also thinking of applying to a school in Barcelona so that will be self tape.

P3

Yeah it's so expensive to to go for the auditions, especially because we live so far away like if you lived in London it would be so much easier but because we're so northern I think that you have to consider it.

london (7)

P5

t's awful to think about the amount you could spend going all the way to London to sing for a minute and a half!

P5

also the hassle of travelling to auditions obviously all the schools I'm wanting to apply for are in London and it's a long way to go

P5

and it's also really expensive and I just wouldn't be able to afford to go to London that many times

P4

Probably money! It’s so much money to go to London for every audition

P3

Just that I think we’re at a massive disadvantage being up north for the London schools

P3

I'm wanting to audition to loads of schools and loads of them are in London

P1

I know I’m going to try and get to London as that’s my dream

travel (6)

P6

so obviously like I know it's like a long way to go and stuff for the auditions

P5

also the hassle of travelling to auditions obviously all the schools I'm wanting to apply for are in London and it's a long way to go

P5

and it's also really expensive and I just wouldn't be able to afford to go to London that many times

P3

Yeah it's so expensive to to go for the auditions, especially because we live so far away like if you lived in London it would be so much easier but because we're so northern I think that you have to consider it.

P3

and obviously it's such a long way to travel

P3

I'm wanting to audition to loads of schools and loads of them are in London

cost (9)

P5

Like literally £300 for a few bars

P5

t’s awful to think about the amount you could spend going all the way to London to sing for a minute and a half!

P5

and it's also really expensive and I just wouldn't be able to afford to go to London that many times

P4

Probably money! It’s so much money to go to London for every audition

P3

it’s so expensive to get down so I’m glad we have the option of how we audition as it makes it more accessible.

P3

I need to be able to manage how I'm gonna afford all the auditions.

P3

Yeah it's so expensive to to go for the auditions, especially because we live so far away like if you lived in London it would be so much easier but because we're so northern I think that you have to consider it.

P3

ust so yes I can afford to go to the main ones.

P3

and it's really expensive to travel and I don't think I'll be able to afford to literally go to London for every single audition

Phycological Impact

MPA, perfectionist

anxious (3)

P1

so that was like challenging to feel nervous and anxious.

P1

nd I think I took more breaths than I needed because I was a bit anxious.

P1

and I think I took more breaths than I needed because I was a bit anxious.

nervous (14)

P5

Yes I knew I would feel nervous for the live audition

P5

but when I'm nervous I don't think I sound my best

P5

Yes whenever I feel nervous I struggle with my breathing and I don't think it comes across as well as it could

P5

I felt quite nervous for the live audition.

P4

Yeah I think it went well probably just you know usual nerves as to be expected

P3

so like I felt a bit nervous

P3

obviously I felt a bit nervous but not too bad, just a little bit shaky because I don't know was quite early in the morning

P2

on the day and whether you can do it like when you nervous and stuff because if you're gonna be in a show you've gotta be able to do it even if you're nervous

P1

so I wouldn't worry so much that I wouldn't show them much myself if I was nervous on the day of the audition.

P1

I think just fear and nervous for the in person,

P1

feel more nervous for the in person

P1

I always feel nervous really with in person auditions

P1

I felt nervous and then my voice felt a bit shaky,

P1

I think I was nervous

confidence (2)

P6

I've done it for a few other things so I think it went really well, I enjoyed singing it

P5

because I can do it in my own environment where I feel confident

pressure (1)

P1

I always feel nervous really with in person auditions

voice (6)

P5

but when I'm nervous I don't think I sound my best

P5

Yes whenever I feel nervous I struggle with my breathing and I don't think it comes across as well as it could

P5

I don't think I sang that well because my voice felt quite wobbly, and I couldn't really catch my breath because I felt nervous

P3

obviously I felt a bit nervous but not too bad, just a little bit shaky because I don't know was quite early in the morning

P1

because I'd like had a busy day, and I've had a bit of a cold so I was worried that my voice wouldn't sound very good and that I wouldn't really show myself to the to the best of my ability

P1

I felt nervous and then my voice felt a bit shaky,

breath (3)

P5

Yes whenever I feel nervous I struggle with my breathing and I don't think it comes across as well as it could

P5

I don't think I sang that well because my voice felt quite wobbly, and I couldn't really catch my breath because I felt nervous

P1

nd I think I took more breaths than I needed because I was a bit anxious.

perfectionist (3)

P3

don't know maybe I think I'm a perfectionist so I like to get it just right

P1

only really find it happens when I film myself, sometimes I don’t like the way a note sounds, or the way I look or it just doesn’t sound good all the way through to I do it again and again

P1

but that's just cause I'm a bit of a perfectionist.

takes (15)

P5

I probably did two or three takes but

P4

you've gotta get all your takes and yeah don't know probably just fit it all in.

P4

Yeah definitely like I don't know maybe like I think I did like three or four

P4

you just do it till you know you get it and sometimes you sort of I don't know you lose the magic of a bit

P4

it's just I just feel like you end up doing so many takes because there's always something that you don't like which is fine.

P3

I think that the more takes you do the more you kind of lose the like the sparkle in the song

P3

I feel like I always do quite a lot of takes

P3

I took loads I reckon I probably did like maybe 12 takes

P2

Probably just like when it's self tapes. It's just annoying. Because you end up doing loads of takes

P1

Except that it took time to do lots of takes

P1

spend quite a long time doing takes for self tape

P1

but I tried to do lots of takes till I get one that I'm happy with

P1

henever I do self tapes, I always do loads of takes

P1

It did take me quite a long time because I did quite a few times

P1

I did a few takes so I knew I could get one that was happy with

buzz (2)

P2

the best of ever done it because I did I just had the buzz of doing it and then yeah I just really enjoyed it.

P2

ecause it gives you like that buzz so I like to doing it in the room.

vibe (2)

P3

ust that the environment was really nice and it had a nice positive vibe.

P2

Sometimes when you're just doing it for a camera you can't really get in the vibe

feeling (4)

P5

I always make sure I don't do too many, because if you do too many takes, I think you lose the feeling of the song so I always do a couple of takes and if I'm not happy I return to it on another day.

P4

you just do it till you know you get it and sometimes you sort of I don't know you lose the magic of a bit

P2

it's hard to like do the acting through song because you're not really thinking about the song you just thinking about the technology of it rather than just performing.

P2

Yeah I mean I definitely do them in person I think it just makes you feel more like that feeling like when you're on stage, which is I think what they wanna see in the room

acting through song (3)

P3

I know that a lot of the courses are looking for like you know acting through song and connecting to the emotion and stuff.

P2

it's hard to like do the acting through song because you're not really thinking about the song you just thinking about the technology of it rather than just performing.

P2

Probably just like when it's self tapes. It's just annoying. Because you end up doing loads of takes

focus (4)

P6

showing them what I can do focusing being in the moment, just showing them that I can that I can do it really.

P6

he only thing I struggled with, was just I find it quite distracting when I'm doing a self tape.

P3

It was a bit hard to focus really Just like yeah trying to try to get it all done

P3

I took loads I reckon I probably did like maybe 12 takes

ADHD (1)

P6

I've got ADHD so I find it hard to focus when I'm just literally in my room because literally I know my family is in I can sort of hear what they're doing like my cats there staring at me and I'm looking at the window like there's lots of distractions which is quite hard to focus through. Where as when you're in the room. I don't know I'm just used to getting my game face on for the environment and just focusing because that's what I'm going in the room to do like when I'm just in my room I'm like doing a bit of a self tape then I'm checking my phone for something else then I'm like going to get a drink of water and doing another take and I just find it really distracting but maybe that's just my ADHD.

past experience (0)

positive about live (4)

P6

I've done it for a few other things so I think it went really well, I enjoyed singing it

P4

Yes I always quite enjoy a live audition

P3

it said do I prefer one to the other and I said that I prefer live auditions and I do think that that's still true.

P2

I did the live one first and enjoyed that way more, I like performing to an audience.

positive about self tapes (6)

P5

’m hoping I can do some self tape auditions for some of the schools because I think I come across best on a camera and it helps me feel confident

P5

I really enjoyed doing the self tape audition

P4

this has made me realise that self tapes are ok too and I wouldn’t rule out sending them.

P3

yes so the first audition I did was the self tape that went really well that went quite easily

P1

ust that the self tapes are a good way of showing yourself, and can help you feel less nervous if you’re doing it in your own room where you feel comfortable

P1

when there's an option to submit a self tape for like a first round. I will definitely do that because I think that that lets me like the first time they see me, then I feel confident and I think I show myself to my best

lockdown (4)

P5

remember when I first started doing them in lockdown and I didn't know how to do them, but once I practised and got all the equipment, it was much easier,

P5

I've been doing self-tapes since lockdown so I've got quite a good set up in my house

P4

Yeah I mean it was fine. I've done quite a few now. I started doing them when it was like Covid when it's like lockdown

P1

I started doing them in lockdown

prepared (7)

P6

ep I find that if I take something I'm confident with and I know it inside out and I know the cut really well that I can just enjoy it

P6

I've done it for a few other things so I think it went really well, I enjoyed singing it

P6

really enjoyed it. I think it went really well. I knew the song really wel

P4

especially if it's a song I know well because you can just like enjoy it when you're in the room and show what you can do

P3

I think that I knew the song really well, so like I felt a bit nervous but I don't think it affected the performance because like I knew it like inside out I've sung it so many times so I think that that was good for that one.

P1

eah for sure, I actually sang one of the songs I might use for auditions when I do them so it was good to try them now and get into the mindset ready

P1

and I knew the song well, so I think that that was really easy.

done self tapes before (8)

P6

ve done some self tapes before we've done a few for college this last term to audition for our college show.

P5

remember when I first started doing them in lockdown and I didn't know how to do them, but once I practised and got all the equipment, it was much easier,

P5

I've been doing self-tapes since lockdown so I've got quite a good set up in my house

P4

actually auditioned for college by self tape so I've done like self tape auditions before

P4

Yeah I mean it was fine. I've done quite a few now. I started doing them when it was like Covid when it's like lockdown

P3

I've done quite a few self tapes before so I think that I sang it pretty well.

P2

I've done a few self tapes for college and I'm never really happy with them.

P1

I've done quite a few self tapes for things at college and for some like some school things so I just did that in my own room at home and which I'm quite used to doing.

APPENDIX 8 Drama School List with websites:

Federation of Drama Schools (FDS) list of partner schools: (those underlined offer Musical Theatre courses and include self-tapes in their audition process) All accessed on 20.05.24

ArtsEd London: www.artsed.co.uk

Bristol Old Vic Theatre School: www.oldvic.ac.uk

Drama Studio London: www.dramastudiolondon.co.uk

East 15: www.east15.ac.uk

Guildford School of Acting (GSA): www.gsauk.org

Guildhall School of Music & Drama: www.gsmd.ac.uk

Italia Conti: www.italiaconti.com

LAMDA: www.lamda.ac.uk

Liverpool Institute for Performing Arts (LIPA): www.lipa.ac.uk

Manchester School of Theatre: www.theatre.mmu.ac.uk

Mountview: www.mountview.org.uk

Oxford School of Drama: www.oxforddrama.ac.uk

RADA: www.rada.ac.uk

Rose Bruford: www.bruford.ac.uk

Royal Birmingham Conservatoire: www.bcu.ac.uk

Royal Central School of Speech and Drama: www.cssd.ac.uk

Royal Conservatoire of Scotland (RCS): www.rcs.ac.uk

Royal Welsh College of Music & Drama: www.rwcmd.ac.uk

Council for Dance, Drama and Musical Theatre (CDMT) list of accredited schools: (those in bold offer Musical Theatre courses and include self-tapes in their audition process) All accessed on 20.05.24

The Arden School of Theatre: www.thearden.ucenmanchester.ac.uk

ArtsEd London: www.artsed.co.uk

Bird College: www.birdcollege.co.uk

Creative Academy: www.creativeacademy.org

D&B School of Performing Arts: www.dandbperformingarts.co.uk

Drama Studio London: www.dramastudiolondon.co.uk

Elmhurst Ballet School: www.elmhurstballetschool.org

English National Ballet School: www.enbschool.org.uk

Guildford School of Acting (GSA): www.gsauk.org

Italia Conti: www.italiaconti.com

KS Dance Ltd: www.ksd-online.co.uk

Laine Theatre Arts Ltd: www.laine-theatre-arts.co.uk

Liverpool Institute for Performing Arts (LIPA): www.lipa.ac.uk

Liverpool Theatre School: www.liverpolltheatreschool.co.uk

London Studio Centre: www.londonstudiocentre.org

MGA Academy: www.themgaacademy.com

Midlands Academy of Dance and Drama: www.maddcollege.co.uk

Millenium Performing Arts: www.mpacollege.co.uk

Mountview: www.mountview.org.uk

Northern Ballet School: www.northernballetschool.co.uk

Performers College: www.performerscollege.co.uk

Stella Mann College: www.stellamanncollege.co.uk

The Hammond: www.thehammond.co.uk

Oxford School of Drama: www.oxforddrama.ac.uk

Tring Park School for Performing Arts: www.tringpark.com

Urdang Academy: www.urdang.city.ac.uk