Vocal Health, Hygiene, & Technique on Social Media: A Survey of Voice Teachers on Vocal Content Online

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Project Proposal

CONTEXT & JUSTIFICATION

For Module 6, I intend to examine the relationship between voice teachers and vocal content creation on social media platforms. The purpose of this research is to examine the aims and goals of voice teachers in singing and speech pedagogy when utilizing professional profiles on social media, by asking the question: What kind of posts and creative content do voice teachers utilize most often on social media and how do they find their usage of these platforms to impact their teaching and pedagogy?

I will be undertaking this research as an independent scholar, as I am not currently affiliated with any institution outside of the University of Wales Trinity St. David as a MA student. However, this research relates to my previous vocal work and research, as I am most interested in exploring issues that relate to young artists in high school or college. As the average social media users spends more than 18 hours a week on these platforms (Brady, 2023; Datareportal, 2025), and U.S. adults aged 18-29 (my target teaching demographic), 76% use Instagram, 93% use YouTube, and 59% use TikTok according to a Pew Research Center review in 2024. Despite the increase of health content on TikTok rising 600% post COVID-19 (Sattora et al., 2024), there has been little research into vocal technique or vocal health content on social media, despite its prevalence on the platforms.

In Module 5, I undertook research trying to identify and explore vocal health content creation on social media and discovered there is a wide gulf between what different individuals in the vocal community - from laryngologists to voice teachers to speech language pathologists - consider a qualified individual to provide guidance and therefore, a significant amount of grey area. Additionally, as vocal health or technique focused content is a very new field on social media, the amount of literature available to review is extremely limited, with only three studies examined:

1. An Evaluation of Quality, Reliability, and Accuracy of Vocal Health Content on TikTok (Alter et. al, 2024)
2. #Who? Investigation of Who Creates Laryngology Content Posted on Instagram (Del Rosario et. al, 2025)
3. Vocal Hygiene: What Are Professional Voice Users Saying About It on YouTube? (Souza de Cillo, Simões-Zenari and Nemr, 2024)

Even the definition of “accuracy” or “quality” is not linear across the available studies, leaving more variability in the research that does exist. Further, no current research contains acknowledgement of the algorithms governing vocal health or vocal technique content on social media, or how it may have affected the relatively small sample sizes examined. This means that on social media, there is no such thing as a standardized search when looking up terms such as “voice”, “vocal health”, or “singing”.

In Module 6, I intend to expand upon that research not by examining the opinions of voice scientists with potentially limited real world practice of vocal performance, but by undertaking research with voice teachers who make and consume vocal content to understand their goals.

INTENDED IMPACT & OUTLINED INTENTION

The aims of the project are to understand the motivations of voice teachers and the impact of social media content creation on their pedagogy. I believe studying these motivations and also, the mental impact of voice content creation on these teachers, may further illuminate how to better judge the quality and accuracy of the information communicated. By understanding why social media is the chosen platform for communicating this information, we can better build a framework in how to evaluate them moving forward.

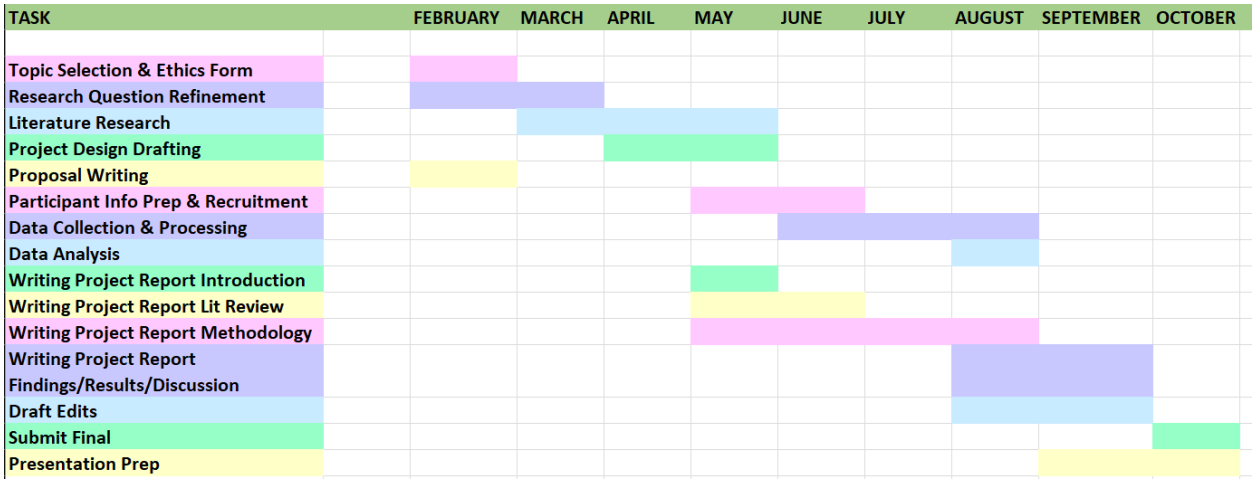
This research is timely, as social media continues to expand and students become exposed to these platforms at younger and younger ages. The ramifications of the work will, hopefully, be to begin to build a framework in which voice teachers can examine their own motivations and goals for social media usage, to ensure they are providing most responsible content they can, and students can be taught how to evaluate social media content for accuracy and relevance to their own practice without being overwhelmed by the sheer quantity available for consumption.

I intend to undertake this research by using an exploratory mixed methods study of quantitative survey results and qualitative one-on-one asynchronistic interviews with voice teachers of either singing or speech, who have trained in an established methodology or program. This research will be undertaken in Spring/Summer 2026 via online survey first distributed through professional organizations and networks (University of Wales Trinity St. David, the Linklater Teacher Community, and the Florida State University alumni networks) and then participants who opt-in with informed consent may be selected for further interviews for elaboration of their

answers. I will utilize correlational statistics using Spearman's Rho (ρ) Rank Correlation in order to examine ordinal data presented in meaningful sequences to compare groups of responses to each other (Hauke and Kossowski, 2011). From there, I will use inferential statistics to make predictions about the larger voice community on social media by examining the sample who participated in this study. The qualitative asynchronistic survey results will be examined utilizing standards of secondary data analysis of quantitative data in Ruggiano and Perry, 2019. Because these qualitative survey results in the second phase will not be anonymous, awareness of social desirability bias in non-confidential questions will be considered in the analysis of these responses (Júnior and Patrício, 2022).

PROJECT TIMELINE

For the project timeline of Module 6, I will be using the below GANTT chart as a guideline for start and completion of tasks. I have broken the chart into months to allow for flexibility in timing in conjunction with my full time job and other obligations.



ETHICS & INSIDER RESEARCH

As I intend to use my own professional networks in this research, I am aware of the potential biases that may exist due to existent relationships. While I may not have personal relationships with every survey participant, it is likely some will be friends and colleagues, who may unconsciously tailor their answers to what they think would be best for my study as opposed to answering honestly. I intend to make this transparent by reporting on these relationships and biases as they arise, as well as making abundantly clear to all survey participants that their responses will be fully anonymous.For the interviews, my hope is to avoid utilizing voice

teachers that I have the closest personal relationships with in order to mitigate the strongest instances of bias that may arise. As both researcher and colleague to some individuals who may choose to participate, I acknowledge that this double role may create difficulty in obtaining objectivity around my topic and the results. To do this, the survey questions will be structured in a way as to not be overly personal or specific in demographic information to avoid being able to easily identify participants from these markers. Additionally, at this early stage of research, I will avoid questions that delve deeply into the mental health ramifications of social media and while only touch on emotions around social media participation in a broad and general sense.

All initial surveys will be anonymous, with participants explicitly opting in to participation, and choosing only if they wish to give up that anonymity, an option to be interviewed asynchronistically for the second part of the study. The interview questions will not be done live, to avoid any sort of undue pressure or nerves regarding speaking in person about sensitive information, but through an asynchronistic interview questionnaire, with specific questions tailored to the individual's survey responses, but with zero requirement to answer any in full if so desired. All information will be password protected and encrypted through Google Forms security and results will be saved in Microsoft 365 password only documents.

INDIVIDUAL LEARNING OUTCOMES

My personal goals in undertaking this research as as follows:

1. Develop mixed-method research skills by building a survey that requires both quantitative and qualitative questions
2. Examine thoroughly potential biases in my own work and how that may appear in the results of this study, and be able to communicate that with transparency
3. Synthesize results succinctly, improving ability to explain complex ideas and methodology in a simple and clear way

Project Report

INTRODUCTION

This paper intends to examine the relationship between voice teachers and vocal content creation on social media platforms. The purpose of this research is to examine the aims and goals of voice teachers in singing and speech pedagogy when utilizing professional and personal profiles on social media, by asking the question: What kind of posts and creative content do voice teachers utilize most often on social media and how do they find their usage of these platforms to impact their teaching and pedagogy? In addition, this research seeks to understand if these voice teachers find their time on social media and the creation of vocal content to be useful and enjoyable to their careers and teaching lives. For the purposes of this paper, we will describe “social media” the same way as the American Psychological Association (2023): “forms of digital communication through which users create online communities to share information, ideas, personal messages, and other content”.

Social media gained prominence following the boom of internet usage in the early 2000s, and with the creation of Facebook in 2004, which quickly eclipsed previous community-based platforms such as MySpace and LiveJournal (Aichner et al., 2021; Hall, 2024). YouTube followed in 2005, followed by Instagram in 2010, and TikTok in 2016 (Bruner, 2016; Tidy and Smith Galer, 2020; BBC Bitesize, 2025). While originally developed as a mathematical concept that evolved over millennia, the "algorithm" has become shorthand for the types of curated content that social media users view based on their clicks, likes, and time spent viewing certain types of videos (Brady, 2023; Datareportal, 2025; Neuman, 2026). With the average social media user spending over 18 hours a week on these platforms viewing content, this algorithm has become powerful in determining what kind of information is shown to the widest variety of users (Brady, 2023; Datareportal, 2025).

Much has been researched surrounding the impacts of social media on mental health, particularly of young users. Social media can be a useful tool for creating community and finding support that may be lacking in real-world relationships (Patel et al., 2018). However, it can also cause isolation, negative feelings of self-worth due to constant comparison, privacy concerns, and promote misinformation (Naslund et al., 2020). During the 2020 COVID-19 pandemic, TikTok experienced a 600% increase in health-related content on its platform, not only about the virus itself, but diabetes, dermatology, reproductive health, and mental health (Szeto et al.,

2021; Fernanda, Simões-Zenari and Nemr, 2024; Sattora et al., 2024; John et. al, 2025; Maxwell et. al, 2025).

However, despite a surge of research into the health impacts of social media, there has been little research to this point on vocal health information on these platforms, despite a robust community of vocal practitioners and an even larger group of stage and screen performers (Liroff, 2016; Boffone, 2023). With a high volume of performers online, and a high volume of health related content in the years since 2020, there is likely a large overlap in performers accessing health information on social media sites. The research that has been conducted into vocal content on social media has primarily aimed at clinician vs. layperson - clinicians being board-certified laryngologists or speech language pathologists and laypeople being everyone else (Alter et al., 2024; Souza de Cillo, Simões-Zenari and Nemr, 2024; Del Rosario et al., 2025). However, there is a wide gulf between a completely untrained person giving voice advice online, and a certified and fully trained vocal coach or teacher sharing information based on years of experience and education. For the purposes of this paper, we will utilize a working definition of “certified” or “trained” to mean an individual with at least 5+ years of vocal teaching experience and one who has been recognized by an established training community, whether in terms of a higher education certification or degree, or a certification from an pedagogically sound vocal training program such as Linklater, Rodenberg, or the like. Combined with the both positive and negative aspects of social media above, there is a vast amount of potential research that could be explored regarding vocal content online and its impact (or lack thereof) on real world performance outcomes and pedagogy.

The aims of the project are to understand the motivations of voice teachers and the impact of social media content creation on their pedagogy - if they find the platforms a boon or a hindrance of quality teaching. The examination of vocal health and technique content on social media is in its infancy, with only a handful of studies having been conducted as of May 2026, and only into the level of quality or accuracy in vocal content on social media. In the research currently, there is no standard of judgement in terms of what is quantified as accurate or quality content, nor is there any acknowledgement of the deviation in content that may be provided due to algorithmic changes. Additionally, the research has only considered clinicians (doctors and speech language pathologists) credentialed to create accurate vocal content, without examining the wide gulf between a board certified laryngologist and a layperson. While this study does not intend to examine how much content online is accurate or high quality in terms of the

information provided, it does intend to investigate how individuals within that gulf - credentialed and trained voice teachers - may figure into the vocal content creation ecosystem.

Social media is a constantly evolving landscape, ever present in the lives of adults and children alike. It is inevitable that it will continue to be a source of information (and disinformation) to billions of users worldwide, whether in the shape of its current platforms or a yet unimagined new application years away. This inevitability is something for voice teachers to consider as they focus their pedagogy - and their impact on the online space - and this study intends to create a launching point for more research on this specific niche of online content.

LITERATURE REVIEW

This literature review is a narrative examination of studies surrounding vocal health and vocal hygiene content on social media platforms post COVID-19 pandemic, from 2020 through 2025. A narrative review was selected as the method for a few reasons. First, despite operating through an empirical realist paradigm of research when it comes to my analysis aligning with correlational statistics, a narrative review of the literature will allow for an examination of a newly emerging field with limited resources. This review style will give the quantitative data a conceptual groundwork to build off of in a field that is currently underrepresented in existing literature. A narrative review will allow for the examination of multiple points of view as they relate to each other and will form the later analysis (Sukhera, 2022). Secondly, a narrative review allows for more flexibility in the selection of material which in the emerging research field surrounding social media allows for a greater number of potential viable sources (Albudaiwi, 2018). Lastly, as the goal of this literature is to give a succinct overview of existing theories and research on the topic of vocal health and hygiene on social media as an area to build upon in future research, a narrative literature review is the most practical way to undertake this research given the limitations in terms of time and scope (Baumeister and Leary, 1997).

The searching of literature for this study was conducted using the University of Wales Trinity St. David Library, focused primarily on keyword Boolean search methods. As mentioned above, only material written in the last five years - since the onset of COVID-19 and a major shift in how we understand health information online (Farhoudinia, Ozturkcan and Kasap, 2024). The Director General of the World Heath Organization (WHO) stated in 2020 regarding information related to the virus online “we’re not just fighting an epidemic, we’re fighting an infodemic” (Niemiec, 2020). Online misinformation about disease and health did not begin with the

COVID-19 pandemic, but algorithmic confirmation bias and the fast spread of rumor accelerated rapidly during the world-wide lockdown (Singh et al., 2022; Farhoudinia, Ozturkcan and Kasap, 2024).

However, despite the massive amount of research around general health misinformation perpetuated on social media post-2020, the main and most general criteria is that the research utilized in this literature review must be focused on vocal health, hygiene, or technique as opposed to general health content, and the studies must be related to social media platforms, not the internet as a whole. Geographically, I am not limiting the physical regions in which the research may have taken place, but I will be focused on social media platforms available in the United States and not those that feature most heavily in other nations, such as China's Douyin. Additionally, this study will be focused on peer reviewed literature only, and excluding grey literature in the interest of focus and time.

For keyword searches, I focused on the social media platforms of TikTok, Instagram, and Youtube, as they most heavily feature video content - TikTok and Youtube are exclusively video sharing platforms, while Instagram features video over still images in recent algorithmic upgrades (Silva, 2025). I used the following search information:

- Vocal health social media
- Vocal health AND social media OR instagram OR TikTok OR Youtube
- Vocal hygiene social media
- Vocal hygiene social media OR instagram OR TikTok OR Youtube
- Voice teacher social media
- Voice teacher AND social media OR instagram OR TikTok OR Youtube
- Vocal coach social media
- Vocal coach AND social media OR instagram OR TikTok OR Youtube

A note on word choice - I included both vocal health and vocal hygiene to give a broader scope of study in my search terminology. As I have noted in previous research, vocal health is inclusive of vocal hygiene, just as vocal coach and vocal teacher may be used in conjunction with each other. Vocal health concerns can be structural, damage or injury related, while hygiene may include lifestyle factors and maintenance of vocal structures (Cornell.edu, 2025). A voice teacher is often noted as being an individual focused on vocal technique and application of pedagogy to repertoire, whereas a vocal coach is focused on the performance of repertoire

(Backstage.com, 2017). However, this is a fairly narrow view, focused primarily on singing performance. As the research I will be undertaking in my study includes voice teachers who work on speech as well as singing, for the purpose of this literature and searching for relevant studies, I used voice teacher and vocal teacher interchangeably. Additionally, vocal health will be used to discuss the larger field of vocal wellbeing, inclusive of structural or injury related concerns, and vocal hygiene will be specific to lifestyle and career choices that can improve or impede vocal performance, both speech and singing.

After reviewing the results of these searches, I was able to narrow down to three specifically related to vocal health or hygiene content on social media. This was not altogether unexpected, as this is building upon my previous research in this topic and at the time of that study, I was also only able to locate these three articles related to the specific topic. The addition of “voice teacher” as a search term did not provide any further results. The three articles are:

- An Evaluation of Quality, Reliability, and Accuracy of Vocal Health Content on TikTok, Journal of Voice, 2024, Alter et al.
- Vocal Hygiene: What Are Professional Voice Users Saying About It on YouTube?, Journal of Voice, 2024, Souza de Cillo, Simões-Zenari and Nemr
- #Who: Investigation of Who Creates Laryngology Content Posted on Instagram, Journal of Voice, 2025

In all three articles, there was a consensus that the majority of vocal health/hygiene content on social media was not created by vocal health clinicians (laryngologists and speech language pathologists). However, beyond that categorization, there was little clarification of what qualified for a “layperson” in the researcher's eyes outside of that stratification. Additionally, there was a bias present in all three that clinicians were the most qualified to create vocal health content on social media. The sample sizes of all three studies were small, and the fact that only three articles are available to review at this time show even further that this area of research is currently very small in scope. Lastly, there was no exploration of how social media algorithms may have influenced the findings of these studies. In an article for the Institute for Internet and the Just Society, Maria Alessandra Golino writes “The function of an algorithm is to deliver relevant content to users….Algorithms do the work of delivering content that is potentially more “interesting” for a user to the detriment of posts which are deemed irrelevant or low-quality - either in general or to a specific user” (Golino, 2021). What this means is that the content that the researchers were being served while searching on social media was influenced by these algorithms, either based on factors such as what they may have previously searched or clicked

on, their geographic area or demographic information on their profiles (Metzler and Garcia, 2023). Additionally, a small segment of “viral” content can monopolize the majority of viewership, and engagement of any kind (even negative) can skew this metric (Narayanan, 2023). I believe that any study of social media content conducted based on searching must take into consideration the potential bias not only of the researchers, but of the algorithm itself.

I also wanted to explore the idea of parasocial relationships between teachers and students for background on building out the research survey, and exploring the idea of this in vocal education. While I did not find any specific research relating to teacher relationships within a parasocial context, the background reading I did undertake while reviewing the articles that came about by searching parasocial teacher relationships on social media gave a helpful overall framework for beginning to explore the idea in relation to vocal education. For this research, I explored the following search terms, focusing on studies from the last ten years and the boom of social media platforms and smartphone usage, particularly among adolescent and young adult users (Aichner et al., 2021).

- Parasocial relationship AND education OR teacher
- Parasocial relationship AND online learning OR online class
- Parasocial relationship AND mental health OR mental well-being

A parasocial relationship is the connection between a media user, or viewer, and the media personality, or creator (Beautemps and Bresges, 2022). While social media did not create the parasocial relationship, the seeming accessibility of social media personalities has caused a significant strengthening of parasocial relationships, particularly amongst adolescents (Beautemps and Bresges, 2022; Bond, 2016). There is divergent research around if parasocial relationships in educational content have a positive or neutral effect on students, with some studies suggesting there are positive educational outcomes, and others unable to prove this hypothesis (Beautemps and Bresges, 2022; K.S. Kharitonova et al., 2024). Parasocial relationships have been found to influence public health attitudes, with those engaging in healthy lifestyle activities positively impacting information seeking among audiences, and they can reduce stigma around mental health concerns and health difficulties (Hoffner and Bond, 2022; Park and Hoffner, 2020). Though of equal importance, negative health impacts can be found through the display of unhealthy habits such as vaping and unrealistic body expectations, causing dysmorphia or eating disorders (Fioravanti et al., 2021; Moujaes and Verrier, 2020). Parasocial relationships can create the feeling of community and social acceptance, particularly

amongst individuals from marginalized communities (Blight, Ruppel and Schoenbauer, 2017; Sweet et al., 2019; Woznicki et al., 2020).

As this study is building upon my previous research into vocal health and hygiene social media content post-COVID, the inclusion of research into parasocial relationships as part of this literature to form further areas of exploration within the research question adds further dimensions not previously explored in other vocal health/hygiene studies, nor in my previous research on this topic. Within the theatre industry, the connections between social media performance and real world performance can have real impacts, with what happens in the virtual world having impacts on careers and lives (Boffone, 2023). In an industry with high unemployment and a great deal of rejection, successes on social media can translate into real world wins, just as low engagement may create further barriers for entry and yet another skill to master in order to work (Hadley, 2017). How these real world consequences may impact how voice teachers and coaches interact with their audiences on social media has yet to be explored in any research, and is an area for exploration on how this may consciously or unconsciously affect the type of content posted online.

METHODOLOGY & METHODS

This study was conducted from a postpositivism framework, rooted in the ontological belief that there is one reality, imperfectly understood. It is a modification of classical positivism, allowing that an objective reality exists but that we cannot understand that reality outside of human perception (Creswell and Creswell, 2018). Because this study is primarily focused on the correlational statistical information determined through quantitative survey results, this framework aligns well with the research as I did not attempt to prove any sort of absolute certainty in my results, but rather inferential statistical information of a sample. However, because this theory posits that reality is always interpreted through a human lens and is therefore not entirely knowable, the qualitative follow up questions are justified in this framework as a further attempt to understand the perception that is influencing the interpretation of this empirical reality. (Clark, 1998). Choosing a correlational statistics design relates to the critical multiplism present in the postpositive framework as any documented correlation was not interpreted as final proof of a direct cause but for showing systemic relationships that may lead to further research (Tanlaka, Ewashen and King-Shier, 2019).

A mixed methods research method was chosen in the form of first round surveys with both multiple choice questions as well as short answers, followed by asynchronistic interviewing of select candidates. This method was selected for a variety of reasons, and with Meho 2006 and the paper “E-mail interviewing in qualitative research: A methodological discussion” as the justification for the chosen methodology. First, given the postpositivist framework, a mixed methods survey allowed for more focus on experiential questioning, utilizing Spearman’s correlation along with further qualification through the second open-answer survey round. While the survey utilized the quantitative questions to gather demographical information and first impressions of social media, the short answer and secondary interview stage elaborated on the quantitative information provided in the survey (Meho, 2006; Thomas et al., 2024).

Second, the remote nature of the Masters program means that the cohort of voice teachers are in different countries, continents, and timezones. A survey followed by an asynchronistic interview of opt-ed in participants allowed convenience on the part of the participant and removed barriers that may limit participation in face to face or live interviews or focus groups (Thomas et al., 2024). Meho 2006 notes: “E-mail also eliminates the need for synchronous interview times and allows researchers to interview more than 1 participant at a time, because a standard interview schedule or list of questions can be sent individually to several participants at once, irrespective of their geographical location or time zone”. Additionally, the time limitations of creating and executing this research study within the confines of the Masters program timeline further exemplified the need for multi-tasking while interviewing - allowing participants to respond within the same time frame as opposed to scheduling competing interviews further drawing out data collection (Meho, 2006).

Lastly, while online surveys and asynchronistic interviewing does not allow the fostering of relationships created by in person interviews or focus groups, it does allow for true anonymity in the survey questionnaire phase, as participants explicitly opted in to participation without having to provide their name or contact information - something not impossible to do with in person interviews, but much harder considering the face to face nature. This anonymous surveying may have led to more honest answers as participants may have felt more comfortable with answering behind the digital privacy screen (Meho, 2006). While the same anonymity is not found in the interviewing stage, as participants provided their email addresses, the perceived power imbalance of researcher/subject is less obvious than it may present in person, which could have led to a more open discussion of sensitive topics (Pocock, Smith and Wiles, 2021).

There are limitations and drawbacks to this method, such as the lack of ability to ask follow up probe questions via email as easily as might be in person (Meho, 2006) and higher attrition rates due to the seemingly flexible nature of opting in to surveys online compared to in person participation (Pocock, Smith and Wiles, 2021). One larger disadvantage is that online surveying and interviewing may have led to a sample size of participants from higher income and education, due the the availability of internet access, and individuals with difficulty writing as opposed to speaking may be reluctant or unwilling to participate (Fritz and Vandermause, 2018). However, for this particular study, the benefits of this survey and interview style outweighed the drawbacks, as it is conducive to a remote education program, and as the participant sampling strategy focuses on voice teachers with a level of higher education (certifications in techniques, Bachelors, Masters, or Doctoral Degrees), which is not heavily impacted by concerns about lack of access to email or internet. Additionally, a variety of research on the subject of online survey research has shown that the quality of responses are the same, if not more “reflectively dense” than those conducted face to face (Curasi, 2001; Meho and Tibbo, 2003; Meho, 2006).

This research utilized snowball sampling, as the study targeted a rare population of voice teachers when compared to the larger population of non-voice teachers (Lavrakas, 2008). Beginning with my own professional networks, I utilized contact information obtained through my own career as a voice teacher to inform networks of the research study, then asked them to share among their own professional networks and so on. This sampling had drawbacks, such as personal contacts may fear lack of true anonymity due to the nature of the researcher relationship, which I attempted to mitigate by asking those who have opted in to pass along the survey themselves, rather than sending me contact information of potential participants directly (Oregon State University, 2010). The benefit of this sampling method was the potential to reach a niche group of subjects - the performing arts community even on an international scale is relatively small, and a broader search method to identify voice teacher participants would have been more labor and time intensive and likely yield less specific and helpful results. Additionally, Meho 2006 points out the benefits of soliciting participation individually, recognizing their importance even in the somewhat impersonal perception of online research. Again, the potential benefits of utilizing snowball sampling from personal and professional voice networks to find a numerically larger pool of participants outweighed the drawbacks of resistance due to fear of anonymity being compromised.

For the analysis of the data compiled in this research study, the first step was to quantify the survey results, with a goal sample size of 50 participants. This initial survey conducted in Google Forms with both multiple choice and short answer questions is hereafter referred to as “the survey”. After the number of participants was reached (or the deadline for the survey had passed), the survey closed. From there, I determined how many participants have opt-ed in to the second part of the study, which is the asynchronistic interview portion conducted via email. The goal for this sample size is 25. These follow up interview questions, also created via Google Forms with short/long answer questions, are hereafter referred to as “the questionnaire”.

The analysis of the data in the survey phase was primarily examined through descriptive and correlational statistics, looking for trends between the social media platforms utilized, the usefulness of the platform to the voice teachers’ stated goals, and the enjoyment of the platform by the teachers individually. Utilizing Spearman’s correlational coefficient, the variables were measured against each other in strength and direction with age as the main variable when considering correlation. Spearman’s was chosen as the statistical measure for this variable due to the ordinal nature of the data collected and allowing for potential outliers (Laerd Statistics, 2018). Further examination of statistics were examined using the measures of central tendency and frequency distribution. The short answers of this survey allowed participants to fill in gaps that multiple choice answers did not provide in terms of demographical surveying or in the platforms that are the focus of this study (Instagram, YouTube, Facebook, and TikTok), as these are primarily U.S. and European based applications and many other platforms exist throughout the world for the sharing of content and information online. I used descriptive statistical analysis to understand the data I had been provided via these survey responses and from there, formed questions to follow up in the questionnaire phase.

The questionnaires were 2-3, short answer questions with a word limit of 500 words. A different questionnaire was created for each participant based on their survey answers, though I anticipated there would be overlapping questions if a trend appeared in the first analysis phase to further illuminate that trend. The main goal of these questionnaires was to qualitatively follow up on the quantitative data provided in the survey, to better understand the statistical information provided from a human perspective and further understand the motivation, goals, joys, and frustrations of voice teachers while using social media for vocal content. This strategy aligned with the framework presented above in that the usage of social media reported is an empirical

fact, but the interpretation of those facts is not entirely knowable due to human perception errors.

The basis for the study's ethical considerations was the informed consent of the participants, and their voluntary decision to participate (Aluko-Arowolo et al., 2022). The survey had explicit instructions that it is anonymous, however, the final, non-mandatory question allowed participants to provide their contact info if they chose to opt-in to the non-anonymous interview portion of the study. Participants could choose to not submit their survey, stopping at any time, and even if they provide their contact information for further follow up, they were under no obligation to respond to the asynchronistic interview. This allowed for the participant to be in charge of their own experience in the study. Additionally, the survey and interview being performed online as opposed to in person may have created a feeling of safety for participants in the lack of perceived judgement from being a research participant with a power imbalance that is more consciously felt in person (Meho, 2006).

That being said, this researcher is aware of the limitations of good intentions when practicing research ethics, and the overestimation of good practice compared to reality (Lindkvist, Koppel and Tinghög, 2024). I hope to have utilized this awareness to increase ethical behavior, as outlined by Lindkvist, Koppel and Tinghög, 2024 by maintaining an ethics and practice journal to have awareness of my own biases and insider research positionality, as a way to prevent a pre-registration of hypothesis based on my assumptions of results rather than based in the research at hand.

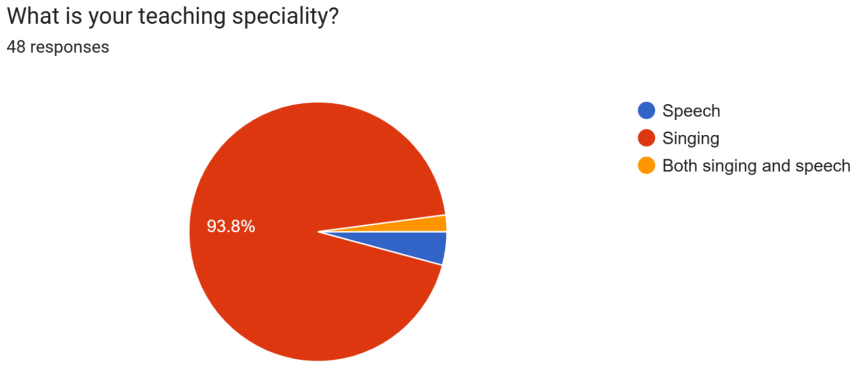
Additionally, I am aware that a consideration of bias must have been present in order to proactively investigate the research at hand, though the complete removal of my own values and opinions is not possible, as outlined in Galdas, 2017. As stated above, the use of a reflexive journal allowed me to be critically aware of my preconceptions and how those may have influenced the results of the study. This flowing form of positionality allowed for flexibility in not only how I approached the building of this study, with the awareness that even the structures in place of this methodology and research method are influenced by my own biases, but as participation evolved, the reflectivity and attention to my own bias shifts through journaling let me be continually hyper aware of how this may have impacted my interpretation of qualitative data (Ide and Beddoe, 2023). The limitations of this are found embedded in the basis of the postpositivism paradigm - the impossibility of fully understanding human experience and

perception informed not only the participants, but my own interpretation of events and statements. What I might interpret one way is not the same as another researcher, and I hoped to be aware of this in terms of bounded research ethics as best I can while understanding the methodological and hermeneutical limitations.

FINDINGS

There were 48 participants in the study who took part in the anonymous survey stage, nine who opted in to the non-anonymous follow up questions undertaken asynchronistically. The entirety of the survey questions and answer choices can be found in Appendix A. The 48 participants ranged in age from 18-25 to over 56+, with one participant choosing to not share their age bracket. The largest share of participants were between the ages of 26-35, with the second largest section being 56+.

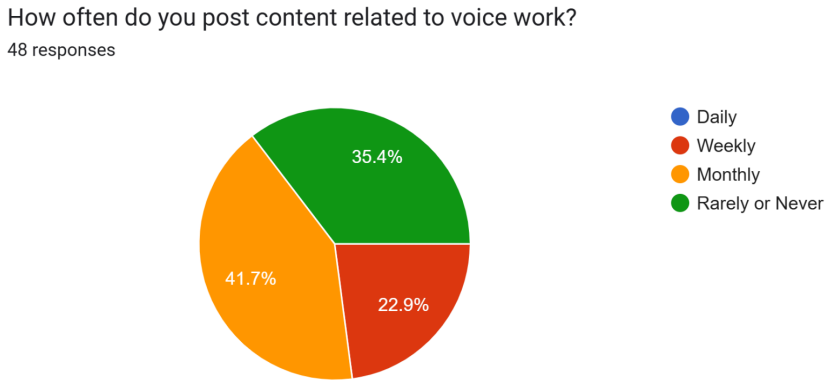
The overwhelming majority of teachers were singing teachers, with 2% reporting being both singing and speech,and only 4% as only speech. And of the singing teachers, the most popular genres were Classical, Musical Theatre, and Contemporary/Pop.



When it came to questions of social media platform usage, Facebook was the most broadly utilized platform, followed by Instagram. Of the 48 teachers surveyed, 41 reported having a Facebook account, and 38 had an Instagram. TikTok and YouTube followed with 15 and 14 users respectively. One participant reported having no social media accounts at all. However, when it came to which sites they utilized most frequently for sharing vocal content, Instagram had a slight advantage over Facebook, with 45.8% reporting using Instagram, and 39.6% using Facebook.

Level	Count	Proportion
Facebook	41	0.36607
LinkedIn	2	0.01786
Instagram	38	0.33929
YouTube	14	0.12500
TikTok	15	0.13393
SnapChat	1	0.00893
None	1	0.00893

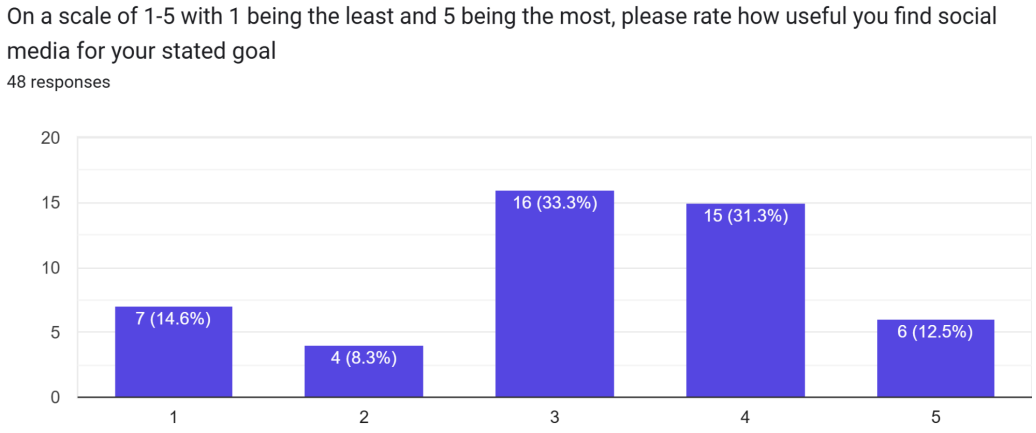
For the types of profiles, 30 participants had a mix of both personal or private accounts, sharing not only voice and performance work but their own lives. 10 participants mostly post personal information, and 6 share mostly professional information, with 2 sharing they do not post or have no account. For what they mostly utilized social media for, the largest share came with 31 (64%) stating they used social media for Networking and Creating community online. Engaging with potential future students (56.3%) and current students (45.8%) were the next highest in terms of response, with seven participants reporting that they never or very rarely ever share vocal content on social media. However, when asked directly how often they post content related to voice work, as opposed to performance information or networking opportunities, 35.4% of participants said they “Rarely or Never” share voice work content, whereas 22.9% share “Weekly” and 41.7% share “Monthly”.



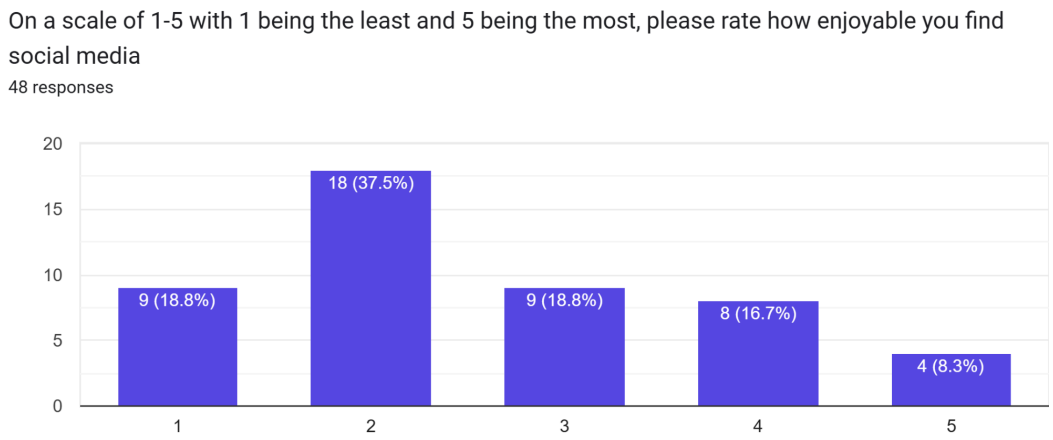
The majority of content shared by voice teachers on social media related to the voice were Performance Announcements (63% of participants posted this type of material) followed by Upcoming Classes or Workshops as a teacher (47.8%), Upcoming Classes or Workshops as a Participant (34.8%) Vocal techniques or exercises (32.6%), and Vocal Health and Hygiene content (30.4%). Written in responses of other content shared included original music and quotes from great singers.

For how often they incorporate techniques or information from social media into their performances or teaching, 30 participants answered “Rarely or Never”, 11 said they incorporate “Monthly”, 5 “Weekly”, and only 2 “Daily”. For how often do they share or repost voice teachers’ content on social media, only 10.4% responded they shared it weekly, with 31.3% sharing monthly, and 58.3% rarely or never sharing other teachers’ voice content.

On a scale from 1 to 5 with 1 being the least and 5 being the most, the majority of teachers found social media to be neutral to somewhat useful (33.3% voted “3”, 31.3% voted “4)



On a scale from 1 to 5 with 1 being the least and 5 being the most, the majority of teachers found social media to be somewhat unenjoyable (37.5%) and only 8.3% found it very enjoyable.



Of the 48 participants, nine opted in for further questions via email. Because of this opt-in, their survey results were not anonymous. Individualized follow up questionnaires based on their survey responses were created in Google Forms and sent to the emails provided, reminding the participants that their responses were voluntary. Of the nine initial participants who chose to partake in the questionnaire, five responses were recorded. The full questionnaire for each of the five teachers who participated can be found in Appendix B.

DISCUSSION

While initially there was a struggle to find voice teacher participants for this study, the snowball sampling eventually yielded 48 participants, only two shy of the stated goal of 50. The questionnaire portion fell well short of the goal of 25, with only nine respondents volunteering and five of that nine completing that portion of the study. This may be due to a variety of factors, such as limited time availability, lack of interest in longer form question formats, and other unknowns.

The broad age range of subjects surveyed was a surprise, with the largest age group participating falling between 26 and 35 years old, and the second largest over 56, and the smallest group between the ages of 18 and 25 with only 3 participants. This is likely due to the snowball sampling beginning with and moving through professional teaching and schooling networks, where students are in or graduates of a vocal masters program. The average age of graduate students is typically higher than that of undergraduates, and as the snowball sampling focused on the networks of professional teachers and performers, these numbers make sense in close personal and professional networks. However, this may have also been influential in the

platforms that participants state that they use regularly for social media.While previous research into vocal health content has focused on video based formats like YouTube, TikTok, and Instagram, 41 out of 48 participants said that have profiles on Facebook, which contains video content, but is not primarily a video first website. According to the Pew Research Center, Facebook is most heavily utilized by the 30-49 and 50-64 age ranges, which aligns with the majority of ages represented in this study. (Pew Research Center, 2024) Additionally, the majority of TikTok users are between 18 and 29, which may account for the more limited showing within this study. Therefore, this study may have been influenced by the demographics of the individuals surveyed when it comes to social media platforms and age - different results may be yielded with a different demographic sample when considering the Pew Research compared to the above results in terms of ages and platforms.

Another complicating factor when it comes to the demographics of the experimental group is that there were extremely few speech teachers surveyed. Only two (4.4% of respondents) are primarily voice and speech teachers, with one respondent saying they teach both singing and voice. Overwhelmingly, the results of this study are biased towards singing teachers, which is a different set of techniques, curriculum, target student population, and teaching environment than teachers who specialize in vocal production for speech. Of these speech teacher respondents, all taught vocal production, with one also including accent and dialects, one including acting technique, and non specializing in voiceover. The zero teachers who work in voiceover is an interesting question for future research, considering that voiceover specifically for social media is a huge part of the influencer culture and video editing style, with writing about the specific “weird voice” that TikTok users in particular being a lightning rod for internet journalism in recent years from outlets like Vice (Hall, 2023), NPR (Murashima, 2024) and the BBC (Smith Galer, 2024). This relatively low sampling of voiceover teachers was not necessarily a surprise, as the primary professional networks surveyed focused mostly on stage performers. However, as primarily a voice and speech teacher myself, I was struck by the lack of vocal production teachers interested in participating at this time, given that it is my main area of teaching and work. The robust amount of singing focused teachers may show a general bias towards the greater number of singing teachers (as well as singing performing content on social media) in the greater performing arts industry, bridging both the theatre and music worlds whereas vocal production and accent/dialect training exists primarily in the former. Additionally, the large amount of voiceover content on social media would make an interesting future study, as it is primarily created by working voice over performers rather than “certified” teachers with strict

pedagogical underpinnings such as can be found in singing and vocal production and therefore may have fallen out of the snowball samplings reach in such a limited capacity.

One demographic area that was not noted in this survey is the sex and gender identity of participants. At first, I did not think this would be relevant to the study and usage of social media. But as the BBC article referenced above notes, young women are often the way language evolves and the spread of TikTok voice is influenced by their speech patterns ((University of Chicago, 2021; Smith Galer, 2024). This would follow with the split amongst social media usage by gender, with research finding that women are more likely to use Instagram and TikTok than men (which primarily feature video content) and men more likely to use text based platforms like X or Reddit (Atske, 2025). Additionally, the majority of voice teachers in previous research have identified as women, so it would have been an interesting point in this research to be able to compare this study to those to determine similarity. I would in the future make this a priority in research, as it has been shown that inequalities in medical research specifically cause less favorable outcomes for women than men - whether this metic would be similar in a female dominated field such as singing teachers would be an interesting comparison to make (Merone et al., 2022).

When it came to the styles of music most singing teachers practiced and taught, there was little surprise that classical and musical theatre were the most popular, followed closely by contemporary/pop. Research has suggested that classical singers are also skilled at types of other music due to a high level of voice control and training, therefore the prevalence of vocal teachers within that style and the closely connected musical theatre world tracks with previous research (Bruder and Larrouy-Maestri, 2023).

The years of teaching experiences were broken down quite evenly, if unexpectedly, with the majority of participants having taught over ten years (58.4%), 18.7% for 5-10 years, and 22.9% for 0-5 years. This demonstrates that the majority of survey participants, regardless of age, have been teaching voice throughout the rise of short video based social media platforms - TikTok became popular globally 2018-2020, driven by the pandemic lockdowns, and Instagram launched their shortform video content “reels” in 2020 to compete with TikTok (Paul, 2020; Paul, 2022). Only 22.9% who have been teaching for under 5 years have had the opportunity to build their teaching platform with direct access to these sites, as opposed to adapting to them later in their teaching careers. Whether that intersects with how much they use the social media sites in

their own teaching would be an area for future research and was not examined within this study. Additionally, this may have contributed to the findings about enjoyability and usefulness of the social media platforms, as research has found the younger users of social media (and likely individuals who have been teaching less time may be younger in age) have more digital media literacy with ease of use and high dynamic content being their primary draws; whereas older individuals may be more likely to utilize “tried and true” methodologies and ways of distributing information (Akello, 2024).

Of particular interest in terms of video content and voice teacher social media usage is the lack of respondents utilizing the longform opportunities present on YouTube. Only three survey participants responded that they use YouTube for sharing voice content, despite 30 respondents having profiles on the site. Many voice teachers who have achieved what may be considered fame online while discussing vocal content use YouTube as their primary platform, such as Elizabeth Zharoff of “The Charismatic Voice” and rock singer Chris Liepe. However, it is worth noting that many participants responded that the amount of time and effort it takes to create content is one of their least favorite aspects of social media, and as YouTube is for longer videos than the minute or two on other platforms, that is a larger investment in editing and posting than other platforms and something that may be impacting the usage. Still, it is an area to note and of potential future research that the only longform, mainstream video platform surveyed was one of the least utilized, when misinformation and lack of context is at the forefront of criticisms of the quality of content on social media. It is possible that this reflects not only the waning attention spans of viewers, but also creators. According to Mark (2023), in the last twenty years, the average attention span on a digital device has plummeted from 150 seconds to 47 seconds. The disruption and decline of attention is a feature of the design of social media, designed to keep users clicking and scrolling for more (SGU Public Relation, 2026). It may be reasonable to suggest, then, that the creation of content follows a similar pattern of attention and distraction.

Additionally, when it comes to sharing vocal content, only about half of the survey participants who confirmed that they have profiles on Instagram and Facebook share vocal content on those sites. For TikTok, only a third of those with profiles share voice content, and eight participants said they do not share any voice or performance content on any social media. For the most utilized platform for vocal content, Instagram slightly edged out Facebook in the results (22 users vs. 19 users). Again, the age demographics above may impact this, with younger age

groups more likely to post frequently on TikTok and Instagram than older age groups (Akello, 2024).

When asked to rate how useful they found social media for their voice work and teaching on a scale from 1-5 with 1 being the least and 5 being the most, 77% of participants rated it a 3 or higher. However, when asked to rate how enjoyable they found social media with the same metrics, only 43.8% rated it a 3 or above, with 37.5% rating a 2 and 18.8% giving enjoyability of social media the lowest score. These scores were not heavily correlated to any particular age group - A Spearman's rank-order correlation was conducted to examine the association between age group and the perceived usefulness of social media for respondents' stated goals. The analysis indicated a weak negative correlation that was not statistically significant, $\rho = -0.13$, $p = .38$, $n = 47$ (Social Science Statistics, 2025). Likewise, in terms of age and enjoyability, there was no statistically significant correlation, $\rho = .014$, $p = .92$, $n = 47$ (Social Science Statistics, 2025). These results show that while most participants found social media at least partially or very useful, there was not a strong significance to this usefulness broken down by age. Additionally, the majority of participants regardless of age, do not find social media enjoyable for their voice work and vocal content and again, age plays little factor in who does or does not find it enjoyable among the sample.

Most respondents say they "Rarely or Never" share or repost other teachers' content on social media (58.3%) or use technique or information from social media in their own performance of teaching (62.5%). However, of the respondents who do incorporate information gleaned on social media into their teaching on a daily (4.2%), weekly (10.4%) or monthly (22.9%) basis, that is one of the main draws of social media, with many participants writing in they enjoy the "east of finding new techniques and perspectives", especially when training in a modality or voice type different than their own. Some found other teachers' perspectives helpful for their own problems at work, or found variations of techniques they already use and incorporated these as "mirrors to their own work". In the follow up survey, one teacher noted that they will always test techniques on themselves first before incorporating into their teaching noting that the "goal is that the different tips and techniques can give…different strategies to combine with my own knowledge". Live performances clips were also a noted favorite aspect of the platforms, with teachers reporting they liked to send them to students directly or share in lessons.

The building of community and professional networks is also cited as a favorite aspect of social media for the surveyed voice teachers, with the ease of sharing performance announcements or resources, engaging with vocal communities outside of home city or country, reaching new clients remotely, and problem solving with other voice teachers. They also report feeling more connected to their colleagues and their professional networks when they post on social media. In the follow-up surveys, finding out about performances they might have otherwise missed. This aligns with research into community building online outside of the performance and vocal world, with sharing stories and information in a positive light having a therapeutic effect on participants and creating lasting bonds that exist purely online (Hwang, 2025). This has been noted to have increased even further when it comes to the health related content popular online in a post-COVID world (Hou, 2023).

Overwhelmingly, and aligned with the research examined in the literature review of this study, the teachers' least favorite aspect of social media is misinformation and the lack or reliability in science or facts in vocal content. Some noted the rise of AI as a particular concern, as well as untrained teachers offering misinformation unintentionally. They also noted judgement from other performers and teachers, "bullies and in-fighting" about the right and wrong ways to perform a certain technique, and the overgeneralization of information. A few also noted the endless amount of marketing needed to succeed on social media, and the desire to "teach, not be an influencer/video creator". Again, as mentioned above, it would be interesting to further explore this idea among the different age groups. This the survey skews strongly towards millennial, Gen X, and baby boomer participants, it would be illuminating to know how these feelings about not only the creation of extensive video content, but also AI are impacted by the age groups surveyed.

In the follow up surveys, all participants were asked if they would engage with a feature that allowed the filtering or flagging of particularly harmful voice content on social media and while all agreed that misinformation is of large concern, they would not trust the platforms to get it right and were particularly concerned if AI would be utilized to bring such an idea about. Also in the follow up surveys, when asked to elaborate on the usefulness vs. enjoyability of social media, teachers noted the psychological effects of too much social media and finding the constant comparing of oneself to others draining. One respondent said if it was not for their career as a performer, they would prefer to not use social media at all due to these effects on their mood. They also reported finding it too easy for their screen time to increase without

realizing and distract them from their own professional work. Voice teachers are not alone in their worries about their screen time and addiction to scrolling - one study found that a phenomenon called “dopamine-scrolling” was increasingly common with over a billion people spending over three hours a day scrolling in 2020, seeking out novel entertainment and the dopamine hit it provides (Sharpe and Spooner, 2025). Additionally, the addictive quality of social media can further impact moods due to the comparison mentality mentioned above, with the inability to measure up to the falsified perfection on our screens causing depression and anxiety (Goldman, 2021).

It is important to note that many of the teachers who do utilize social media in their voice work in this survey do so with their students - sharing techniques directly or after testing them on themselves, sharing performance clips or videos, connecting with them on their own profiles. While the teachers have noted in their responses the negative cognitive impacts of social media in terms of addictive dopamine spikes and constant comparison, there were not any survey or follow-up questions that investigated how they interrogate social media and the negative mental impacts with their students, and none of the teachers mentioned it within their own responses. It may be that teachers can recognize it in themselves, but less so in their students, or because they are only with their students for short periods of time, they do not know their own social media habits or preferences. Additionally, in the follow up interviews, there was a decided pessimism about how to interrogate the content found on these sites, or potential ways forward in regards to fact checking. Further research into how these teachers may guide their students through the social media platforms and the types of vocal content information they may encounter, if at all, could lead to a discussion about how to potentially incorporate social media literacy for performers into vocal education. Research has found that youth gain the majority of their information regarding news and politics via social media, despite having limited literacy on how to determine what is accurate information versus what is misinformation (Siegel-Stechler, Hilton and Medina, 2025). If voice teachers intend to use content and performances they find on social media in teaching, it may be useful to also explain to their students why the specific content was selected as appropriate to share, and how they used their knowledge of voice technique to identify healthy and accurate information.

CONCLUSION

This study has led to more questions than answers and has many potential avenues for future research into vocal health, hygiene, and technique online. While the original three studies

reviewed as part of this research gave a starting point, there seem to be infinite reactions to and feelings about social media for voice teachers and performers. What may at first seemed to me like logical conclusions based on my own biases and anecdotal experience of being a voice teacher online have shown to be just that - one person's experience of the online voice community and the greater social media world overall. The low utilization of longform video platforms specifically for voice use was a particular shock, as was the overall low rates of enjoyability for voice teachers. I think it is easy to assume as a personal user of social media that the type of content we see other teachers and creators making is from a place of enjoyment in the task of doing so, but this research shows that what may be fueling the posting is likely a desire to "keep up" and stay relevant in a market that is ever growing and becoming ever more visible online. As 77% percent of young Americans turning primarily to social media as a source of information (Siegel-Stechler, Hilton and Medina, 2025), it may be that voice teachers are utilizing the platforms out of necessity, rather than enjoyment. Further research into what aspects or features of social media that voice teachers specifically do find joy from would be a next step in exploring how to better improve the platforms - or create a new one entirely - that is both useful and enjoyable.

This research also highlights the massive growth of social media over the last few decades from a secondary or tertiary way of connecting with friends and community to the primary method of communication for many individuals. With this shifting landscape of communication, marketing and business have rushed to keep up, as has the art and performance world (Boffone, 2023). As he writes in his book *Theatre and Social Media*, Lonergan (2024) writes: "Social media platforms provide a space in which individuals and institutions offer performances of themselves for public consumption…Some of those online performances may be authentic; others will be unashamedly fake, but most are likely to operate somewhere between those two states". Brands have become identities, individuals have become brands, and this has reached the world of voice teachers as well. Whereas previously word of mouth and professional networks may have led to students and work opportunities, social media has become the new referral tool, with research suggesting that up to 40% of youth utilize the platforms as a search engine rather than the traditional internet (Loughney, 2025). For voice teachers in particular, this branding often relies on the performance of expertise, distinct from other performances of individuality in the influencer sphere. This should be of note to voice teachers in their usage of social media moving forward - the performance of expertise in order to create an online brand whether conscious or not influences not only how they utilize social media but how their content

may be interpreted by a larger community. As voice teachers with public profiles do not have algorithmic control over where their content may be shared, the performance of expertise should be cognizant in considering the types of content they put out and the intended reach. Moreover, while this increased pressure to be a brand, not just have a company, is not explicitly described in this survey study, however, the contrasting results of enjoyability vs. usefulness underscore a world where voice teachers who do utilize social media for work have a large gap between what the platform can do for their career and how much they actually want to do those tasks, rather than teaching or performing. This is echoed in that what the majority of teachers do find enjoyable about the platforms is what mimics real life most closely - the building of relationships and community.

A primary area for future research would be the features of social media that are both enjoyed and useful to the voice teachers - and if those features do not yet exist, what they may be. This research may be undertaken as focus groups. Additionally, the potential for new platforms or expansions of existing but perhaps under-exercised platforms such as Patreon may be a middle ground for teachers turned off by the commercialized, constant hustle of faster paced apps such as TikTok or Instagram. It would also allow voice teachers more control over their audience while performing the expertise mentioned above in a regulated space without the fear of information not suited to all students being spread widely beyond their reach.

Lastly, more long term and exhaustive methodologies for study into vocal content and teaching on social media, as well as larger sample sizes and exploration into algorithmic differences based on demographics and usage would go a long way in further illuminating the relationship between social media and voice teachers. The structuring of research to begin with pure quantitative data to then illuminate and inform qualitative details using usage diaries among a large sample size of participants may provide greater specifics on what the features and goals of social media usage among teachers is with more concrete action items to move upon. The limitations of this study in terms of scope, time, and size have created a niche understanding of what is a vast, worldwide phenomenon present in all fields of work and study. As the research is in its infancy, voice teachers and researchers find themselves in a unique moment to further shape where this research may go.

Since its meteoric rise over twenty years ago, social media shows no signs of slowing down. Though the formats have shifted over the years - from the “walls” full of comments, flair, and

photo albums of the early Facebook days to the 15-second viral soundbites of TikTok - they have rapidly become ubiquitous in daily life, rising above the divides of age, race, class, location, gender, and profession. Their constant presence as well as the intense impact on physical and mental health, as well as the financial implications of this massive marketing and selling machine touch every industry - including the music and theatre worlds. Thousands of students enter performance training every year who have never lived in a world where social media was not an ever present source of information and entertainment, and the voice community must shift and think in new ways how to protect not only the knowledge that is passed through training and pedagogy, but their own mental and physical wellness in an age where information cannot always be trusted and the loudest voice online is not necessarily the wisest. The ways of learning have shifted, and voice teachers can feel that shift. How to continue to grow the field to best serve students and the immense wealth of knowledge contained by trained professionals is a question that has barely begun to be spoken and requires further depth, detail, and creativity to answer.

APPENDIX A

Vocal Health, Hygiene, & Technique on Social Media: A Survey of Voice Teachers on Vocal Content Online

Thank you for taking the time to participate in my survey!

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting. Participation in this survey is voluntary, anonymous, and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey.

The final question of the survey allows you to share contact information to opt-in to further conversations on this research subject by sharing your name and contact information - **this question will void the anonymity of your entire survey. It is voluntary and not mandated to participate in the rest of the questionnaire**.

Please feel free to share with any voice teachers you think may be interested in participating!

By continuing with this survey, you confirm you are voluntarily providing your informed consent to participate in this research study

Switch account

Not shared

* Indicates required question

APPENDIX A

What is your age group? *

- ○ 18-25
- ○ 26-35
- ○ 36-45
- ○ 46-55
- ○ 56+
- ○ I rather not say

What is your teaching speciality? *

- ○ Speech
- ○ Singing
- ○ Other:

If you answered 'Singing' above, please select which style you primarily teach

- ☐ Classical
- ☐ Musical Theatre
- ☐ Contemporary/Pop
- ☐ Other:

APPENDIX A

If you answered 'Speech' above, please select what you primarily teach

- [ ] Vocal production
- [ ] Accents/Dialects
- [ ] Voiceover
- [ ] Other:

On which of the following social media apps/websites do you have accounts? *

- [ ] TikTok
- [ ] Instagram
- [ ] YouTube
- [ ] Facebook
- [ ] None
- [ ] Other:

Are your accounts on these sites personal, professional, or both? *

- [ ] Personal - I post mostly about my life outside of teaching or performing
- [ ] Professional - I post mostly about teaching or performing
- [ ] Both - I have a mix of both personal and professional content OR I have multiple accounts
- [ ] Other:

APPENDIX A

What type of content do you post related to voice? Select all that apply

- [ ] Performance Announcements (Shows, recitals, etc)
- [ ] Upcoming classes or workshops as a participant
- [ ] Upcoming classes or workshops as a teacher
- [ ] Vocal technique or exercise examples performed by self or students
- [ ] Vocal health & hygiene content (tips and tricks, warmups, cool-downs, etc)
- [ ] None of the above
- [ ] Other:

How often do you post content related to voice work? *

- ○ Daily
- ○ Weekly
- ○ Monthly
- ○ Rarely or Never

Which platform do you utilize most frequently for sharing voice content? *

- [ ] TikTok
- [ ] Instagram
- [ ] YouTube
- [ ] Facebook
- [ ] None of the above
- [ ] Other:

APPENDIX A

What is your goal in posting voice content online? Check all that apply *

- [ ] Engage with current students
- [ ] Engage with potential future students
- [ ] Find performances opportunities for self
- [ ] Find performances opportunities for students
- [ ] Network/create online community
- [ ] Other:

On a scale of 1-5 with 1 being the least and 5 being the most, please rate how useful you find social media for your stated goal *

	1	2	3	4	5	
Not at all useful	○	○	○	○	○	Extremely useful

On a scale of 1-5 with 1 being the least and 5 being the most, please rate how enjoyable you find social media *

	1	2	3	4	5	
Not at all enjoyable	○	○	○	○	○	Extremely enjoyable

APPENDIX A

How often do you share or repost other voice teachers' content on social media? *

- Daily
- Weekly
- Monthly
- Rarely or Never

How often do you use technique or information from social media content in your own performance or teaching? *

- Daily
- Weekly
- Monthly
- Rarely or Never

What is your favorite aspect of social media as a voice teacher? *

Your answer

What is your least favorite aspect of social media as a voice teacher? *

Your answer

APPENDIX A

How long have you taught voice? *

- ○ 0-5 years
- ○ 5-10 years
- ○ 10-20 years
- ○ 20+ years

Please select any professional degrees, certificates, or designations you hold in voice or vocal pedagogy *

- ☐ Masters Degree (MA or MFA)
- ☐ Doctoral Degree (PhD or DFA)
- ☐ Vocal designations/certifications (Linklater, Knight-Thompson, Rodenberg, etc)
- ☐ N/A
- ☐ Other:

If you would like to be contacted to participate in a short-answer interview based on your responses to this survey, please provide your email below. **PLEASE NOTE:** Your survey responses will not be anonymous if you respond to this question. You do not need to respond in order to submit your anonymous survey responses

Your answer

Submit

Clear form

APPENDIX B

Vocal Health, Hygiene, & Technique on Social Media - Follow Up Questionnaire 1

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting.

Participation in this research is voluntary and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey. Please note this questionnaire is NOT anonymous.

1. In your responses, you answered that you found social media "Extremely Useful" but a 2 on the scale of enjoyability - can you elaborate on how this may affect how often you use social media and in what capacities? Are there certain types of content that you find more or less enjoyable to share or interact with (performances clips, tips & techniques, show announcements, etc)

2. You noted your least favorite aspect of social media is the disinformation - does this affect how you utilize social media in response or how you show up in your own teaching? Is disinformation online something you discuss with students?

APPENDIX B

3. Additionally, would you support more functionality to filter or flag videos that show misinformation related to vocal content on social media?

Mark only one oval.

- Yes
- No
- Maybe
- Other: _____

This content is neither created nor endorsed by Google.

Google Forms

APPENDIX B

Vocal Health, Hygiene, & Technique on Social Media - Follow Up Questionnaire 2

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting.

Participation in this research is voluntary and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey. Please note this questionnaire is NOT anonymous.

1. In your response to your favorite aspect of social media, you noted it keeps you connected to voice community outside of your local country - can you share an example of information, techniques, or performances you have experienced as a benefit of this connection?

2. You noted your least favorite aspect of social media is the disinformation - does this affect how you utilize social media in response or how you show up in your own teaching? Is disinformation online something you discuss with students?

APPENDIX B

3. Additionally, would you support more functionality to filter or flag videos that show misinformation related to vocal content on social media?

Mark only one oval.

- Yes
- No
- Maybe
- Other: _____

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APPENDIX B

Vocal Health, Hygiene, & Technique on Social Media - Follow Up Questionnaire 6

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting.

Participation in this research is voluntary and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey. Please note this questionnaire is NOT anonymous.

1. In your responses, you answered that you found social media a 3 for usefulness but a 1 on the scale of enjoyability - can you elaborate on how this may affect how often you use social media and in what capacities? Are there certain types of content that you find more or less enjoyable to share or interact with (performances clips, tips & techniques, show announcements, etc)

_____

_____

_____

_____

_____

APPENDIX B

2. You shared that your favorite aspect of social media is finding new techniques and perspectives for cross teaching. When finding these new sources, do they tend to come from an established community of vocal practitioners you know, or are they more or less strangers? What are some of the steps you take to vet these videos for quality or accuracy?

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APPENDIX B

Vocal Health, Hygiene, & Technique on Social Media - Follow Up Questionnaire 7

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting.

Participation in this research is voluntary and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey. Please note this questionnaire is NOT anonymous.

1. In your responses, you answered that you found social media a 4 for usefulness but a 2 on the scale of enjoyability - can you elaborate on how this may affect how often you use social media and in what capacities? Are there certain types of content that you find more or less enjoyable to share or interact with (performances clips, tips & techniques, show announcements, etc)

2. In your least favorite aspect of social media, you noted the general distraction it creates - is this a trait you have found in your students or in yourself specifically?

APPENDIX B

Vocal Health, Hygiene, & Technique on Social Media - Follow Up Questionnaire 8

This questionnaire forms part of a Masters degree research project at the Voice Study Centre/University of Wales Trinity St. David. This study explores the social media habits of voice teachers and the type of content they post online. The purpose of this study is to understand the different kinds of content posted by voice teachers (both singing and speech) on social media platforms and the motivations behind posting.

Participation in this research is voluntary and intended for academic research only. You may stop the survey at any time and are under no obligation to complete the survey. Please note this questionnaire is NOT anonymous.

1. You noted your least favorite aspect of social media is your students' access to bad teaching and bad advice - does this affect how you utilize social media in response or how you show up in your own teaching?

2. Additionally, would you support more functionality to filter or flag videos that show misinformation related to vocal content on social media?

   Mark only one oval.

   - Yes
   - No
   - Maybe
   - Other:

APPENDIX B

3. You marked using social media to be “Extremely Enjoyable” - can you elaborate on what aspects you find the most enjoyable for you specifically as a teacher of voice?

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Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course. Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk). This document is also available in Welsh.
RESEARCH STAFF ONLY All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

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

3	Institute/Academic Discipline/Centre:	WAPPAR
4	Campus:	Carmathen
5	E-mail address:	Sarahjoprovost@gmail.com
6	Contact Telephone Number:	+1 860-877-4822
	For students:	

7	Student Number:	2316924
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?		**YES**	☐	**NO**	☐
5	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
7		Employed	**YES**	☐	**NO**	☐
8	Is the research being undertaken within an existing UWTSD Athrofa	If YES then the permission question	**YES**	☐	**NO**	☐

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	"Like and Follow for More": How Voice Teachers Interact with and Create Content for Social Media Audiences		
2	Proposed start date:	February 10, 2026	Proposed end date:	
	Introduction to the Research (maximum 300 words per section) **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:** *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.*			
3	**Purpose of Research Activity** The purpose of this research is to examine the aims and goals of voice teachers in singing and speech pedagogy when utilizing professional profiles on social media (this box should expand as you type)			
4	**Research Question** What kind of posts and creative content do voice teachers utilize most often on social media and how do they find their usage of these platforms to impact their teaching and pedagogy? (this box should expand as you type)			
5	**Aims of Research Activity** - Gather data on how voice teachers of singing and speech use social media (what platforms, how frequently) - Identify trends in the types of social media content created based on survey information - Examine the relationship between the types of content created and the way voice teachers indicate feeling about this content and it's creation during the process (this box should expand as you type)			

6	**Objectives of Research Activity** - To critically analyse quantitative data provided by survey participants into a cohesive and clear thematic report - To elaborate on quantitative data using qualitative interview strategies to further support the research questions - To determine areas for future research into this field and questions via the above outlined strategies (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	I propose to used a mixed-methods methodology in the form of a survey, anonymously distributed to voice teachers throughout my professional networks, including the UWTSD cohorts, via social media and email. This survey will contain quantitative questions regarding he platforms in which teachers create content, how often, their following/views count, the type of posts (text posts, images, videos, etc) as well as the content of these posts (singing/speech videos, acting content, teaching clips, promotional material, etc). Additionally, the survey will contain areas for the teachers to expand upon these answers in longer form questions to gather qualitative data about their opinions and feelings about content creation as a part of their teaching and pedagogy. This survey will also include demographic information such as age, gender identity, location, years teaching, and vocal area of focus (speech, singing for musical theatre, classical voice, etc). I will share this survey via email, WhatsApp Cohort Groups, via the Voice Study Centre Networks, and via Social Media. Secondly, this survey will give participants the opportunity to opt-in to participating in a more reflective online interview process. The interview will not be conducted live, but via questionnaire based on the responses to the survey. This participation will be totally optional, so survey participants feel comfortable responding honestly to the survey. These online, asynchronistic interviews will take answers they provide in the survey and expand upon them to find more nuanced and specific details of their experiences with social media. Lastly, I may or may not ask participants who participated in the online interview process to engage with a short reflective journaling period where they write briefly whenever encountering or posting social media content and their feelings on it. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Research will take place in the United States of America, though I anticipate surveys will be sent to participants in the UK and internationally via the UWTSD expansive student cohort and professional networks. (this box should expand as you type)
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural

	and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	*(this box should expand as you type)*

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

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

SECTION F: Scope of Research Activity

	Will the research activity include:	**YES**	**NO**
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☒	☐
3	Use of focus groups?	☐	☒
4	Use of participant diaries?	☒	☐
5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☒	☐
7	Participant observation with their knowledge?	☐	☒
8	Participant observation without their knowledge?	☐	☒

9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	☐	☒
	Details of any other primary data collection method: (this box should expand as you type)		

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

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

SECTION G: Intended Participants

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

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

	Participant numbers and source

	Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	My goal is for 50 participants *(this box should expand as you type)*
11	Who will the participants be?	Adult voice teachers over the age of 18 *(this box should expand as you type)*
12	How will you identify the participants?	I will identify the participants by utilizing my own personal and professional voice teacher network and contacts *(this box should expand as you type)*

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

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

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
2	**Risks to participants** For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
	Risk to participants: Risk to participants may be sensitive topics such as perception of self on social media, insecurities about follower count or career success *(this box should expand as you type)*	*How you will mitigate the risk to participants:* I will mitigate risk by ensuring participation is voluntary and making clear at the beginning of the survey that questions will be around social media and perception on those sites. If distress is significant enough, I would refer participants to mental health resources within their communities, including at their institutions of based (UWTSD if relevant) or for example, the Crisis Line in my home state of CT at 988 *(this box should expand as you type)*		
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	I would refer participants to mental health resources within their communities, including at their institutions of based (UWTSD if relevant) or for example, the Crisis Line in my home state of CT at 988. I would offer the U.S. based helpline, Lifeline 988, or in the UK, 999. If participants are outside of those ranges, I would look up the resources in that area *(this box should expand as you type)*		
4	**Risks to the investigator** For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		
	Risk to the investigator: Risk of accusations of impropriety; risk of accusations of bias; risk of emotional distress in discovering uncomfortable disclosures *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* Make sure all surveys are anonymous and secured safely; present bias while discussing results of survey as to make sure it is not hidden. For the risk of emotional distress, I will utilize my mental health resources, therapist and the US based 988 helpline if necessary. *(this box should expand as you type)*		
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection		
	Risk to the University: Risk of assumption of bias, if information concluded by this research goes against any	*How you will mitigate the risk to the University:* Again, presenting investigator bias upfront as entirely belonging to investigator and not the University	

	opinions previously stated by the University. Risk of adverse publicity *(this box should expand as you type)*	*(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: n/a *(this box should expand as you type)*	*How you will mitigate the risk to environment:* n/a *(this box should expand as you type)*

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

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	The last page of the survey will be thanking them for their participation and reminding them this survey was completely anonymous *(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.
	Before beginning the survey, there will be a page explaining that this is a voluntary survey and completely anonymous that the participants can opt out of at any time. I will ask them to check a box to confirm they understand this before continuing to the survey. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	I will utilize the security features of Google forms to keep the survey private and anonymous. They will not be required to provide names as part of the survey. If, however, they choose to opt-in to the second or potential third parts (online interviews and reflective journaling) they will need to provide an email address and at least a first name. However, in the final paper, I will use pseudonyms for all participants and no identifying demographically information will be given in order to provide anonymity. This will be explained to the participants prior to requiring them to provide contact info or names and they will have the opportunity to fully opt in or out. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

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

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☐	☒
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	Passwords all are encrypted as are Google Form responses within Google's cloud (HTTPS). Computer utilized is password protected and the form will not be a public form (accessible from a private link only) All data will be kept in password protected cloud storage on the company's Office 365 system and will not be shared. *(this box should expand as you type)*		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. 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)*		
22	List all who will have access to the data generated by the research activity:		
	Sarah Provost *(this box should expand as you type)*		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Sarah Provost Supervisors at the Voice Study Centre *(this box should expand as you type)*		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	Data will not be archived. All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. All data will be stored until the end of the project then deleted *(this box should expand as you type)*		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		

	(this box should expand as you type)		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	**Signature of applicant:**	*Sarah Provost*	**Date: February 6, 2026**

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date: 2-03-26**
3	Signature:	Laura James	

For STAFF Submissions:

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

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

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

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

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

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

Sarah Provost
82 Buckingham Street
Meriden, CT, USA

To Whom It May Concern,

This letter serves as approval for myself (Sarah Provost) to undertake research work for Module 6 of the MA in Professional Practice, Vocal Pedagogy, by myself. I am an independent researcher with no affiliation relevant to this research beyond that of Masters Student at the University of Wales Trinity St. David.

Please let me know if you have any questions or concerns.

Best,
Sarah Provost