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BMPF7008

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Project Proposal Form

1. Project Title:

To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of professional and training actors

2. The Context:

a. I am a professional actor and freelance acting tutor based in Plymouth.
b. I have worked as a freelance acting tutor and theatre facilitator for seven years, predominantly working with children and young adults. As a professional actor, I have worked on stage and TV productions, as well as voice overs and commercials.

3. The Justification

a. Some researchers, such as Rootberg (2013) and Melton (2001), found that incorporating movement, like Pilates or the Bartenieff Fundamentals, into an actors vocal warm up improves function and expression. Although some studies have explored the benefits of actors studying singing, there is far less research investigating if singing is a viable approach for an actors vocal warm up (Manternach, 2019). I therefore think it would be beneficial to investigate whether other disciplines influence an actors warm up and confidence as an effective vocal warm up can significantly increase the capacity and dexterity of the voice.
b. This projects sits well within my professional work as I use vocal warm ups personally and teach actors how to warm their voice up.

4. The Intended Impact

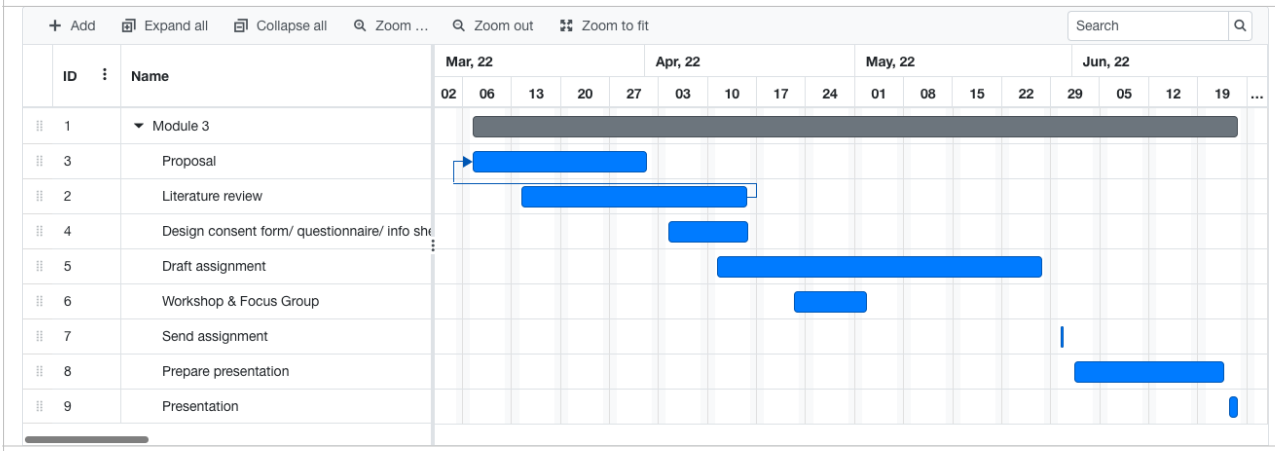
a. I hope to achieve a greater understanding of the most effective approaches to vocal warm ups for actors and apply this knowledge to my own practice.
b. I hope the outcomes of my research offers clarity to other theatre practitioners about the best ways to help actors feel more confident after a vocal warm up. My evidence may also support the theory that facilitators can afford to incorporate other disciplines within a conventional vocal warm up for actors.

5. The Outlined Intention

a. I intend to test a vocal warm up model by running a workshop at Barbican Theatre Plymouth and recording responses. The workshop should take place on April 23rd and the focus group should follow on April 30th.

b. I plan to take a pragmatic approach as it puts an emphasis on individual experience whilst supporting a belief in ‘shared meanings’ (Morgan, D. L., 2007). I plan to ask both qualitative and quantitative questions to gain a more complete understanding of the research (Creswell, 2014). I have chosen to collect my research through a questionnaire and an interview with semi-structured questions as interviews are an accessible research method and quick to produce (Gill, 2008), whilst questionnaires allow researchers to clearly compare data in a way that doesn’t require lots of researcher involvement (Lambert, 2019). I hope to use a hermeneutic approach in order to address my own bias whilst uncovering details about the respondent’s experiences (Wojnar & Swanson, 2007).

c. I should have collected all of my data by the end of April and I will analyse my findings throughout May. I plan to prepare my presentation in June.



6. The ethics and insider research

The main ethical consideration for the participants is to ensure they are both physically and emotionally comfortable. I will remind the participants that they can stop at any time and that their answers will be confidential. Participants won’t be asked to provide their name on their questionnaires and all data will be transcribed, encrypted and saved on cloud storage in a password protected document. All participants will actively consent to take part in the study and they will have access to the written report. As the researcher, I need to ensure I don’t get overwhelmed by the amount of data as I intend to have 10 participants in my study.

As an active member of the acting community, it is very likely that I will know some of the participants. As such, if I were taking a positivist approach, I could not call myself truly objective (Guba & Lincoln, 1994). In reality, I am ambivalent towards the research findings but the results will directly impact my work so it is important to recognise that I am not truly impartial (Unluer, 2012).

7. Personal Learning Outcomes
My personal learning outcomes are to primarily develop my understanding of how warm ups make actors feel. This will consequently develop my own teaching practice and increase my understanding of how the voice works. I also want to learn more about the Alexander technique and the Feldenkrais method.

Project Report: To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of professional and training actors

Introduction

I have been working in the entertainment industry as an actor and facilitator for eight years. During this time, I have performed on stage, screen and voiceovers alike and I teach participants of all ages in both theatrical and educational environments. As such, I am aware of the necessity to, not only look after my voice, but understand how to make the most of my vocal potential. The main setback to this goal is that I have never received comprehensive vocal training. I have adopted vocal exercises from previous directors but I have never completely understood how and why these exercises prepare my voice. As such, I sometimes feel like an imposter in my own industry.

Due to social and economic reasons, the theatre and film industry have sometimes been considered as inaccessible industries. For example, the Edinburgh International Festival is a world renowned arts event however Harvie (2003, p.13) said that the festival ‘reproduces this elitism, reinforcing and propagating its imbalances of cultural power and its anti-democratic effects’. This is likely due to the fact that jobs are competitive and insecure, with ’90% of actors out of work at any one time’ (Simkins, 2019). To continuously work in this industry, you therefore must have enough financial stability to withstand long periods of unemployment whilst being, arguably, available in numerous ways. Some industry professionals condone pressuring clients to be as compliant as possible which perpetuates an inaccessible environment in rehearsal rooms. For example, John Last was only recently dropped by his agent after being diagnosed with a heart condition (Masso, 2022) whilst numerous actresses have reported sexually inappropriate behaviour on film sets, most recently concerning Noel Clarke (Kale & Osborne, 2021). It is for this reason that I believe some rehearsal rooms don’t encourage questions about vocal exercises which is why I wanted to explore a more flexible approach to vocal warm ups for actors.

As a professional actor, voice is an integral part of my work. Each production I have been part of has informed my practice that much more and developed my repertoire of skills. Having said this, I

have never undertaken specific vocal training for the spoken voice so I also wanted to produce this study so I could develop my own practice, both as a facilitator and actor, to understand the most efficient and accessible ways to teach actors about their using voice professionally.

Personally, I hope to develop my own understanding of effective vocal exercises and specifically research how each exercise affects the spoken voice, if there are any positive effects at all. I would also like to develop my own knowledge of the Alexander Technique and the Feldenkrais Method (Jain, 2004) as I have no experience working with either of these practices. For the participants, I hope they leave my workshop with a greater understanding of the exercises that are most beneficial for them. If this research discovers that a multi-disciplinary approach to vocal warm ups for the spoken voice improve vocal efficiency and confidence then this will impact my practice at the very least but also could affect the methods used by other theatre practitioners and directors.

Literature Review

In this literature review, I aim to examine the acting industry and recent research concerning acting training. I will then explore research that has explored how physical and musical activities benefit the speaking voice and conclude with a brief outline of my research project. The research studies and published books used to identify these practices were found by accessing publications from vocal pedagogues as well as using the University of Wales Trinity St David library and Google Scholar by searching for terms such as movement for voice, singing for actors and body-voice work.

Acting Industry

Although it is arguably the actors job to tell stories through sharing an experience with an audience (Jennings, 2009, p.235), there are very few people who can understand, and equally share, what it is to be an actor. Therefore, as the acting industry does not represent a large body of people, it is understandable how little research has been conducted in this area. The lack of relatability could potentially be due to the inaccessibility of the industry mentioned in the introduction. For example, many theatres like The Young Vic and Almeida, consistently offer low to no pay roles and have been scrutinised for offering similar roles in community based productions (Nicholson, 2020). Nicholson also describes how salaried theatre professionals didn't understand the reality of living on a low income.

Even though the theatre industry is arguably a niche area, the industry does not suffer with a lack of practitioners and pedagogues who conduct valuable research. When considering national and international research, the majority of related content seem to concern the actor's process. This includes books from notable acting pedagogues like Konstantin Stanislavski (1989) who famously

wrote ‘An Actor Prepares’. In general, peer reviewed journals also seem to popularly investigate acting technique including specialisms like screen acting technique. For example, Churcher (2014) and Kirkman et al. (1979) wrote about approaching performance for camera. When we start to look at multidisciplinary areas like musical theatre, more research on the crossover between acting, singing and movement becomes available. For example, Harvard (2013) wrote a book advising singers how to act through song and yet there is far less research available on how different disciplines affect the spoken voice.

Movement, Music and the Spoken Voice

There is a long standing history of using voice and movement in an actor’s work as the voice and body are arguably the key to creating of human experience (Espinosa, 2016). The development of the genre of physical theatre is proof enough that movement and theatre go hand in hand and it’s this merging of disciplines which has paved the way for multi-disciplinary artists like Ruth Zaporah (1995) to develop improvisational physical theatre training with Action Theatre. There are also numerous acting practitioners that see the benefit of incorporating movement into an actor’s process. Stanislavski (1989) supported the use of yoga and numerous research has been done to support the benefits of yoga in actor training (Tcherkassi, 2016). Michael Checkhov was also well known for developing a pyscho-physical technique which encourages actors to use gesture to inform an actor’s character choices and ‘awaken the psychology’ of characters (Bennet & Meier, 2009, p.40).

While sources like Harvard (2013) do start to bridge the gap between different performance disciplines, in more recent years, more research has been conducted exploring how an actor’s energy can be affected by movement and singing and a growing number of content is now available on how movement and voice interlink. For example, Rootberg (2013) explored how the Barteneiff Fundamentals (Hackney, 1999) and Laban Movement Analysis (Groff, 1995) affected a Linklater vocal warm up, predicting that this interdisciplinary approach would effectively improve vocal function and expression. Rootberg’s results showed that exercises developing connectivity and stability improved vocal quality and freed the voice. Alongside this, Cook-Cunningham et al. (2017) explored how movement specifically impacts the singing voice. The study incorporated movements like stretches and found that choirs reported the best spectral range when accommodating a combined vocal and physical warm up. Liao & Davidson’s (2015) study also that found that gesture and movement improved vocal intonation in children’s choirs.

There clearly is a repertoire of work available exploring how physical activity can affect the voice however, there seems to be much less research on the use of singing in a vocal warm up for actors. Voice practitioners like Cicely Berry (2000) and Patsy Rodenburg (2002) wrote books advising actors on delivering text and using voice as a tool to develop presence. However, neither

practitioner promoted the power of singing in their methods. In terms of research, Di Natale (2020) explored if Semi Occluded Vocal Tract exercises can improve an actor's spoken voice quality which is probably the most relevant study concerning singing for actors. This study concluded that the actor's involved did not notice any increase in perceived vocal quality and there were no differences in statistics. Another study evaluated actors in training who learnt singing. The results suggested that the actors saw greater value in studying vocal pedagogy than learning how to perform songs (Manternach & Manternach, 2019) which demonstrates that singing could potentially help actors discover how to manipulate their voice.

After researching this area, I've found that although actor training typically incorporates voice and movement practice, these disciplines are taught alongside acting rather than incorporated. As there is very little research exploring how movement and singing impacts the spoken voice, I believe it would be beneficial to investigate whether other disciplines influence an actor's warm up and confidence.

This field of research sits perfectly within my own experience as an actor and facilitator and I feel that many actors don't necessarily understand what vocal warm up exercises do and therefore don't know how to prepare themselves for professional work adequately. By taking a flexible approach to vocal warm ups, I want to explore how a multi-disciplinary approach to warm ups can make vocal education more accessible.

My Research Project

I was largely inspired by Rootberg's (2013) approach as I was similarly concerned about the validity of measuring self-perceived vocal changes. Rootberg solved this issue by asking participant's to compare their voice before and after Barteneiff and Laban exercises, making it easier to compare results.

One of my biggest challenges was discovering how to lead movement and singing exercises when I am not trained in these disciplines. It would simply be unethical to claim I am trained in disciplines like yoga and pilates. However, after reading Cook-Cunningham's (2017) study on the effects of physical and vocal warm ups on choral sound, the participants found a benefit from simple physical movement like step touches which didn't necessarily need a great deal of technical training. Therefore, I decided that exercises inspired by other practices using basic physical movements and choral exercises, like stretching and humming, may be a more ethical approach to exploring this subject.

Methodology

Design

The legitimacy of qualitative research alone has been questioned (Creswell, 2014) so, in order to obtain the most valid set of data, it felt essential to obtain both qualitative and quantitative data. As I didn't have access to equipment that could measure the biological changes, measuring efficiency relied entirely on monitoring the participant experience through a questionnaire and interview. This approach sits well within the pragmatic methodology as it prioritises individual experience (Morgan, D. L., 2007).

I also took inspiration from a research study conducted by Moorcroft and Kenny (2012) who, similarly to Rootberg (2013), asked their participants to evaluate their voice before and after a vocal warm up. More importantly, I valued how they collected both qualitative and quantitative data in order to triangulate data and see if the participant's perception of their voice aligned with the quantitative results. Although this study has a different focus to my own, I believe capturing both qualitative and quantitative data can provide a thorough and comprehensive set of results.

Qualitative data provides a deeper understanding of behaviour and experience and so felt quite fitting for this study (Constantinou, 2017, p.572). Quantitive research focuses purely on collecting and analysing facts that distinguish a clear truths (Bell, 2018, p.37) and it was essential to incorporate this approach to ensure the data is a valid as possible. I don't believe it is truly possible to completely remove the researcher from the research in this instance as this study will ultimately amend my practice. It is for this reason that I aimed to also use a hermeneutic approach so I can address my bias and reflect on my own professional experience within this context by writing reflective notes (Wojnar & Swanson, 2007). By using qualitative and quantitative methodologies, adopting a Hermeneutic approach and creating a thorough literature review, triangulation should be achieved thus creating a valid set of data.

As I am neither qualified to teach movement or singing principles, all of the exercises are inspired by existing movement or vocal principles like yoga, the Alexander Technique, SOVT and choral singing. These exercises were selected by examining a selection of musical and movement based exercises and evaluating their specific benefits to the spoken voice. This approach was inspired by a study from Hoch et al. (2018) looking into how exercise science principles can be applied to vocal warm ups.

Participants

In order to achieve accurate results of quality, it was important to recruit participants who had a basic understanding of how the voice works as they were more likely to be more physically aware and provide a better understanding of vocal changes. Therefore purposive sampling was used,

where only professional or training actors were invited to take part, to ‘select respondents that are most likely to yield appropriate and useful information’ (Campbell, 2020, p.654) but this was the only stipulation made for registration. As both qualitative and quantitative data was collected, I decided to keep the number of participants low, to a maximum of ten, to ensure a reasonable amount of data was collected. I approached local acting students, the acting community and local theatres and five participants attended. Those that participated in the study followed strict ethical procedures and were provided with the details of the study and it’s methods in an information sheet prior to the workshop (Appendix 1). The responses to the workshop were confidential and securely collated.

Approach

The quantitative data was obtained first by asking the participants to measure their vocal efficiency and confidence before and after a multi-disciplinary vocal warm up. In order to test and compare the results, I provided a short Shakespearean verse for the actor’s to gently speak before and after the warm up. This text was chosen as Shakespearean verse is challenging to read and requires breath control to express the iambic pentameter rhythm (Groves, 2013) and so it should challenge the participants enough to notice any changes with their voice. I specifically asked the participants not to project their voice as there was no evidence to suggest that movement and singing disciplines would sufficiently help actors project safely.

The one hour warm up was split equally between a movement focus and a singing focus. As this research was practice led, I was very aware of my position as an insider research and I therefore made a specific effort not to pass any comment on my previous experience with any exercises as I didn’t want to influence the participant’s responses. Although I didn’t personally know any of the participants, I believe the confidential aspect of the questionnaire and interview question helped to ensure the results were truly objective.

Measurements

The first measurements were taken through a hard copy questionnaire (Appendix 3) which was tested by colleagues to ensure the wording was clear. Participants were asked to grade any vocal improvements in areas of vocal efficiency, breath control, confidence, vocal tone, energy and relaxation by using a scale of 1-6 before and after the workshop. By using the same text for each evaluation, the hope is that the actors would have found it easier to compare changes. I specifically chose to use an even numbered scale to avoid neutral answers. By asking participants to answer on a scale of 1-6, they won’t be able to pick a neutral answer that is directly in the middle and so I will be able to judge positive or negative responses easier (Grover & Vriens, 2006).

I also included two open ended questions at the end of the questionnaire to ensure I had some qualitative data in case I didn't get any volunteers for the interview.

As the participants were reluctant to participate in an online focus group interview after the workshop, I sent the participants a set of structured attitudinal questions using Typeform which allowed the participants to provide further responses. I specifically asked attitudinal questions as I wanted to know the participant's thoughts about the workshop and believed this approach fit my methodology best (Ekinci, 2015). The amount of questions was kept to a minimum in order to make participation as easy as possible (Rowley, 2014).

Alongside this, I also made notes of observations and reflections before, during and after the workshop. I believe this form of research method would also fit with my methodology as the focus is on personal experience (Morgan, D. L., 2007) but also because it was a way to help address my own bias and history with vocal warm ups.

Once gathered, I collated the results and undertook deductive analysis through descriptive, in vivo, eclectic coding. I then created sub-categories and categories to identify themes. I believed it was important to use several different coding strategies to allow myself to approach the data from different perspectives and heighten my understanding of the results (Auerback & Silverstein, 2003).

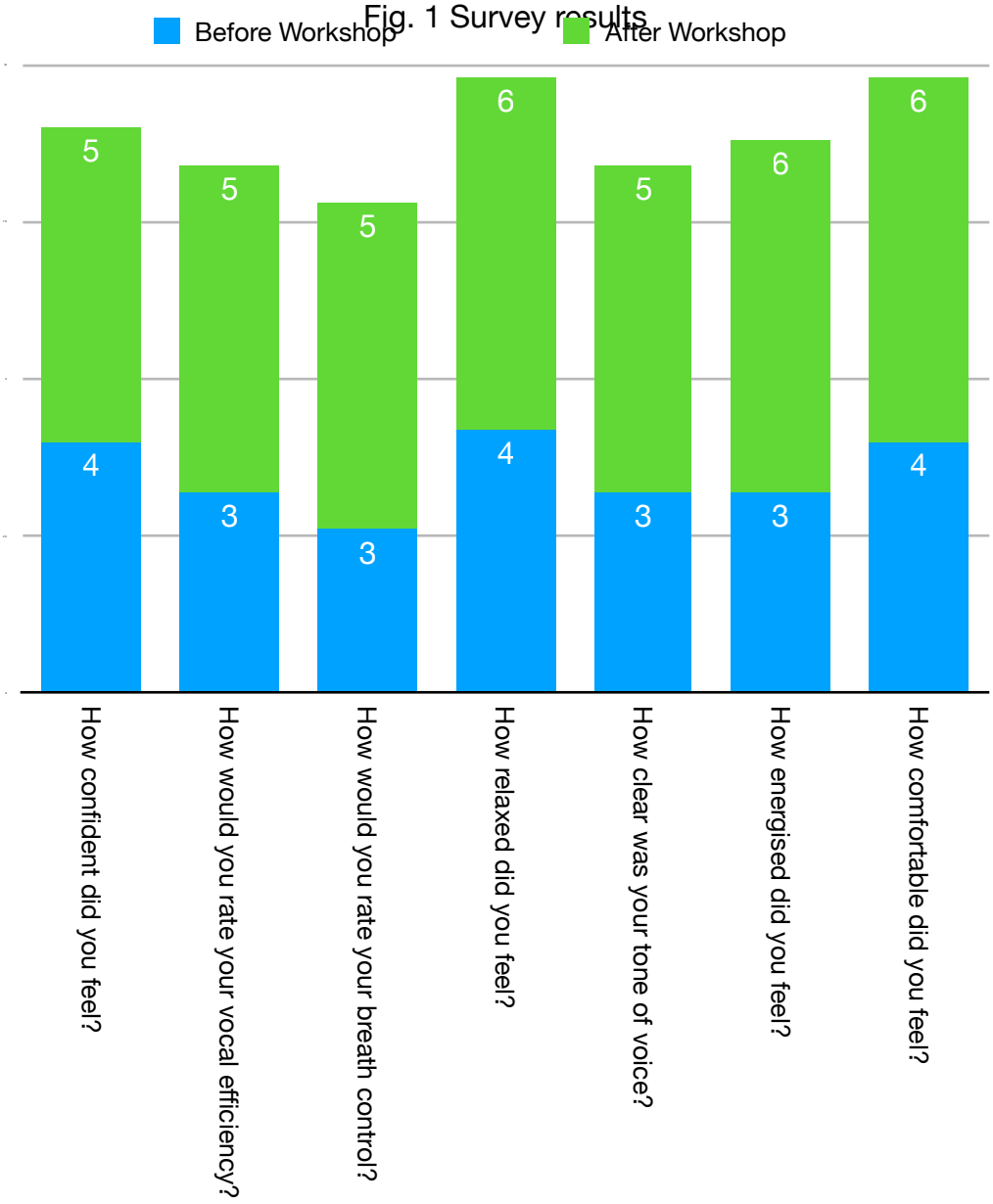
Findings

Questionnaire Responses

My questionnaire was completed in person by 5 participants both before and after the multi-disciplinary warm up. The questionnaire aimed to measure the participant's vocal efficiency and confidence as well as asking if the participants considered themselves to be either training or professional actors. The questionnaire was designed to collect quantitative data and, as such, it predominantly included structured questions regarding breath control, vocal ease and vocal tone that could be graded on a scale of 1-6. These areas of questioning felt relevant to the study as actors typically struggle with projection and vocal load, especially when working or rehearsing for six weeks or more, which can lead to hyper function and vocal fatigue (Di Natale et al., 2020).

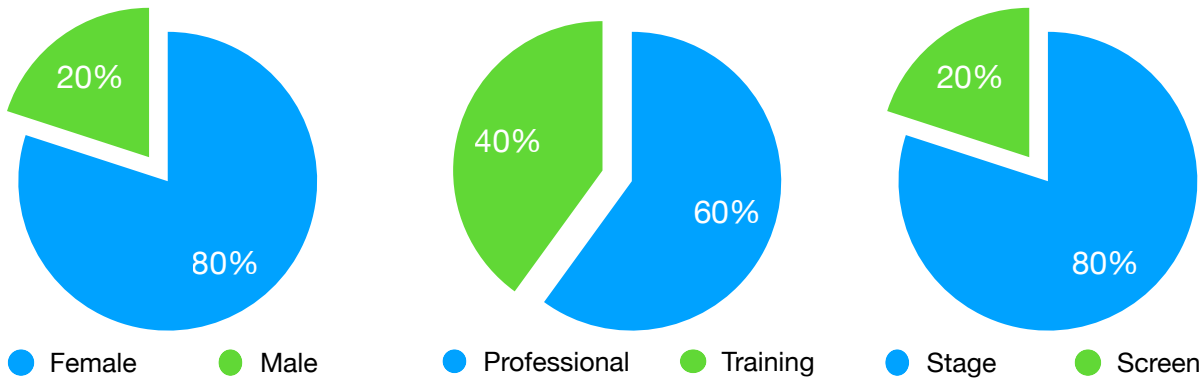
After deductive analysis, I collated the questionnaire data to find the mean average results between the 5 participants for the scaled questions. The results were then formatted into the table above (Fig. 1). Each column represents a question that was answered before and after the workshop. The blue results represent the responses recorded before the warm up and the green

Fig. 1 Survey results



results represent the responses recorded after the warm up. The results clearly show an increase in the mean average result for each question implying that there are benefits to multi-disciplinary vocal warm ups for the spoken voice. The participants, on

Fig 2. Participant data



average, perceived that they had better confidence, vocal efficiency, breath control, relaxation, tone, energy and comfort after the workshop.

No participants recorded a decrease in vocal efficiency or confidence in any of these areas although one participant did record that they perceived no change in confidence. Participant D had expressed that they have worked professionally for over 35 years so one potential reason for this result is that they already feel self-assured with their skillset and weren't susceptible to improvements in confidence. This is the only anomaly I have been able to identify with the quantitative results and all the other individual results recorded an increase in vocal efficiency or confidence. The participant's greatest improvement with their breath control, where the mean average improved by 2.6 during the warm up. The participant's confidence, although improved, experienced the smallest change with an average improvement of 1.

Fig. 3 On a scale of 1-6, how confident do you feel as an actor?

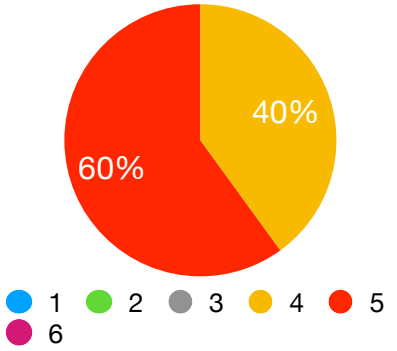


Fig 4. On a scale of 1-6, how confident do you feel managing your own vocal warm up?

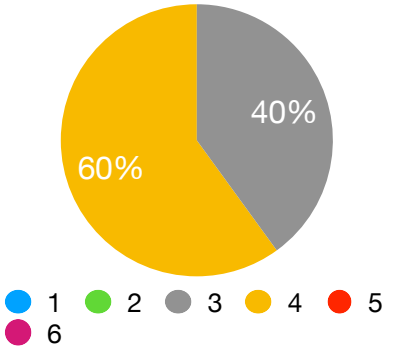


Fig 5. On a scale of 1-6, how confident do you feel taking care of your voice during rehearsals/ productions?

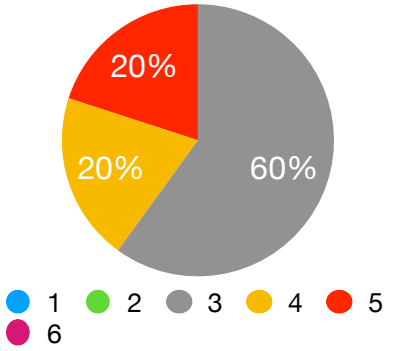


Fig 6. On a scale of 1-6, how well do you understand your voice and how it works?

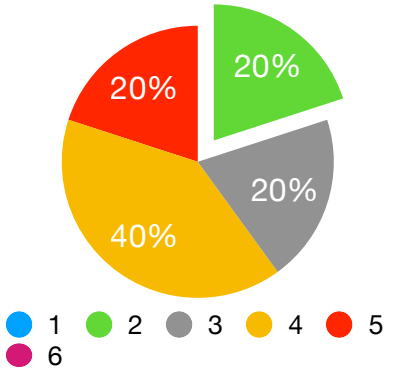
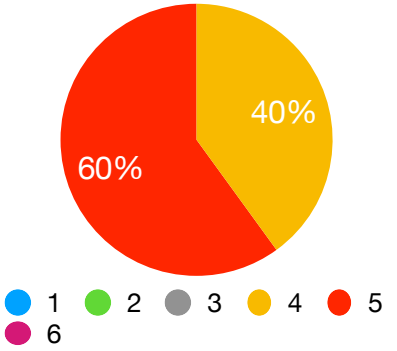


Fig 7. On a scale of 1-6, on average, how confident do you feel after a vocal warm up?



The participants were all over the age of 55 with experience ranging between 1 and 35 years of either training or professional work. 80% of the participants were female and 80% also said they worked predominantly as an actor on stage rather than screen and I'm curious whether this impacted their vocal self-awareness as they may arguably have more experience using the full range of their voice. Although vocal technique is needed for screen work, screen acting does not exert as much stress on the voice as stage acting (Ayakoroma, 2009) so greater care is needed when caring for your voice. 60% of the participants also labelled themselves as professional actors, as opposed to training actors, which may have also impacted the results as professional actors arguably have more experience and may have a better understanding of their voice.

Fig. 8 On a scale of 1-6, how efficient do you think vocal warm ups are for actors?

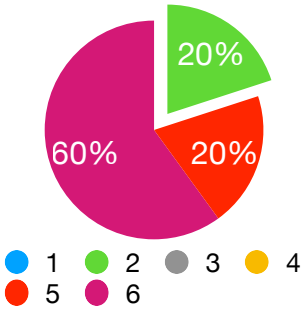


Fig. 9 On a scale of 1-6, do you think there is potential for vocal warm ups to improve?

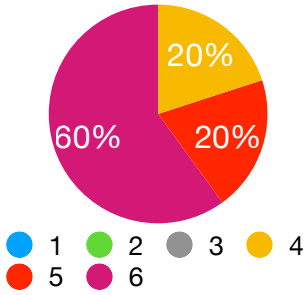


Fig. 10 On a scale of 1-6, how well do you understand why particular exercises are used in a vocal warm up?

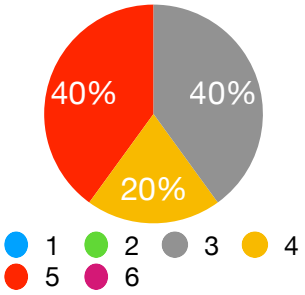
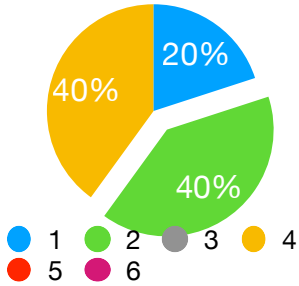


Fig. 11 On a scale of 1-6, how well do you understand which vocal exercises are most effective for you personally?



I also incorporated a section where participants could grade their personal confidence as well as confidence in their knowledge about vocal exercises prior to the warm up. I believed this would be beneficial to know as part of study grades if a multi-disciplinary approach to vocal warm ups improves participant confidence. Although the questionnaire results found that confidence improved by the smallest amount during the workshop, the participants recorded the lowest results on questions about their understating of how their voice works (Fig. 6) and managing their voice professionally (Fig. 4). This implies that although the participants recorded higher results about their professional self-confidence and confidence in vocal warm ups, they do not have as much faith in their own vocal abilities and understanding. As the participants did not record large progress in confidence during the workshop, the results show that there is further room for development in this area but a multi-disciplinary approach may not achieve the best results.

I also asked the participants about their opinions on vocal warm ups prior to the warm up as I thought it would be beneficial to be aware of any pre-existing bias. In general, the participants recorded higher responses for how they value vocal warm ups and believe there is room for warm ups to improve. However, there is one anomaly in Fig. 8 where a participant answered with 2 where the other participants all answered with a high scoring 5 or 6. As with the questions concerning confidence, the lowest responses were recorded for questions about the participants own understanding of vocal exercises. As you will see from the interview results, the results for Fig. 11 may have improved after the warm up as one recurring theme during this study was development as some students reported improved understanding of the voice and feeling ‘ready to take action’ (Appendix 5). If I were to redevelop the template for this workshop, I would strongly consider including more technical information to improve the results from Fig. 10.

Fig. 12 Themes from Questionnaire Open Questions

Themes from Open Questions in the Questionnaire
Development - Made aware of personal difficulties, recognising changes in their voice
Engaged - ‘I feel very relaxed and comfortable’

After coding the two open ended responses from the questionnaire using descriptive, In Vivo and eclectic coding, I found the recurring themes formatted in Fig. 12 above. 60% of the participants commented on feeling more energised, engaged and focused after this warm up compared to other vocal warmups, ‘I feel more focused, I felt ready to take action’ (Appendix 5). Although I did

not incorporate any singing within my exercises, there are many studies linking group singing with ‘improved mood, quality of life, and well-being’ (Boyd et al., 2020, p.179) so there may be an argument to say that group vocal warm ups have a similar effect.

Another 60% of participants also commented on better results with their personal development, one specifically saying that it made them aware of ‘personal difficulties’ and the exercises that are most likely to help (Appendix 5). Another participant said that using a text before and after a warm up helped them tangibly recognise ‘the benefits/ purpose of doing’ the vocal exercises (Appendix 5). One participant did mention that they didn’t find a multi-disciplinary approach useful for improving their articulation but they felt an improvement in vocal production (Appendix 5). I specifically focused on finding exercises that would improve vocal quality and confidence however it would be interesting to continue this research and see if articulation can also be improved through additional exercises.

Interview Responses

My original proposal stated that I planned to conduct an online interview with a select few participants from the workshop to form a focus group. Unfortunately, the participants expressed an unwillingness to take part due to the additional time that would be required from them. They did, however, say that they would be happy to answer any questions emailed to them as this would take up less time than a group discussion. As I required additional sets of information to adequately triangulate my data, I was happy to adjust my approach. This did however mean that I had to amend my questions to a structured questionnaire as I had originally planned to ask semi-structured questions. I still however used open questions to ensure I was discovering more about the participant’s experience which was essential to my methodology.

A week after the research workshop took place, I sent interview questions to the participants using Typeform, an online service allowing users to build accessible surveys. 2 out of the 5 participants responded and, after reading their answers, I began to evaluate their comments first using In Vivo coding as this form of coding is ‘championed by many for its usefulness in highlighting the voices of participants’ (Manning, 2017, p.1) which suits my methodology very well as a pragmatic approach prioritises understanding the participant experience. From this point, to ensure I was evaluating from different perspectives, I started applying descriptive coding by collating responses with a similar meaning and creating short phrases to summarise those response (Saldaña, 2015, p.25). Some of these responses include ‘ready to step onto the stage’ and ‘benefits of body voice connection’ (Appendix 5). I then evaluated the responses using eclectic coding which encourages researchers to take ‘first impressions’ from the data (Saldaña, 2015, p.26). By applying different types of coding methods, I was able to approach the interview data from several perspectives which ensured a thorough evaluation of the interview responses and made it easier to pinpoint

recurring categories. Once these codes were categorised, I was able to identify themes from the interview results which I have listed below in Fig. 13.

Fig. 13 Interview Themes

Themes from follow up interview
Development & Energy- ready to step onto the stage, more confident
Connection - improved body to voice connection, feeling more grounded
Ongoing Research - plan to research more techniques, daily practice
Reflection

Development & Energy

The main benefits from a multi-disciplinary approach to vocal warm ups seem to include a sense of feeling more prepared for work which includes heightened confidence, 'It made me feel very good at ready to step on the stage' (Appendix 5). There were repeated use of phrases that summarised an energised state after taking part in the research workshop such as one comment that said that the movement exercises made them feel 'energy, clarity, motivation' (Appendix 5). This could have potentially been caused by the movement inspired exercises as many studies have reported how physical activity has unbelievable power to make us feel good (Conrad, 1994) and decrease unhealthy habits (Monroe et al., 2020). Although I was inspired by vocal warm ups used for choral singing, I did not specifically ask the participants to sing together at any point during the workshop. Other research studies suggest that group singing can have a profound effect on 'lucidity, mood, agitation and focus' (Davidson & Almeida, 2014, p.10) and therefore this approach might also achieve the same results for an actor's vocal warm up that incorporates choral singing inspired exercises.

Connection

Although both sets of responses found some singing exercises useful, 2 out of the 5 participants regularly expressed positive opinions about exercises that improved their body to voice connection. The exercises that supported this connection seemed to be the most advantageous after self-perceived analysis. More specifically, using a physical approach to focus on breath work as well as alignment was praised, 'there was a sense of taking ownership of the space and of one's place within it' (Appendix 5). This is not surprising to me as numerous theatre pedagogues like Suzuki and Linklater focus on 'removing physical blocks and working with the body and voice in unification' (Loth & Pensalfini, 2021, p.83). In these instances, Linklater and Suzuki similarly

believed, although for different reasons, that tension in the body had a negative effect on the voice. The responses received imply that the participant's believe that there is some truth to that matter as I tested exercises inspired by yoga and Feldenkrais. Yoga inspired exercises focused on connecting the breath to the body and exercises inspired by Feldenkrais's 'Awareness Through Movement' where participants were asked to focus on moving with ease (Webb et al., 2013, p.2).

Ongoing Practice

Both interview participants seemed to demonstrate a respect for professional vocal work, expressing that vocal warm ups will be incorporated in their daily practice. For example, one participant mentioned the workshop has confirmed 'the fact that vocal warm-ups have to be part of a daily routine' (Appendix 5). They also expressed a desire to further their practice by developing their knowledge around vocal warm ups, one participant specifically claiming that they 'will research more of the techniques' (Appendix 5) in the future. This is an improvement within itself for this particular participant as they previously showed a hesitancy around vocal warm ups, describing them as difficult and embarrassing. This in unsurprising in some regard as previous research by Yen & Market (2011) found that developing a skill increases confidence, which in turn affects the willingness of participants to participate in similar activities. I believe the participant results are further evidence to an increase in confidence as they previously withdrew from vocal work but now felt inclined to take further steps in their vocal education.

Considerations

Neither interview participants distinctly remember any exercises that weren't beneficial to their practice. As much as I am glad to hear this, I wonder if the week long break between the workshop and interview impacted their memory so they weren't as able to recall details. Irregardless, purely because there was more detailed positive feedback about movement based exercises, it would seem that the movement approach was slightly more successful than the singing approach. Therefore the singing approach could be considered the least effective of the approaches.

Reflective Notes

Alongside the questionnaire and follow up interview, I wrote four sets of reflective notes during the research study which evaluated my thoughts before and after the workshop. I had not originally intended to create reflective notes however, when conducting my literature review, I realised it would be very useful to help me triangulate my data. I also documented my responses to receiving the results from the qualitative and quantitative research results. After reviewing my notes several times, I highlighted any key words or phrases about the effects of the exercises used in the workshop. From this point, I followed a similar process to the follow up interview results as

reflective notes are also qualitative data and need to be coded. Once again, I used In Vivo, descriptive and eclectic coding to evaluate my reflective notes. After coding the key words or phrases several times, I felt able to confidently create sub categories and categories for each section through inductive analysis which allowed me to identify recurring themes which can be viewed in Fig 14. Interestingly, some of the themes discovered are similar to those discovered from the data received by the participants.

Fig. 14 Reflective Note Themes

Themes from Reflective Notes
Emotions - Participants seemed more focused and calmer, happy and healthy, very relaxed
Connection - Psychological impact, vocal ease impacted the feeling of readiness
Ongoing Research - Break down what exactly is beneficial about this discipline, furthering their training
Health - Participants hadn't warmed up prior to the workshop, is it appropriate for those with pre-existing medical conditions?

Emotions

As I was only able to measure how the participant's behaviour and attitude changed during the workshop, a lot of my notes commented on changes that I could pick up on the participant's surface level, rather than biological changes, such as energy or receptiveness. For example, I noticed that some movement exercises, like yoga inspired movement, helped some of the participants seem 'more focused and calm' (Appendix 5). Stanislavski is well known in the theatre industry for supporting the theory that yoga helps connect actors to their breath which prepares them to achieve 'readiness for the creative state' (Curpan, 2020, p.75). As exercise is commonly suggested to help mental health and wellbeing (Lam, 2016), I'm curious as to whether the increase in blood flow, deeper breath intake and endorphin rush contributed to this the calmer and engaged state that I had noted. On the other hand, I"m interested to know if the positive emotions experienced were largely contributed by meditative breathing used in the workshop. Although I did not intentionally ask the participants to use meditative breathing, I often asked them to breathe deeply and they were encouraged to actively become more physically aware which could have resulted in meditative breathing. Turmbore (2018, p.vi) has said 'Meditative breathing improves mental focus and calm the nervous system, thus musicians who integrate breathing techniques into their practice sessions will be more successful in performance situations than those who use no techniques to calm the mind.' There is a possibility that focusing on the breath helped the participants reach a mediative state which is the reason for their positive feedback.

Connection

Similar to the interview results, my reflective notes showed a recurring theme of discussing the participant's observations regarding a body to mind connection. My notes made reference to the fact that some participants commented on feeling more prepared and and grounded and so this was the first time that I started to observe that the psychological impact of any kind of warm up may be just as valuable to actors as the physical benefits. For example, the act of connecting to your breath is potentially not only useful to improve breath control but it also puts the participant's in a creative state that could make them feel more capable (Curpan, 2020). I was aware that a good vocal warm up might have an effect on confidence but this was the point where I realised the psychological affects may be more widespread than that. If this is true, the importance of finding the correct template for a warm up has now become even more valuable as it could have the power to greatly impact the mindset of professional performers and consequently improve their work. Adelio (2019) also evaluated the psychological effects of a physical warm up with athletes and found that their perception of stress decreased, their motivation increased and their sense of readiness also increased. If what the data suggests is true, directors and theatre facilitators simply cannot afford to run a vocal warm up for actors that isn't well considered.

Health

Although one particular participant provided positive feedback after the workshop, at one point during a singing exercise using sirens, the participant explained that she felt some discomfort because she had previously damaged her voice and it still occasionally felt uncomfortable. From an ethical perspective, I questioned in my reflective notes whether this approach is suitable for all actors, especially those who have a pre-existing health condition. On the other hand, should this approach stay accessible as long as the warm up is guided by a facilitator who has singing and movement training? I intentionally made sure the exercises included in this workshop were very gentle as I clearly stated prior to the workshop that I wasn't trained in either movement or singing disciplines and I wanted to protect the welfare of the participants. In this instance, I suggested to this particular participant to stop continuing with this exercise but I believe, although the template of my workshop is accessible, questions may need to be asked about who could benefit from this format and who may need to try a different approach. Ragan and Kapsner-Smith have spoken about the benefits of daily vocal warm up exercises for the spoken voice and yet they also stated that 'any voice concerns lasting longer than two weeks should be evaluated by a proper medical team' (2019, p.169) so perhaps this approach should stay accessible to those without a pre-existing vocal health complaint. Every person is different so it is hard to prepare for all eventualities however these questions may be worth exploring in future research studies.

The mean average response from all five participants noted a marked increase in confidence and vocal efficiency after taking part in the research workshop. It is worth remembering that the

participant's hadn't undertaken any other vocal warm ups that day and so they were likely to experience a vocal improvement in the first place. However, as all exercises were gentle and no exercises were inspired by approaches designed for the spoken voice, I still believe these results are informative and speak positively towards using a multi-disciplinary approach.

Conclusions

Aside from the lack of improved confidence in participant D's questionnaire results, there are no particular anomalies found in either the quantitative or qualitative research. The largest increase from the quantitative data was in breath control whereas the most recurring themes from the qualitative data was the improved body to voice connection and improved positive emotions.

At the start of this research study, I specified that the aims for this project were to improve my understanding of effective approaches to vocal warm ups for actors, primarily exercises that prepared professionals using spoken voice. I also aimed to offer clarity to other theatre facilitators so the results could inform their practice. Although I don't believe I have completely clarified the extent of the benefits to a multi-disciplinary approach, there is enough evidence to suggest that movement and singing warm ups are advantageous to an actor's vocal warm up and this warrants further investigation. This is especially evident with movement inspired approaches as this seemed to garner the most positive feedback, helping participants feel more prepared and engaged. Although it is worth mentioning that one participant did specify that they preferred the singing exercises from the open questions in the questionnaire (Appendix 5). I also hadn't expected to receive so much feedback on how this approach improved the mood and attitude, as well as confidence, for some participants and so this has been an unexpected benefit to learn about. Although there was a low number of participants taking part in this study, I believe there is enough data to warrant further investigation and enough evidence for facilitators to considerately apply this knowledge to vocal warm ups for actors.

Although I have taken steps to ensure the results are as valid as they could be, I believe I would have been able to achieve better validity if I had had more participants. There is no hard and fast rule about sample sizing but, considering Cohen (2000) suggested that correlational research between fifteen to thirty cases as a minimum, I would probably have been able to find more clarity had more participants taken part. I also wonder whether I would have been able to achieve a richer set of data if I had been able to conduct my research interview on Zoom rather than sending a list of questions to the participants as I would have been able to ask semi-structured questions which could have provided more insight. Irregardless, considering the lack of budget to use technical equipment and therefore rely on participant perception, I am content with the validity of the results.

Although I am very closely tied to this industry, I tried my best to stay impartial and approach this study as an exploration rather than an answer to a problem. I stayed objective during the workshop, withholding any personal opinions of exercises, and documented my thoughts during the study to ensure I was reviewing my practice. The reflective notes seemed like an important step to address potential insider bias as, although being an insider can be useful as you have a superior knowledge of the subject area, Costley et al. (2010) argued that there is still some validity with criticisms over insider research. Even though it is important for insider researchers to be aware of their own bias, I believe I remained objective whilst making the most of being an insider which was to put my understanding of the theatre industry into my research design (Unluer, S, 2012, p.1). The act of reflection was challenging as I started to doubt my past practice and my capabilities to lead movement and singings inspired exercises (Ghaye, 2011, p.23) but I still believe the act of reflection was useful and fit with the hermeneutic element of my research design. I also believe it is worth noting that 'all coding is a judgement call' (Saldana, 2015, p.31) and so, although I attempted to monitor insider bias, it is impossible to completely remove myself from the research project. It is also worth noting that Breen argued that insiders shouldn't necessarily be too worried about their proximity to the study as they have an advantage in this position to connect with your participants as you have a 'superior understanding' of the topic (2007 p.163).

Although this study has been a great starting point, I believe the next step in this field of research would be to individually look at the benefits of singing and movement inspired approaches for the spoken voice to clarify how each approach can be advantageous for actors. In order to achieve more clarity, I believe either more participants would be required to evaluate the benefits on a wider scale or a longer series of workshops should be organised so the long term benefits could be analysed. Irregardless, this research study has definitely developed my own practice and, as some exercises were inspired by the Alexander Technique and the Feldenkrais Method (Jain, 2004), I also managed to develop my understanding in these areas which has been very useful. I plan to incorporate more exercises that connect body and breath in future vocal warm ups for actors.

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Appendices

Appendix 1 - Participant Information Sheet

Participant Information Sheet

Research Project:

To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of professional and training actors

Hello and welcome! As a participant, it's essential to understand why the research is being conducted and what participation will look like. Please take this time to read the following information carefully and discuss with others, or myself, if you wish.

Why have I been asked?

This project has been designed specifically for professional and training actors who have some basic knowledge about the voice. As either a training or professional actor, I believe you will get the most benefit from this workshop.

Do I have to take part?

This study is entirely voluntary and you can choose to leave at any time. The comfort of all the participants is my first priority and your refusal to participate will involve no penalty or loss of benefits at all.

What will happen to me if I take part?

The entire session will take no longer than 90 minutes however the workshop will last no longer than 45 minutes. There is additional time before and after the workshop for you to write down your observations. If you complete your questionnaire before this time then feel free to leave early!

During the workshop, vocal and physical warm up exercises will be used in an effort to see if they improve vocal function and actor confidence. You will be asked to read from a piece of text to evaluate how your voice feels before and after the workshop, however, you will not be asked to perform in front of each other. Unfortunately travel expenses will not be reimbursed.

An additional interview is scheduled after the workshop. Let me know if you are interested in sharing your thoughts in more detail and I'll arrange a convenient time to chat.

Where will it take place?

The workshop will take place on April 23rd at Barbican Theatre Plymouth.

What are the possible disadvantages and risks of taking part?

Part of this workshop will incorporate light movement. For any participants with physical ailments, this may potentially cause some discomfort however all participants can take breaks or leave exercises at any time.

It is important to note that this workshop will explore vocal warm ups for actors. This is a gentle exploration and any overexertion may damage your voice. Therefore, when reading your text, please do not project your voice as you will be in the process of warming up.

What's in it for me?

It is hoped that this work will help strengthen your skillset as an actor. This study hopes to explore if other disciplines can benefit an actor's vocal warm up as well as explore if any of these disciplines make an actor feel more confident. As actors, we need to understand what techniques work best for us. This study will give you the chance to understand what makes the most effective vocal warm up for you. There is every chance that you may not feel any benefits from the exercises tested however this understanding will help refine your understanding of what exercises work best for you.

What if something goes wrong?

If you have any complaints from this project, please contact me via email. If you feel that your complaint has not been handled to your satisfaction, you can also contact the chair of the Research Ethics Committee via this email address - pgresearch@uwtsd.ac.uk

Will my taking part in this project be kept confidential?

All the information that I collect during the course of the research will be kept strictly confidential. You will not be able to be identified in any ensuing reports or publications. All of the data acquired will be transcribed and saved on a cloud device within a password protected document.

What will happen to the results of the research project?

The results from this study are not likely to be published but all participant's will be able to gain access to the written report by emailing me after June 2022.

Will I be recorded and how will the recorded media be used?

The workshop will not be recorded via film or audio. The only recorded data will be from the participant's questionnaires. However, if you should choose to take part in the follow up interview, the audio from the interview will be recorded. This is purely to help with transcribing the interview however, as soon as the interview has been transcribed and encrypted, the audio file will be deleted. No other use will be made of the audio files without your written permission, and no one outside of the project will be allowed to access the original recordings.

Appendix 2 - Consent Form

Consent Form

Research Project:

To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of professional and training actors

- I ..... voluntarily agree to participate in this research study.
- I understand that, even if I agree to participate, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my interview within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves taking part in a vocal warm up which involve both singing and movement disciplines.

- I understand that I will not benefit directly from participating in this research.

- I agree to any group interviews being audio-recorded.

- I understand that all information I provide for this study will be treated confidentially.

- I understand that, in any report on the results of this research, my identity will remain anonymous. This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.

- I understand that disguised extracts from my interview may be quoted in a presentation and essay.

- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained by Zoe Bloss and then uploaded to a password protected Google Drive that is only available to the researcher until the exam board confirms the results of the researcher's assignment.

- If taking part in the follow up interview, I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board results.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of research participant

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Signature of participant Date

Signature of researcher

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

---------- ——————

Signature of researcher Date

Zoe Bloss, BA Hons. Drama with English Literature - 07815 194 917, zbloss@hotmail.com

Follow up Interview

☐ Please tick if you would be interested in taking part in a quick follow up interview after the workshop at a date TBC

Appendix 3 - Participant Questionnaire

Participant Questionnaire

Research Project:
To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of professional and training actors

Welcome to this research study and thank you for taking part. This study will work with both training and professional actors to investigate if singing and movement disciplines benefit an actor's vocal warm up. There seems to be a knowledge gap with how these disciplines affect an actor's vocal warm up which is why the study is being conducted.

PART 1 - This section can be answered at any time during the workshop

Getting to know you

How old are you? _____

What is your assigned sex? ☐ Female ☐ Male ☐ Prefer not to say

Are you a professional or training ☐ actor? ☐ Professional Training

How long have you been working/ training as an actor? _____ years

Do you have singing/ movement training? ☐ Singing ☐ Movement

As an actor, do you predominantly work on stage or ☐ screen? ☐ Stage Screen

Confidence

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how confident do you feel as an actor?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how confident do you feel managing your own vocal warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how confident do you feel taking care of your voice during rehearsals/ productions?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how well do you understand your voice and how it works?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), on average, how confident do you feel after a vocal warm up?

1 2 3 4 5 6

Previous experience

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), on average, how efficient do you think vocal warm ups are for actors?

1 2 3 4 5 6

On a scale of 1-6, (with 1 being ‘no potential’ and 6 being ‘definitely potential’) do you think there is potential for vocal warm ups to improve?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘do not understand’ and 6 being ‘completely understand’), how well do you understand why particular exercises are used in a vocal warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how well do you understand which vocal exercises are most effective for you personally?

1 2 3 4 5 6

PART 2 - PRE WARM UP - This section should be answered BEFORE the workshop

Example Text

Before answering this section, please read through the example text provided out loud. Please do not try to project, simply speak at a volume that is comfortable.

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how confident did you feel speaking the text before the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘poor’ and 6 being ‘high quality’), how would you rate your vocal efficiency before the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘poor’ and 6 being ‘high quality’), how would you rate your breath control before the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not relaxed’ and 6 being ‘very relaxed’), how relaxed were you before the warm up (both mentally and physically)?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how clear was your tone of voice before the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how energised did you feel before the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how comfortable did you feel before the warm up?

1 2 3 4 5 6

PART 3 - POST WARM UP - This section should be answered AFTER the workshop

Example Text

Before answering this section, please read through the example text provided out loud again.

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how confident did you feel speaking the text after the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘poor’ and 6 being ‘high quality’), how would you rate your vocal efficiency after the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘poor’ and 6 being ‘high quality’), how would you rate your breath control after the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how relaxed were you after the warm up (both mentally and physically)?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being

Interview Responses & Coding

Questions	Descriptive Coding	In Vivo Coding	Eclectic Coding	Sub Category/ Category
Describe your previous acting experience?			Professional but still training	
30 years in all - last 8 years professional and with ongoing training	Professional	'Ongoing training'		
I started acting about 7 years ago. In the past years I have attended a myriad of workshops and courses to help me with my confidence as I find that the only way to remain actively engaged. My first experiences were in theatre and I gradually learnt more about film and have had work in a few short films	Training	'I have attended a myriad of workshops and courses as I can and I continue to learn.'	Workshops keep me engaged	**Training / Development**
Do you typically enjoy vocal warm ups? If so/ not, please explain why . . .			Intimidated by warm-ups	
No. Time, forget, difficult, embarrassment, manage without.	Coping	'Embarrassment, manage without'		
Yes, I do. Vocal warm-ups make me feel more engaged and focused - and definitely more in the moment	Present	'Engaged and focused'	Warm-ups make me feel better	**Previous experience / Development**
What, if anything, did you gain from the movement exercises?				
energy, clarity, motivation	Positive	'Energy'	Make me feel prepared	
In the exercise where we sat on the edge of the stage and walked up and back, there was a sense of taking ownership of the space and of one's place within it (posture work did certainly helped (standing tall, posture etc)	Ownership	'Sense of taking ownership'	Taking space helps	**Energy and Ownership / Energised**
What, if anything, did you gain from the singing exercises?				
finding sweet spot, new understanding of bridge.	Discovery	'New understanding'	Exploring my voice	**Discovery / Development**
That I could hold the note for longer than I thought I would...	Control	'Longer than I thought'	Surpassed my assumptions	
Out of all the exercises, what was most beneficial for you?				
Siren, alignment, finding sweet spot.	Alignment	'Finding sweet spot'	Understanding how to align myself	**Body to voice connection / Connection**
In general I always think exercises that concentrate on breathing /feeling breath going into your belly, ribs, back) are super beneficial	Breath	'Concentrate on breathing'	Benefit from breath work	
Out of all the exercises, what was least beneficial for you?				
Unsure	None		No clear negative experiences	**Positive feedback / Ongoing Research**
Can't think of one, sorry!	None		Can't think of a negative exercise	
How did this warm up make you feel?				
Energised, more confident	Confident	'Energised'	Feeling positive from the workshop	**Energised and Confident / Energised**
It made me feel very good and ready to step onto the stage!	Grounded	'Feel very good'	Feeling good and ready to work	
What will you take away from this workshop?				
Will research more of the techniques	Research	'Research more of the techniques'	Ongoing research	**Learn more and practice more / Ongoing Research**
Confirmation of the fact that vocal warm-ups have to be part of a daily routine	Essential	'Warm-ups have to be part of a daily routine'	Daily warm ups are integral	
Describe your understanding of the voice				
sound produced by our vocal cords vibrating and articulated by our mouths, controlled by diaphram.	Sound	'Sound produced by our vocal chords'	Some understanding of the voice	**Respect for the voice / Development**
Just as if we don't exercise we don't get the most out of our body, so it is the case with the voice.	Repetition	'If we don't exercise we don't get the most out of our body'	If you don't use it, you lose it	
Similar responses - They feel energised, they feel positive, body to voice connection, warm ups have to be an ongoing practice				

Reflective Notes & Coding

In Vivo Coding	Descriptive Coding	Eclectic Coding	Sub Category/ Category
Not trained in any particular movement disciplines	Untrained	Movement novice	**Continued training / Ongoing Research**
Break down what is actually involved about this discipline	Investigate	Find out discipline components	**Research methods / Ongoing Research**
Inspired by yoga	Yoga	Personal influences	**Movement / Connection**
Engage the participant's core	Strength	Using core strength	**Body / Health**
Gentle exertion	Effort	Exercise	**Body / Health**
Needs to be followed by trained practitioners			
I'm not sure everyone can afford to approach our work with flexibility	Procedure	Flexibility of practitioner methods	**Research practitioners / Ongoing Research**
happy and healthy	Wellbeing	Feeling well	**Wellbeing / Emotions**
very relaxed	Energy	Relaxed	**Wellbeing / Emotions**
tension and poor alignment affects the voice	Unhealthy	Inefficient body affects the voice	**Body affects the voice / Connection**
vulnerable	Exposed	On my own	**Confidence / Emotions**
Is it appropriate for those with pre-existing medical conditions?	Health	Can health affect the success?	**Wellbeing / Health**
Movement inspired			
Relaxed body helps to get a better response	Results	Noticeable benefits	**Effects of movement / Participant Reaction**
More focused and calmer	Prepared	Observations	**Focus and Energy / Emotions**
Connect actors to their breath	Connection	Utilising the breath	**Breath/ Connection**
Ensuring to dedicate time properly to the breath; could be really beneficial	Grounded	Power in the breath	**Breath / Connection**
Increase in confidence and vocal efficiency	Benefits	Vocal and psychological improvements	**Improvements/ Connection**
Does not conclusively mean that this will work for all actors	Findings	Data isn't conclusive	**Continued research / Ongoing Research**
Participants hadn't warmed up prior to the workshop	Neutral	Status of participants	**Preparation / Health**
Useful	Value	Important	**Benefits / Emotions**
Varying degrees of experience	Experience	Mix of participants	**Experience / Emotions**
Multi-disciplinary approach is quite accessible	Accessible	Approach is accessible	**Accessible / Emotions**
More engaged and prepared	Prepared	Feeling energised	**Engaged & preparation / Emotions**
Psychological impact	Perception	The power of the mind	**Body to mind connection / Connection**
Contradicts the questionnaire results	Findings	Anomalies	**Contradictions / Ongoing Research**
Vocal ease impacted the feeling of readiness	Psychological	Body informs the mind	**Body to mind connection / Connection**
Furthering their training	Research	Continued practice	**Continued training / Ongoing Research**
Helps them feel more grounded and connected to my breath	Prepared	Connection equals preparation	**Grounded & Connected / Connection**

Themes -
Reflection
Energised
Development
Connection
Ongoing Research
Emotions
Health

Questionnaire Responses & Coding

Questions	Descriptive Coding	In Vivo Coding	Eclectic Coding
In what ways, if any, has the warm up today achieved better results than previous vocal warm ups?			
'Made me aware of personal difficulties eg. crossing between 'the bridge' and what exercises likely to help - also posture, to find 'sweet spot' was very useful -	Constructive	'Made me aware of personal difficulties'	Disc and chal
'I felt very relaxed and comfortable' today whereas I have found some previous warm-ups have caused some feelings of tension'	Comfort	'I felt very relaxed and comfortable'	Unli wor com
'Don't normally have a spot to read prefrost warm up. Think I felt relaxed because I could tangibly recognise the benefits/ purpose of doing them'	Comparison	'You could tangibly recognise the benefits/ purpose of doing them'	Cor ben dis
In general, I feel that all vocal warm-ups have good results. The ones we did today are ones that I am familiar with and that I appreciate.'	Reliable	'All vocal warm-ups have good results'	No r but t
Personally engaging, enjoyable.'	Engaging	'Personally engaging, enjoyable.'	Eng
In what ways, if any, has the warm up today achieved worse results than previous vocal warm ups?			
N/A			
'No worse results (although I didn't feel that my articulation was fully warmed up today - but that's, I feel, a different 'component' of warm-up to the actual production of the voice).'	Poor articulation	'I didn't feel that my articulation was full warmed up'	Poo bet proc
Found the focused vocal exercises - raspberries, sweet spot useful. I could feel a (good) slight change in throat/ vocal chord area.'	Improvement	'I could feel a (good) slight change in my throat/ vocal chord area.'	Foc mor
See above! Definitely not a question of worse results. I feel more focused. I felt ready to take action and in a way, I realise that the results of doing vocal exercises have helped my mind switch off worrying about what I'm doing with my body.	Focused	I feel more focused, ready to take action.	Pos less
Thank you for a very enjoyable workshop.'			
N/A			

‘very’), how clear was your tone of voice after the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how energised did you feel after the warm up?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), how comfortable did you feel after the warm up?

1 2 3 4 5 6

Final Thoughts

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), do you think incorporating movement exercises into an actor’s vocal warm up is beneficial?

1 2 3 4 5 6

On a scale of 1-6 (with 1 being ‘not at all’ and 6 being ‘very’), do you think incorporating singing exercises into an actor’s vocal warm up is beneficial?

1 2 3 4 5 6

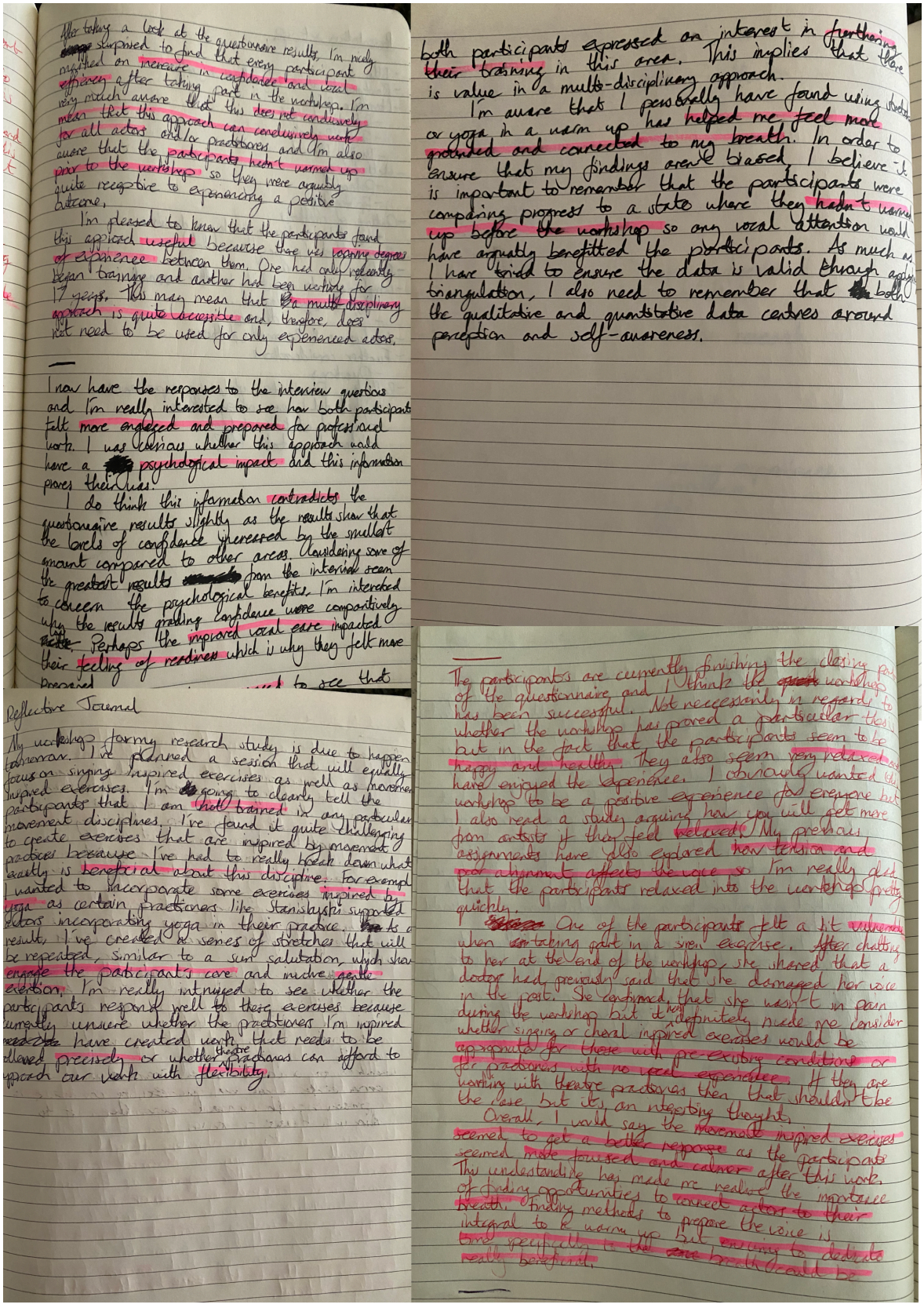
In what ways, if any, has the warm up today achieved better results than previous vocal warm ups?

In what ways, if any, has the warm up today achieved worse results than previous vocal warm ups?

Appendix 4 -Reflective Notes

Appendix 5 - Interview Responses and Coding of Interview, Reflective Notes & Questionnaire

Appendix 6 - Ethics Form



After taking a look at the questionnaire results, I'm really surprised to find that every participant reported an increase in confidence and vocal efficiency after taking part in the workshops. I'm very much aware that this does not conclusively mean that this approach can conclusively work for all actors and/or practitioners and I'm also aware that the participants weren't warmed up prior to the workshop so they were arguably quite receptive to experiencing a positive outcome.

I'm pleased to know that the participants found this approach useful because there was varying degrees of experience between them. One had only recently began training and another had been working for 17 years. This may mean that a multi-disciplinary approach is quite accessible and, therefore, does not need to be used for only experienced actors.

I now have the responses to the interview questions and I'm really interested to see how both participants felt more engaged and prepared for professional work. I was curious whether this approach would have a [redacted] psychological impact and this information proves this true.

I do think this information contradicts the questionnaire results slightly as the results show that the levels of confidence increased by the smallest amount compared to other areas. Considering some of the greatest results [redacted] from the interview seem to be psychological benefits. I'm interested to discern why the psychological benefits were comparatively lower. Perhaps the improved vocal care impacted their feeling of readiness which is why they felt more prepared [illegible] to see that

both participants expressed an interest in further their training in this area. This implies that there is value in a multi-disciplinary approach.

I'm aware that I personally have found using [illegible] or yoga in a warm up has helped me feel more grounded and connected to my breath. In order to ensure that my findings aren't biased, I believe it is important to remember that the participants were comparing progress to a state where they hadn't warmed up before the workshop so any vocal attention would have arguably benefitted the participants. As much as I have tried to ensure the data is valid through applying triangulation, I also need to remember that both the qualitative and quantitative data centres around perception and self-awareness.

The participants are currently finishing the closing part of the questionnaire and I think the workshop has been successful. Not necessarily in regards to whether the workshop has proved a particular thesis but in the fact that the participants seem to be happy and healthy. They also seem very relaxed as have enjoyed the experience. I obviously wanted this workshop to be a positive experience for everyone but I also read a study arguing how you will get more from artists if they feel relaxed. My previous assignments have also explored how tension and poor alignment affects the voice so I'm really glad that the participants relaxed into the workshop pretty quickly.

One of the participants felt a bit unwell when [illegible] part in a given exercise. After chatting to her at the end of the workshop, she shared that a doctor had previously said that she damaged her voice in the past. She confirmed that she wasn't in pain during the workshop but it definitely made me consider whether singing or choral inspired exercises would be appropriate for those with pre-existing conditions or for [illegible] with no vocal experience. If they are working with theatre practices then that shouldn't be the case but it's an interesting thought.

Overall, I would say the movement inspired exercises seemed to get a better response as the participants seemed more focused and calmer after this work. My understanding has made me realise the importance of finding opportunities to connect actors to their breath. Finding methods to prepare the voice is integral to a warm up but exercises to dedicate specifically to the [illegible] breath could be really beneficial.

Reflective Journal

My workshop for my research study is due to happen tomorrow. I've planned a session that will equally focus on singing inspired exercises as well as movement inspired exercises. I'm going to clearly tell the participants that I am not trained in any particular movement disciplines. I've found it quite challenging to create exercises that are inspired by movement practices because I've had to really break down what exactly is beneficial about this discipline. For example I wanted to incorporate some exercises inspired by yoga as certain practitioners like Stanislavski support actors incorporating yoga in their practice. As a result, I've created a series of stretches that will be repeated, similar to a sun salutation, which should engage the participants core and involve gentle exertion. I'm really intrigued to see whether the participants respond well to these exercises because I'm unsure whether the practitioners I'm inspired by have created work that needs to be followed precisely or whether theatre practitioners can afford to approach our work with flexibility.

APPLICATION FOR ETHICAL APPROVAL

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

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

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	2029081@student.uwtsd.ac.uk
7	Contact Telephone Number:	07815194917
	For students:	
8	Student Number:	2029081
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Nick Samuel

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?	**YES**	☐	**NO**	☒	
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					

6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
10		Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Explore the benefits of using mixed approaches for an actors vocal warm up		
2	Proposed start date:	March 4th 2022	Proposed end date:	17th June 2022
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			

4	**Purpose of Research Activity** To create and test a vocal warm up incorporating exercises from singing, acting and movement disciplines and gather evidence from participants to develop my knowledge around the most efficient vocal warm up process for actors. This will help inform my own practice as an actor and acting teacher and so will be a really valuable study to conduct. (this box should expand as you type)
5	**Research Question** To explore the extent to which a vocal warm up combining approaches from acting, singing and movement improves the vocal efficiency and confidence of training and professional actors. (this box should expand as you type)
6	**Aims of Research Activity** I hope to create a vocal warm up for actors, incorporating singing and movement practices, through researching current practices and learning about how the body affects the voice. I hope to then test this approach and collect enough evidence to conclude whether a mixed approach to vocal warm ups is beneficial to training and graduate actors. (this box should expand as you type)
7	**Objectives of Research Activity** To achieve new insights into what makes an actor's vocal warm up as effective as possible by creating a workshop testing a mixed approach to vocal warm ups and recording the responses from the participants. (this box should expand as you type)
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	I intend to collect a mixture of qualitative and quantitative methods, starting with email interviews prior to my workshop to discover previous warm up practices of participants. I would also like to use questionnaires to clearly grade the efficiency of the warm up used in my workshop. I will then try to organise a focus group of 3-5 participants from the workshop to discuss the participant's previous experiences with professional work and how they care for their voice. (this box should expand as you type)

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

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

SECTION F: Scope of Research Activity

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

11	Investigation of participants involved in illegal activities?	☐	X
12	Use of procedures that involve deception?	☐	X
13	Administration of any substance, agent or placebo?	☐	X
14	Working with live vertebrate animals?	☐	X
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Focus group of 3-5 participants where I will record the audio from their conversation and then transcribe their opinions. Once the audio material has been typed up, I'll delete the audio file. (this box should expand as you type)	X	☐

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

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

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	My ideal estimate would be 10 participants. *(this box should expand as you type)*
14	Who will the participants be?	Training or adult professional actors. *(this box should expand as you type)*
15	How will you identify the participants?	I intend to invite my current students to my workshop, as well as invite members of a regional actors network and contact my local university to see if any of their acting students would be interested in participating. *(this box should expand as you type)*

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

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

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: There is a slight chance some participants with existing medical conditions may feel some discomfort with movement based aspects of the warm up. I'm also investigating if my workshop helps their confidence so, by nature of comparison, some participants may feel vulnerable admitting that they may not feel confident. *(this box should expand as you type)*	*How will you mitigate the Risk to Participant* I would check to see if there are any participants with existing medical conditions before I conduct the workshop and invite them to take a break if they don't feel able to take part without hurting themselves. I would also remind the participants that all answers in their questionnaire are confidential and that the focus group do not have to share anything that they do not want to. *(this box should expand as you type)*	
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	(this box should expand as you type)		
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		
	Risk to Investigator: I'm aiming to have up to 10 participants but if more arrive at the workshop then I may become overwhelmed with the amount of data recorded as there are three research methods. *(this box should expand as you type)*	*How will you mitigate the Risk to Investigator:* The best thing I can do is to try and take scheduled breaks and ensure I am following my work schedule which allows for adequate rest periods. *(this box should expand as you type)*	
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection		

	Risk to University: There is a slight risk with data protection as I will be asking participants to fill in paper questionnaires at the time of the workshop. *(this box should expand as you type)*	*How will you mitigate the Risk to University:* I will ask all participants to fill in their questionnaires individually, without writing their name on their form. I will also ensure i transcribe the data as soon as I can after the workshop so I can destroy the hard copies and save the file onto a cloud based service. *(this box should expand as you type)*

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

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide my email address so any participants can contact me should they want any further information. *(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.
	I will have the participants sign an appropriate consent form as I am using paper questionnaires. *(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 ensure the participants know that I will not be collecting any names or organisation details at any point during the study. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or*	X	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	An audio file of the interview with the focus group which will help me be able to transcribe their answers as fully and accurately as possible. I will also use paper questionnaires as I'd like to record their responses to the workshop as quickly as possible so it is fresh in their mind. I don't want to ask each participant to bring a device so they can complete their questionnaire digitally as I don't want to ask them to put their belongings at risk and I think this runs the risk of being inaccessible to those who may not have access to such devices.		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,*	☐	X
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	(this box should expand as you type)		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	X	☐
7	University computers?	☐	X

8	Private company computers?	☐	X
9	Home or other personal computers?	☐	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☐	X
11	“Cloud” storage or websites?	X	☐
12	Other – specify:	☐	X
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected cloud storage which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. *(this box should expand as you type)*		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	X	☐
17	Sharing of data with others at the University?	☐	X
18	Sharing of data with other organisations?	☐	X
19	Export of data outside the European Union or importing of data from outside the UK?	☐	X
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	X
21	Publication of data that might allow identification of individuals?	☐	X
22	Use of data management system?	☐	X
23	Data archiving?	☐	X
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		

	All data will be encrypted and kept in password protected cloud storage which will not be shared. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. *(this box should expand as you type)*		
25	List all who will have access to the data generated by the research activity:		
	Only me, the principal researcher *(this box should expand as you type)*		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Only me, the principal researcher *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage which will not be shared. The data will be stored until the completion of the project and then deleted. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	(this box should expand as you type)		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES** **NO**	X ☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES** **NO**	X ☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Zoe Bloss	**Date:** 19/01/2022

For STUDENT Submissions:

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

For STAFF Submissions:

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

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

X	I have read the guidance notes supplied before completing the form.
X	I have completed **ALL RELEVANT** sections of the form in full.
X	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT***
X	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.
X	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.
X	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly**.**
~~**STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES**~~ ~~should submit~~ this form (and receive the outcome) via systems explained to you by the supervisor/module ~~leader~~

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

Application Process

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

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

Notes for guidance in completion of this form

Section A: About You
Please complete all relevant sections

Section B: Approval for research activity

Research proposals must be approved in principle before applying for Ethical Approval. The proposal approval only becomes final when the ethical approval is received.

The process for proposal approval varies according the individual and programme of study:

- Research students, by application on form PG1 to the Research Degrees Committee
- Taught students by review of research proposal within Institutes (Institutes provide specific details of these processes)
- Staff, by agreement by the Academic Director/Assistant Dean

Section C: External Ethical Guidance materials
Many discipline areas are required to operate with the discipline specific codes of research ethics (for example health, psychology, education etc.), any such codes must be listed and you must tick to confirm that you have consulted with these.

Section D: External Collaborative Research Activity
Provide details of the external collaborative partners, where appropriate you might want to submit a copy of the external collaboration agreement with the Ethical Approval Form. If the partner requires the research to be subject to its own internal Ethical approval process then please provide details of that process and a copy of any final (or interim) approvals received from the organisation.

Section E: Details of Research Activity
Remember that the individuals reviewing this Ethical Approval Form may not have seen your research proposal, and also may not be experts in the specific area of your research. The information provided should therefore be jargon free and clearly stated.

Indicative Title: please use the same title as used on the research proposal.

Purpose: the Ethical approval process will want to ensure that the methods you propose are adequate and appropriate to address the research aims and objectives. Excessive additional data collection can be seen as unethical.

Proposed Methods: the Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary impact on respondents. This section must explain how the methods described will lead to the collection of necessary and sufficient data, but not excessive data. Please be specific.

Location: this needs to mention geographical location and also local situation (for example, within Local Authority Offices in Cardiff, using a private room but close to other individuals). If you are collecting data within an organisational setting then you need to explain the permissions that you have obtained to do this.

Research Activity outside of the UK: please complete this section in detail, and note any guidance you have received. Also describe your own familiarity (or not) with the location that you will be utilising.

Section F: Scope of Research Activity
Please tick ALL of the research activities that might be undertaken. If any additional types of activity are intended then please add an extra box and describe these.

If you have answered no to all questions in F then sections G and I do not need to be completed. . Signatures are still required in section K.

Section G: Intended Participants
Please tick all categories that might apply.

Numbers & Source: if you are using a series of different methods or research activities please list numbers for each stage/phase. Be clear about how you will find respondents. Will you use intermediaries, and if so how? How will you ensure compliance with your sampling strategy?

Information for participants: all participants should be appropriately informed about the research, what is expected of them and what will happen to the information that they provide. The Ethical review process does not ask to see this documentation, but requires this to be reviewed and approved by the Director of Studies in the case of research students, the supervisor/module tutor in relation to students on taught programmes and the Academic Director/Assistant Dean in relation to staff research.

Section H: Anticipate Risks

All research carries some level of risk. The answers you provide to questions in this section will be reviewed to ensure that you have an appropriate understanding of the type of risks involved and how you can mitigate against these risks. If you have completed a full risk assessment, as required for example for laboratory work, field work, clinical tests, diving operations, or by a collaborative partner, you may append that to this form. In that case, please tick the box indicating this has been provided. You will not then be required to complete Section H.

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects
If these are business owners, time with you may reduce profit.
In some locations physical risk is very real to both participants and yourself, please consider this.

Risk to you, the researcher Think about where you will meet people, if there are any dangers involved in the location. If you are meeting people as individuals think about using a public place. In general do not visit people in their own homes or remote locations. If you are talking to individuals about certain issues think about how their responses might affect you emotionally. What about the risk of collecting insufficient data?

Risk to the University When undertaking your research, you are acting as a member of the University (student or staff). Professionalism is important, so it is important to be well organised and well prepared. Punctuality, clarity etc. are all part of this. What will you do to ensure this? You must ensure you do not harm the good name of the University in any way and do nothing to undermine the reputation of the research it conducts and sponsors. Upholding high standards of conduct and integrity are vital in this regard. You must also conduct the research in such a way to minimise the potential for claims of negligence made against the University, it's researchers and any collaborating individual or organisation. In this respect you should always comply with ethical, legal and professional frameworks, obligations and standards as required by statutory and regulatory authorities, as well as the university's Research Integrity and Ethics Code of Practice. Research misconduct in this respect can take many forms, including:

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

Adverse Outcomes. Think carefully about the possibilities, and cover here

Section I: Feedback, Consent and Confidentiality

Feedback to participants: outline your approach. Will interview transcripts be shared with respondents to check accuracy? Will summaries of questionnaire analysis be made available to respondents in some way? Will an overview report be provided? How and when?

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Academic Director / Assistant Dean if a member of staff.
Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage
Before completing this section it is necessary to read the University's Research Data Management information. The questions that follow are designed to ensure compliance with the Data Protection Act as well as established research protocols.

Many research activities will involve electronic transfer of data and use of data management systems in the summarisation and analysis of data. You will need to explain these in relation to compliance with the Data Protection Act.

Think carefully about who will have access to your data, this will include supervisors and examiners. Also that a thesis will be made available via the University library and the British Library system. If you are seeking an access bar for a period of time after completion then mention it here. If you will provide a copy of your findings, or intend to give a presentation, to a facilitating/ supporting/accessing organisation then explain that in this section. But also think about the general principle of data sharing, as explained in the Research Data Management information.

In terms of storage of data please ensure security, and also mitigate against loss of data.

Section K: Declaration
Ensure the appropriate countersignatures have been provided
Look carefully at the checklist and ensure that you comply with and tick all that are relevant to your research.

Appendix 7 - Presentation Slides

To what extent to which a vocal warm up combining approaches from singing and movement improves the vocal efficiency and confidence of professional and training actors

BMPF7008

Zoe Bloss - 21/06/2022

Background, Aims, Objectives & Justification

- Actor & Theatre Facilitator for 8 years
- Work based learning informed my knowledge of vocal warm ups
- Theatre industry is arguably inaccessible and information is varied
- Little research available that explore multi-disciplinary approaches for the spoken voice
- Develop the most efficient vocal warm up for actors
- Better understand existing vocal pedagogues
- Clarify which approaches benefit warm ups for the spoken voice for other practitioners

Literature Review

- Pedagogical Texts - Rodenburg (2002), Stanislavski (1989) and Berry (2000)
- Early Research - Stanislavski (1989), Chekhov (1993)
- Recent Research - Rootberg (2013), Melton (2001), Manternach & Manternach (2019), Di Natale (2020)

Methodology

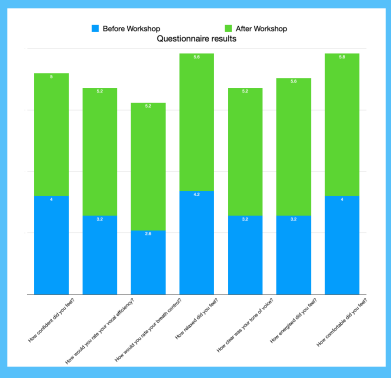
- Exploratory research study collecting both qualitative and quantitative data from myself as well as training and professional local actors
- Pragmatic approach focusing on participant experience
- Research Methods - Questionnaire, Interview & Reflective Notes
- Observing changes in vocal efficiency or confidence in participants
- Insider Research - Ethically collected data and reflected on workshop results

Outline of Methods

- Researched similar studies and noted relevant benefits of movement or singing based exercises
- Rootberg (2013) - asked participant's to measure self-perceived vocal changes before and after study
- Cook-Cunningham (2017) - use of basic physical movements
- Moorcroft (2012) - collected qualitative and quantitative data to triangulate results

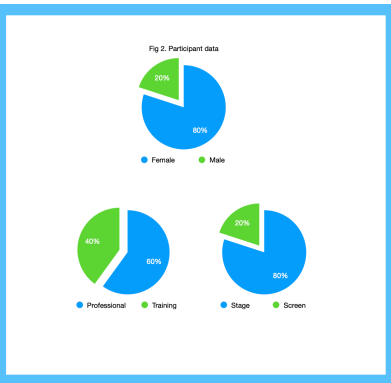
Findings

- Greatest increase - Breath Control
- Smallest increase - Confidence
- Anomaly - One participant had no increase in confidence



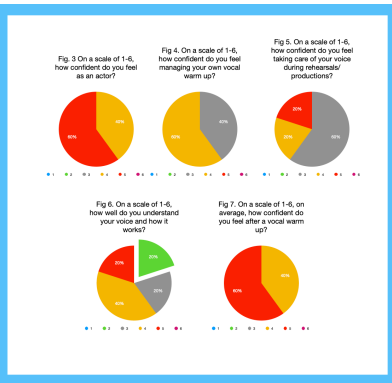
Findings

- 80% predominantly worked on stage
- 60% professional actors
- 80% female



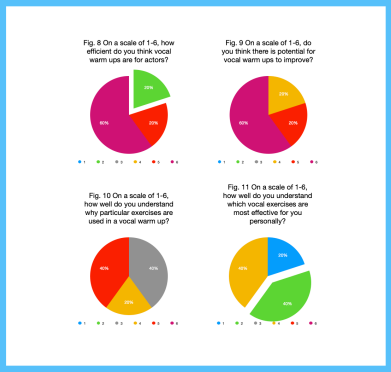
Findings

- Personal confidence questions showed higher results than confidence in vocal technique or caring for their voice
- One anomaly in Fig. 6 with one participant scoring low understanding of their voice compared to other high responses.



Findings

- Aside from one anomaly, positive responses about the value of vocal warm ups
- Similarly to the previous slide, the lowest responses were recorded for questions concerning their personal understanding of looking after their own voice



- Both myself and the participants noted an improved body to voice connection
- We both also showed interest in exploring vocal warm ups further
- A change in emotions, or mood, in participants was also noted
- Participants noted new discoveries about their voice, improving their technical understanding

Themes from Questionnaire Open Questions

Themes from Open Questions in the Questionnaire
Development - Made aware of personal difficulties, recognising changes in their voice
Engaged - 'I feel very relaxed and comfortable'

Interview Themes

Themes from follow up interview
Development - ready to step onto the stage, more confident
Connection - improved body to voice connection, feeling more grounded
Energised
Ongoing Research - plan to research more techniques, daily practice
Reflection

Reflective Note Themes

Themes from Reflective Notes
Emotions - Participants seemed more focused and calmer, happy and healthy, very relaxed
Connection - Psychological impact, vocal ease impacted the feeling of readiness
Ongoing Research - Break down what exactly is beneficial about this discipline, furthering their training
Health - Participants hadn't warmed up prior to the workshop, is it appropriate for those with pre-existing medical conditions?

Comparing my study to other research

- Current research agrees that body greatly impacts the voice (Loth & Pensalfini, 2021).
- Importance of meditative breathing (Curpan, 2020)
- Importance of psychological effect of warm up (Adelio, 2019)

Conclusions & Recommendations

- Data isn't conclusive but encouraging towards multi-disciplinary vocal warm ups
- Validity has been questioned due to small sample size
- Movement based exercises seemed to receive the most positive feedback
- Further study needed to explore the effects of singing and movement warm ups on the voice separately
- Achieved personal goals of developing understanding of vocal warm ups and theatre pedagogues

Further Considerations

- Is a multi-disciplinary approach suitable for participants with pre-existing medical conditions?
- Would a greater understanding of vocal warm ups inspire more research made for, and by, actors?
- Would a multi-disciplinary approach at drama schools make industry education more accessible?

Reflective Examination of Learning Experience

- Different approach to vocal warm-ups which improved my teaching
- Develop knowledge of theatre and vocal pedagogues
- Broadened understanding of how different performance disciplines connect
- Discovered new areas that affect the vocal warm up ie. meditative breathing
- Will apply new found knowledge to teaching and continue using a flexible facilitation style

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