

Independent Evaluation.

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Executive Summary.

The One Handed Musical Instrument (OHMI) Trust aims to remove the barriers to music-making faced by the physically disabled, through the development and production of suitable musical instruments. To support the teaching and learning of music with adapted instruments OHMI was funded to conduct a teaching and music makers project using specially adapted instruments for children aged 7-18 years.

The first teaching pilot using specially adapted instruments for children with upper limb disabilities took place in Birmingham. This project has now progressed into year 2, with 13 of the children participating. They continued to receive one-to-one lessons, the opportunity to play in ensemble groups and participate in masterclasses. The teaching pilot has now progressed into Surrey/Hampshire where a further cohort of young people are taking part in OHMI activities. This also includes one-to-one lessons, the opportunity to play in ensemble groups and participate in masterclasses. All the teachers involved in the projects have been supported by the OHMI trust through a variety of activities including initial training and continued reflective sessions. Many of the Birmingham teachers have progressed onto further study through the Sound of Intent PGCert run by Services for Education.

The project was evaluated by researchers from Birmingham City University, who, using a primarily qualitative methodology involving questionnaires, observations and focus group interviews, explored the teaching of the adapted instruments and pedagogical approaches. The research explored three key elements:

1. The scale and depth of the current inequalities in music education provision faced by physically disabled people, and barriers to undifferentiated musical participation.
2. The teachers, the training and support required to be able to deliver effective teaching for learners with a physical disability.
3. The learners, where the pedagogic interaction with the teacher is the focus. Although this is well explored in literature relating to the able-bodied, there is much new ground to explore in working with those with a physical disability.

The report sets out the findings from this research and offers recommendations for both policy and practice.

Key Findings.

- **Giving learners a goal to work towards was motivating.** For some this means working from OHMI **accreditation** to graded examinations. It has been identified that for some young people accreditation which is aligned to the 'Sounds of Intent' (<http://soundsofintent.org/>) framework needs to be developed. There is further work to be done in this area.
- **30 minute lessons.** Extra time is needed in order to accommodate setting up the instrument, and the physical needs of the young people where response time may be slower. If instruments can remain set up in school and at home, more time can be spent on learning in lessons.
- **Positive relations** with the instrumental music teacher are central for progression and motivation. This is enhanced when school teaching staff and parents take an increased interest in music making and learner's progression. This moves onto the importance of...
- **Music beyond the lesson.** For some of the young people ensemble playing or whole group workshop days play a significant role in their musical identity development.
- **Performance.** Opportunities to perform have been positive for learner motivation and developing identity as a musician.
- **Progress and Progression.** Although for some young people progression landmarks – such as music medals or area ensembles, are something that are still being worked towards, significant progress has nonetheless been made by all learners. They are better at playing their instrument, and have a deeper understanding of what it means to be a musician. **This understanding of progress needs to be made explicit to all those involved in the educational development of each learner.**
- **Resilience and persistence are central to musical learning for the learners.** The music lessons offer the young people an opportunity to go beyond a deficit model. The experiential learning environment created and pedagogical approaches utilised by the teachers encourages a 'can do' attitude to music making.
- **Creative teaching and creative learning play an important role in the musical development of the learners.**
- **Being flexible.** The teachers were flexible so that teaching and learning could be adjusted to meet the needs and interests of the learners. Although the teachers used

the same materials, as they would with any young person, they were responsive to specific learner needs and interests.

- **Recognising learner additional needs.** The teachers recognised learner needs and utilised pedagogies that equipped learners with understandings and knowledge that empowered them. Pedagogy was child-centred and focussed in on an individual learner basis.
- **Meaningful music-making.** This placed the learners at the heart of the lessons. This often led to strong learning relationships with the commitment to meeting individual students' musical needs.
- **Metacognitive approaches were important.** Over time learners have begun to self-assess, set themselves targets and share learning objectives.
- The teaching and music maker's project has significantly impacted the learner's lives and musical development. The **quality of teaching** is central to learner development, all the teachers working on this project have been supported to progress their understandings and pedagogical approaches through the OHMI trust.

However, more work needs to be done:

1. As it extended beyond the remit of this research, further work is needed to explore the position of these young people with regards to Whole Class Ensemble Teaching (WCET, also known as 'Wider Opportunities').
2. More teachers need to be trained to work with young people with physical disabilities.
3. Accreditation needs development. The exploration of the Sounds of Intent framework or other forms of accreditation better suited to learners with a physical disability or SEND.
4. It was beyond the scope of this evaluation but the project clearly had impact on the learner's lifelong learning. More work needs to be done to explore the impact of the music lessons on the learners wider educational development.

Introduction.

The OHMI teaching project explored the teaching and learning of specifically adapted musical instruments with physically disabled young people. The funding offered the potential to explore virtuosity for these young people with physical disabilities, all of whom lacked use of one hand or arm, and for them to have undifferentiated opportunities to participation in music. An intention of OHMI is that undifferentiated musical performance is made possible for this group of young people.

Research Objectives.

The research explored three elements:

1. The scale and depth of the current inequalities in music education provision faced by physically disabled people, and barriers to undifferentiated musical participation.
2. The teachers, the training and support required to be able to deliver effective teaching for learners with a physical disability.
3. The learners, where the pedagogic interaction with the teacher is the focus. Although this has been explored in some depth in literature relating to the able-bodied, there is much new ground to explore in working with those with a physical disability.

Methodology.

In order to investigate the OHMI teaching pilot, a qualitative approach was employed. There are many challenges when trying to understand learning and behaviour, especially in schools, where history and context are central to the environment. Knowledge and understanding are created individually and collectively, but also governed by structural contexts. Engaging in this complex environment requires not just one way of knowing and valuing, but approaches that take into account diversity and difference (Greene *et al.*, 2001). As this research considers the importance of the voices of the participants, a qualitative approach was recognised as the most effective research paradigm. Mertens (2007) reminds researchers of the purpose of research, where investigation should have the social and democratic goal of being 'a transformative lens' (p.159). The concept of the 'transformative lens' is appropriate for this research, particularly as the aim is focused on enquiry into new teaching and learning processes. This means that not only is a qualitative approach democratic, but it can also formulate rich data. Such data can subsequently affect policy

through the production of descriptive knowledge, which Howe (2004:54) claims leads to: Deeper and more genuine expression of beliefs and values emerge ...which fosters a more accurate description of view held.

Methods.

The choices of methods for this research were selected on the basis of trying to best understand the complexities of teaching and learning. The research involved:

- Observations of peripatetic music teaching sessions,
- Focus group interviews with the teachers,
- Observations of OHMI performances,
- Questionnaires completed by parents, teachers and young people.

The research methods deployed ought to best represent the voices and stances of participants, ensuring ensure that all data collected and reported accounted for diversity effectively, and best signified their beliefs and perceptions.

Observations.

Observation offered the opportunity to develop an understanding of how knowledge was constructed within the peripatetic music sessions. Cohen *et al.*, (2007) have suggested that observation as a research process offers the researcher the opportunity to collect live data from a naturally occurring situation. In this manner, the researcher can observe behaviours which may 'go unnoticed', be 'unexpected', or 'taken for granted'. It also ensures that the researcher can document what happens within the classroom and not just rely on what people say they do (Robson, 2002). Observations of peripatetic music lessons were conducted over the course of the evaluation, allowing researchers the opportunity to explore progress and progression longitudinally over the course of the project.

Focus group interviews.

A semi-structured approach was chosen for interviews which ensured that vital questions were explored relating to the evaluation. However, this model also offered space to explore themes emergent in the conversation. The researchers were keen for the interviews to draw out deeper reflexive thoughts, but for them to also become part of the continuous process of learning (Bolton 2004).

Surveys.

A series of open-ended and closed questions were utilised in the surveys. This required the teachers, parents and learners to make statements, respond to multiple-choice questions and make comments based on rating scales, producing various forms of data. Help was offered to those learners who needed additional support with completing the survey. The questions for the learners were designed in conjunction with the OHMI Trust. The questionnaires aimed to explore progression and musical development from the perspective of all those involved in the learners education.

Data Analysis.

Data collected were analysed from an interpretivist perspective, which recognises the subjective nature of the responses. This formed a detailed picture of the impact of the teaching sessions on the teachers and learners involved and allowed reflection on how the sessions might be developed and improved. The data from the questionnaire, observations, and interviews were analysed thematically and systematically to allow common and discrepant themes to emerge, thus endeavouring to reduce bias.

Ethics.

The research was approved by Birmingham City University Health, Education and Life Sciences Ethics Committee. The evaluation was conducted in adherence with the British Education Research Association (BERA) guidelines on ethical practice in educational research. Participants were informed of the research objectives and aims via a consent and information form. The research respected autonomy and the consent form noted that participants could withdraw from the evaluation at any time. The responses were carefully monitored so that any issues relating to diversity and equality could be addressed, however none were identified. All participant names have been anonymised and changed in this evaluation report, and also in any other reporting of the evaluation.

Methodological limitations of this research.

The teaching pilot aimed to explore teaching and learning through the perceptions of the teachers, with the hope that this would impact on, and improve learning. Although pupil voice was taken into account, and learning observed, the focus of this research was on *teaching and learning*.

Report Structure.

This report is structured into a series of sections. The first part explores the findings from observations of teaching and learning. We then move to a discussion of the interviews with teachers and then responses to the on-line questionnaire. Finally the implications of what has been uncovered are discussed.

Context – teaching and learning in music

Teaching and learning in music is a complex area of study. We know that learning happens in multiple ways in differing contexts (inter alia Jeanneret & DeGraffenreid, 2012; Hallam, 2001; Hallam & Creech, 2010). With regards to disability, we know that the social and medical models of disability affect how disability is conceptualised. As Shakespeare observes:

The social model demonstrates that the problems disabled people face are the result of social oppression and exclusion, not their individual deficits. This places the moral responsibility on society to remove the burdens which have been imposed, and to enable disabled people to participate (Shakespeare, 2006 p.199).

Specifically with regards to music education, (Abramo, 2012 p.28) observes,

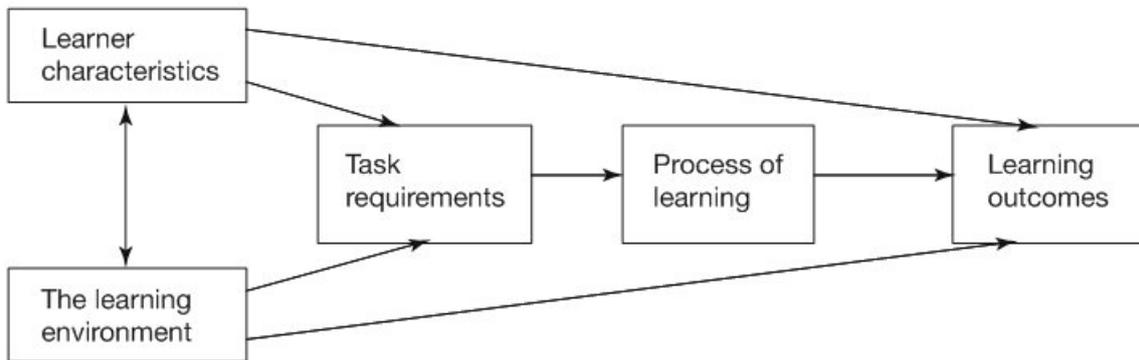
...musical instruments' designs sometimes turn impairments into disabilities. A person might be very musical and enjoy the violin, saxophone, or piano. But if the individual does not have the use of both arms, he or she is unable to play these instruments. ... instruments are created by human artisans. So, from a social model perspective, because these instruments are not designed with a person with an impairment in mind, they prevent some individuals from making music with them even though their *impairments* do not inhibit them from enjoying music (Abramo, 2012 p.41).

Music Education in England is characterized by two main approaches to teaching and learning. These are: generalist music lessons in schools; and specific instrumental music lessons. Whilst there are many overlaps between the two, Whole Class Ensemble Tuition (WCET) being a case in point (Fautley et al., 2017), nonetheless these distinctions can be seen in the day-to-day lives of schools and instrumental music teachers. The issues associated with teaching and learning in music are such that no clear singular methodology or system can be seen in practice.

In this research, we are concerned primarily with the learning of pupils in instrumental music lessons which are received in addition to timetabled curriculum class music lessons. Hallam (2001) describes a range of aspects which need to be taken into account when considering learning in music.

Learners bring to the learning situation a complex set of prior learning experiences and the support available to them in their family environment. Once in the learning situation, their learning will be further influenced by the teaching environment, what they are expected to learn, how it is to be assessed, and their teacher and his or her methods. Learning outcomes are also determined by the nature of the learning task to be undertaken and the processes which are adopted to achieve the desired end. (Hallam, 2001 p.63)

This process is also represented diagrammatically:



(Hallam, 2001, Figure 5.2)

These aspects are important when considering most forms of learning interactions in music education. However, it is also likely to be the case that as Adam Ockelford observed,

Whatever the context in which it occurs—special or mainstream—music education for children and young people with complex needs is still a pedagogical infant (Ockelford, 2008 p.3).

The complexities of musical activity are significant in this report, and the specific instances in which it occurs form the backdrop against which the current research was conducted.

Observations.

For the investigation of pedagogy and learning, the researchers observed a number of lessons. These observations offered the researchers a snapshot of teaching and learning and activity. The observations were triangulated alongside focus group interview data and the questionnaire, to allow a richer understanding of the impact of the sessions on the teachers and learners.

Birmingham Observations.

Progress and progression: music medals and grades

For some of the learners it was evident in observations that progression on their instruments had been made, with many working towards graded examinations. Control, sound, listening, and confidence in understanding notation had been developed. This combination constitutes clear evidence of progress.

However, other learners had not made as much progress in terms of working through music medals. A number of young people are still working towards their copper music medal. However, it is important to note this does not mean that progress has not been made. For these young people their physical difficulties, in addition to their learning speeds, means that their musical development in terms of music medal achievement is slower. Therefore the existing mechanisms for musical assessment do not as yet meet the needs of the learners. This is something that needs further investigation.

Link teacher.

For one of the young people the role of the SENCO (special educational needs coordinator) was central to educational development. We have noted educational development here, as engagement of the SENCO extended musical learning beyond the music lesson and into the learner's school life. Lessons took place within the SENCO's office. In one observation the SENCO was present in the room, although she continued to work whilst the music lesson was happening, she would interject to offer praise and encouragement.

In discussion with the music teacher after the lesson s/he explain the importance of the SENCO in motivating and encouraging the learner, and also crucially the role the SENCO plays in disseminating the work to the wider school staff. This engagement of a member of

staff made a vital contribution to deeper understanding of musical learning and the importance of music for the learner. However, it has been noted since this observation that this SENCO has now left the school.

Transition into secondary school.

Some of the young people involved have transitioned into secondary school. We have discussed in previous reports that channels of communication between the music teacher, school and home are important. This is particularly true with the transition into secondary school. However, some additional challenges have arisen in this phase. Some of the lessons in the secondary schools are proving to be more difficult to arrange, and when they are, take place in locations that are not always suitable. This is not just the case for OHMI learners but is an issue for many peripatetic teachers, and represents a broader issue for musical provision in school. Having clear timeframes and structures for lessons can be important for these young people, as is having a significant figure in the school who also takes an interest in the learner's musical progress.

Resilience.

The learners participating in OHMI lessons are faced with many challenges, including physical as well as additional learning needs. The musical development of the young people is central to this evaluation, however, broader outcomes that are not focused on musical performance are also key aspects of learner's lifelong development. Becoming resilient has been a key part of the learning process for a number of the young people involved, which was observed in many sessions.

Garnezy and Masten (1991) defined resilience as a "process of, or capacity for, or the outcome of successful adaptation despite challenging and threatening circumstances" (p. 459). This aligns with Zimmerman and Arunkumar's (1994) description of resilience resiliency as the ability to spring back from adversity. The learners in the OHMI project are exposed to the same challenges in society as other learners. However, the existence of a physical, and for many of the young people involved in this study, also a learning disability, puts the individual at greater risk for negative emotional and social outcomes. The development of increased self-esteem through learning a new skill, the development and encouragement from the teacher to progress musically, and a delineated understanding of their disability has provided the learners with the ability to increase their personal resilience, despite facing many challenges in the music lessons. **Metacognition.**

There were some key strategies evident in the music lessons that developed learner metacognition and self-regulation:

- Discussions with learners about their learning and questioning which supported evaluation.
- Setting the learners specific goals related to a range of skills and processes. This included technical skills but also wider creative learning approaches through improvising and imagination.

Practising at home.

One of the first questions the teachers would ask the young people is whether they had practised at home. Those who do take their instruments home have made some significant progress, but this needs to be contrasted with the significant numbers of learners do not take their instruments home with them. Such a practice is not uncommon in instrumental lessons, but there are many other non-musical related issues that need to be addressed for some of these young people. These include being reminded to take their instrument home by the school, and contact with parents regarding progress. Other factors such as musical performances help, as they serve as motivators for engagement. This can be further assisted by all those involved in a learner's musical development communicating these aspirations.

30 minute lessons.

Being flexible with the planning and lesson structure was important in the lessons. Although the teachers and learners had specific outcomes which they were working towards, often lessons would take a different direction if young people needed a physical rest. During these rest times, the teachers would engage learning in a range of activities: games on an iPad, conversations about wider musical interests or their week at school. The issue of equity is important here, and for teaching and learning to be equitable for these young people the extra time needed can be fully justified.

Creativity.

Within many of the observation the teachers utilised creative teaching and learning approaches (Craft, 2005; Craft et al., 2007). As mentioned above, the 30 minute lesson

offered teachers opportunities for a range of activities beyond graded examinations. Many activities were centred on musical exploration through improvising, playing around with ideas and developing musical curiosity. These creative activities stemmed from the learner's interests, giving them back some ownership within the lessons. A key point to note is that as this is year two of the project the young people felt confident and trusted the environment in order to participate in the creative activities. This was nurtured and developed over the two year period.

Learner-centred approaches.

These learners encounter many physical, social and emotional challenges throughout the school day and in their lives. However, the music lessons offer the young people a supportive and trusting space where they are empowered to face challenges, persevere and be resilient.

In year 2 this trusting and safe environment has developed further. For some learners this has progressed into expansive learning opportunities (Engeström 1999) where the learners are more involved in the reflective process linked to their musical progress and progression. Through these reflections the learner's sense of empowerment is developed, leading to increased motivation and transformative musical engagement.

Within the music lessons the learners are supported and encouraged to foster their potential and enact positive changes through music engagement. The instruments enable learners to flourish, which in turn develops their confidence and self-esteem. Turley (1994:4) suggests that 'listening to the voices of students validates them as partners in the education processes' as was evident in many of the observations.

Surrey Observations.

In school or after school lessons: difference in parental involvement.

One of the main differences between Birmingham and Surrey teaching programmes is the times of the music lessons. Although some of the sessions in Surrey take place during the school day, many happen after school. In these sessions parents are taking an active role in bringing learners to the lessons, with some even staying during the lesson. For some of the young people parental involvement is important for their motivation. The parents also take a role of writing down the next steps and encouraging the learners to practice. This parental support is significant. The researcher observes this in their field notes:

Mum is very supportive of the lessons and chats to the teacher before the lesson. She's also mentioned that she'll fund next year's lessons if trust funding runs out.

We walked the student to meet their Mum, who was friendly and appeared to be really supportive of the lessons.

Physicality of playing an instrument.

The 30-minute lessons offer the learners the opportunity to develop their potential. The extra time compared to a typical 20-minute lesson means that the learners are offered space and rest time. This is not uncommon for able bodied learners but is more prevalent in these lessons where the learners have a physical disability which can affect the sound quality of their playing, as noted in the observer field notes:

The student was struggling to sustain full, or as described by the teacher "pure sound". The teacher reassures the student that their muscles will get tired. I think this is the case for any young person learning a brass instrument, and it highlighted the common challenges all young musicians are likely to face. The teacher says kindly after a run through "you're worn out now, you're out of breath!" and the student, laughing, agrees.

Although the students have physical barriers, some of them explore the potential of not using a stand as support for their instrument. There are various potential reasons why this may be: it impacts sound; the learner does not want additional support via a stand; and it could be viewed as challenging their identity as a musician. The observer describes this and the encouragement of not using the stand by the teachers:

The student can still use her weaker hand to prop up the cornet. The teachers have mentioned that this is a positive thing since fixing brass instruments to the stand hinders players' ability to pivot and move freely with their instruments.

The teachers often utilised non-playing time as an opportunity for personalisation, most notably in Surrey, via conversations about progress and progression and musical interests.

Facing barriers.

As mentioned above some of the learners are determined to explore their instruments with as little additional help as possible. Like the Birmingham learners, becoming resilient has been a key part of the learning process for the young people in Surrey. This was observed in many sessions:

She is really accepting of any challenges and barriers along the way, and this is clearly a comfortable learning environment for her.

Clearly it was physically tricky, and the teacher gently encourages her to think about embouchure throughout with comments such as: "nice and tight", "really tucked in"

Other additional needs.

A significant aspect of the evaluation in Surrey has been the necessity of trying to distinguish between physical and cognitive challenges. There were significant differences in the learning needs of the children, as there were in Birmingham. Some – but very few – children had only physical disabilities, with no additional educational or cognitive challenges, whereas others had both physical *and* additional educational needs. Like the Birmingham teachers in the first year of lessons, the Surrey teachers had to discover ways of working that ensured that the lessons were child-centred and appropriate. We have discussed previously in our Birmingham teaching pilot report that a key factor in this provision is good communication with schools and information sharing regarding the young people. This could be achieved through sharing individual educational plans (IEPs) or discussions with teachers and parents. For some of the young people the attendance of parents in sessions or dropping and picking them up offered the music teacher time to talk to parents, share information and adapt their practice based on key educational information. For those who had lessons in school time, it was often the case that less information was being shared. In this observation note the observer recognised that the learner has additional needs:

The student has a significantly lower reading level for her age. This helps to explain why sheet music must be tricky and all things considered I think she did really well to concentrate on the sheet music for so long.

When talking to the music teacher after the lesson, the music teacher also recognised this and has been thinking about ways to support the learner in lessons. If channels of communication were open with the school or parents it is likely to be the case that less time would be spent finding these things out during lessons, and instead planning for them and differentiating learning from the outset.

Taking part in an ensemble

The Surrey project currently does not have a specific OHMI ensemble. However in one of the music lessons the music teacher and learner discussed participation in area ensembles. One of the learners already attends two ensembles outside of the OHMI lessons. Alongside developing individual musical skills, participating in the ensembles has enabled this learner the opportunity to develop their understanding and knowledge of being a musician. It was evident in the lesson that this learner was more confident and resilient. The potential for these young people to join area or specific ensembles is something that needs further exploration.

Accreditation

The use of music medals as an approach to accreditation was less evident in the lessons in Surrey. Accreditation can provide a valuable indicator of achievement for many of the learners. It also offers learners equal opportunities for undifferentiated attainment with those without a disability. However, Music Medals were not a feature in the lessons in Surrey, instead teachers focused on accreditation of graded examinations. For some of the learners this was appropriate for their skill level and cognition. However, for some, it seems likely that Music Medals may be a more appropriate and timely way of attributing key milestones in learning. As in Birmingham, other forms of accreditation need to be investigated to better support and encourage learners with wider additional needs beyond the physical. Appropriate forms of accreditation can serve as key motivators, give the learners an aim to aspire to, and help to define learning outcomes. For some of the young people their determination means that they define their own learning outcomes which can often be working towards graded examinations, as noted here:

The student does not want to do an ABRSM Music Medal, but would like to skip that and move straight on to ABRSM Grade One.

The Aha moment!

Within the music lessons there were many opportunities for creativity. Kinsella and Fautley (2017) have discussed the need to dispel some of the romantic myths about creativity and what counts as a novel idea. Such an approach stems from the work of Margaret Boden (1990) who proposed to look at creativity from an everyday perspective. This everyday creativity involves coming up with surprising, valuable ideas that are new to the learner. This is irrespective of who came up with the idea previously. The fact that it is a new conception for the learner gives it importance. Boden (1990:43) uses the example of Mary Smith to describe novelty:

If Mary Smith combines ideas in a way she's never done before, or if she has an idea which she could not have had before, her idea is P-creative – no matter how many people may have had the same idea already. Mary Smith's surprising idea is H-creative only if no one has had that idea before her.

These moments of novelty were present in many of the lessons and were further encouraged by the teachers through praise and discussions which extend further the learners understanding and knowledge. In this extract from the observers field notes they attribute discovery as a key creative process:

For a 30 minute session there are lots of tasks and she responds well to a range of activities. Generally there are lots of 'aha' moments, where the teacher illuminates an idea, and it's like a discovery for the student.

Focus group interviews

The purpose of the interviews was to provide in-depth qualitative data concerning teacher experiences and perceptions of the OHMI teaching programme. Interviews were analysed thematically to address the evaluation questions. Themes from focus group interview data have been organised in-line with questions from the interview schedule. A subsidiary purpose of the interviews was to both gauge teacher perceptions, and also to enable reflection, make sense of experiences, challenge perceptions through listening to others, and shape what will happen next. In this sense the interviews served as an action research approach as they enabled the teachers to discuss challenges, successes, and teaching and learning which informed practice.

Birmingham Focus Group Interview.

Skills.

Many of the teachers within the focus group noted that additional skills were not necessarily needed in terms of the instrument, but the development of skills was needed to acknowledge and plan for learners additional needs. However, one teacher discussed the need to 'learn' to play the adapted the instrument alongside the student:

I agree with everybody that the additional needs and SEND aspects is the main thing, but initially I had to learn how to play the [one-handed] recorder, and now they've improved I'm having to learn like them the next step. So I'm having to learn chromatic notes and things which I didn't get as far as learning myself initially. Obviously I learnt it to begin with, and then I got quite fluent playing it, but only the notes the kids were using. This is because I wasn't using it the rest of the time, but now they're doing harder stuff.

A key factor noted by this teacher is the continued professional development needs for those working with children using the adapted instruments. This also requires teachers to find time to learn the instrument-specific techniques required from some of the specially-adapted instruments. In the case of this OHMI programme this applies most notably to the recorders, which had been adapted by providing clarinet-like keying to facilitate the full chromatic range using the fingers of one hand only, and with left and right-handed instruments being different. This is what the teacher was referring to in the above comment. The trumpets used in this programme differed primarily in that they involved the use of a stand, presenting

technical for playing and the player in terms of mouthpiece angle and pressure, but leaving the fingering of the instrument unaltered.

Expectations and progress in year two.

Significant progress has been made by the young people. There are, however, varying conceptualisations of what constitutes progress in OHMI lessons. For some this means working towards graded music examinations, or progressing through the music medals. For others gaining control of the instrument and developing an interest in music has been the most significant progress observed. In these two excerpts from the focus group discussion the teachers describe differences in progress. In the first of these the teacher explores not only musical progress, but also the physical development of the learner:

At the start he was really really, really far behind everything academically, but actually quite musical, but struggling with anything on paper. He could play me something by ear, but if I tried to write it down in any way it meant nothing to him. He would end up playing something totally random, and he didn't have very good control of his hand, it wasn't very stable. But now he can play an octave quite easily and he's reading music. He's noticeably changed, and I think, physically, he's changed; he's much stronger and obviously that's impacted on his recorder playing because he can hold it better and he can breathe and control his fingers better.

In this second excerpt, the teacher also describes progress but in a significantly different way from that of the teacher above. For this learner, progress has been slower in terms of musical skills, but significant progress has been made controlling the instrument, and increased interest in musical performance:

When I first started teaching him, he couldn't even form a proper embouchure. We couldn't start with a trumpet mouthpiece, I had to give him a tenor horn mouthpiece which is a much bigger one, and sort of try and find a way for him to actually get his lips to buzz. He had no control of being able to actually blow a long stream of air, he would just blow in short bursts, he had no breath control or real control over his lips which I assumed was down to the cerebral palsy. But now he can. He is capable of playing with a controlled sound, and we do things like long note competitions to see how long he can keep a note straight for. He's improved loads but really needs an audience, and somebody to play up to because he likes showing off!

Link teacher, parental involvement and ensembles.

The connection to the wider school life of the learners has been important for many of the teachers in Birmingham. In particular one teacher noted the crucial role the SENCO played in motivating and supporting their student. The interaction and interest in the learner's progression from a member of staff contributed to increased musical development and knowledge in the school community. As noted above, unfortunately this link teacher has now left and there is a potential gap in development:

One thing that has concerned me a bit is that his SENCO left at the end of last year. When I first started teaching him we had a chat about how he works a lot better and listens when she's in the room. I have to keep bringing it back to him performing to somebody and have to keep saying "oh let's show miss what you've done" and then he'll focus.

Opportunities for performance have been an important feature of the OHMI lessons. Part of the initial teaching project was the inclusion in an OHMI specific ensemble. In the last report it was suggested that other avenues and potentials for wider ensemble involvement could be explored. However, due to problems with locations, transport and parental support for taking learners to after school sessions attendance at the OHMI ensemble was limited. Therefore this year the project took a different route by offering workshop days and performance opportunities. These have been motivating factors for both learners and parents. However, some learners are finding it more difficult to engage in these extra opportunities. The difference in progress and progression between students who can and cannot take part, for a variety of reasons has been impacted, as noted by this teacher:

If they're a child or a young person where their parents are quite proactive and keen to take them to stuff, then they've had quite a lot of chances to join in. The child who doesn't, obviously doesn't have as many opportunities, is so dependent on parents, and that has quite a massive impact.

This is further discussed by another teacher:

There's quite a few students that would be keen to do a lot more, but their parents aren't interested. So they don't get those extra opportunities they only get what I can organise for them at school and that's if their school is supportive of that happening. So it's a bit tricky. People coming in is great, like you say, it is really great it means it becomes a bit of an event.

There are clearly some challenges that need further exploration in relation to parental and school engagement. One of the teachers notes this:

I feel many of the parents I've spoken to of OHMI students are remarkably disengaged with what their children are doing,

Within the focus group discussion the teachers and researchers considered some engagement process to get schools and parents more involved. These included:

- Specific workshop for parents and their children to attend together
- Video documentation of the instrument set-up
- Invitation to lessons, when parents can attend
- Music teacher having time at parents' evening to report on progress.

The teachers discuss the potential benefits of these approaches:

I would happily accept parents coming into any of my lessons with me

There could be a workshop where the parents do it themselves, and they can actually, they can actually, try it for themselves?

Maybe there is something for parents on a, maybe a semi regular top up of knowledge for example here's how you adjust the stand basis?

The researcher suggests the potential of an online tool with video documentation and the teachers feel that this could be a potential way forward:

You could even record you doing it in the lesson with the young person

That is lovely actually

It might be an idea

Yeah, yeah it's a good idea

Further exploration on the benefits of school engagement and parental support is needed. With the idea of online resources, parental sessions and school CPD.

An important development in the Birmingham project has been the transition of some of the learners into secondary school. To ensure the learners' musical development is made visible and recognised by the school music teacher, one OHMI teacher approached the secondary school head of music directly and provided information on the progress and learner aspiration:

I went straight to him and said, "Look, you know, this is (name), playing the trumpet did you know about him? "Oh no." I said, "Well you do now". I explained the OHMI trust to him, you know, to make sure he knew! Because again, you get your head of music on-board, in a secondary school that's great!

This year the OHMI ensemble was replaced by workshops, performances and outreach days. Some of the teachers noted the importance of the learners being able to work with others, explore music making in collaboration with others and develop their identity in a group. With many not at the stage to join area ensembles some teachers felt the OHMI ensemble offered opportunities for the young people

My gut instinct is that we've lost something by not having it, however transport and getting there was a problem.

More needs to be done to explore the potential of the OHMI ensemble and area ensemble development for these young people and the impact this has on identity and musical progression.

The value of music in school.

Changes in schools including budget cuts, changes to qualifications, and the introduction of the EBacc have marginalised arts subjects within the curriculum. Many schools have reduced or removed music from timetables (Daubney and Mackrill 2017). We know that teaching time for music in Key Stages 3 and 4 is reducing steadily year on year (Fautley 2016). The Cultural Learning Alliance (2017) reported a 9% drop in arts GCSE entries from 2016 to 2017, and a 28% drop from 2010 to 2017. Increasing emphasis on the EBacc, and the influence of Progress 8, have reduced the importance of music due to the centralised performance measures which do not necessarily include arts subjects. Schools tend to focus on these measures, and in some cases can become fixated on their position in published league tables. Such fixation means that some schools are in danger of ignoring the arts, believing them to be of only peripheral importance.

The value of music in school was discussed by the focus group in terms of school being happy about the learners receiving lessons but that further, wider engagement is need for the music lessons to have greater impact for the learner's educational development:

Schools, they're very happy about the lessons. If they come across someone, it's "oh it's brilliant that they do this and it's so fantastic, they really enjoy it", they're very quick to really approve of it and big it up, but it's not much more involvement than that. It's like they're quite happy with it at that distance [gestures arm's length away].

Another teacher continued to suggest:

It's not that they don't value it - it's just that that's that thing that happens in that box and they're really busy with lots of other stuff... I think an awful lot of schools are very keen on children having experiences.

In some cases music is a tick-box exercise:

But they know that their kids have got to do music and they need to tick that box, and so that box is ticked because we've come in and gone

One teacher noted that the music lesson has been posed as a 'break':

I teach the student in the deputy head's office and I walked in, and the student walked in after me and the deputy head said "oh great (name), a break from SATs for you!" And I just thought, it is the half an hour in their week – they are year six, they has many additional needs apart from the fact that she only uses one hand, and it's the one half hour in the week when that, she's not working on SATs, and I thought you know, just summed it up.

We would like to note here that these issues are not confined to the OHMI lessons, but represent a broader problem across music education as a whole.

Teaching materials and progression.

Most of the teachers have found that their typical teaching materials have not changed. For some of the learners the knowledge that participation is undifferentiated is motivating, as noted by this teacher:

Musically switched on. He's getting on with grade 2 pieces now, and I am looking to audition him for brass band which he's excited about we are aiming to get him in one of the music service's central bands. I've used most of the same teaching stuff, I try to keep it as, conventional as possible, so all the things I'd expect a trumpet player to be able to do at that sort of level, I've tried to keep it the same. I think he likes the fact that that's the way it is you know? He's doing his grade 2 like anyone else could, there's no difference there, he's got the ability to do it so he gets to do it.

Progress for others however is slower due to the physicality of playing the instrument. One teacher not only described the physical problems the learners faces, but also highlights the resilience of the student to carry on despite these issues and how they overcome them:

Progress is quite slow. But the main reason progress is slow is because he's having such difficulty in controlling what he physically can do himself. And he's actually

asked me if we can come up with a straight jacket for him because he wants to be able to have his hand, the one that he can't control, still, because it keeps upsetting him and his brain. But in the last lesson he was so pleased because he's actually getting to the point where he can control his face and keep his face still and do things that he wants to with his face rather than it moving around all the time by itself. He's actually holding his breath and making his mouth muscles and he's pleased with his progress. We get to the end of his lessons and he's upset because the lesson's over and every week it's "can we have an hour next week?"

The importance of the 30-minute lesson.

The previous report noted the importance of the 30-minute lesson duration, and this was still appreciated and acknowledged as important by the teachers. Key reasons for this were:

- Setting up the instrument
- Time given to the development of a musical voice and increased musical understanding.

A few teachers note time taken within the brass lesson to adjust the stand so that the mouth piece is in the right angle for the learner, and the time needed to get this right in terms of quality of sound:

I need to be able to move it to get exactly the right angle. And if it's hard for me to adjust it to get to exactly the right angle, how can he adjust it with just one hand?
(Teacher One)

It makes a big difference, if it's just off by a couple of degrees he's like a totally different player. We do spend a lot of time just trying to get it just right so that it sits nicely for him. (Teacher two)

Like the teaching materials the teachers recognise the importance of personalised instruments but also the costly nature and time needed to make specific instruments for individual learners:

Every child is so different, everybody almost needs their own personalised version of the instrument which is what makes it tricky.

One way the teachers noted that this could be resolved is by leaving the stand in position so that more time in the lesson can be spent playing.

Being able to leave the stand, in that position, where it works, is wonderful.

As discussed above, the role of a teacher in school could help with this:

For my student, his SENCO would set it up and leave it in her office all week.

The relationship between the music teacher and learners is another key facet of the OHMI lessons. Without the 30-minute lessons, time afford to discussion, reflection and conversation with learners would be limited. One of the teachers discusses the importance of good relations with the learners for the development of self-esteem:

Their self-esteem was like absolutely rock-bottom, I thought well that's exactly it isn't it. So many of the young people with additional needs that I work with that is exactly it. They don't think they can do something and you spend more time on that, probably more than other children.

This poses an interesting further question regarding these lessons. Are there specific aspects of musical learning and development, which have exponentially greater benefit for these learners because it might be one of the few times in the week that it happens?

Accreditation.

There are varying levels of progress in OHMI levels, from working through the music medal to graded examinations. The teachers discuss accreditation and suggest a potential route could be Arts Award as an additional option, which might be better suited to some learners:

I was looking at doing like an Arts award, it would be perfect for him. I just think it would have been, like, completely right up his street.

For one teacher the exploration of the 'Sounds of Intent' framework could also be a better route for their learner rather than music medals, with the reason for this being:

I can see maybe now at some point in the future he might actually be able to take a proper music medal, which I never thought at the start, but I still see that as something in the future. Going back to teaching materials, I do use a lot of similar materials but I have to, for him, break it down into motifs, he can't handle playing a whole piece in its entirety, he can only really handle short bursts. This is on that Sounds of Intent framework, as a point in his musical development.

Further explorations into the development of other forms of accreditation is needed.

Surrey Focus Group Interview.

Skills required to teach adapted instruments.

The teachers found that there were no major differences between teaching the adapted instrument and the teaching of a typical instrument. However, one factor that did impact the teaching of the adapted instruments was the change in teacher perception of, and planning for, pace. The 30-minute lessons were important as this allowed the teachers to offer time for building stamina and repeating tasks:

Building stamina can take longer to build up for example lip control. Also take much more repetition over tasks.

The teachers therefore had to consider the pace within the lessons and build in activities that allowed the learners time to develop their control. Because of the physicality of the lessons, there were often unexpected outcomes or challenges that required the learners to be resilient. The need to control the physicality of the instrument and consistently repeat tasks to build physical control and awareness required determination. One teacher noted:

You need to change your outset, and understand there may be unusual hurdles. The sense of fighting to achieve the challenge is much greater in most of the students in these lessons.

This requires, as one teacher notes: 'patience' but this patience leads to:

'A great sense of achievement and aspiration'

Teaching approaches.

There were three main teaching approaches identified by the teachers in Surrey:

- The use of a range of activities
- Specific child-centred and personalised targets
- The use of singing

Over a number of lessons the teachers began to develop a greater understanding of the range of needs, communication approaches and cognitive abilities of the children. This knowledge enabled the teachers to create more targeted, specific and individual lessons. A key part of this knowledge was the acknowledgment of the range of activities needed in a lesson to help learners sustain concentration, develop their stamina, explore a range of communication approaches, and develop their motivation despite the physical challenges.

A success of the lessons has been not only progress on the instrument, but also opportunities for progress and progression led by the learners personalised interests and voices. One teacher describes this:

Targets were discussed for the end of half term. One student wanted to play 'Jingle Bells' so they worked out the notes.

This environment, and the pedagogical contexts in which these lessons occur encourage learners to develop their own personal voice. As this is only year one of the project in Surrey, the development of learner voice needs further exploration, particularly for these learners in instrumental lessons.

Additional needs and learner musical experiences.

The OHMI project aims to create the potential for virtuosity through the use of adapted instruments and supporting equipment. The undifferentiated participation offered by the instruments meant that the learners' physical disability was no longer a barrier to learning. However, as found in the Birmingham project, many of the learners also had additional needs that required addressing. These included multiple learning difficulties and disabilities, emotional and specific learning difficulties, and a range of moderate learning difficulties. Teaching therefore had to be planned differently. This was noted by one teacher:

They have learning needs, for example they didn't even know the alphabet in year 5, so working with letter names in music was hard. They have worked hard on this and it seems to have impacted her learning in class as well in a positive way.

The impact of this additional learning and by using teaching approaches mentioned above, the learners have begun to develop their reading skills. The teacher continues to note the impact of this and recognition by the school and parents:

It seems to have impacted their learning in class in a positive way. It also seems to have been picked up by parents at home.

The 30-minute lesson.

As explored throughout this report the 30-minute lesson is crucial for undifferentiated progress for these learners. Key factors for a 30-minute lesson include setting up the instrument, and allowing for breaks and pauses. One of the teachers noted:

It's essential because takes a long time to get the kids, instruments and other equipment set up. When you have to break it up [the lesson] with pauses to allow them to rest, less music is done per minute than standard, so more time is needed to allow for progression.

Impact of the music lessons.

The opportunity to play a musical instrument has been important for learner identity and self-esteem. For some of the young people this new identity of becoming a musician has been central to their social and emotional wellbeing, both in school and more widely within the home, as observed by the teachers:

He seemed quite shy but after a few weeks when he saw him speak to a peer in the playground and seemed to like the opportunity to be allowed in the music room!

He likes being able to play like his older brother.

The impact on self-esteem has been a crucial development. As many of the learners are primary school aged, WCET/Wider Opportunities lessons may be going on alongside the OHMI lessons. If the instrument learned in the OHMI lesson is aligned to WCET/Wider opportunities the individual approach to lessons, ahead of the main class WCET teaching, would give the child and teacher a head start and so enable them to participate in whole class teaching fully. The suitability of the instruments chosen for these whole class lessons therefore needs careful consideration, so that the children are offered undifferentiated participation. One teacher noted the impact of WCET in the interview:

He has got much more confident on recorder and is now doing WCET clarinet at the same time and he is concentrating well for a whole hour with the rest of the class and is keeping pace well.

In this case, the young person's individual lessons have improved their confidence, knowledge and understanding of music to a level that allows them to participate within WCET. However, a key point here is that the instrument learnt by the whole class differs from that of the OHMI lessons. Shared knowledge needs to become a priority among all staff involved in learners education so that provision can become more joined-up.

Teaching materials.

The general view from the OHMI teachers was that materials were adapted on an individual basis. This is the same for any learner. The impact of the extra time is important. The additional time spent with students and the exploration of the instrument meant that the teacher became more aware of the learner's needs, giving the teacher space to reflect on their teaching approaches and being better able to meet the needs of learners. One key suggestion made by one of the teachers is the potential to use Charanga teaching resources (charanga.com):

I am amending the fingering on 'Red Hot Recorder' books. It would be helpful to submit stuff to Charanga for the recorder fingering.

The instrument.

A crucial question for the OHMI trust, and for the development of supported musical instruments is 'what improvements would you make to the instruments?' The teachers noted some useful pointers for the instrument makers to consider:

Switching between holes and keys is tricky on the recorder especially for slurred notes. For two students with quadriplegia this is very difficult. Closed hole keys would help get the holes covered for those students with more limited control, and possibly texture on the closed hole keys so you can feel the difference.

When they put too much recorder mouthpiece in, then perhaps some kind of notch to guide them.

Trombone stand needs tweaking so the slide can return and allow for fast passage to be played.

Stand for the clarinet might make the right handed access difficult. A flexible attachment to a wheelchair might be better for some learners.

Progress.

The Surrey teachers acknowledged that the motivation for learning the instrument came from the young people, who were further supported by their parents. In the focus group the teachers discussed differences in learner determination and motivation compared to their non-OHMI students:

In these lessons progress is always driven by the kids where in many other cases parents drive the progress much harder. (Teacher One)

For my student the opportunity came via the head of music and he told his mum, so he had much more control and driving it more. (Teacher Two)

The role of parents is important, and we have noted within this report that their support and motivation for musical learning can often help extend and support learner aspirations. For many parents the opportunity to play an instrument was not something they thought possible for their youngsters, and so this opportunity opens up further possibilities. One teacher noted:

Parents have aspirations that their children can be equal. Some parents didn't think that music was something that they would ever be able to do.

The combination of learner motivation with parental support and aspiration, drives progress and progression.

Challenges and successes.

There are many successes of the project. In particular the teachers recognised:

- Learner enjoyment
- Developed confidence
- Social and emotional development as described by one teacher “they can join in with the other children in an ensemble or a club' that helps them”.
- Developing cultural awareness. This was described by one teacher “Having an opportunity to improve his general understanding of music beyond the lessons has been important. For example their interest in film music. The lessons are a great gateway to other musical things like attending concerts, reading music to join a choir”.
- The potential to join an ensemble.

Likewise there are still some challenges:

- Timings of the lessons and the locations.
- The value of music in school and the perspective of music as an important learning experience. One teacher noted: “They can be wavering enthusiasm, this is not helped by a lunchtime lesson where the learner wants to play outside. Because they are behind in lessons school does want her to miss academic lessons”.
- Stamina and energy levels in lessons due to physicality and additional needs.

Surveys.

The on-line surveys were conducted using the specialist academic research software package *Bristol Online Surveys* (www.onlinesurveys.ac.uk). Questions were designed to elicit maximum information without being too much of a burden for the respondents, in the research design the notion of 'respondent fatigue' (Ruel et al., 2015) was carefully considered. Question types used were:

- Multiple choice (single answer) questions.
- Selection list questions, including Likert scale responses
- Scale/Rank questions.
- Free text questions.

Surveys were administered to a number of teachers, parents and pupils. These surveys are ongoing throughout the school year and responses will continue to be sought. We thank all the respondents for their time in completing the surveys.

Teacher survey.

Nine teachers completed the survey. One of the questions asked across all of the surveys regarded learner enjoyment. The teachers felt, on average, that the learners enjoyed their lessons. Factors of enjoyment centred on:

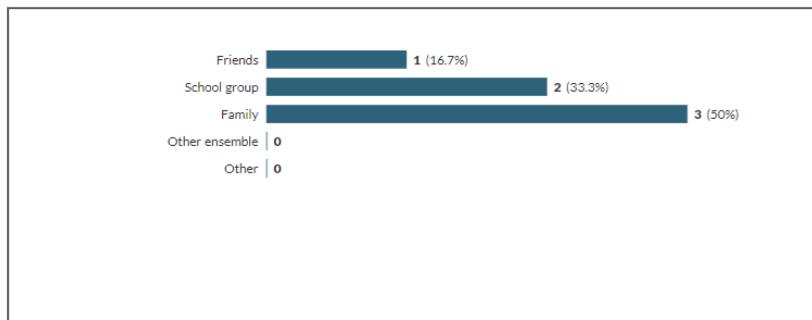
- Sense of achievement
- Making a good sounds
- Enjoying the pieces
- Giving learners independence
- Regular one to one lessons and contact time
- Learning to read music, sometimes in another language
- The variety of music explored in the lessons.

The teachers were also asked to explore reasons for learners not enjoying playing their instrument. Responses included:

- Frustration when they don't remember or don't get it right straight away
- Fingering
- The heavy stand

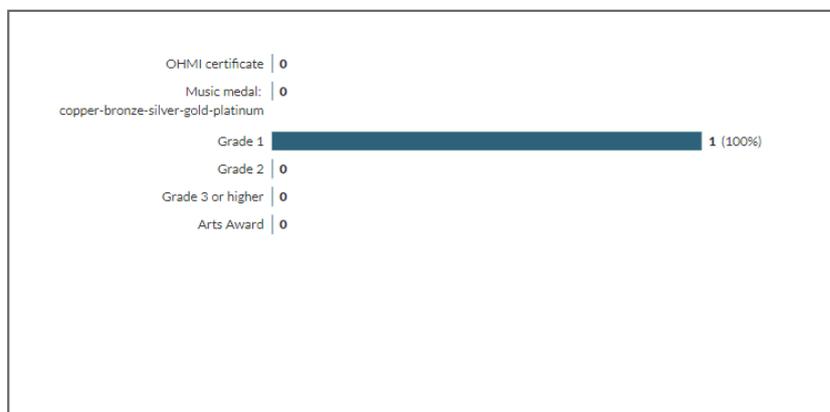
- Struggles with pitching
- Struggling to make a sound (she may move to euphonium)
- Getting stuck with new terminology/ new notes on the stave
- trying to play quietly

6 of the teachers believed that the learners took their instruments home, with 4 stating learners practiced every couple of days for around 10–30 minutes. There were a range of response to the question: Do they play their instrument with other people?



This is interesting in light of previous discussions in interviews where social cohesion was discussed as a further need. More exploration is needed as to whom within the family learners engage with, and the wider participation opportunities in schools.

When asked about examinations only one teacher noted having entered pupils for an examination. This could be a terminology issue in use of the ‘exam’, as in the follow up question teachers are asked to identify which examination, and as the table shows, Grade 1 is the exam chosen. We know from interviews that many of the learners are working towards, and received music medals.



The most significant question responses were in regard to learner progress and aspirations for the next year. Responses ranged from:

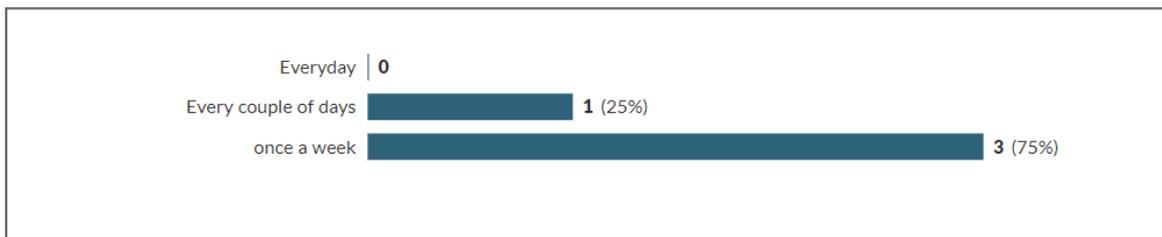
- Music medal progression
- Learning several notes to be able to play some simple tunes
- Graded examinations: grade one and grade two.
- Performance to the school or a small concert
- To have fun
- Fluent knowledge of notated music
- Successful audition for an area ensemble.

Parent survey.

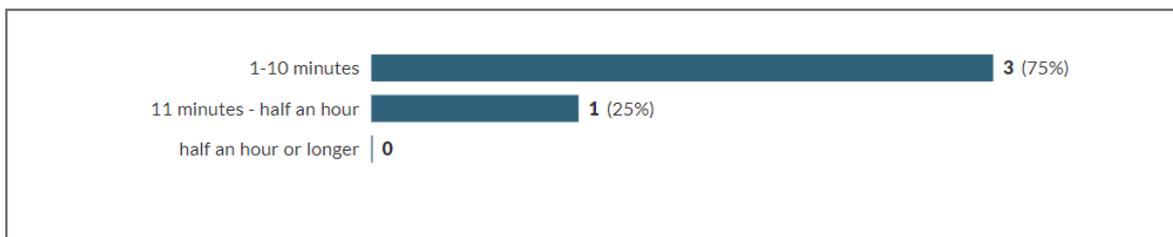
4 parents completed the survey. When asked about their youngster's enjoyment of playing their instrument, 3 parents strongly agreed that they did enjoy it, with one disagreeing. When asked to describe what the best thing is about their child playing an instrument, the parents responded:

- The sense of achievement she gets from playing and joining in with the concert band club at school
- Learning a new skill
- They have always enjoyed music and joined group lessons for a while. It gives him a unique opportunity to have music lessons according to his ability. The instrument is really easy to use.

One aspect noted by a parent regarding not liking their child playing an instrument was 'Reminding/ nagging to practise regularly'. However, all parents noted that their child brings their instrument home and practises on average once a week.



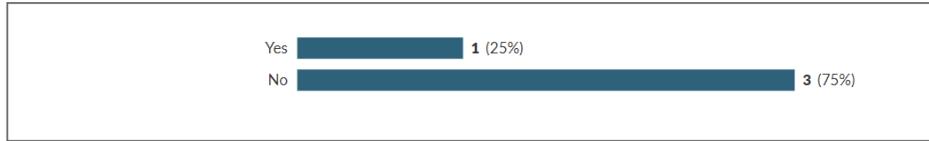
With practising lasting on average 1-10 minutes.



Compared to the teachers, the parents noted that playing their instrument was more of an individual pursuit, with only one parent noting participation in a school group:

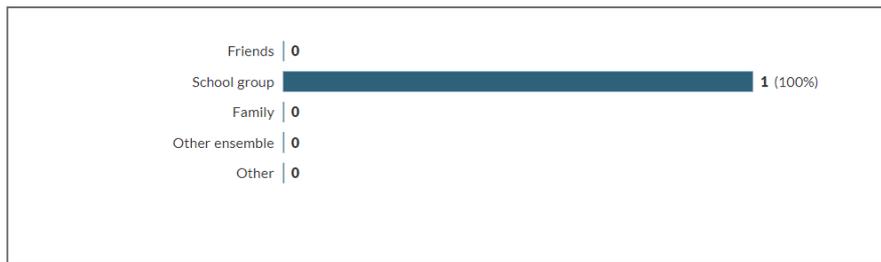
Do they play their instrument with other people? 

8.1 Yes/No 



8.a If yes, who? 

8.a.1 With whom? 



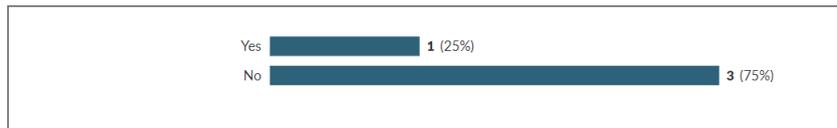
Most significantly, when asked ‘Do you think your child has increased in their self-confidence as a result of playing a musical instrument?’ 3 parents commented yes, with one saying quite a lot.

There are inconsistencies in understanding the examination routes pursued in the OHMI lessons and conflicting responses to the survey when asked ‘have they taken any exams on their instrument?’ leading to the follow up question ‘ If they have, which exams?’

Have they taken any exams on their instrument?



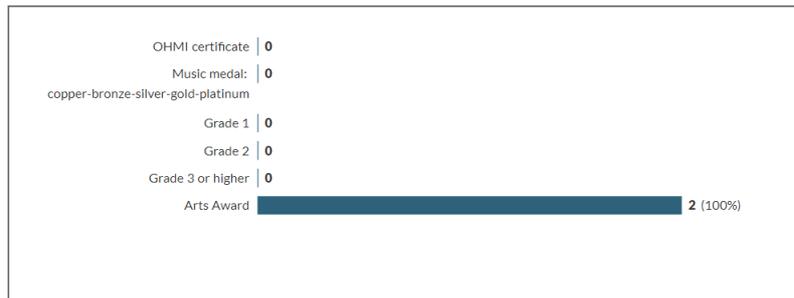
10.1 Yes/No



10.a If they have, which exams?



10.a.1 What exams.



We have discussed earlier in this report the need for increased communication and involvement of parents in lessons, and understanding progression routes seems to be an important aspect of these channels of communication.

Unlike the teachers, who noted a broad range of aspirations of the learners, parents focused their comments regarding aspirations on technical skills and independence. They responded:

- It would be lovely to see him read the notes and play his instrument independently.
- Take more responsibility for practise, maybe play a tune from memory
- it would be lovely to see him read the notes and play his instrument independently

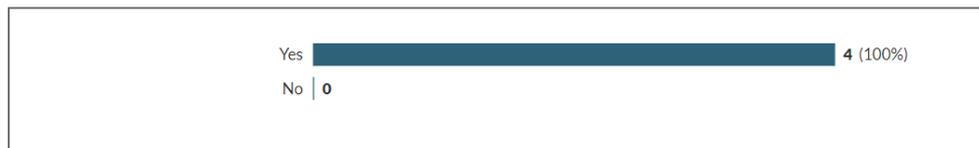
However, when asked 'Have you noticed any other changes in your child since learning to play an instrument?' Parents noted wider developmental and cultural changes in their children. They stated:

- He shows even more interest in music and different instruments
- Exposure to different group of children at school in concert band
- They are more confident
- He shows more interest in music and other instruments

A key question posed to the parents regarded the financial implications of the lessons and the potential for parental support. All four parents stated they would be willing to contribute financially to the lessons with a range of costs being suggested:

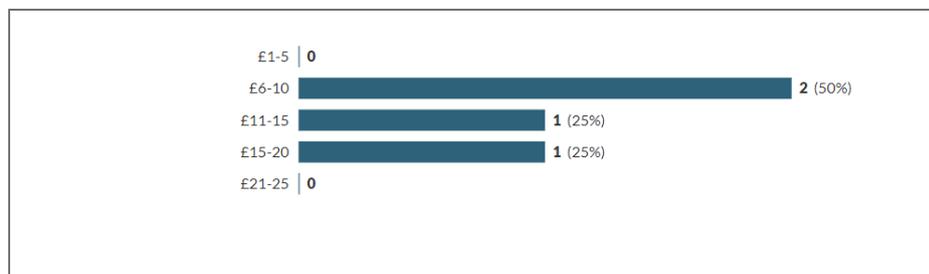
12 At the moment a charitable foundation is paying for your child's instrumental music lessons. Once this money runs out, would you be willing to contribute towards the cost of your child's lesson? 

12.1 Yes/No 



12.a If yes, how much would you be able to afford to pay per week? 

12.a.1 How much? 

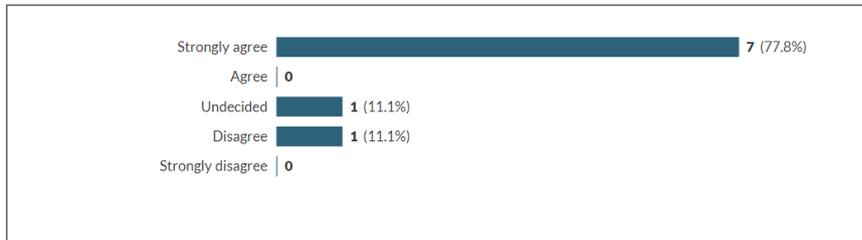


As this is only a very small percentage of parents who responded to the survey, it is not seen that this response is generalisable. But it certainly is something further to investigate and explore.

Pupil survey.

9 pupils completed the survey. When asked whether they enjoy playing their instrument 77% of them strongly agreed:

I enjoy playing my instrument.



In the follow-on question 'what's the best thing about playing your instrument?' learners responded:

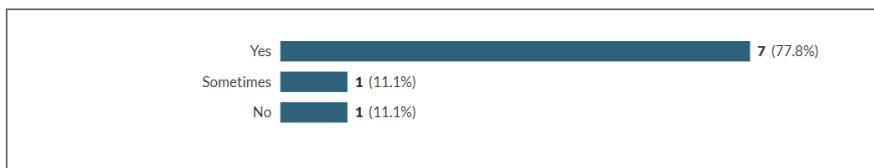
- It's a lot of fun
- My teacher
- Learning something new
- I learn new skills
- Playing the valves
- Having fun with my brother
- Learning to play and gaining another accomplishment in life
- I like playing to other people

And when asked about the things they don't like that stated:

- All the blowing
- I have to have a stand
- The fingering is really hard and thumb rest
- Its heavy and noisy
- I love everything!

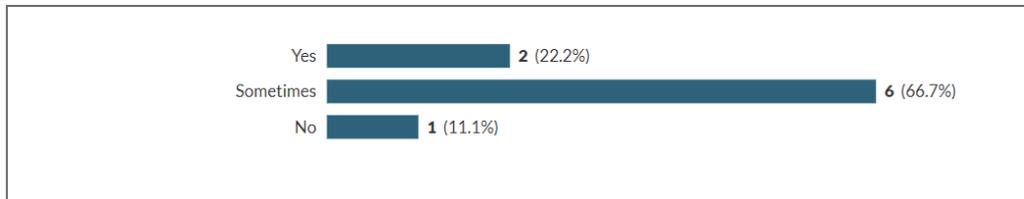
When asked about taking their instrument home, 77% stated they did:

Do you take your instrument home?

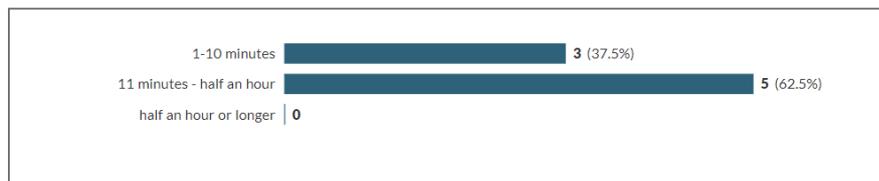


The majority of the learners saying they sometimes practised at home, for a range of lengths in time:

Do you practice at home?

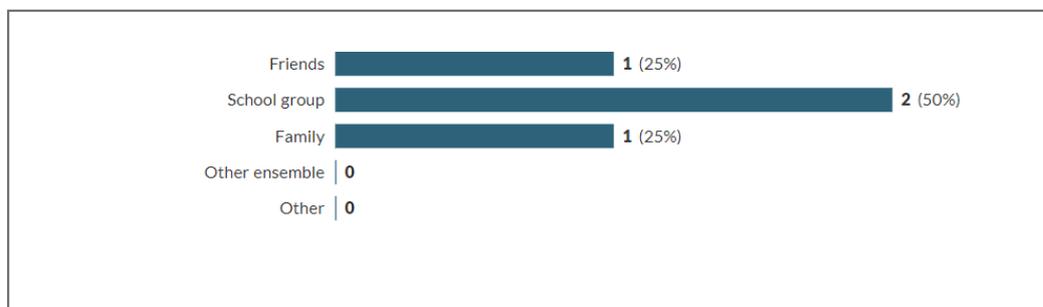


How long do you practice for?



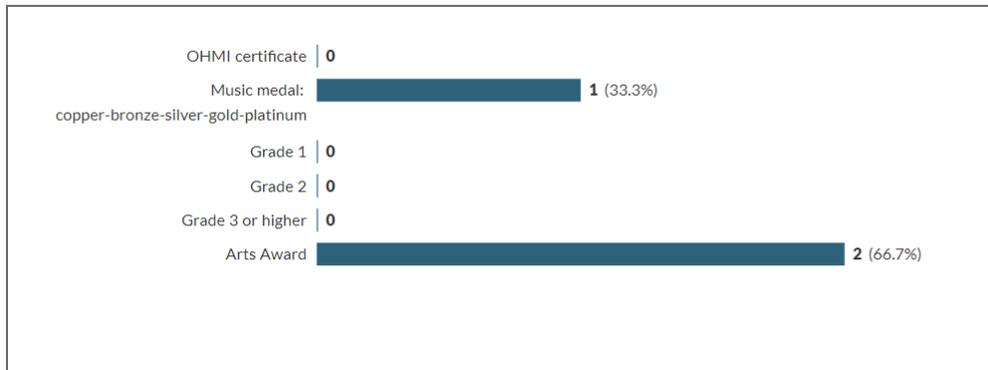
When asked about playing their instrument with others, 44.4% said 'No', with the remaining 55.6% saying yes. The follow up question was answered by 4 learners and explored the range of people further:

With whom?



In terms of examinations, 33.3% stated they had taken an exam, when asked further what award they have they stated:

What award do you have?



The final question explored their aspirations for the year ahead. When asked 'what would you like to have done on your instrument by this time next year?' The learners commented:

- Doing more of the notes and doing copper music medal
- Grade 1
- Cracked the fingering!!
- More blowing
- Play in a talent show
- To make my playing more fluent and play more pieces.
- Get my bronze Music Medal

Discussion: Research aims revisited.

The research explored three key elements, which we will now re-visit and explore in light of the findings.

1. The scale and depth of the current inequalities in music education provision faced by physically disabled people and barriers to undifferentiated musical participation.

The findings show that more work needs to be done in terms of accreditation for young people who may have additional needs. The instrument does however offer the pupils the opportunity for undifferentiated participation which has been noted as a key success for learners increased self-esteem, cultural and social development. Extra time is needed in order to accommodate setting up the instrument, and the physical needs of the young people where response time may be slower. The financial implications of 30 minutes lessons needs to be factored into future funding.

The notion of equality of access and equality of provision needs to be carefully considered by schools, music hubs, and music services. Whilst it may seem that offering longer individuated lessons to the OHMI learners, this time is needed in order for the learners to be able to attain in similar standards to their non-OHMI peers. The additionality in terms of terms of time and resource needs to be considered in the light of suitable differentiated provision. It is important that this is recognised.

The issue of learning to play an instrument for OHMI children should not be out of reach because of resource issues. We have considered peripatetic music lessons in this report, but there are also, as we have noted, issues with WCET provision too. Music services and hubs would help all young people, not just the OHMI cohort, with thinking about joined-up provision which recognises the full range of pupils in schools. This report discussed the social model of disability earlier, it seems inequitable in this day and age for a child to be told that they cannot join in on a melody instrument, but to sit in the corner and shake a maraca, as we have heard, albeit anecdotally.

The current National Plan for Music Education (DfE & DCMS, 2011) will be reviewed in 2020. It is to be hoped that thought will be given to all pupils' access to music in this, with suitable funding streams embedded into this. In a similar vein the place and role of music education for all learners is currently under threat. With increasing cuts and austerity

measures it is likely to be those already marginalised who will face the worst of these. This would be a shame.

Charitable foundations who fund music education may well want to look into opportunities for full undifferentiated attainment by all children and young people. We are still a long way from knowing the range of issues concerned, as well as ways in which they can be addressed.

Whilst there are already pockets of excellence in music making and learning for all children and young people, there is too much by way of 'postcode lottery', and this needs addressing.

2. The teachers, the training and support required to be able to deliver effective teaching to learners with a physical disability.

Learners often need additional support from school staff and parents, especially when using an adapted instrument. It is suggested that more collaborative approaches to teaching and learning would impact progress and progression significantly. Opportunities to perform are also central for learner confidence and growing identity as a musician. Whilst equality of access is important, so too is the notion of a community of practice (Lave & Wenger, 1991), and establishing communities where children and young people can perform musically seems likely to foster not only greater musical competences, but also important transferable skills of resilience and self-efficacy.

3. The learners, where the pedagogic interaction with the teacher is the focus. Although this is well explored in literature relating to the able bodied, there is much new ground to explore in working with those with a physical disability.

Resilience and persistence are central to musical learning for the OHMI learners and teachers. Part of developing this resilience can be attributed to creative teaching and creative learning approaches, which play an important role for developing risk-taking, perseverance and confidence. Alongside this teachers need to be flexible. Teaching and learning often needed to be adjusted to meet the needs and interests of the learners. Although the teachers used the same materials as they would with any young person, they were responsive to learner needs and interests. We know that the music education workforce feels under threat at the moment, and with the NPME coming to an end soon

many music education hubs and music services are rightly worried about the conditions of service under which they will be employing staff. It is important for teachers involved with the teaching and learning of all young people that they are suitably trained, and updated via appropriate CPD regularly. This is especially the case with the OHMI cohort, and one of the unexpected outcomes was how much the teachers concerned valued the opportunities that the focus groups offered for both formal and informal discussions to take place. With the rise of hourly-paid staff, relying solely on goodwill seems a poor way to develop an important profession. This is something that warrants addressing.

Possible further evaluation and research areas.

In this section of the report we would like to offer some questions for OHMI to reflect upon in their ongoing discussions concerning their provision.

- Further exploration of other forms of accreditation is needed, in particular for learners who have additional needs. It is suggested the sounds of intent framework is explored further as a potential avenue.
- WCET/Wider Opportunities lessons are still an ongoing aspect of this work that needs further exploration. The individual approach to lessons, ahead of the main class WCET teaching, could potentially give the child and teacher a head start and so enable them to participate in whole class teaching fully. The suitability of the instruments chosen for these whole class lessons therefore needs careful consideration, so that the children are offered undifferentiated participation.
- Music learning is still not as widely understood as it could be. What causes early involvement and desire for musical activity is not clear. Neither is early formation of taste, or of musical choice. We need to more about the early stages of musical learning – and musical teaching – for all children and young people, but particularly so for those with disability.
- Progress and progression are much discussed in music education, but there are clear distinctions between them. These need to be clarified, and more work done in order to ensure that all aspects of music education and musical engagement are recognised. Schools and school music lessons are likely to be the place where most children and young people encounter formal music education. This needs investigating further.

- Musical instruments and ways of adapting them at affordable prices need further research. The place and role of technology is important here, but so too is the adaptation of extant acoustic instruments for undifferentiated performance.
- School and parental engagement activities are needed. OHMI already offer a range of activities but the exploration into online tutorials for parents and staff could be an area to explore, along with inviting school staff and parents to join in with learners in lessons.

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