



Special Educational Needs and Disabilities Music Education Research Northern Ireland 2016 (part 1)



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Introduction

In April 2015, Gary Day, founder and director of Garden of Music (GOM) undertook a voluntary research project, *Special Educational Needs & Disabilities Music Education (SENDME)* in schools across Northern Ireland. The SENDME research was inspired by 'PROMISE 2001' (Provision of Music in Special Education, in England). The aim of the research was primarily to explore current music provision in SEN/D schools and schools with a Learning Support Centre (LSC) including the accessibility of lessons and training needs for teachers and other school staff.

Garden of Music is a Community Interest Company (C.I.C) registered in Northern Ireland, also working in the Republic of Ireland and London.

Garden of Music advocate for accessible music making and education, using a capacity building approach for sustainability. Garden of Music's mission is to ensure that all children, young people and adults who have special educational needs and/or disabilities (SEN/D) have access to music making and education.

Data received from the statistics and research team of the Department of Education Northern Ireland detailed that there were a total of **6,757** school children with special educational needs or disabilities for the academic year 2014/15.

5,064 learners were attending one of the **39** special schools.

1,693 were attending one of the **87** primary or post primary Learning Support Centres (LSC) within a mainstream school.

Phases of SENDME Research

**Phase 1: Making contact with schools****Dates: November 2015 - January 2016**

Garden of Music contacted all 39 special schools and 87 LSC within schools to create an updated contact list of the key professionals who had an overview of the music provision in each school. Further to this, each of these contacts were forwarded the online survey link for completion.

Phase 2: Speaking to teachers**Dates: January 2016 - present**

For the purpose of gathering further information, visits were undertaken to two schools in the Belfast and South Eastern regions, to observe their provision and gather views of practitioners.

A telephone consultation was also undertaken with another school in the Belfast region to discuss assessment and accreditation.

Phase 3: Collecting data**Dates: February-March 2016**

Collating and analysing the findings from the survey.

Phase 4: Hosting a 'SENDME' conference**Dates: April 2016**

SENDME conference and networking event, hosted by Garden of Music on 22nd April 2016 at Middletown Centre For Autism, Armagh. Significant findings from the survey were shared and opportunities were provided to discuss challenges and ways forward in music education provision.

Phase 5:**Dates: October 2016**

Publish the SENDME (2016) report on the Garden of Music website and forward to all schools.



Findings

18 of the 39 special schools responded to the online survey. This represents **46%** of special schools in Northern Ireland.

4 of the 55 Primary Schools with a LSC responded to the online survey. This represents **7%** of primary schools with a LSC in Northern Ireland

5 of the 32 Post Primary Schools with a LSC responded to the online survey. This represents **16%** of primary schools with a LSC in Northern Ireland

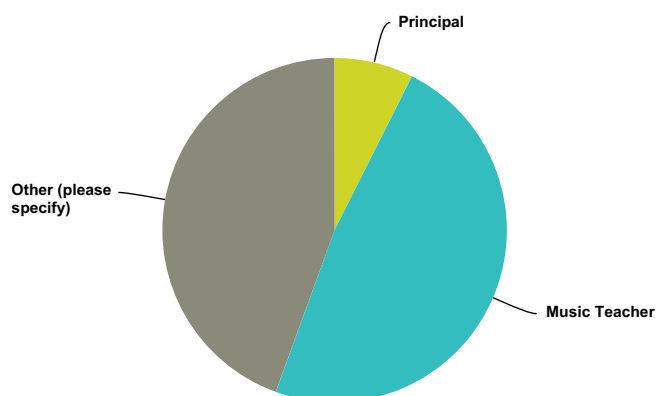
Published on pages 4-33 is an analysis of the responses to all 37 questions asked on the online survey. For the purpose of this report individual schools have not been identified.



1. School's name and postcode

Q2 Role of person completing this survey

Answered: 27 Skipped: 0



Answer Choices	Responses
Principal	7.41% 2
Music Teacher	48.15% 13
Classroom Assistant	0.00% 0
Other (please specify)	44.44% 12
Total	27

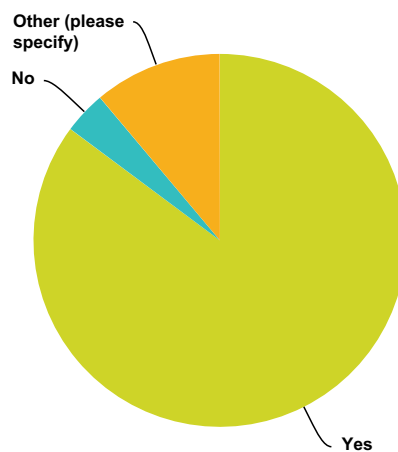
Other: (as specified by the person completing the survey)

- Learning Support Teacher
- Manager of the Education Centre for Physically Disabled ECPD
- Arts co-ordinator
- Drama Teacher
- Class teacher
- Classroom teacher
- Teacher
- Music Coordinator
- Head of Curriculum
- Vice Principal
- P7 Teacher
- Vice Principal



Q3 Is there a head of music or a music coordinator in your school?

Answered: 27 Skipped: 0



Answer Choices	Responses	
Yes	85.19%	23
No	3.70%	1
Other (please specify)	11.11%	3
Total		27

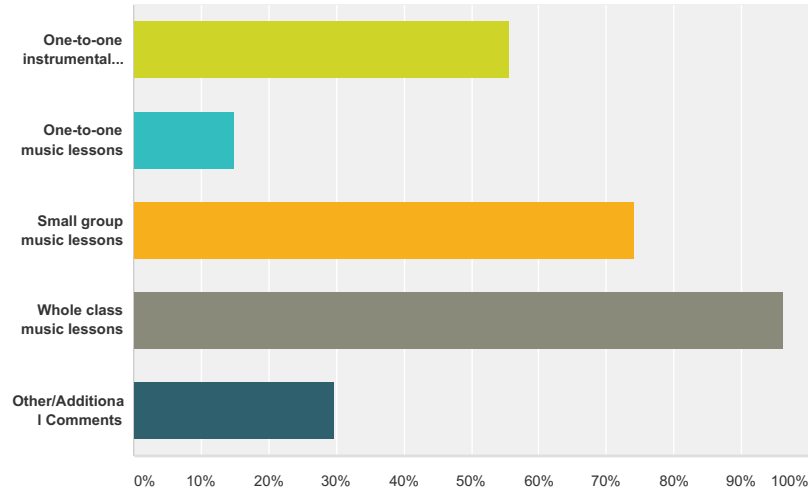
(Other comments)

- Currently Under Review
- Creative and Expressive Co-Ordinator
- Music teacher



Q4 What type of music lessons take place in your school? Please tick all applicable

Answered: 27 Skipped: 0



Answer Choices	Responses
One-to-one instrumental lessons	55.56% 15
One-to-one music lessons	14.81% 4
Small group music lessons	74.07% 20
Whole class music lessons	96.30% 26
Other/Additional Comments	29.63% 8
Total Respondents: 27	

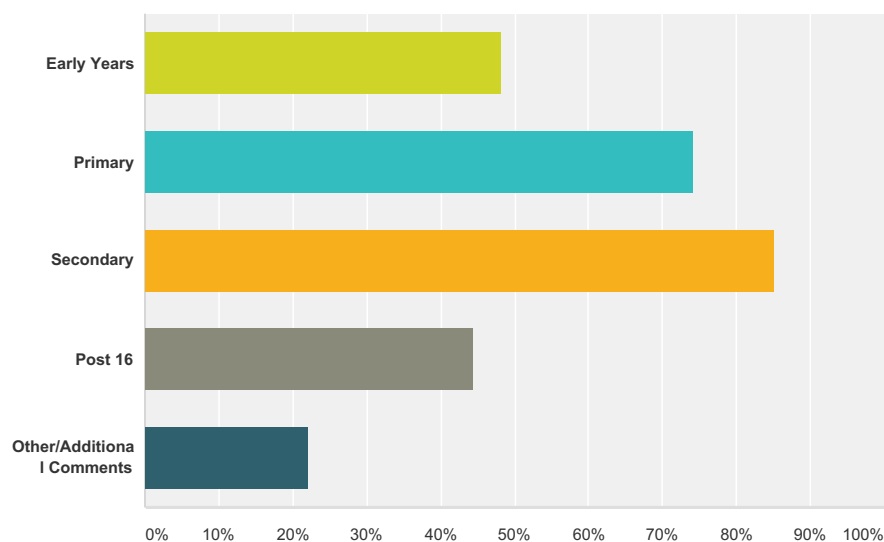
Additional Comments

- Our class sizes are small 9-12 in a class due to SLI Speech & Language impairment Speech & Language Therapists use instruments in their class based sessions too.
- Free play with instruments.
- Departmental sing a long Music therapy choir.
- Musical Pathway Projects - Wind Band and String Band projects.
- There are only 6-8 learners in each class.
- 1:1 music takes place in the form of music therapy. SLT also currently run small group singing and signing groups.
- Also school choir.
- We have a musician in residence who spends one day a week in ASC and goes around doing different projects with musicals instruments, media technologies to suit the needs of our learners.



Q5 What age groups receive music lessons?

Answered: 27 Skipped: 0



Answer Choices	Responses	
Early Years	48.15%	13
Primary	74.07%	20
Secondary	85.19%	23
Post 16	44.44%	12
Other/Additional Comments	22.22%	6
Total Respondents: 27		

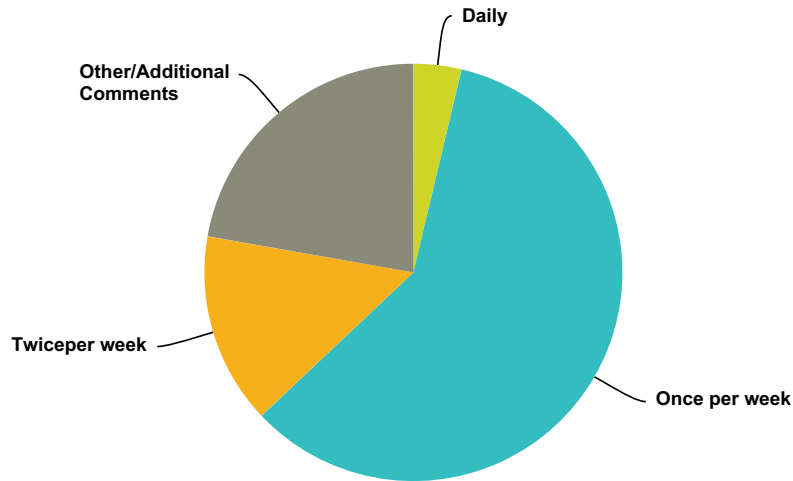
Additional Comments

- Class teachers provide weekly music lessons following the NI curriculum guidelines.
- Music is used throughout the school in various ways, not always as a set music lesson.
- None.
- We are now part of the new Music Pathways Project. All P4 children learn a string instrument for the whole year.
- We have the Tuned In Project which is Lottery funded as part of our transitions programme for our Leavers- learners opt to go there 2 days per week for a 2 year accredited programme.
- Learners come to our school at key stage 2 and leave at 19 years.



Q6 How often are lessons and sessions provided?

Answered: 27 Skipped: 0



Answer Choices	Responses	
Daily	3.70%	1
Once per week	59.26%	16
Twice per week	14.81%	4
Other/Additional Comments	22.22%	6
Total		27

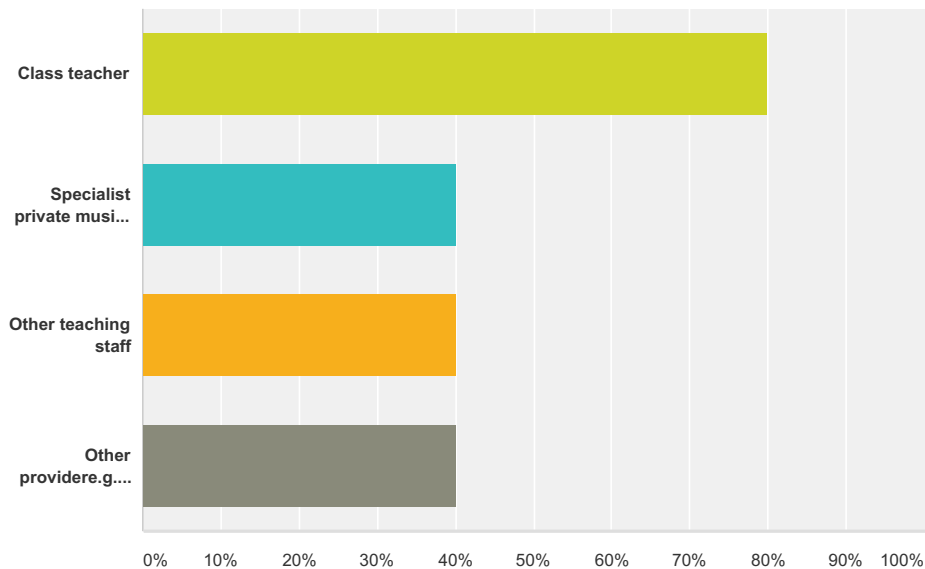
Additional Comments

- Secondary due to timetabling in blocks per term.
- Primary learners receive music once per week, and secondary learners have two periods split into singles.
- Many class teachers have daily music sessions.
- Only to year 8 (music module) and year 9 (arts award).
- Music used daily, especially in foundation and primary departments. Not usually as a scheduled lesson.
- See above Tuned In Project details.



Q7 Who teaches the music lessons in your school?

Answered: 20 Skipped: 7



Answer Choices	Responses
Class teacher	80.00% 16
Specialist private music teacher	40.00% 8
Other teaching staff	40.00% 8
Other providers.g. music service	40.00% 8
Total Respondents: 20	

Other Comments

- Music Teacher.
- The music co-ordinator is only responsible for music in this school - and teaches this subject only.
- The music coordinator is assigned to some Key Stage 2 classes 1 hour per week.
- Specialist Music Teacher employed by DENI.
- Music therapists employed but not in an educational way.
- Trained music teacher secondary class teacher delivers in early years and primary.

All teachers provide opportunities for children to access music making. From

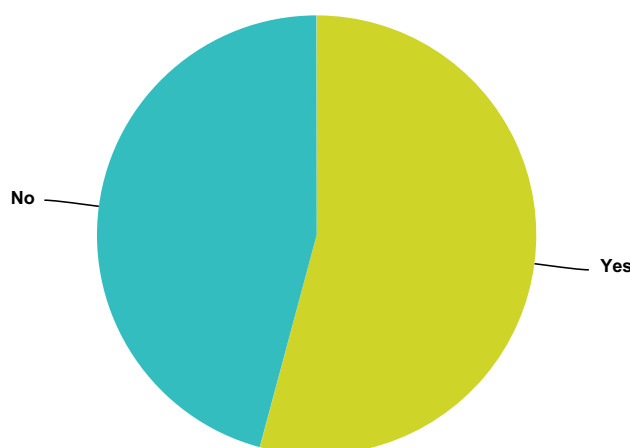


Other Comments Continued.

- Primary 4 to 7 all children are given the opportunity to learn the recorder. Each class teacher teaches his/her class the basic notes and simple tunes. A specialist teacher comes in to teach the violin and the cello. It is up to parents to allow their children to avail of this opportunity.
- Designated music co-ordinators currently teach music throughout the school. A limited number of learners also have access to music therapy (outside agency).
- We have three teachers who have Music as a main subject. We are currently without a Music Coordinator but the subject responsibility is shared among several members of staff.
- Musician in Residence/Tuned In tutors.
- Music Specialist in Secondary. Primary Music co-ordinator in Primary, Early years teachers.
- 1 music teacher (F/T). 1 music therapist (P/T).
- Specialist music teacher part of the school staff.

Q8 Have staff had any training in music?

Answered: 24 Skipped: 3

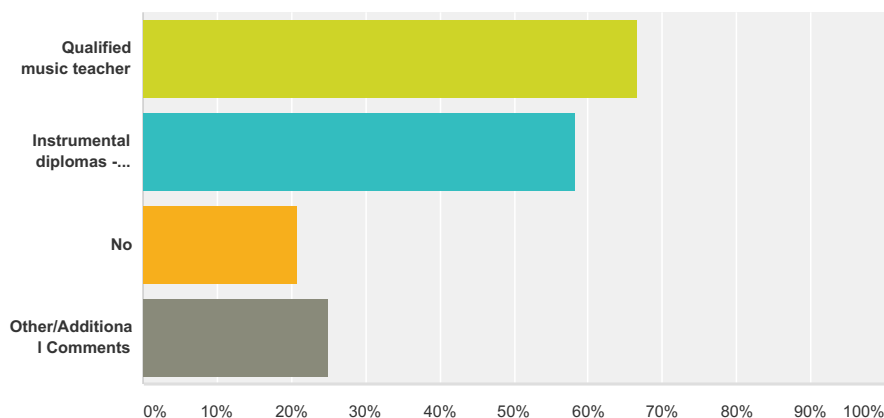


Answer Choices	Responses	
Yes	54.17%	13
No	45.83%	11
Total		24



Q9 Do the staff delivering music lessons have accredited music qualifications?

Answered: 24 Skipped: 3



Answer Choices	Responses	
Qualified music teacher	66.67%	16
Instrumental diplomas - grade 1-8 etc	58.33%	14
No	20.83%	5
Other/Additional Comments	25.00%	6
Total Respondents: 24		

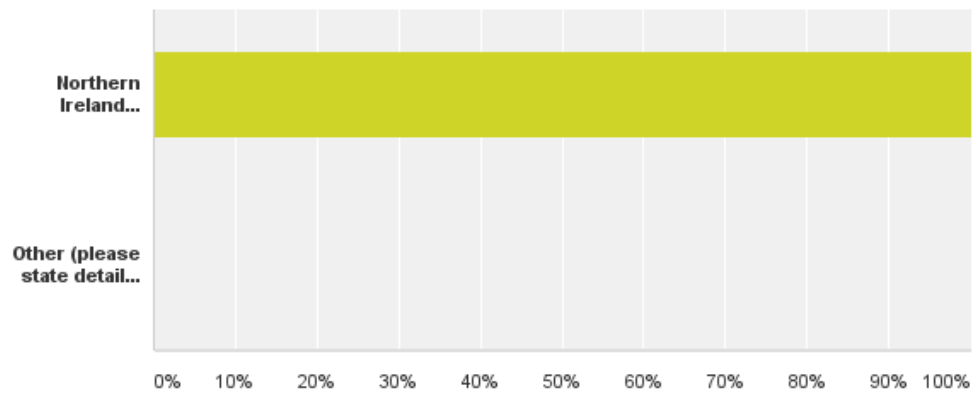
Other Comments

- Most are not qualified music teachers but 'board staff' might be. Some have instrumental diplomas.
- Some staff do but the majority do not.
- I'm a qualified music teacher who consistently teaches music on the secondary dept and at times I also deliver primary music depending on what the principal timetables for each year.
- Some class teachers have music experience. Others do not. We try to work in class and year groups to facilitate any teacher who would not be confident in this area.
- Not all teachers providing music are qualified music teachers - these are mainly our music co-ordinators.
- Some class teachers do others do not. Those who teach instrumental lessons are from outside agencies and are fully qualified.



Q10 What curriculum is used in your school?

Answered: 24 Skipped: 3





Q11 What qualifications/accreditation in music is currently offered in your school?

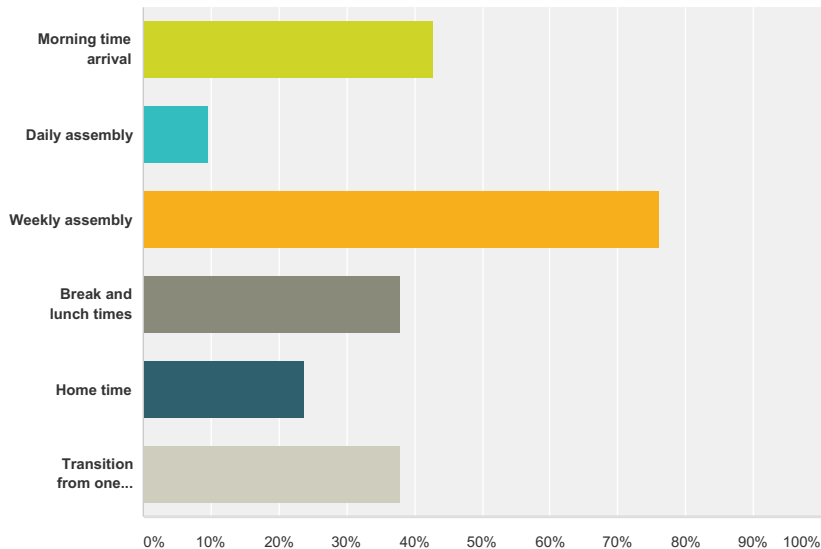
Answered: 21 Skipped: 6

#	Responses
1	None known?
2	GCSE
3	none
4	None at present as music is not taught beyond KS3. Also one to one music tuition is not available.
5	CCEA GCSE Musica CCEA Level 1 and 2 Performing Skills OCR Entry Level 3 Unit taking part in a performance Instrumental grades if appropriate
6	Performance skills CEA
7	Arts Award (Entry Level 3 QCF)
8	CCEA accreditation in performance studies, but not always linked to Music
9	GCSE Music CCEA Board
10	None
11	GCSE Music External practical and theory exams
12	The bronze, silver and gold awards from SELB Board of Music medals and the different levels of music. This is usually levels 1 and 2.
13	None at present but would be very interested in developing.
14	Music Grades: Both Trinity and Associated Board exams.
15	AQA Unit Award Grades in Piano, Singing, Brass, Guitar
16	none
17	n/a
18	GCSE Expressive Arts - not Music as a separate qualification.
19	ASDAN - Towards Independence - Sound, Rhythm and Music
20	music meadals exams (ABRSM) Rock school
21	Asdan ccea performing skills music medals(abrsm)



Q12 Is music used throughout the school day or week?

Answered: 21 Skipped: 6



Answer Choices	Responses
Morning time arrival	42.86% 9
Daily assembly	9.52% 2
Weekly assembly	76.19% 16
Break and lunch times	38.10% 8
Home time	23.81% 5
Transition from one activity to another	38.10% 8
Total Respondents: 21	

Additional Comments:

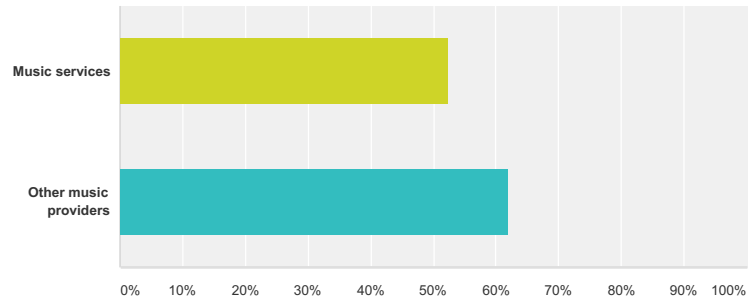
- Each classroom varies so last question applies to some not all classes.
- Music ie: songs and rhymes are used 2-3 times a day in infant classes and PMLD/SLD classes
- Used in various ways depending on the need of individuals
- Rehearsal after school
- Used as recreation for learners at break times
- It is tried to facilitate the learning of the recorder for 15 minutes before lunch time on a daily basis generally.
- Separate Music Sessions in class. Choir sessions weekly.
- This depends on the class. Learners with more profound difficulties will probably have more musical input



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Q13 Have you worked with any outside agencies?

Answered: 21 Skipped: 6



Answer Choices	Responses
Music services	52.38% 11
Other music providers	61.90% 13
Total Respondents: 21	

Q14 How are the sessions funded?

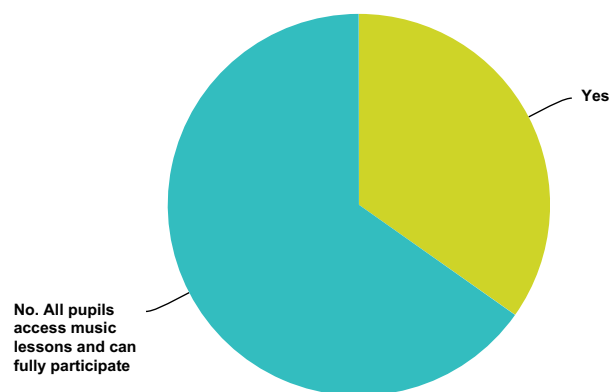
Answered: 20 Skipped: 7

#	Responses
1	Probably through school budget.
2	School Parents
3	extended schools free charities
4	Funding is provided by these companies themselves
5	Usually they are free sessions or part of an already funded programme. Currently there is very little, if any funding available to use outside agencies.
6	Education board
7	Partly by The MAC, part school budget.
8	School
9	Sometimes subsidised by school other times paid by parents
10	Paid for by the school
11	Partly by the school and the rest by parents who wish their children learn an instrument.
12	Funded externally
13	The parents fund the sessions.
14	Parent funded
15	Funded by school
16	NIMT used to be free now we pay for it - we are stopping it DEC 15 as we cant afford it Other groups are generally free to school
17	School Budget
18	Pupil funded
19	school funds
20	By the school



Q15 Are there any pupils who are currently unable to access music lessons for any reason?

Answered: 23 Skipped: 4

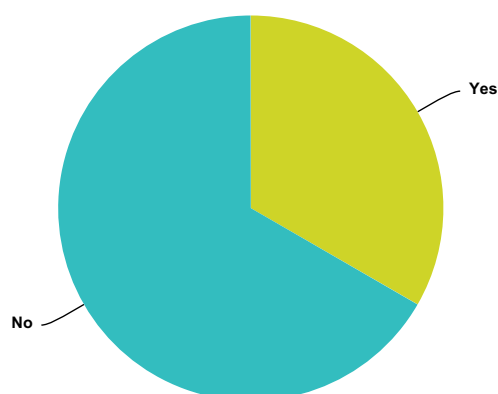


Answer Choices	Responses	
Yes	34.78%	8
No. All pupils access music lessons and can fully participate	65.22%	15
Total		23

35% of learners are currently unable to access music lessons!

Q16 Does your school employ a music therapist?

Answered: 24 Skipped: 3



Answer Choices	Responses	
Yes	33.33%	8
No	66.67%	16
Total		24



Q17 How are the music therapy sessions funded?

Answered: 8 Skipped: 19

#	Responses
1	On an individual needs basis through the health service.
2	Charity funds.
3	Mostly through school. At present we also have access to a second music therapist who is funded through a Positive Partnerships project with Millenium PS and NICIE
4	Privately and part funded I think
5	we are paying for it but we are ceasing this in Dec 15- too expensive
6	Pupil funded
7	school gift fund
8	through the health trust

Q18 How are pupils selected for music therapy sessions?

Answered: 8 Skipped: 19

#	Responses
1	Unsure they maintain their autonomy as a therapy and are separate form music education
2	Teacher therapist meetings.
3	Referral process by staff and reviewed by therapist
4	On recommendation of the class teacher... Mainly pupils who struggle with communication
5	5 pupils and 3 groups during 1 day programme at ASC
6	Parents can sign up for it
7	assessment
8	parents will request this service through social services



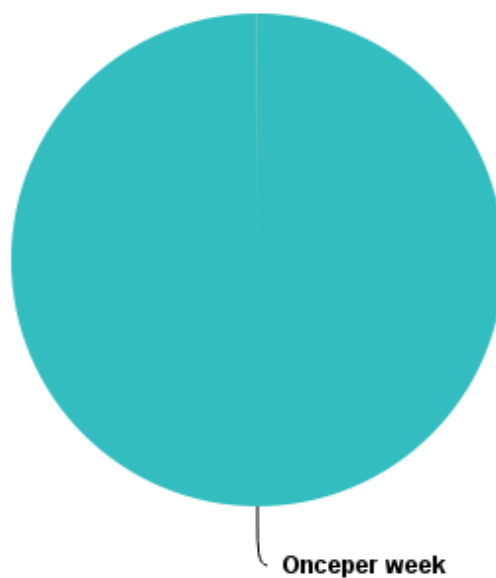
Q19 How many pupils attend music therapy sessions?

Answered: 8 Skipped: 19

#	Responses
1	One
2	12+
3	approx 15
4	Not sure.mostly small groups
5	16
6	12
7	approx 60
8	approx 10

Q20 How many times per week do pupils attend music therapy sessions?

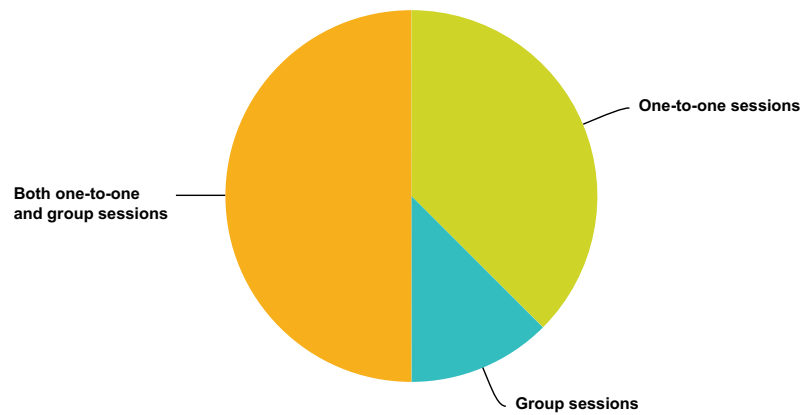
Answered: 8 Skipped: 19





Q21 Are they one-to-one sessions or group sessions?

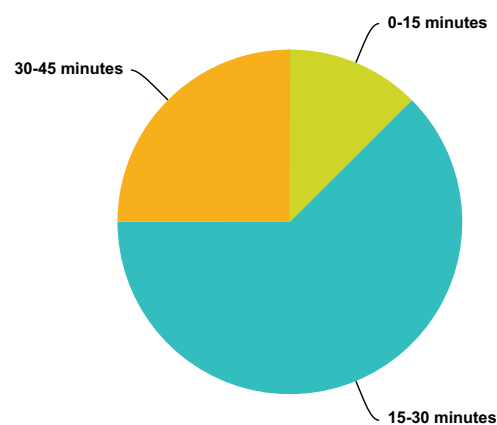
Answered: 8 Skipped: 19



Answer Choices	Responses	
One-to-one sessions	37.50%	3
Group sessions	12.50%	1
Both one-to-one and group sessions	50.00%	4
Total		8

Q22 How long does each therapy session last for?

Answered: 8 Skipped: 19

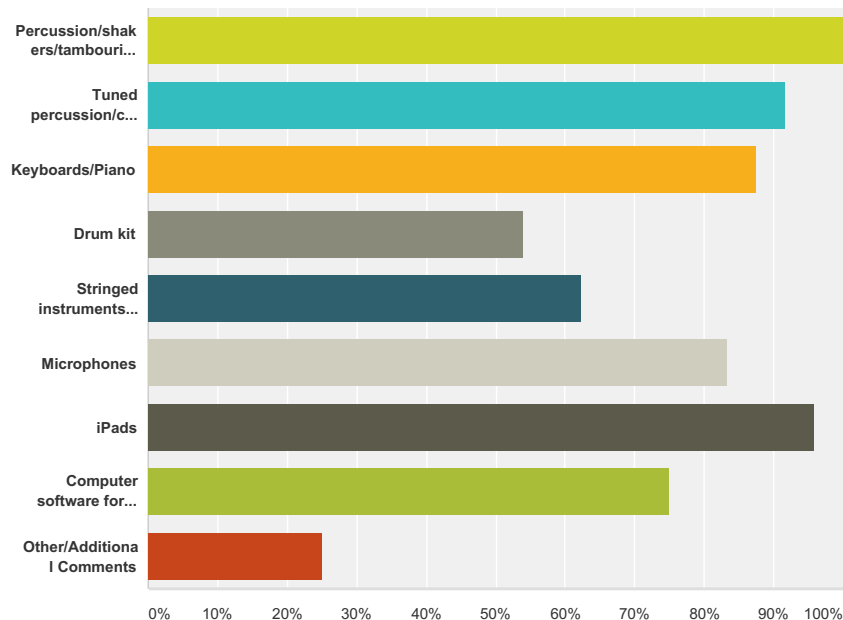


Answer Choices	Responses	
0-15 minutes	12.50%	1
15-30 minutes	62.50%	5
30-45 minutes	25.00%	2
45-60 minutes	0.00%	0
60 minutes +	0.00%	0
Total		8



Q23 What instruments do pupils have access to in your school?

Answered: 24 Skipped: 3



Answer Choices	Responses
Percussion/shakers/tambourines/drums	100.00% 24
Tuned percussion/chime bars/xylophone/bells etc	91.67% 22
Keyboards/Piano	87.50% 21
Drum kit	54.17% 13
Stringed instruments guitar/violin/ukulele etc	62.50% 15
Microphones	83.33% 20
iPads	95.83% 23
Computer software for making music - GarageBand, Cubase, Audacity, Logic, Fruity Loops, Reason etc	75.00% 18
Other/Additional Comments	25.00% 6
Total Respondents: 24	

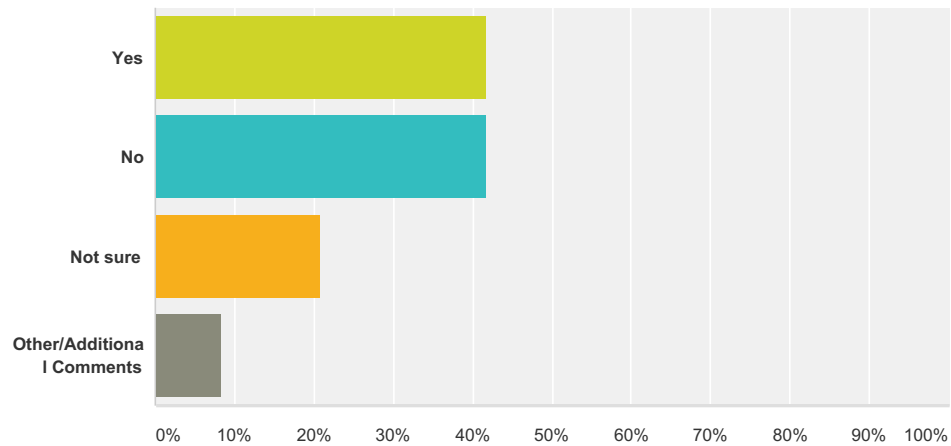
Additional Comments

- Loop pedal, tin whistles
- Soundbeam
- Very poorly funded
- Money is a huge issue. Music currently has a budget of £0
- Fully equipped Music Department
- Sound beam, skoog, samba drums, steel drums, flute, electric and bass guitar, melodica



Q24 Does your school have any assistive music technology instruments?

Answered: 24 Skipped: 3



Answer Choices	Responses	
Yes	41.67%	10
No	41.67%	10
Not sure	20.83%	5
Other/Additional Comments	8.33%	2
Total Respondents: 24		

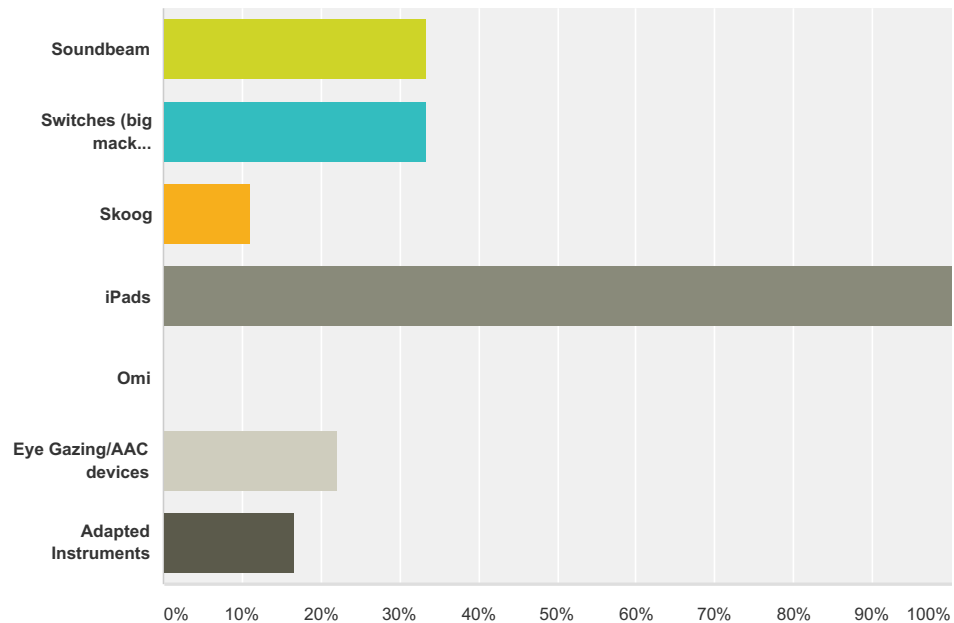
Additional Comments

- No money for music
- Did use sound beam many years ago. Also Banana keyboard



Q25 What kinds of assistive music technology instruments does your school have?

Answered: 18 Skipped: 9



Answer Choices	Responses
Soundbeam	33.33% 6
Switches (big mack switches/jelly bean)	33.33% 6
Skoog	11.11% 2
iPads	100.00% 18
Omi	0.00% 0
Eye Gazing/AAC devices	22.22% 4
Adapted Instruments	16.67% 3
Total Respondents: 18	

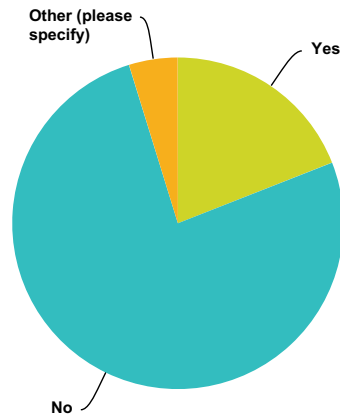
Additional Comments

- Have used Soundbeam
- Not currently being used as instruments
- None of the above



Q26 Do you have any internal IT support in your school for maintaining the assistive music technology?

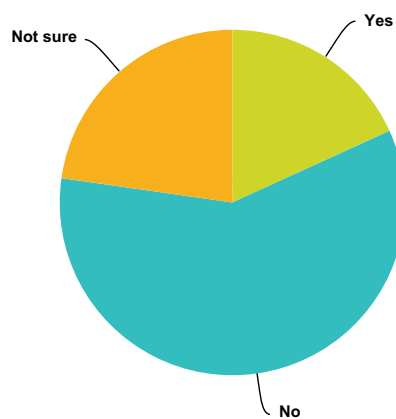
Answered: 21 Skipped: 6



Answer Choices	Responses	
Yes	19.05%	4
No	76.19%	16
Other (please specify)	4.76%	1
Total		21

Q27 Are there any assistive technology instruments or traditional instruments not utilised for any reason?

Answered: 22 Skipped: 5



Answer Choices	Responses	
Yes	18.18%	4
No	59.09%	13
Not sure	22.73%	5
Total		22



Q28 What instruments are used most often in school?

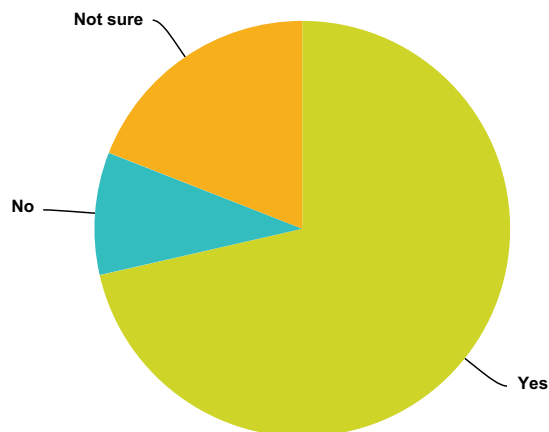
Answered: 24 Skipped: 3

#	Responses
1	untuned percussion and recorders in class. Board teachers have a range.
2	KeyBoards
3	un-tuned percussion
4	tuned and untuned percussion, tin whistles and keyboards
5	Tunes and untuned percussion, tin whistles, keyboards
6	percussion instruments
7	All used equally
8	Keyboards
9	Recorders
10	Recorders Djembe drums (not our own)
11	Hand held percussion
12	keyboards
13	Keyboards and percussion
14	Strings, Brass, Woodwind, Percussion, Piano and Keyboards, drums and Guitars
15	recorders, violins, cellos, tambourines, shakers and home made instruments like dried beans to make shakers with, plastic, paper bags to make sounds. Other junk material to aid music making. Ipads and computers to help generate music for background.
16	Percussion
17	Strings and untuned percussion.
18	Keyboards
19	Djembes Keyboards Drum kit Percussion
20	Recorders piano and guitar
21	Percussion
22	piano, drums, shakers
23	Keyboards
24	Djembe, shakers, tambourines, triangles, boom wackers, wood blocks
25	classroom percussion . Range of brass instruments for individuals.
26	tuned and untuned percussion, keyboards, drum kit, samba drums, steel drums, bass guitar, melodicas, wireless microphones, reed horns, chromatic hand bells, chime bars, xylophone, piano



Q29 Do you think pupils respond more positively to music than other subjects?

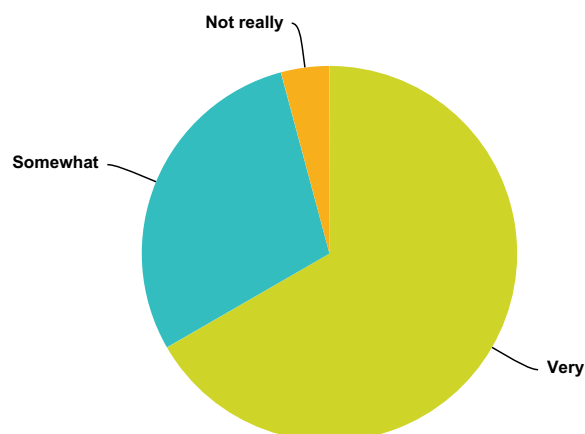
Answered: 21 Skipped: 6



Answer Choices	Responses	
Yes	71.43%	15
No	9.52%	2
Not sure	19.05%	4
Total		21

Q30 How important is music in your school?

Answered: 24 Skipped: 3

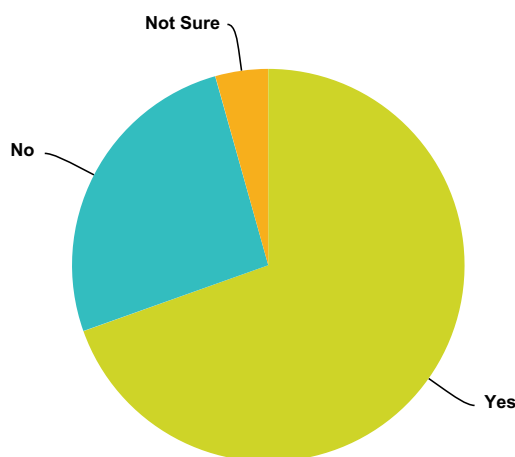


Answer Choices	Responses	
Very	66.67%	16
Somewhat	29.17%	7
Not really	4.17%	1
Total		24



Q31 Is music considered to be as important as the other subjects in your school?

Answered: 23 Skipped: 4



Answer Choices	Responses	
Yes	69.57%	16
No	26.09%	6
Not Sure	4.35%	1
Total		23

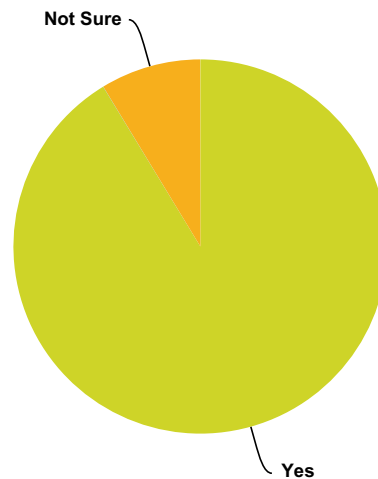
Additional Comments

- Developing music as new Arts co-ordinator on going. I want to focus on music and sound skills for ICT to tie in with whole school development of ICT - Arts not on school development plan.
- We have no money for music.
- For some learners, but not all staff feel confident in delivering it.
- I am the new Arts coordinator of our new amalgamated school. I am trying to ensure that music plays a very important role in daily school life and that it is intertwined through different subjects and not just categorised as a stand-alone subject.
- Demands of Literacy and Numeracy do not allow for Music and Art etc to gain their full potential. This is an area we are currently addressing.



Q32 Do you feel that all pupils benefit from attending music therapy sessions or specialist music sessions?

Answered: 23 Skipped: 4



Answer Choices	Responses	
Yes	91.30%	21
No	0.00%	0
Not Sure	8.70%	2
Total		23

Additional Comments

- They would if available.
- We would love to do more but school budget does not allow.
- A lot of learners would benefit from music therapy sessions but they do not meet the criteria to receive it.
- Music Therapy should be seen as a separate provision in its own right.
- I do believe that all children would benefit greatly from such opportunities if they were available.
- We have a school choir & school band set up by our teacher who has music qualifications and great talent!



Q33 How do you assess the musical progress of your pupils?

Answered: 22 Skipped: 5

#	Responses
1	Observation and NI Curriculum
2	Informally-observation and participation
3	Through pupil observation and ipad video recording observations / pupil self evaluation
4	Using many methods of formal and informal assessment, observation and tracking progress using video evidence is this most used
5	Teacher observation and outside moderation.
6	Levels of progression
7	observations
8	Listening, performing and composing tasks
9	Progress by outcome in tasks given
10	Continuous assessment of performance through recitals, short concerts, annual music concert, other performances
11	Through interviews/discussions with staff, pupils and tutors.
12	Not currently assessed.
13	No current means of assessing progress other than exam grades.
14	Formal assessments
15	Summative and formative assessment tasks
16	Through observation and classwork
17	through their IEP targets, achievements in be part of assemblies or whole school productions
18	observation, participation, self-esteem, confidence parental /staff /pupil feedback.
19	Regular class based assessments, mainly of practical work.
20	Observation, ASDAN documentation
21	individuasl who receive lessons are given targets for their IEP. Others use external accrediaiton . class groups are assessed on level of participation within the group.
22	school reports, teacher monitoring and evaluation, self-assessment, class assessment



Q34 What is your annual budget for music?

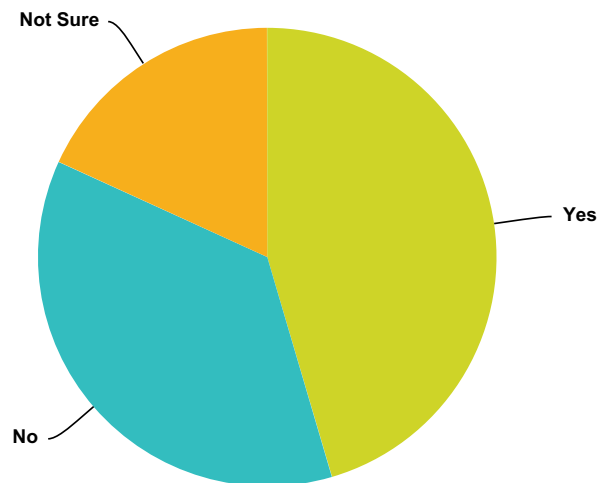
Answered: 23 Skipped: 4

#	Responses
1	Not sure.
2	none
3	@ £450
4	it is part of whole school budget and teachers buy instruments etc when they choose to prioritise them.
5	£250 annually any other required item above this rate can be requested through Board of Governors
6	One hundred pounds.
7	£0
8	none allocated
9	1000
10	£200-£300, it can vary
11	£1000
12	I am unsure of it at the moment as we have not moved into our new school yet. Therefore the financial budget for music is not known to me yet.
13	Nil at present (negotiable).
14	?
15	800
16	£250
17	£250
18	we don't have one
19	as required!
20	We don't have a budget at all this year, but I was able to spend £200 on a couple of new keyboards and associated accessories.
21	No fixed annual budget
22	£300 but none this year due to cut backs
23	Not sure. Did a lot of fundraising to purchase new equipment



Q35 Would you be happy to share samples of your music lessons with other schools?

Answered: 22 Skipped: 5



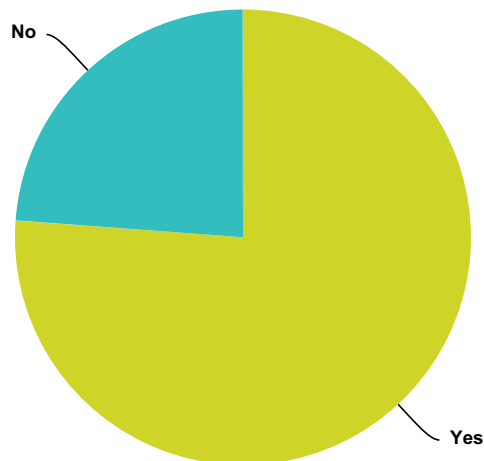
Answer Choices	Responses	
Yes	45.45%	10
No	36.36%	8
Not Sure	18.18%	4
Total		22

- We, as a school are starting to try and develop the area of Arts as it becomes possible, taking turns to prioritise a non-core area for a year's focus.
- At the moment the school music coordinator is on maternity leave.
- Not at the moment but in time I would be delighted to. At the moment our school is on a split site and it would not be feasible to do. Once we are settled in our new school I feel we would be able to share our practice.
- Not at present. This is an area that required attention.



Q36 Would you be happy for a member of the Garden of Music team to sit in on a music lesson and discuss music in your school?

Answered: 21 Skipped: 6



Answer Choices	Responses	
Yes	76.19%	16
No	23.81%	5
Total		21

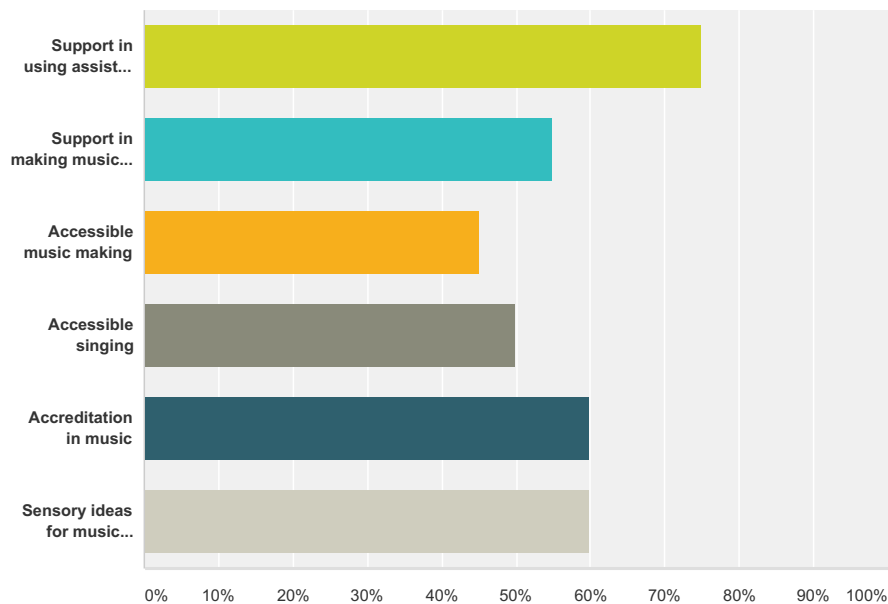
Additional Comments

- Prefer them not to sit in but lead!!!
- Staff confidence in this area is at an all time low and would not feel comfortable to be observed at this time!
- In our Learning Support Centre.
- I would love the opportunity for an expert like this to help focus the music correctly for all children to gain the most out of the experience.
- This must be in consultation with the Principal.
- Would rather watch them taking a group so I could learn from them.



Q37 What specific training support requirements for music does your school have?

Answered: 20 Skipped: 7



Answer Choices	Responses	
Support in using assistive music technology (AMT)	75.00%	15
Support in making musical assessments	55.00%	11
Accessible music making	45.00%	9
Accessible singing	50.00%	10
Accreditation in music	60.00%	12
Sensory ideas for music making	60.00%	12
Total Respondents: 20		

Additional Comments

- Possibly accreditation also.
- At the moment I have no specific training needs but would like to see the type of support you would be providing.
- From time to time.
- We would be willing for any support from any outside agency to give advice and assistance to our school. At the moment we are relying on our teachers to provide the opportunities for our children to gain any appreciation of music, through listening and music making generally.
- None of the above.



SENDME Conference April 2016

On 22nd April 2016 Garden of Music hosted a Special Educational Needs and Disabilities Music Education conference at Middletown Centre for Autism as part of phase 4 of the SENDME project.



Garden of Music

**Special Educational Needs and Disabilities
Music Education (SENDME)**

Middletown Centre for Autism
35 Church Street
Middletown
BT60 4HZ
Armagh

9.30am Registration and tea/coffee

10.00am Gary Day (Garden of Music) Welcome

10.20am Professor Adam Ockelford (University of Roehampton)

11.50am Tea break

12pm Chris Blake and Lauren Nannery (RiCh Music)

12.30pm Drake Music N.I

12.50pm Lunch

1.20pm Gary Day - 'SENDME' research findings

1.50pm Phil Mullen - Group discussions

3.30pm-4pm Network/Close

www.gardenofmusic.org info@gardenofmusic.org



Attendees:

There were 58 attendees on the day consisting mainly of School Music Teachers, but also in attendance were;

- Freelance Music Teachers
- Music Students
- Music Psychologists and Therapists
- Representatives from music charities and organisations from UK, Northern Ireland and Republic of Ireland

Presenters:

- Gary Day
- Prof Adam Ockelford
- Chris Blake and Lauren Nannery
- Dr Michelle McCormack
- Phil Mullen

Gary Day, Garden of Music, Northern Ireland/London

Gary Day is a musician and director of Garden of Music (C.I.C) and has been working in the field of accessible music making and education since 2001.

As a community musician, Gary has worked with all age ranges from 0-5 years through to seniors, working in early years settings, care homes, hospitals, schools, colleges, universities, museums and with orchestras. Gary specialises in working with schools to support teachers in increasing access and participation to music making and educations for all. To date he has worked in over 80 schools across the UK, Northern Ireland and Republic of Ireland.

His work is underpinned by the Social Model of Disability, the use of Assistive Music Technology and the Sounds of Intent framework of musical development. Garden of Music are proud to be a Soundabout Sounds of Intent associate organisation for N.I.

Gary is also an Arts Award Adviser and works across all Arts Awards levels.

Prof Adam Ockelford, University of Roehampton, London

Adam Ockelford is Professor of Music and Director of the Applied Music Research Centre at the University of Roehampton in London.

Adam has worked with children with special abilities and needs for over 35 years, and his research in the field of music and autism is internationally acclaimed. He has written a number of books, including 'In the Key of Genius: The Extraordinary Life of Derek Paravicini' and 'Music, Language and Autism: Exceptional Strategies for Exceptional Minds'.

Adam lectures all over the world, and has done a TED talk with Derek Paravicini.



Dr Michelle McCormack, CEO, Drake Music Project, Northern Ireland

The Drake Music Project Northern Ireland provides access to independent music making for children and adults with complex disabilities. Workshops in composition and performance skills are afforded by the provision of adapted computer interfacing technology.

Drake Music has 3 hubs in Northern Ireland. The head office and studio space in Newry, a studio space in Belfast and a new hub in Derry City.

Phil Mullen director Sounds Global

Phil Mullen is one of the world's leading Community Music trainers.

He has worked for almost thirty years developing music with people who suffer from social exclusion including homeless people, offenders, through to seniors. Phil specialises in working with excluded children and young people at risk.

Chris Blake and Lauren Nannery, RiChmusic, Northern Ireland

Chris Blake was for 30 years Principal Horn of the Ulster Orchestra and a professional pianist. After some time on the board of the Northern Ireland Music Therapy Trust, Chris and his colleague in the Ulster Orchestra Ricky Matson began to deliver workshops in schools for children with Severe Learning Difficulties (SLD). RiChmusic was founded by them in 2003. Chris began a long-term involvement in Parkview Special School in Lisburn.

Lauren Nannery joined Chris as intern in 2011 and now works alongside him in Parkview School, helping young singers to develop and achieve.



Phil Mullen presented perspectives on formal and non-formal approaches to music education, followed by facilitation of group discussions on current and future music provision. The following are the questions posed to the 4 groups and the responses they gave:

Q.1: What are your hopes for future changes in music education in schools?

Future Changes	
<ul style="list-style-type: none"> • Access for all • Integrated attitudes • Child-centered decision making • More funding for technology • Opportunities to network • More Training and Mentoring opportunities • More resources developed and available • More collaboration • Acknowledgement for arts as a valid subject • Equal Access 	<ul style="list-style-type: none"> • Person-centered expectations • More focus on individual needs • Community shared practice • People's attitudes/Negativity and perception • To allow all learners (especially PMLD) to be included • Provide training in using Assistive Technology equipment • Funding for Assistive Technology equipment in schools • Training to be available for parents

Q.2: What are the current barriers preventing this from happening?

Barriers	
<ul style="list-style-type: none"> • Lack of funding • Working in isolation • Time restraints • Awareness of the importance of music • Low expectations of what can be achieved over time 	<ul style="list-style-type: none"> • No training or networking opportunities • Difficulties in communicating? • Some teachers feel isolated and helpless • Lack of resources and assistive technology



Q.3: How do we overcome these barriers?

Overcoming Barriers	
<ul style="list-style-type: none"> • Collaborative working • Cluster groups • Online conferencing • More skill sharing opportunities • Schools /organisations sharing costs • More funding • Review of policies • More research 	<ul style="list-style-type: none"> • More Training events available • Resource bank • Have a greater support network • More time for CPD (continuous professional development) and trying out new musical resources • Input from school leaders



Summary

The overall engagement was encouraging with responses to the online survey from **46%** of special schools.

As this was a voluntary self funded project there were limitations to the scope of the research. This included:

- Time constraints
- Further analysis of findings
- Opportunities for further school visits
- Drawing on the expertise of other researchers in this area

The results from the online survey and discussions held at the SENDME Conference (22.04.16) raised further important questions, including:

- Do any of the schools with no Assistive Music Technology (AMT) have learners who require it to fully participate?
- Is there someone onsite to maintain the AMT?
- How do schools across the regions prioritise budgets and funding arrangements for music provision?
- How does the relationship between music education and music therapy work in schools? And how are their goals defined and understood by teachers and parents?
- What opportunities are there for disabled and non-disabled learners to play music together, in schools with a Learning Support Centre (LSC)?
- What equality issues still exist in relation to access and participation in special schools?

Next Steps

Garden of Music plan to:

- Create new working relationships and build on existing relationships with other arts organisations in Northern Ireland
- Develop bespoke training packages, capacity building programmes and consultation models for special schools
- Deliver projects, both directly and in partnership with other arts organisations
- Spotlight effective practice in music education in schools, encouraging teachers and music leaders to share ideas and approaches through developing a support network
- Continue to expand the systems and practices of our organisation, including the recruitment of disabled and non disabled team members and development of our management structures
- Continue to seek input from teachers, artists, musicians and other professionals who identify as being disabled, with a view to reflecting and improving current access, participation and opportunities for learners to experience the enjoyment of music making and develop as young musicians

Our hope is that in sharing the SENDME research it will be the catalyst for new and open discussions around the current music provision in schools in Northern Ireland.