

***An Evaluation of Music Groups for Young People with Learning Disabilities in
Cumbria***

***Amy James
Assistant Psychologist
Hannah Williamson
Assistant Psychologist
Professor Dave Dagnan
Consultant Clinical Psychologist***

June 2015

Overview

Current research focuses on the effects of music therapy and the experiences that individuals with a learning disability can have whilst taking part in music therapy.

There is a clear shortage of reports examining the experience of music sessions for both the individual and musician. The main objective of this report is to investigate the experiences of individuals with a learning disability taking part in music sessions within their day services and the impact of this on the individual and musician in relation to their wellbeing using thematic analysis. There were three distinct data collection processes:

- 1.** Thirty nine participants were selected to complete helpful aspects questionnaires after each two hour music session over a twelve week period. Three overarching themes emerged: (1) Experience of individual with learning disability, (2) Experience of musician in working with learning disabilities, (3) Music production. Results of this study were consistent with the findings from research with music therapy.
- 2.** Twenty-four participants were interviewed at the end of each block of musical activity to explore the impacts of the sessions on the participants and their lives.
- 3.** Three musicians were interviewed at the end of the project to gain their experience of adapting their usual musical processes for this particular group.

Introduction

Music and singing can have a transforming and powerful effect on people. Both are ways of conveying who we are and can tell a story about an individual's emotions, thoughts, desires and what it means to be who we are (Mirow, 2013). Music is defined as an art form using harmonious, melodious and rhythmic form of notes (Jackson, 2007). Too often, people with learning disabilities struggle to express their inner worlds and make sense of them, yet anxieties, hopes, fears and desires are being lived out (Mirow, 2007).

Practical music making has been shown to have benefits beyond the development of a range of musical skills in children and adults (Kokotsaki & Hallam, 2007). A body of research and descriptive reports document the apparent benefits of music therapy for young people with disabilities (e.g. McFerran & Shoemark, 2013). Music therapy is defined as a functional and scientific application of music by a trained music therapist to enhance the individual's social, emotional, educational and behavioural development (Jackson, 2007). Music therapy can be very useful in facilitating and improving social integration. It can offer people with learning disabilities an environment in which they can develop, expand their social, cognitive and physical skills, and improve their life (Savarimuthu and Bunnell, 2002).

Research has recognised that music therapy improves health by focusing on the different physical, psychological and emotional aspects of individuals' lives and it is strongly believed that music facilitates language development, play, physical development and relationships with children with special needs (Savarimuthu & Bunnell, 2002). Music has been shown to enhance a range of social and personal skills; research in Switzerland showed that by increasing the amount of music in the curriculum, it increased social cohesion within the classroom, developed greater self-reliance, better social adjustments and more positive attitudes in children, these effects were particularly noticeable in low ability children (Kokotsaki & Hallam, 2007).

Similarly, studies of adult participation in music has demonstrated that it offers experiences of fun, enjoyment, equality, a sense of belonging, intimacy, confidence, self-worth, dignity, and to feel that something of value is happening. It also offered young adults 'real-life experiences' of 'getting to know others' and to find relief from disabling environments (Pavlicevic, O'Neil, Powell, Jones & Sampathianaki, 2014).

Music research in the area of learning disabilities has investigated the use of music as a recreational activity, to teach self-help skills, increase the capacity of the person with learning disabilities to interact with staff, to help people cope more effectively with anxiety and stress and in achieving care plan goals. Overall the research affirms the use of music therapy. It was found that participants of music therapy were clear that music activities enable people with a learning disability to interact more effectively with their peers and staff members. Furthermore, in music activity experiences of positive emotion from feeling relaxed and happy elevate to an even greater sense of excitement or fun and gave an increased sense of well-being (Jackson, 2007).

Much of the current research focuses on the effects of music therapy and the experiences that individuals can have whilst taking part in music therapy. There is a little research examining the experience of music sessions that are not music therapy for both the individual and musician. Research into the value of higher education music indicated that a range of music skills were developed. Playing music in groups increased the amount of time spent playing and facilitated a range of technical and musical skills. Furthermore, participants reported making friends, working as part of a team and felt important and useful, giving a sense of communal achievement and improved self-confidence. This suggests that music educators in all educational phases should encourage students to participate in a wide range of group music making (Kokotaski & Hallam, 2007).

Some studies that have attempted to explore this area with individuals who have a learning disability have included a small proportion of this client group in their samples (Dingle, Brander, Ballantyne & Baker, 2012). The majority of the sample in this study consisted of people who had chronic mental health problems making it hard to generalise the results to the learning disability population as a whole. This study found three main themes; (1) Personal impact, in terms of making choir members feel good and resolve negative emotional states, (2) The social impact emphasising interpersonal benefits of choir singing and contact with others, (3) The broader functional outcomes in terms of the health benefits (Dingle et al, 2012).

In summary, the main objective of this project is to investigate the experiences of younger people with learning disabilities taking part in music sessions delivered by SoundWave musicians and the impact of this on wellbeing. Furthermore, by providing insight into musician's experiences of teaching individuals with learning disabilities, and how music sessions have to be adapted to suit this population, the project will offer valuable insights into the process of working with this client group. The of music sessions in this project incorporates gamelan, drumming and percussion and singing. The concepts and themes generated by this research should be used to provide an insight into the benefits of music sessions for people with learning disabilities.

Methodology

This project was a collaboration between Soundwave and a local NHS trust with research and evaluation expertise. The collaboration offered the opportunity to combine the distinct professional experiences of the two organisations to bring a different perspective on the activities being evaluated in this report. The project took an action research/earning approach with feedback from initial phases of the study being offered to musicians in order to help them reflect upon their

developing experiences in working with people with learning disabilities. The project was discussed in the NHS Trust R&D departments and was classed as an evaluation. All participants were offered a short information sheet (Appendix 7) to describe the evaluation of the project and all participants gave explicit consent to be included in the evaluation.

Methodological Approach

The numbers of possible participants who were able to self-report in this project were a smaller proportion of the total participant group. In order to maximise the data available it was decided this research should adopt a qualitative approach focusing on identifying themes within the participants, supporters and musicians experiences. It was therefore decided that the most appropriate method of analysis would be thematic analysis. However, there have been criticisms of this approach in the past due to the lack of clear guidelines for researchers using such a method (Braun & Clarke, 2006). Therefore, it was important to the researchers in this study to use a clear and replicable methodology.

Braun and Clarke (2006) summarise a series of phases through which Researchers must pass in order to generate a thematic analysis. This allows for a clear understanding of thematic analysis, and provides researchers with a description of what it is and how it is carried out whilst maintaining the 'flexibility' of its epistemological position (Braun & Clarke 2006). The researchers in this case will be taking a critical realist perspective for the purpose of this study, which acknowledges the ways in which individuals make meaning of their experiences and in turn, the ways in which the broader social context impinges on those meanings while retaining focus on the material and other limits of reality (Willig, 1999 as cited in, Braun and Clarke, 2006). The researchers will need to consider the reality of the musician, learning disability clients and their supporters during music sessions, through the

evaluation of their experiences and the meanings they attach to them whilst incorporating the broader social context in contributing to and shaping the participants meaning.

There were three distinct data collection processes in this project:

1. A sample of musicians, people with learning disabilities and supporters were selected to complete helpful aspects questionnaires after each two hour music session over a twelve week period. Three overarching themes emerged: (1) Experience of individual with learning disability, (2) Experience of musician in working with learning disabilities, (3) Music production. Results of this study were consistent with the findings from research with music therapy.
2. Twenty-four participants were interviewed at the end of each block of musical activity to explore the impacts of the sessions on the participants and their lives.
3. Three musicians were interviewed at the end of the project to gain their experience of adapting their usual musical processes for this particular group.

Data Analysis

The data collected from all the questionnaires were transcribed by both the researcher and assistant psychologist. The assistant psychologist then sent the researcher transcriptions from the drumming and singing sessions. The researcher did not immerse herself in any literature until after data analysis was completed. The researcher went through an initial phase of familiarizing herself with the data this involved 'repeated reading' of the data in an active way whilst searching for meaning

and patterns. The data was then coded; codes identify a feature of the data that appears interesting to the researcher. The researcher gave equal attention to the data, so that full consideration could be given to repeated pattern (Braun & Clarke 2006) At this stage, the researcher distributed the coded transcriptions to the assistant psychologist and consultant clinical psychologist to check if they agreed with the coding. The third phase involved searching for patterns across codes and considering how different codes come to form an overarching theme; the development of thematic maps helped the researcher consider relationships between themes (see Appendix 5).

The researcher was then able to move into phase four where the reviewing of the initial themes took place, some themes here were discarded due to a lack of supporting information or where collapsed into each other, another thematic map was developed (see Appendix 6). This took place on two levels firstly, with the coded data and secondly, with the data set as a whole which guaranteed the themes accurately reflected what was evident in the data set (Braun and Clarke, 2006). The fifth stage of data analysis could then take place and themes were further defined and refined. As recommended by Braun and Clarke (2006), themes were given names to be concise and to immediately give the reader a sense of what a theme was about. This involved identifying sub themes which was useful in giving structure to large and complex themes and demonstrating hierarchy of meaning. The final stage, involved choosing examples of transcript to demonstrate elements of themes which clearly presented an example of the point being made (Braun and Clarke, 2006). This was then feedback to the assistant psychologist, consultant psychologist and musicians from sound wave for verification.

Data Collection Phase One

Helpful aspects of sessions:

Participants

Thirty nine participants were selected through Soundwave who provided three musicians and day services throughout Cumbria who provided 17 support workers and 19 clients with a learning disability. Table 1 shows the details of the participants in the study, participants for the study were not asked to provide their age, however; the clients with learning disabilities ranged from 18 to 35 years. The musicians had had no prior experience of working with learning disabilities and previous musical experiences of the supporters and clients varied. Participants were split between three different music sessions; gamelan, singing and drumming over four groups based on location; and were selected on their ability to be able to communicate their experience of the session.

Table 1: Details of the participants in the study

Music Group	Musician	Supporters	Clients
Gamelan	1 Female	3 females 2 Males	2 males 1 female
Singing	1 Female	5 females	4 males, 3 females
Drumming - Day		5 females	4 males, 2 females
Drumming - Evening	1 Male	1 male 1 female	3 males

Procedure

Music sessions took place in day service facilities and ran for two hours each week for seven to twelve weeks depending on day service constraints. The researcher attended the gamelan sessions and an assistant psychologist attended the singing and drumming sessions on a weekly basis. At the end of each session musicians, supporters and clients were asked to complete a helpful aspects questionnaire (please see appendix 1-2). Questionnaires were developed using Llewelyn's (1988) Helpful Aspects of Therapy Questionnaire. The helpful aspects

questionnaire asked participants to describe in their own words the event that occurred in that session which was most helpful and why, along with any unhelpful events (Llewelyn et al, 1988).

Results

The thematic analysis process that was applied to the transcripts elicited key concepts that were evident in the data. These themes are viewed as essential in determining the understanding of all participants. These categories have been labelled as “experience for individual with learning disability”, “experience of musicians in working with learning disabilities” and “music production”; these are presented in a thematic map (figures 1-3).

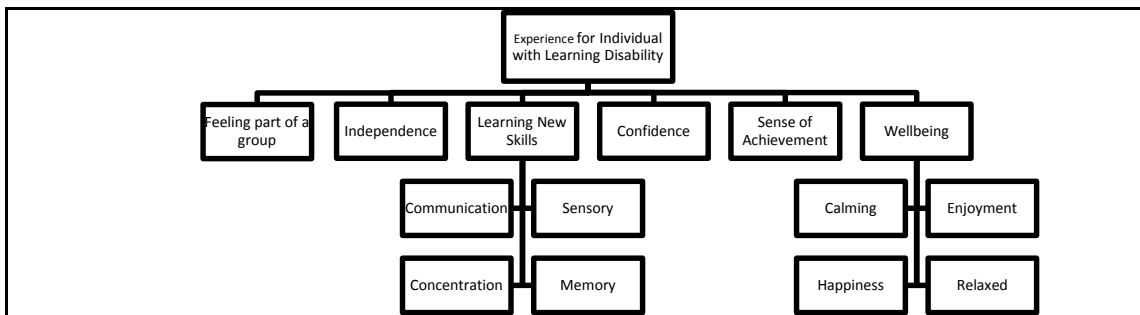


Figure 1: Thematic map: Experience for individual with learning disability

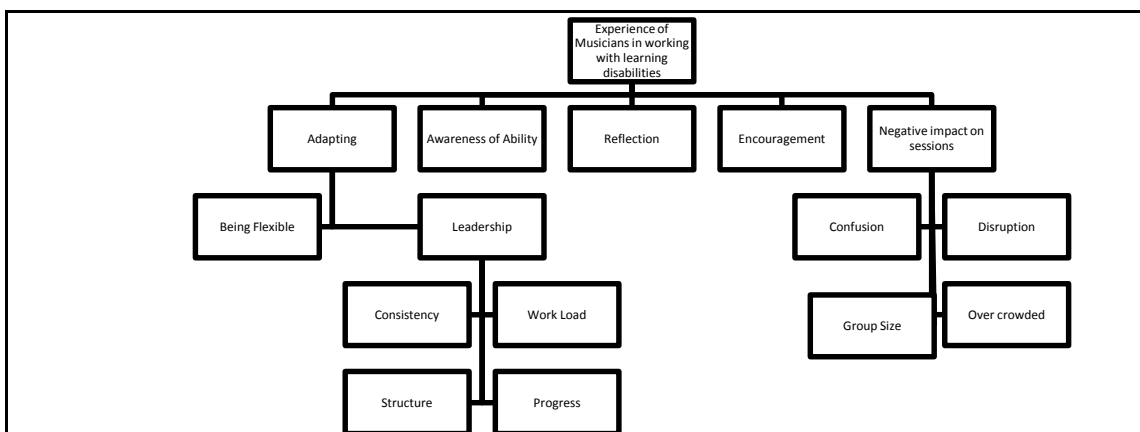


Figure 2: Thematic map: Experience of musicians in working with learning disabilities

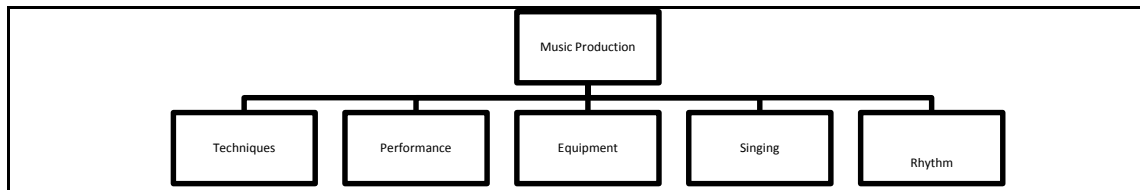


Figure 3: Thematic map: Music production

Subthemes related to each of these main themes and are discussed in the following sections. There are of course aspects of the musicians, supporters and clients experiences that overlap across the categories.

Theme 1: Experience for individual with learning disability

This overarching theme is defined by the participant's experiences of the music sessions in terms of skills and feelings that they took away from the group, these experiences were also echoed in responses from the supporter. Six subthemes were identified; feeling part of a group, independence, learning new skills, confidence, sense of achievement and wellbeing. Learning new skills had four further subthemes; communication, sensory, concentration, memory and wellbeing had a further four subthemes; calming, enjoyment, happiness and relaxed (please see table two for examples).

Theme 2: Experience of musicians in working with learning disabilities

This overarching theme is defined by the experience of the musician in working with individuals with a learning disability in terms of their awareness and adapting to suit the needs of the clients, these experiences were echoed in responses from the supporter and client. Five subthemes were identified; adapting, awareness of ability, reflection, encouragement and negative impact on sessions. Negative impact on sessions had four further subthemes; confusion, disruption, group size and overcrowded. Adapting had two subthemes; being flexible and leadership which had

a further four subthemes; consistency, work load, structure and progress (please see table three for examples).

Table 2: Examples of theme one: Experience of individual with a learning disability

Overarching Theme	Sub Theme	Sub Theme 2	Examples	
Experience for Individual with Learning Disability	Feeling part of a group		'Nice when everyone joins in together' – DR client, Drumming 'joined in with the group' – JG client, Singing 'joining in with everyone'- LW client, Drumming 'because it made me part of the session' – M client, Gamelan	
	Independence		'I was free to play my own rhythms on drum.' – SW client, Drumming 'Trying to come up with words of my own.'- CB client Singing 'Drumming when I want' – LW client, Drumming 'Me being in charge of some of the important bits' – M client, Gamelan	
	Learning New Skills	Communication		'I like the wave best – using Makaton'. – DM client, Singing 'Listening and playing' – KH client, Drumming 'It was listening to each other that has made my day.' – AB client, Gamelan
		Sensory		'Enjoying the music noise level'- MS client, Singing 'They say people who are deaf can feel through their hands and 'I get that sensation and I feel how rhythm goes' – M client, Gamelan 'I help him by drumming out the rhythm on his back and head, (he likes this as stimulation). RP supporter, Drumming
		Concentration		'Other people sat by me counting and knocking my concentration so I forgot rhythm patterns.'- CB client, Drumming 'I knew which parts I was playing on the zither' – M client, Gamelan
		Memory		'Awareness of techniques to remember' – CB client, singing 'I've finally learned all my notes all of them now for the 18 th December Performance which will be amazing for me.' – AB client, Gamelan

Experience for Individual with Learning Disability	Confidence		<i>'This was good as I didn't think I could come up with ideas as that one of my weak points.'</i> – MG client, Gamelan <i>'I've got good rhythm.'</i> – SW client, singing <i>'Become more confident.'</i> – GR client, Drumming	
	Sense of Achievement		<i>'Because I feel ready for the performance now.'</i> – AB client, Gamelan <i>'This was good as we are making progress.'</i> – MG client, Gamelan	
	Wellbeing	Calming		<i>'Makes me feel good'</i> – LW client, Drumming <i>'Enjoys drumming to let out how she feels.'</i> - BW supporter, Drumming <i>'It calmed down the person I was supporting'</i> – CG supporter, Gamelan
		Enjoyment		<i>'Really ,really good'</i> – AS client, Drumming <i>'Enjoyed singing new songs, doing actions that went with them.'</i> – JG client, Singing <i>'Everything was good'</i> – M client, Gamelan <i>'Enjoyed jam Session'</i> – SW client, Drumming
		Happiness		<i>'Makes me feel good'</i> – LW client ,Drumming <i>'It made me smile and laugh.'</i> – MS client, Singing <i>'Felt really happy.'</i> – M client, Gamelan <i>'Made me feel happy'</i> – GR client, Drumming
		Relaxed		<i>'The relaxed way the session was delivered the sound wave man is excellent with members.'</i> – AG supporter, Drumming <i>'Everything was nice and gentle, no stress.'</i> –AG supporter, Drumming <i>'Because there were less distraction, it was much more of a relaxed time.'</i> – HR musician, Singing

Table 3: Theme two: experience for musician in working with learning disabilities

Overarching Theme	Sub Theme	Sub theme 2	Sub theme 3	Examples
Experience of Musicians in Working with Learning Disabilities	Adapting	Being Flexible		<p><i>'Adapting the way I called the notation' – SK musician, Gamelan.</i></p> <p><i>'That I need to try and find a 'simple balance' where all can enjoy but there is still some thread of musicality being explored, or if pure enjoyment is reason enough.'</i> –HR musician, Singing.</p> <p><i>'I once again need to rethink the ability of the group and plan for it.'</i> – DR musician, Drumming</p>
		Leadership	Consistency	<p><i>'A new support worker came. She wasn't able to provide the support that other more well versed support workers do.'</i> – DR musician, Drumming</p> <p><i>'All of it, I think the service users like the consistency.'</i> – KB supporter, Singing</p> <p><i>'With not coming for the last two weeks I was lost.'</i> – KB supporter, Drumming</p>
			Work Load	<p><i>'Possibly too much for M (support worker) describing the previous weeks work. – SK musician, Gamelan</i></p> <p><i>'I think the session being so long isn't as productive as a ¾ or 1 hour session- which I think would suit the students better. It's a long time for any participants (and sometimes leader) to remain focused.'</i> – HR musician, Singing</p> <p><i>'I think the hour sessions are a little too long. Drumming can hurt their ears and hands.'</i> – DR musician, Drumming.</p>

Soundwave Music for Young People with Learning Disabilities

Experience of Musicians in working with Learning Disabilities	Adapting	Leadership	Structure	<p><i>'Having the story to structure the session activities around'</i> – MB Supporter, Gamelan</p> <p><i>'After two weeks absence I was impressed by the work M had done, making up new pieces (short melodic fragments).'</i> SK musician, Gamelan</p> <p><i>'I wouldn't say 'unhelpful' but felt 'not so good' one of the students said 'are we doing the same songs again' it's made me wonder if the balance of repeating learnt songs and the amount of new things per session is appropriate.'</i></p> <p>–HR musician, Singing</p> <p><i>'I will change how I plan future sessions to incorporate jamming.'</i> – DR musician, drumming</p>
			Progress	<p><i>'Whole session was productive'</i> – SL supporter, Drumming</p> <p><i>'Firming up the structure of the whole piece'</i>- MB supporter, Gamelan</p> <p><i>'Going through the story in sequence beginning to end.'</i> – SK musician, Gamelan</p> <p><i>'Each week he has progressively taken more of an active role in all the activities.'</i> – HR musician, Singing</p>
	Awareness of ability			<p><i>'Sharing out the boomwackas, you could see who was coping well, or not so well, with the concept of 'beat'.'</i> –HR Singing</p> <p><i>'This has been my third regular session with the group. I am getting to know them better and recognise individual needs.'</i> – DR Drumming</p> <p><i>'Learning how much support to give – v needs a lot of attention to make her focus- she does play her parts when reminded.'</i> – SK musician, Gamelan.</p> <p><i>'Learning more about working with people with learning disabilities and developing their capabilities.'</i> – SK musician, Gamelan</p>
	Reflection			<p><i>'That I need to try and fine a 'simple balance' where all can enjoy but there is still some thread of musicality being explored, or if pure enjoyment is reason enough.'</i> – HR</p>

Experience of Musicians in working with Learning Disabilities				<p>musician, Singing <i>'A lot of the more able participants were absent and the dynamic of the group dropped. I realised that some participants get more from being part of the group than actually participating.'</i> - DR musician, Drumming <i>'Developing greater awareness of how to work with peoples of varying abilities.'</i> –SK musician, Gamelan</p>
	Encouragement			<p><i>'V played sion without help but then as session wore on became tired and needed more and more support.'</i> – SK musician, Gamelan <i>'After the break one of the participants was experimenting on his drum. I encouraged him to carry on and include me and the group.'</i> – DR musician, Drumming <i>'On a personal level I'm aware N wants to do his own thing and play tin whistle, giving him a sense of importance. I keep encouraging him to 'help me out', 'I need you N on this one', 'it's finding a balance to not stifle his individuality but to try and incorporate what he wants do, when working as a group.'</i> – HR musician, Singing</p>
	Negative Impact on Sessions	Confusion		<p><i>'A little confused when groups were doing the different rhythms.'</i> – CB, client Drumming <i>'Michael was spot on even if there was chaos in other people's beats before his phrase came.'</i> – HR musician, Singing</p>
		Disruption		<p><i>'It can be quite distracting when some of the support staff chat amongst themselves mid-session. The students lose focus and it makes it trickier for me.'</i> –HR musician, Singing <i>'Interruptions disturbed the flow slightly.'</i> – MB supporter, Gamelan <i>'People shouting and counting off the beat, knocking</i></p>

Experience of Musicians in working with Learning Disabilities			<i>Concentration of the rest of the group.</i> –SL supporter, Drumming
		Group Size	<i>'This is half term week as a result the majority of the group were missing.'</i> – DR musician, Drumming <i>As it was a small group there weren't enough participants to split the group into different rhythm sections.'</i> – SL supporter, Drumming.
	Negative Impact on Sessions	Over Crowded	<i>'Having the W gang coming sooner than usual, as in previous weeks causes the flow of activity to be jolted.'</i> – HR musician, Singing

Theme 3: Music Production

This overarching theme is defined by the experience of music production in terms of their skills and equipment used during music sessions; these experiences were echoed in responses from the supporter and client. Five subthemes were identified; techniques, performance, equipment, singing and rhythm (please see table four for examples).

Table 4: Theme 3: Music Production

Overarching Theme	Subtheme	Example
Music Production	Techniques	<i>'Keeping time on the instruments.'</i> –M client, Gamelan <i>'Different noises made by different percussion instruments.'</i> DM supporter, Singing <i>'Helping Steven coordinate drumming and singing.'</i> – DM supporter, Singing <i>'Quick fire short sounds that were easy to grasp and repeat straight back.'</i> – HR musician, singing
	Performance	<i>'Because I am ready for the performance on the 18th December.'</i> – AB client, Gamelan <i>'It would be helpful at the end of all the sessions if we could visit all the centres we go to so we can play the tunes to the people who go to the centres.'</i> - CB client. Drumming <i>'Finalising playing position.'</i> – MB supporter, Gamelan <i>'Working out the sequence of pieces for the performance changing some of the riffs.'</i> - SK musician, Gamelan
	Equipment	<i>'Picking drums up, trying them out.'</i> – PH client, Drumming <i>'Instruments for extra involvement'</i> – OY supporter, Singing <i>'Having drums to share and everyone was willing to so and the bag of percussion.'</i> – HR musician, Singing
	Singing	<i>'Singing and using hand gestures and listening to the drums.'</i> – KF client, Singing <i>'Singing the songs.'</i> – KS client, Singing <i>'Learning and singing African song'</i> – SW client, Drumming

	Rhythm	<p><i>'Liked the rhythm – and doing the signs.'</i> – DM client, Singing <i>'Good experience of learning rhythms to keep beat.'</i> – JF client, Drumming <i>'Playing different rhythms, instigating a little jam session.'</i> – SW client, Drumming <i>'Good rhythms.'</i> – RP client, Singing <i>'I revisited rhythms from the start of the session and they were played better and with more enthusiasm.'</i> – DR musician. Drumming</p>
--	--------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Data Collection Phase 2: Interviews with Participants at the end of each musical series.

Participants

The participants for this phase of data collection were made up of a subsample of the total group who contributed to phase 1, selected to offer full representation of supporters and people with learning disabilities who participated in phase 1 from each music group.

Methods

The interview was adapted from the Client Change Interview Protocol (Elliott, 2002), please see appendix 3-4. The intention of this interview is to allow participants to identify changes in their lives and subsequently to ask them to identify the degree to which the group in question has contributed to the change and development of the person. The intention is to avoid the development of a positive response bias whereby participants are 'required' to give positive feedback. This approach has been used in a number of internal evaluations within the Cumbria Partnership NHS Foundation Trust.

Participants were contacted by the researchers following the completion of the music block and were interviewed using the Client Change Interview Protocol. Interviews were transcribed as described in the previous methodology section and the analytic methods described above were used in this phase of the project, themes were validated and adjusted using the same methodologies

Results

The analysis identified six themes

Confidence:

A theme noticed across interviews with clients and carers from all music groups was confidence. Both clients and carers noticed changes in the confidence of participants from participation in the music sessions. This change was complex and related to music specific skills, confidence in individual contributions and confidence in participation in group activities. These changes were generally positive:

“He felt he had involvement and he was made to feel an important part. Creating his own way of working built his confidence as this was used and continued throughout the sessions. He was a valued member.”

However a minority of people found the activity challenging which may have affected their confidence negatively:

The client was not the best at drumming in the group and this made him lose his confidence. He sees himself as having the lowest level of learning disability at day centre so not being the best at drumming group knocked his confidence and might have made him enjoy it less.

Social Aspects:

A significant theme noticed across interviews with clients and carers was the impact sessions had socially. Clients felt that important social aspects were around meeting or working with people.

Working together lots of people. It's different in groups. Good to do it with my friends.

Carer responses related to higher level improvements in social skills and engagement and emphasised her learning that came from participation in carefully structured group activities.

They started to see that if they worked together they would get a better outcome. If we told them that it wouldn't have had the same effect. They learnt through doing that working as a team would have the best results.

Improved Working Relationships.

This theme was apparent only in the responses from carers related to their perceived improvements working relationships with clients. Carers were able to observe changes in the client from a different perspective to their usual role where they are both leading and observing. Subthemes relate to the changes that took place and factors enabling improved relationships.

With one client I was given new insight that he really concentrates and listens to what is happening. He still enjoys what is happening around him even if it is too complex to follow fully. I have got to know him a bit better since the sessions in terms of how he participates in activities.

It gave me chance to take a step back. I run this group, it's my project. It's nice to take a step back and watch and observe people. It made me appreciate them more. Nice to see them laughing, drumming and doing things. Weight off me. Can see who is interacting. Sat in a group doing it allowed me to see the framework of the group – leaders and followers.

Having somebody else there that you trust I felt able to step back and let it happen.

Attributes and Teaching Style of Musician.

The musician is clearly central to the experience of the clients and carers. Both client and carers frequently reported positive aspects about the musician and their teaching style as factors influencing change.

I think the excellent vibe Hannah brought in. She was chilled, relaxed and patient with them. She didn't mind the input of the group and this made them feel worth and part of it. Due to her positivity and continuity this helped leaps and bounds."

Client responses were less detailed and related to learning. Carers identified more holistic gains from musician attributes/teaching style. Carers also identified the importance of consistency in teaching for learning

He taught us songs that were stuck to. Consistent and easier for clients to remember and progress. Clarifies that repetitive kinds of tasks can help clients stay engaged and aids them in thinking about what comes next.

Overall positive impact of sessions – enjoyment and wellbeing.

Both clients and carers gave accounts of a generally positive experience that related to enjoyment and wellbeing for all involved.

Enjoyed it. It was good craic. Good craic with the people in here that I know and good craic with Hannah [musician] as well

Group Size.

The carers at the days service associated with the singing group consistently mentioned group size as a problematic aspect of sessions. Carers noted that the large group size impacted the musician and the clients.

With Cumbria Road the group was too big. When it gets too big it loses its personal touch and the concentration of others is lost.”

Table 5: Theme 1: Confidence

Theme	Description	Subthemes	Examples
<p>Confidence</p>	<p>A theme noticed across interviews with clients and carers from all music groups was confidence. Both clients and carers noticed changes in the confidence of participants from participation in the music sessions.</p>	<p>Positive changes in confidence</p>	<p>Client CB (singing) – “Confidence speaking in groups and suggesting things for sessions.”</p> <p>Client MG (gamelan) – “I was surprised at first because I didn’t really know what makes me more confident and happy. Music is one of them.”</p> <p>Carer SL (drumming) – “He felt he had involvement and he was made to feel an important part. Creating his own way of working built his confidence as this was used and continued throughout the sessions. He was a valued member.”</p> <p>Carer RP (singing) – “Debbie comes across as confident but she was maybe out of her comfort zone to start with. It took her a few weeks to get used to it. She had a front at first because she was worried she was doing something childish. Then she became confident and started enjoying herself and her body language changed.”</p>
		<p>Negative change in confidence – related to client’s view of himself.</p>	<p>Carer SL (drumming) – “The client was not the best at drumming in the group and this made him lose his confidence. He sees himself as having the lowest level of learning disability at day centre so not being the best at drumming group knocked his confidence and might have made him enjoy it less.”</p>

Table 6: Theme 2: Social Aspects

Theme	Description	Subthemes	Examples
<p><i>Social Aspects</i></p>	<p>A significant theme noticed across interviews with clients and carers was the impact sessions had socially. Clients felt that important social aspects were around meeting or working with people. Carer responses related to higher level improvements in social skills and engagement.</p>	<p>Social opportunity (clients)</p>	<p>Client DH (drumming) - "Working together lots of people. It's different in groups. Good to do it with my friends."</p> <p>Client SW (singing) – "Meeting people from Carleton Road. Meeting new people and talking to different people."</p> <p>Client DM (singing) – "Eye contact with people when singing. Alright being in a group. I met new people and I like that, and lots of people that I already knew."</p>
		<p>Improved social skills; interaction/engagement (carers)</p>	<p>Carer PT (drumming) - "Autistic client taking part in something quite social; he didn't do it throughout the session but able to begin with. He understood that there was a period of waiting, not consistent drumming, listening out for music from the musician and the group."</p> <p>Carer AG (drumming) – "They started to see that if they worked together they would get a better outcome. If we told them that it wouldn't have had the same effect. They learnt through doing that working as a team would have the best results."</p> <p>Carer RP (singing) – "He is very much a loner and on his own a lot. He does a lot of activities on his own, like art. It was nice to see him in a group interacting with other people and seeing his personality coming through. It was good to see him take part and be with other people. He is better on a 1:1 as is normally but it was good to see him interacting with others."</p>

Table 7: Theme 3: Improved Working Relationships

Theme	Description	Subthemes	Examples
<p>Improved Working Relationships</p>	<p>A theme apparent only in the responses from carers related to their perceived improvements working relationships with clients. Subthemes relate to the changes that took place and factors enabling improved relationships.</p>	<p>Given new insight (into own attitudes/characteristics of client)</p>	<p>Carer RP (singing) - "I've learnt not to presume i.e. with Chris and his body language. People you think might not enjoy it really do. I'll take this new attitude to other sessions."</p> <p>Carer JB (drumming) – "With one client I was given new insight that he really concentrates and listens to what is happening. He still enjoys what is happening around him even if it is too complex to follow fully. I Have got to know him a bit better since the sessions in terms of how he participates in activities."</p> <p>Carer SL (drumming) – "Recognising Chris is more able in a lot of areas and being conscious to get him involved more. He sees himself as a sort of mentor. Sometimes he was a bit uncomfortable and it was beneath him. It helped me to see how he feels about himself."</p>
		<p>Being able to support/observe, rather than facilitate.</p>	<p>Carer AG (drumming) – "It gave me chance to take a step back. I run this group, it's my project. It's nice to take a step back and watch and observe people. It made me appreciate them more. Nice to see them laughing, drumming and doing things. Weight off me. Can see who is interacting. Sat in a group doing it allowed me to see the framework of the group – leaders and followers. Having somebody else there that you trust I felt able to step back and let it happen."</p>

Theme	Description	Subthemes	Examples
<p><i>Attributes and Teaching Style of Musician</i></p>	<p>Both client and carers frequently reported positive aspects about the musician and their teaching style as factors influencing change.</p> <p>Client responses were less detailed and related to learning. Carers identified more holistic gains from musician attributes/teaching style. Carers also identified the importance of consistency in teaching for learning.</p>	<p>Attributes/teaching style improved learning</p>	<p>Client PH (drumming) – “I could do it but I needed help with it. Steve was good at giving me help. He showed us what to do. He was relaxed, not strict, and funny.”</p> <p>Client DM (singing) – “Hannah helped me learn. She was a good teacher and a good helper and she listened to the poem me and Chris wrote.”</p> <p>Carer DM (singing) – “She [musician] had everything structured so well that us support workers were there to do what we were supposed to do – support. If we as support workers are happy, the service users aren’t feeling any tension so everyone’s a winner.”</p>
		<p>Attributes/teaching style impacting wellbeing of clients</p>	<p>Carer O (Singing) – “I think he really liked Hannah. She brought out the best in him. She had banter and he must have felt really comfortable with her.”</p> <p>Carer DM (singing) – “I think the excellent vibe Hannah brought in. She was chilled, relaxed and patient with them. She didn’t mind the input of the group and this made them feel worth and part of it. Due to her positivity and continuity this helped leaps and bounds.”</p> <p>Carer AG (drumming) – “He’s a decent bloke, honest, open, caring, firm but fair, real nice guy. He made Lee feel comfortable and increased his self-worth in terms of turning up and him having a role [helping musician unload the van].”</p>

		<p>Consistency of sessions</p>	<p>Carer JB (drumming) – “He taught us songs that were stuck to. Consistent and easier for clients to remember and progress. Clarifies that repetitive kinds of tasks can help clients stay engaged and aids them in thinking about what comes next.”</p> <p>Carer RP (singing) – “We did the same songs throughout. It’s easier for people to remember.”</p> <p>Carer DM (singing) – “People learning new songs, developing their skills and using their memory by using the same songs throughout and enjoying them. It makes them feel good that they can remember. The consistency helped”</p>
--	--	--------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Table 9: Theme 5: Overall positive impact of sessions – enjoyment and wellbeing

Theme	Description	Subthemes	Examples
<p><i>Overall positive impact of sessions – enjoyment and wellbeing</i></p>	<p>Both clients and carers gave accounts of a generally positive experience that related to enjoyment and wellbeing for all involved.</p>		<p>Client SW (singing) – Enjoyed it. It was good craic. Good craic with the people in here that I know and good craic with Hannah [musician] as well.”</p> <p>Client DM (singing) – “Relaxed. Music means relaxing. Helps people to relax and enjoy themselves like me. Helped the people in the wheelchairs feel relaxed. They can hear the music. They were smiling.”</p> <p>Carer DM (singing) – “They were happy. We got a good vibe and you took that good vibe with you. Took that through to the rest of the day. A positive experience that lasted.”</p> <p>Carer JB (drumming) – “Another change is that it makes your job easier when you see people you support thoroughly enjoy themselves. This makes you enjoy your job a lot more.”</p>

Table 10: Theme 6: Overall positive impact of sessions – enjoyment and wellbeing

Theme	Description	Examples
Group Size	The carers at the days service associated with the singing group consistently mentioned group size as a problematic aspect of sessions. Carers noted that the large group size impacted the musician and the clients.	<p>Carer O – “The group got too big when Carleton Road came. This was hard for Hannah so hard for her to get her voice across. Daniel didn’t like the big group. They also came in late every session which disrupted things.</p> <p>Carer RP – “With Carleton Road the group was too big. When it gets too big it loses its personal touch and the concentration of others is lost.”</p> <p>Carer DM - “When the group is bigger there is less interaction on a personal level. It diluted the amount of interaction. They often came in later and disrupted the session.”</p>

Data Collection Phase 3: Professional reflections from musicians

Participants

The participants for this phase of data collection were made up of the musicians remaining in Cumbria at the end of the project.

Methods

The interview was adapted from the Client Change Interview Protocol (Elliott, 2002). The intention of this interview is to allow musicians to reflect on their professional experience, learning and development that has been a result of participating in this project.

All musicians were interviewed by HW and responses recorded and transcribed for analysis. The analytic methods described above were used in this phase of the project; themes were validated and adjusted using the same methodologies.

Results

Four themes were identified from the musicians' interviews

Redefining Goals.

Musicians identified that they learnt musical progression was a less important factor when working with people with learning disabilities. All musicians recognised psychosocial benefits to participants that were broader than development of musical skills or technique. This issue was a focus for discussion in the feedback sessions that occurred throughout the project.

It's important not to expect as much musical progression as you would from groups were people don't have learning disabilities. I tried some really taxing songs that the group found really difficult so I didn't try that again. It was a learning curve for me that I didn't have to go that far. – DR (drumming)

Learning about ways of working with people with learning disabilities.

Musicians identified a range of learning points which enabled them to work more effectively with participants in their music groups. In particular the theme of repetition and flexibility was central to their reflections.

From working with the group I learnt the importance of repetition and consistency. I think I can get too bothered about what other people think of my methods but the benefits of repetition and familiarity made me get over my own hang up of "is this too much repetition?"

I've learnt how long these groups can engage for and stay motivated. It has been important for me to change the frame of reference of how things are structured. Two hours always seemed a long time to me but we developed a set routine of arrive, drink or eat, then do stuff, have breaks, do more. It was important to be present and integrate and chat as well as play music.

Thoughts for the future.

The musicians had reflected on how they would work with this type of group again in the future:

Regardless of my music background I know now that I need more training in working with people with learning disabilities. Other musicians do too in terms of helping them understand that it's ok to have lots of repetition. We could all do better to understand these groups of people. Preparing staff in working in this way is so important in terms of feeling competent

Negative aspects of sessions.

Musicians identified a small number of negative experiences within the sessions.

These were organisational aspects that were perceived to impact the sessions.

...it was not always the same group of participants and support workers which made a difference. It is so important for this group of people to have continuity and to even know which staff are taking them, and for staff to have an idea of what has happened in previous sessions. Inconsistency of staff and participants made the structure and routine difficult –

Table 11: Theme 1, Redefining Goals

Theme	Description	Subthemes	Examples
<p><i>Redefining Goals</i></p>	<p>Musicians identified that they learnt musical progression was a less important factor when working with people with learning disabilities. All musicians recognised psychosocial benefits to participants that were broader than development of musical skills or technique.</p>	<p>Accepting limits to musical progression</p>	<p>“It’s important not to expect as much musical progression as you would from groups were people don’t have learning disabilities. I tried some really taxing songs that the group found really difficult so I didn’t try that again. It was a learning curve for me that I didn’t have to go that far.” – DR (drumming)</p> <p>“It is important not to feel down if you don’t achieve much musically. It’s more about confidence, verbal skills and communication, motor skills and sense of fun and enjoyment.” – SP (drumming/music technology)</p> <p>“I would tell people going to work musically with these groups to go in for a pleasant time and don’t worry that it doesn’t progress as you think it should. Be open to be led by others. It is important to link with these people on a human level not only to improve musically.” – HR (singing)</p>
		<p>Self-determination</p>	<p>“I didn’t need to introduce the session by the end, it became very independent. They were able to independently use the equipment without me which I think is a huge improvement.” – SP (music technology)</p> <p>“The group knew what they wanted to do after a while. Steven (participant) was a brilliant gauge for what we did. I was able to plan the workload around what they wanted from the sessions.” – DR (drumming)</p>

		Social interactions	<p>“People ended up sharing speakers, writing their favourite tracks down, having so much social interaction and really working together.” – SP (music technology)</p> <p>“It was nice for me to see them helping each other out and showing each other how to play.” – SP (music technology and drumming)</p> <p>“At the end I would have liked them to be competent in playing a few rhythms, but it was always ultimately about people coming together and having an overall good experience.” –DR (drumming).</p>
		Enjoyment/well-being	<p>“It was a joy to see people laughing and smiling while learning about who they are and the level of demand they could and could not cope with.” – HR</p> <p>“I’m not sure I had any preconceived ideas for the outcome of the group but I did have hopes. I hope we would all gel as a group and people would feel content and come out the other side with a better sense of self. Music was a tool do that and I feel those things happened.” – HR</p>

Table 12: Theme 2, Learning about ways of working with PWLD

Theme	Description	Subthemes	Examples
<i>Learning about ways of working with</i>	Musicians identified a range of learning points which enabled them to work more effectively	Repetition	“If I could go back to the start of the sessions and tell myself something it would be that repetition is ok and be prepared to change your approach. Accept that pace and repetition needed is very different in working with people with learning disabilities. It’s not as progressive but that’s ok. In fact, it’s really welcome. Participants got a lot

PWLD	with participants in their music groups.		<p>out of knowing something really well and being comfortable with it.”– DR (drumming).</p> <p>“I learnt its ok to play the same rhythms over and over. Lots of repetition was helpful and the impact of this was that they could suggest things they wanted as they were so familiar with them. This gave a massive confidence boost as they are driving the direction of the group.” – SP (music technology & drumming).</p> <p>“From working with the group I learnt the importance of repetition and consistency. I think I can get too bothered about what other people think of my methods but the benefits of repetition and familiarity made me get over my own hang up of “is this too much repetition?” – HR (singing).</p>
		Flexibility	<p>“Being flexible was important. My approach had to be changed to help achieve the best outcomes. It’s important to have an arsenal of what you can do and be able to call on it at any time.” – DR (drumming).</p> <p>“I would say it’s important to go in with some tools and trust that you will learn the direction as you go rather than go in with a preconceived plan. I would say it’s important to trust yourself and if not sure then tap into the feedback of participants and staff. Having musical ideas is good but you had to be flexible with what could happen with them.” – HR (singing).</p>
		Ways to promote engagement	<p>“I had to keep an eye on the demand placed on them. I tried to keep it easy going and it was their choice to bring things in that they wanted to do. You have to keep it creative without making it too difficult as they would then lose focus.” – HR (singing)</p>

			<p>“I’ve learnt how long these groups can engage for and stay motivated. It has been important for me to change the frame of reference of how things are structured. Two hours always seemed a long time to me but we developed a set routine of arrive, drink or eat, then do stuff, have breaks, do more. It was important to be present and integrate and chat as well as play music.” – SP (drumming and music technology).</p> <p>“Sometimes in the two hours we may have only actually done 30 minutes of drumming as breaks, building relationships and having lots of chin wags were all so important for engagement.” – DR (drumming).</p>
		Importance of support staff	<p>“It was difficult to get feedback on how people are managing the level I was pitching things at. Signals I would generally pick up on weren’t there. So I was looking to the support staff to give me reassurance and encourage the people they were supporting when their attention was falling. If I was going a bit too far and people were a bit unsure or struggling, they would give me feedback. Staff have a lot of influence in terms of giving me reassurance and giving the people they support reassurance. Staff are so important for facilitating interactions.” –DR (drumming)</p> <p>“It was really important to have carers and staff there. It would have been more scary for me without the carers there. It would have been much more limited because the carers are a body that bring something extra. They help lift the mood and I can clock in with them to help me judge what is appropriate. Carers help participants in that they have familiarity with them which makes for a more productive environment.</p>
		Pace	<p>“I think they found it quite daunting at first to come and sit with me and drum. I needed to let them approach me. I just used to sit and play on my own and then they would become curious and eventually join in. We really took baby steps.” – SP</p>

			<p>“I would say to anyone working with groups like this not to get put off by the slow start, it can take 3-4 weeks for people to say hello and then you can build up really good relationships.” – SP</p>
--	--	--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Table 13: Theme 3, Thoughts for the future

Theme	Description	Subthemes	Examples
Thoughts for the future		Development needs	<p>“I would like more basic rhythms and more basic material. Singing is a positive thing to do and Hannah’s group really enjoyed it. I am not confident in singing and don’t have any singing material” – SP</p> <p>“Regardless of my music background I know now that I need more training in working with people with learning disabilities. Other musicians do too in terms of helping them understand that it’s ok to have lots of repetition. We could all do better to understand these groups of people. Preparing staff in working in this way is so important in terms of feeling competent.” – DR (drumming)</p>
		Ideas for future sessions	<p>“It would be good to work up to public performance level or even smaller than that. Maybe each group could perform to each other or small groups within each group could perform to each other. This would be a good way to celebrate rather than to trickle to an end.” – DR (drumming).</p>

Table 14. Theme 4, Negative aspects of sessions

Theme	Description	Subthemes	Examples
<p><i>Negative aspects of sessions</i></p>	<p>Musicians identified a small number of negative experiences within the sessions. These were organisational aspects that were perceived to impact the sessions.</p>	<p>Sessions disrupted by participants and their support staff arriving late.</p>	<p>“Sometimes maybe the sessions were not given priority in terms of getting participants there on time which perhaps had an impact.” – DR</p> <p>“The second group coming in late was a real negative for me. It disrupted how things worked and was disruptive to the people who had already got so far. It made it hard in terms of the practicalities of having to rearrange the environment and the chairs and getting the late comers up to speed. It really impacted the experience of the group that were always there from the start and the late coming group.” - HR</p>
		<p>Sessions disrupted by inconsistency of participants and support staff.</p>	<p>“It was not always the same group of participants and support workers which made a difference. It is so important for this group of people to have continuity and to even know which staff are taking them, and for staff to have an idea of what has happened in previous sessions. Inconsistency of staff and participants made the structure and routine difficult” – DR</p>
		<p>Sessions disrupted by side conversations by support staff.</p>	<p>“Staff sometimes had their own discussions during the sessions which broke the attention and engagement of the group. These things were small in comparison to the positive aspects of the sessions. The positives definitely outweighed the negatives.” – HR</p>

Discussion

The results detailed above highlight some important findings as to the experience of music sessions for the individual with a learning disability. It was particularly clear that themes in each phase of the study overlapped one another to create a number of overarching themes. Feeling part of group was an important part of the music sessions' giving the individual a sense of belonging and enjoyment in working as part of a team with their contributions being valued by other members. However, this also gave the individual a sense of independence, with the feeling of been in control and making their own decisions. Increasing the confidence of the individual to; learn new skills, helped improve sensory feelings, communication in expressing feelings and ideas to other member of the groups, concentration in playing the instruments for prolonged periods of time and assisted memory when remembering what notes to play or what word was next in a song, giving individuals a sense of achievement particularly when performing. Overall, the music sessions where a positive experience for individuals and assisted in their general wellbeing finding the music lessons enjoyable, and calming leading to individuals feeling happy and relaxed during and after sessions. Supporters also echoed the experiences of the individual particularly in watching their clients grow in confidence and independence and their general enjoyment of the sessions.

It is also interesting to see how musicians with no prior experience of teaching music to individuals with a learning disability; reflect on their experiences in the findings. Again it was very clear that all themes overlapped one another to create overarching themes. Musicians quickly became aware of the ability levels in the groups and adapted with this. Musicians had to be flexible with the clients letting those lead sessions if they wanted but also had to provide a leadership role to provide structure to the sessions and give consistency to those that needed it. Whilst also ensuring the group made progress and monitor the work load to keep individuals

engaged. They had to engage in active reflection to ensure the sessions were pitched at the right level, a lot of the time musicians reflected that they felt they were repeating themselves but in fact during reflection they realised that this helped progress the group. Musicians gave encouragement which again helped to progress the sessions and gave clients confidence and independence to explore during the music lessons. Musicians clearly identified the different aims of working with this client group, where enjoyment and well-being become more important than musical development. They all identified the importance of repetition and flexibility in their approach and content. Several negative impacts on the session were picked up, this involved disruption which would impact on the clients concentration and cause confusion. The group size sometimes led to musicians feeling that the room was over crowded having a negative impact on the concentration of the group.

All participants commented on general music production which is involved with learning the techniques and rhythms associated with playing instruments. Musicians were concerned with simplifying the techniques so that the client could understand. The use of the instruments and singing was another important factor but also helped bring the groups together and encouraged team working.

The objective of this evaluation was to investigate the experiences of learning disabilities taking part in music sessions within their day services and the impact of this on the individual's wellbeing. Furthermore, it will also shed light onto the musician's experiences of teaching individuals with learning disabilities and how music sessions have to be adapted to suit this population. To meet this objective, questionnaire data was analysed using thematic analysis. This analysis produced key themes relating to the experiences of participants. There is not a wealth of prior research in this area and it was for this reason thematic analysis was chosen to

analyse data. The method proved to be particularly useful in generating empirical data that are discussed in relation to previous findings

The subthemes within the overarching theme of; experiences of individual with a learning disability has previously been identified in research in music therapy by Pavlicevic et al (2014) in terms of offering experiences of fun, enjoyment, equality, a sense of group belonging, intimacy, confidence, self-worth and dignity and that something of value is happening. It also provided opportunities to form friendships with peers and offered 'real life' experiences (Pavlicevic et al, 2014). Jackson (2007) found that participants were clear that music activities enable people with a learning disability to interact more effectively and that the entire group experiences positive emotion from feeling relaxed and happy to a greater sense of excitement or fun.

The study as have others Kokotsaki and Hallam (2007), identified music production as an important part of music sessions. A range of musical skills were developed and consolidated. Music sessions increase the amount of time playing which facilitates the wide range of skills technical and musical. For those participating in musical sessions the musical experiences were intrinsically satisfying and acted as a motivational force (Kokotsaki & Hallam, 2007).

The subthemes within the overarching theme of experiences of musician in working with individuals with a learning disability has previously been mentioned in research, McFerran et al (2013) proposed that music therapist spend less time targeting the development of observable communication skills and more time fostering the relationship with four key principles being identified; the music therapist listens, takes responsibility for structure, spontaneous initiation is sought and the relationship is built over time (McFerran et al, 2013). Furthermore, Kokatsaki et al (2007) suggested that the music educator in all educational phases should encourage their students to participate.

The enabling of participation through communication, structure and pacing is evident throughout the themes found in response to interviews in this project. The issues of adaptation of methods to work with people with learning disabilities are very similar to those raised by health professions in adapting their approaches to working with people with learning disabilities. In particular psychological therapists working with people with learning disabilities have discussed the need for repetition and a simplified curriculum of therapy, the need for flexibility of approach and the need to involve carers in therapy. (E.g. Dagnan, 2012). It is important the experiences of musicians in the project are shared to support the development of skills in working with this client group.

Understanding wellbeing in people with intellectual disabilities is an area of growing discussion in both research and clinical areas. People with learning disabilities are seen as potentially very vulnerable, disadvantaged and stigmatised. The experiences of stigmatisation, and other features of the social context of people with learning disabilities have been shown to impact significantly on the wellbeing of this group of people (Jahoda et al, 2009; Kiddle & Dagnan, 2011). Life experiences that offer safe and structured opportunities to participate in valued activities are known to support the development of positive self-esteem and wellbeing in people with learning disabilities. Further research into the characteristics of activities that support the development of wellbeing is required.

Summary

The experiences of music sessions for people with learning disabilities has been found to increase wellbeing, independence and confidence, give a sense of belonging and achievement and assist in the learning of new skills. Music sessions for individuals with a learning disability is a relatively under researched topic;

however, findings are in line with that of music therapy for individuals with a learning disabilities and findings from higher education institutions for the general population. Furthermore, the experience of the musician is also relatively under researched; music therapy research has provided recommendations on the themes identified in the musician data but fails to provide any evidence, this may be an idea for future research.

References

Braun, V. & Clarke, V. (2006). *Using thematic analysis in psychology*. Qualitative research in Psychology. 3 (2). Pp 77-101.

Dagnan, D. (2012) Cognitive Behaviour Therapy. In Raghavan, R. (Ed.) Anxiety and Depression in People with Intellectual Disabilities. Brighton: Pavilion Publishing.

Dingle, G, A., Brander, C., Ballantyne, J. & Baker, F, A. (2012). *'To be heard': The social and mental health benefits of choir singing for disadvantaged adults*. Psychology of Music. 41(4). PP 405-421.

Elliott, R. (2002). *Hermeneutic Single Case Design*. Psychotherapy Research, 12, 1-21

Jackson, R. (2007). *Music activities initiated by staff within services for people with intellectual disability*. Learning Disability Practice 10(5). Pp 32-37

Jahoda, A., Dagnan, D., Jarvie, P., et al (2006) *Depression, social context and cognitive behavioural therapy for people who have intellectual disabilities*, Journal of Applied Research in Intellectual Disabilities, 19, 81-89

Kiddle, H., & Dagnan, D. (2011) *Vulnerability to Depression in Adolescents with Intellectual Disabilities*, Advances in Mental Health and Intellectual Disability, 5, 3-8.

Kokotsaki, D. & Hallam, S. (2007). *Higher education music students' perceptions of the benefits of participative music making*. Music education Research. 9(1). Pp 93-109.

Llewelyn, S.P., Elliot, R., Sharpio, D.A, Hardy, G. & Firth-Cozens, J. (1988) *Client perceptions of significant events in prescriptive and explorative periods of individual therapy*. British Journal of Clinical Psychology. 27. Pp 105-114.

McFerran, K. & Shoemark, H. (2013). *How musical engagement promotes wellbeing in education contexts: the case of a young man with profound and multiple disabilities*. International Journal Qualitative Study Health Well-being. 8. Pp1-19.

Mirow, R. (2010). *The power of Music: helping people to sing their hearts out*. Learning Disability Practice. 13(8). Pp 21-22.

Pavlicevic, M., O'Neil, N., Powell, H, .Jones, O. & Samathianaki, E. (2014). *Making music, making friends: Long-term music therapy with young adults with severe learning disabilities*. Journal of Intellectual Disabilities. 18(1). Pp 5-19.

Savarimuthu, D. & Bunnell, T. (2002) *the effects of music on clients with learning disabilities: a literature review*. Complementary therapies in Nursing & Midwifery. 8. Pp 160-165.

Appendix 1

Safe and Sound Project

Musician's First Name and Initial

The questions on this page are about the young people involved in the session.

1. Of the things that happened in this session, which one do you feel was the most helpful or important for **the young people involved in the session?** (It might be something you said or did, something that the people you were teaching said or did, or something a support worker said or did).

2. Please describe what made this event helpful/important and what you think the young people involved in the session got out of it.

The questions on this page are about you as the musician.

3. Did anything happen during this session that was important or helpful **for you as the musician?** Please describe the event/thing that was helpful.

4. Please describe what made this event helpful/important and what you got out of it.

5. Was there anything that happened today that was unhelpful or not so good?

Appendix 2

Safe and Sound Project

Supporter's First Name and Initial

Please answer these questions in your opinion, thinking about the people you were supporting.

3. Of the things that happened in this session, which one do you feel was the most helpful or important for **the person/people you were supporting?** (It might be something you or another supporter said or did, something that the person that you were supporting said or did or something the musician said or did.)

4. Please describe what made this event helpful/important and what you think the person/people you were supporting got out of it.

Safe and Sound Project

Supporter's First Name and Initial

Please answer these questions for yourself – what was helpful/unhelpful for you as a supporter?

5. Did anything happen during this session that was important or helpful for **you as a supporter**? Please describe the event/the thing that was helpful

6. Please describe what made this event helpful/important and what you got out of it.

7. Was there anything that happened today that was unhelpful or not so good **for you as a supporter?**

Safe and Sound Project

Participant's First Name and Initial

Please sit with a person you are supporting and ask them:

1. What was the best thing that happened in the session today? (It might be something you or another supporter said or did, something that the person that you were supporting said or did or something the musician said or did.)

2. Why was this good and helpful?

3. Was there anything that happened today that was unhelpful or not so good?

Appendix 3:
Supporter Change Interview Schedule

After each block of the music experience has been delivered, supporters are asked to participate in a semi-structured interview. The major topics of this interview are any changes they have noticed since the music sessions, what you believe may have brought about these changes and helpful and unhelpful aspects of the workshops. The main purpose of this interview is to allow you to tell us about the sessions in your own words. This information will help us to understand better how the sessions works; it will also help us improve the sessions. Please provide as much detail as possible.

General Questions

What has it been like so far working with the [client name] in the sessions?

Changes

What changes, if any, have you noticed in yourself and your working relationship with the client since the training session/workshop? Have you noticed any changes in the client.

(For example, are you doing, feeling or thinking anything differently from the way you did before? What specific ideas, if any, have you got from the sessions, including ideas about the way you work and insights into the way the client thinks and behaves? Have any changes been brought to your attention by other people?)

INTERVIEWER NOTES CHANGES FOR LATER

Has anything changed for the worse since the sessions (note each issue identified)?
Is there anything you wanted to change that hasn't since the sessions?

Change Ratings

For each change please rate how much you expected it versus how much you were surprised by it. (Use the following rating scale)

1. Very much expected it
2. Somewhat expected it
3. Neither expected nor surprised by it
4. Somewhat surprised by it
5. Very much surprised by it

For each change please rate how likely you think it would have been if you and the client hadn't been part of the sessions. (Use the following rating scale).

1. Very unlikely without the sessions (clearly would not have happened)

2. Somewhat unlikely (probably would not have happened)
3. Neither likely nor unlikely (no way of telling)
4. Somewhat likely (probably would have happened)
5. Very likely without the sessions (clearly would have happened anyway)

How important or significant to you personally do you consider this change to be?
(Use the following rating scale)

1. Not at all important
2. Slightly important
3. Moderately important
4. Very important
5. Extremely important

Attributions

In general, what do you think has caused each of the changes? In other words, what do you think might have brought them about? (Include things from outside as well as inside training session).

Helpful Aspects

Can you sum up what has been helpful about the training sessions. Please give examples. (Include general aspects and specific events).

Problematic Aspects

What kinds of things, if any, about the sessions have been hindering, unhelpful, negative or disappointing for you?

Were there things that were or have been difficult but still OK or perhaps helpful?
What were they?

Was anything missing from the training/workshop?

Suggestions

Do you have any suggestions for us, regarding the sessions? Do you have anything else to add/say?

Appendix 4:

Client Change Interview Protocol

Instructions

1. Materials

This protocol

2. Label notes and tapes

Please label your notes and the interview tape with the following information: client initials, team and initials of carer he/she works with, date of interview, your name, and time of interview (eg. 2 weeks post-training).

3. Interview Strategy

This interview works best as a relatively unstructured empathic exploration of the staff/carer's experience of the sessions. It is best if you adopt an attitude of curiosity about the topics raised in the interview, using the suggested open-ended questions plus empathic understanding responses to help the individual elaborate on his/her experiences. Thus, for each question start out in a reasonably unstructured manner and only impose structure as needed.

Ask the individual to provide as much detail as possible. Use the "anything else?" probe and inquire in a non-demanding way until the individual runs out of things to say.

Appendix 4:
Change Interview Record

Staff/Carer Initials: _____
Case ID/Client Initials: _____
Team/house: _____
Interviewer: _____
Today's Date: _____
Site of sessions: _____

Change List

Client Change Interview Schedule

After each block of the music experience has been delivered, people with ID are asked to participate in a semi-structured interview. The major topics of this interview are any changes they have noticed since the music sessions, what they believe may have brought about these changes and helpful and unhelpful aspects of the workshops. The main purpose of this interview is to allow them to tell us about the sessions in your own words. This information will help us to understand better how the sessions work; it will also help us improve the sessions. Please provide as much detail as possible.

General Questions

What has it been like so far being part of the sessions?

Changes

How have you been feeling about the music sessions? Have there been any changes you've noticed in you that have been good after the sessions.

(For example, is there anything different before? What did you learn what have you got from the sessions?)

INTERVIEWER NOTES CHANGES FOR LATER

Has anything changed for the worse since the sessions (note each issue identified)?
Is there anything you wanted to change that hasn't since the sessions?

Change Ratings

For each change please tell us if it surprised you or if you expected it?

For each change please tell us you think they happened because of the music sessions. How important is the thing we are talking about?

Attributions

In general, why do you think these changes have happened?

Helpful Aspects

What were the most helpful things about the sessions? Please give examples. (Include general aspects and specific events).

What was the best thing about the sessions? If possible give examples. (Include general aspects and specific events).

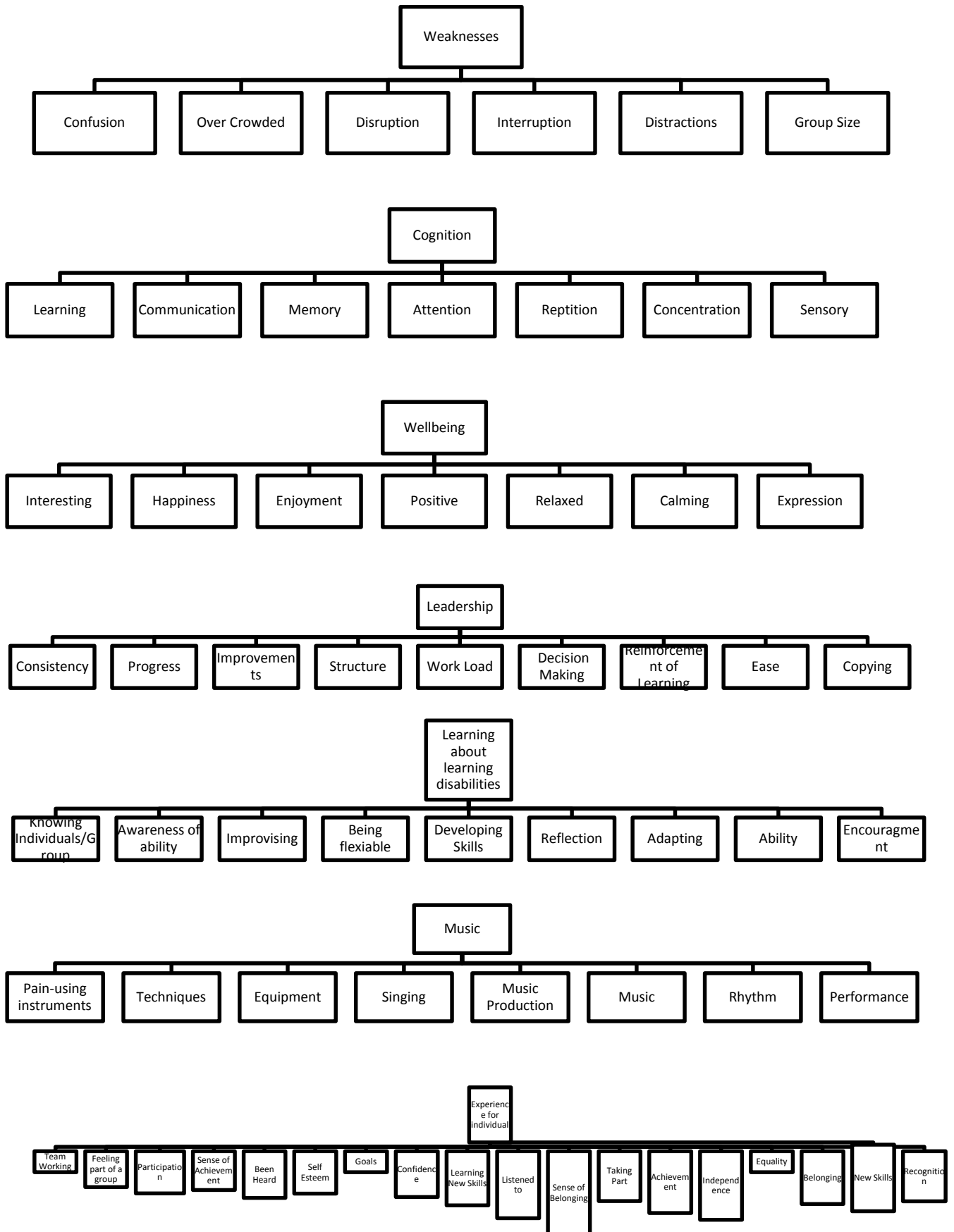
Problematic Aspects

What kinds of things, if any, about the sessions were not good for you? Is there anything that could have made the sessions better?

Suggestions

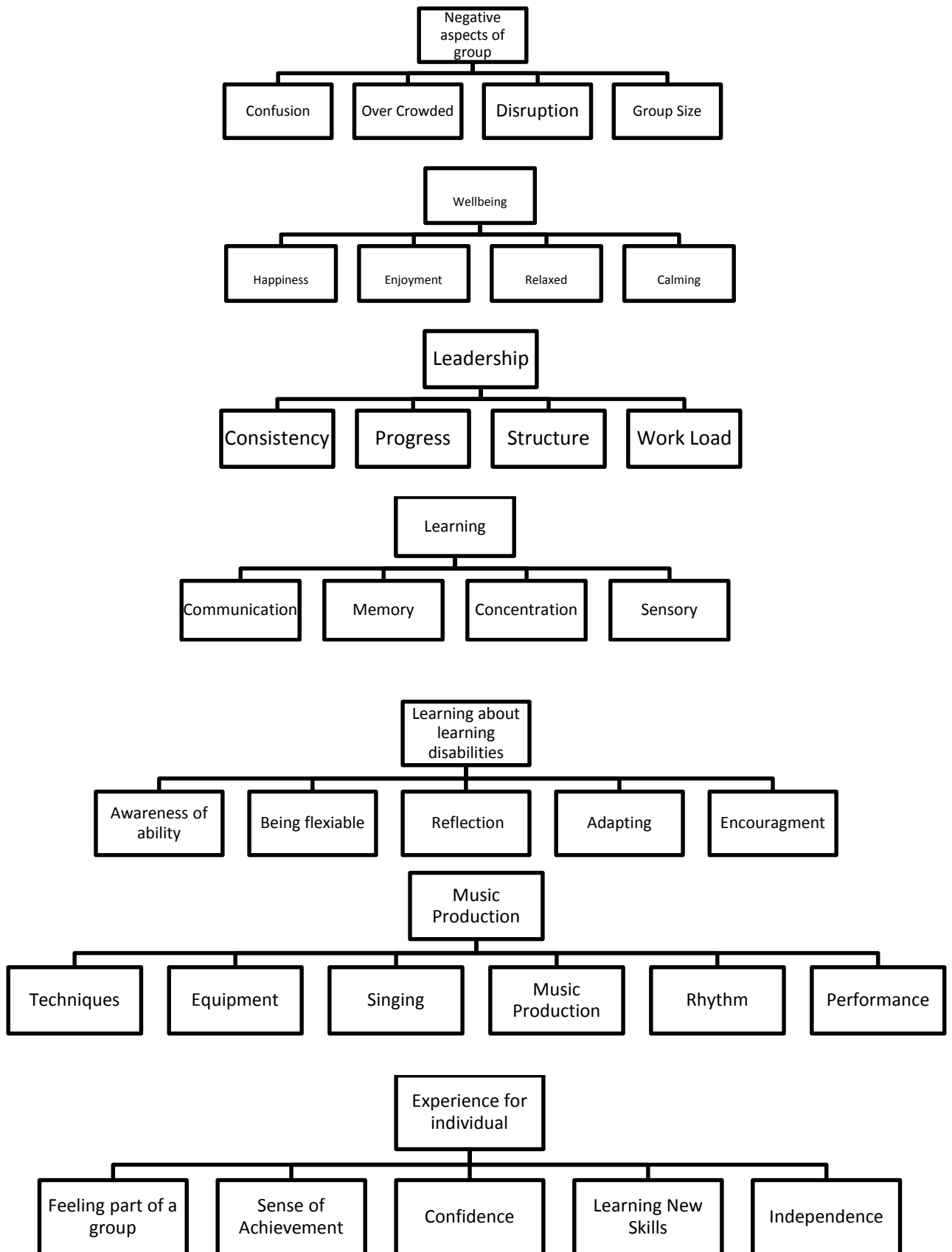
Do you have any suggestions for us, regarding the sessions? Do you have anything else to add/say?

Appendix 5



Appendix 6

Soundwave Music for Young People with Learning Disabilities



Appendix 7

Information for people taking part in the group



You are going to be part of one of SoundWave's music groups in Cumbria. We think this will be fun and everyone will get a lot of out of it



We also want to find out what people think of the music groups. We want to listen to what people have got to say so we can get better at running these groups.



We will ask you if you want to talk to us about what you thought of the music group. If you don't want to that's OK, we don't mind and you can still do the group. If you say yes, one of the people who works with Professor Dave will ask some questions after each group, we will ask what you thought was good about the group, this will take about five minutes. We will ask if you would talk to us every 6 months or so as well to tell us a bit more about what you think of the music

groups.



We will keep the things people tell us secret. When we write a report we will do it in a way that means no one will ever know what you said. We will keep anything that we write about the groups in a filing cabinet with a lock and only Professor Dave Dagnan and people who work with him will see them. It will be very safe

If you have any questions please contact

Professor Dave Dagnan, 01900 705825,
dave.dagnan@cumbria.nhs.uk

OR

Sarah Wallcook, telephone number, email address.

Information for supporters

Some of the people you support are going to be in a music group run by Soundwave. We want to find out what works well in these groups to learn how we can do these groups as well as possible.

We will be asking supporters to fill out a very short (5 minute) questionnaire at the end of each group and to talk to the people they are supporting about the group. We will talk to people in the group and supporters at the end of each 'block' of sessions and as the supporters to fill out a few short forms.

If any people in the group don't want to talk about it or be interviewed then that is OK, we don't mind and they will still be part of the group.

All of the information we collect will be kept very safely. The evaluation is being led by Professor Dave Dagnan and the information collected will be kept safe in the same way that he keeps NHS records. When we write a report we will do it in a way that means no one will ever know what you said.

If you have any questions please contact

Professor Dave Dagnan, 01900XXXXXX,
dave.dagnan@cumbria.nhs.uk

Or

Sarah Wallcook, telephone number, email address.