

# music to young ears

## Engaging Deaf Children with Music

A Music4U study of the benefits of musical engagement, opportunities, best practice and recommendations for future work

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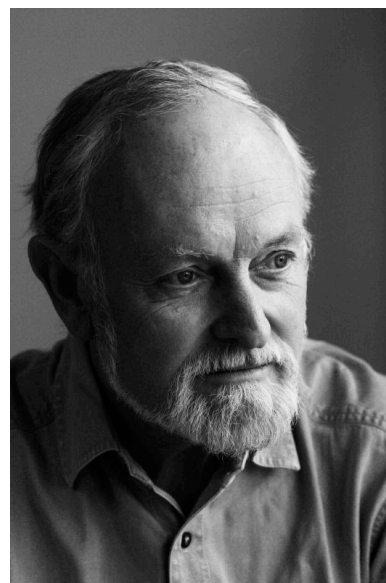
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## FOREWORD

Music, as the Beach Boys told us, is merely Good Vibrations; when you vibrate your lips on a trumpet mouthpiece, vibrate a violin string with a bow or a guitar string with a plectrum or vibrate a reed or a triangle or a drum you give the air a shock – a very different shock in each case, as you can imagine from those very different ways of making the vibration. That shock then travels through the air, hits us, and we react to it as we react to nothing else in the world.

For most of us with good hearing the shock hits our eardrums and is transmitted to the brain. If this system doesn't work you 'hear' the sound in different ways, as the vibrating shock reaches your face, your feet or your hands. For hearing people, the eardrums make so much noise that we never notice these other receptors working. But as you get older (I'm 70, and I notice it more and more) the body gives you more information, and the eardrums less. This is confusing, and the brain and you have to learn to interpret the new vibrations.



If you are very young and have little or no hearing, these vibrations are the only ones you're going to get. It's still music, and it does the same things to you that music does for other people, but you may need help with the interpretation from people with experience in this very specialised field. It's difficult for the rest of us to understand – indeed, the whole concept of connecting deaf people to the world of music seems counter-intuitive. But once you have seen a group of smiling deaf children with their foreheads pressed against the curved sides of a grand piano, or watched the concentration on their faces as they play percussion and stay in synch with each other, then you begin to understand that there is much more to music than mere hearing.

All young people should make music – for the togetherness and team-work and emotion and the sheer glory of it. Deaf and hearing-impaired young people may need to find different pathways to reach the good vibrations, but they are just as able to experience those good vibrations as anyone else.

A handwritten signature in cursive script that reads "Richard Stilgoe". The ink is black and the signature is fluid and expressive.

Sir Richard Stilgoe

## EXECUTIVE SUMMARY

Music4U ([www.ncem.co.uk/music4u](http://www.ncem.co.uk/music4u)) is a music partnership between the National Centre for Early Music (NCEM) and the local authorities for the East Riding of Yorkshire, Hull, North East Lincolnshire, North Lincolnshire and York. Funded by Youth Music, the leading national charity, Music4U is part of their Musical Inclusion (MINC) programme, which helps children and young people in challenging circumstances to access and progress through high quality music making.

In accordance with MINC priorities, Music4U is focusing on projects that address 'cold-spots' in provision within its region, which covers York and the Humber. Cold spots refer to areas of activity where there are few or no opportunities available. Previous work and consultation with key partners, including the music education hubs and local providers, showed that there were limited music opportunities for deaf children and that more early years music provision was needed.

In order to tackle these cold spots, Music4U agreed to carry out a research project focused on music making with deaf children under five. For the purposes of this report, the term 'deaf', as defined by the National Deaf Children's Society (NDCS), refers to a child who is partially or wholly lacking hearing, either from birth or due to disease or trauma.<sup>1</sup> The term is used instead of other expressions such as hearing impaired and hard-of-hearing because it refers to the full spectrum of hearing loss, from mild to profound.

Started in September 2012, the research has been examining current levels of provision for young deaf children across the Music4U region and identifying examples of best practice. The project also seeks a better understanding of the benefits of musical engagement for deaf children and some of the new and emerging trends in provision, especially those that are technology-based and that are being developed in the academic sphere.

At the outset, Music4U identified two key outputs for the project: this report and a practical event where learning and best practice could be shared beyond the partnership with a wider audience. The event took the form of a national conference, which was hosted by the NCEM in May 2013 during Deaf Awareness Week. This national conference featured six speakers who shared their experiences and expertise with over 90 delegates through inspirational talks and practical demonstrations. The purpose of the event was the same as the report: to stimulate debate and raise awareness about issues relating to early years music and deafness.

The report provides an overview of the national and regional contexts for early years music provision and education, and identifies some of the issues deaf children and their families face when it comes to accessing music, health and education services. There are substantial changes underway in policy and service provision at the national and local levels, which is causing concern for all those affected. Within this overview, organisations such as Music and the Deaf and the NDCS are recognised for the exceptional work they do. In addition, examples of the musical provision that is presently available within the region, and the ways it is delivered, are identified.

The literature survey presents current research on how deaf children can experience and benefit from music. The benefits relate to the intrinsic value of music making and the development of a child's communication and language skills and their social and emotional wellbeing. The report explores how recent advancements in hearing technology, in particular cochlear implants, are improving access to music for some deaf children. It also notes the limitations of these developments and the need for more research on how technology actually supports the musical experiences of deaf children.

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<sup>1</sup> Source: [http://www.ndcs.org.uk/family\\_support/useful\\_links\\_and\\_organisations/glossary/deafness.html](http://www.ndcs.org.uk/family_support/useful_links_and_organisations/glossary/deafness.html)

One of the key findings from the research was that musicians and early years practitioners must understand and be sensitive to the perspectives and individual circumstances of each deaf child. This awareness has to inform their professional practice, whether they are musically trained or not, to ensure that deaf children get the maximum impact from their experience with music. Linked to this is the primacy of high quality training for those involved delivering musical activity and the need for awareness raising, which should be prioritised and integrated into any efforts to develop the musical offer for young deaf children in the Music4U region.

The research is based on academic enquiry, observations and interviews with practitioners and professionals working in music, health and education. It has been undertaken primarily within the Music4U region, which has major cities as well as remote communities, and therefore deals with issues that are germane to both urban and rural locations. For this reason and the fact that 'music and deafness' is an under-researched area of music provision, the findings of this project should be of interest to people and organisations both within and beyond Music4U's boundaries. The research endeavours to help them consider how music provision for deaf children may be developed, delivered and evaluated to best effect in their local area.

In particular, some of the key beneficiaries of the research will include parents and carers of deaf children; arts development officers; music education hubs; music educators and community musicians (including students); delivery organisations, especially those focused on early years music and those catering to special needs; and early years practitioners (e.g. within local authorities and the NHS). The hope is that the research will also be recognised by national bodies, such as Arts Council England and the NDCS, through the publication of the report on the Youth Music and Music4U websites.

In the conclusion, the report makes a series of recommendations for how Music4U and its partners can build on the research and help develop and deliver musical opportunities for young deaf children within the region. In the main, these recommendations advocate raising awareness about the value of music for deaf children, partnership working and active consultation with leaders in the field, the promotion of high quality training, a pilot project within the region, and the development of learning resources and a signposting service offered through the Music4U website.

By acting on the research and taking this project to a higher level, Music4U will be striving to achieve the following outcomes:

- To be recognised within the sector as a proactive force in the provision of high quality music making opportunities for young deaf children;
- Promoting a deeper understanding of the general needs and perspectives of deaf children and advocating how musical engagement can enrich their lives;
- Encouraging and helping more young deaf children to access, enjoy and share music with their deaf and hearing peers; and
- Ensuring there are high quality musical opportunities for deaf children to experience beyond the early years.

Music4U gratefully acknowledges the funding from Youth Music, which has enabled this research to be carried out and shared with wider audiences. Music4U thanks all of the individuals and organisations who supported the development of the report with their ideas, knowledge and experiences, and all those who participated in the conference and helped to make it a ground-breaking event.

## **PART 1: Introduction**

### **1.1 Music4U**

Music4U ([www.ncem.co.uk/music4u](http://www.ncem.co.uk/music4u)) has been working across the Humber region as one of 21 national 'Youth Music Action Zones' (YMAZs) to provide high quality music making opportunities for children and young people living in challenging circumstances up to age 18 since 2001. Music4U is funded by Youth Music, a leading UK music charity, in partnership with local authorities in the region and the National Centre for Early Music (NCEM) in York. Music4U shares Youth Music's belief that "young people, regardless of their background, should have the opportunity to discover their creativity through music and realise fulfil their potential".<sup>2</sup> Over the past 12 years, Music4U has worked with more than 30,000 children and young people.

Up until 2012, Music4U covered the local authority areas of the East Riding of Yorkshire, Hull, North East Lincolnshire and North Lincolnshire and was administered by the NCEM. Recent changes within Youth Music have resulted in the widening of the consortium to include the City of York Council and NCEM (one of Arts Council England's national portfolio organisations) as core strategic partners. Local authorities are represented by arts development officers who use their knowledge of local provision and needs to help shape Music4U's work. The NCEM provides leadership, manages the partnership and is also involved in programme delivery.

As a newly expanded partnership, Music4U is part of Youth Music's *Musical Inclusion* (MINC) module, which is focused on giving children and young people in challenging circumstances the chance to access and progress through high quality music making. Music4U has developed a framework which identifies the beneficiaries and outcomes that the consortium will prioritise through to the end of the module in 2014. This framework is presented in Appendix 1.

As a MINC provider, Music4U is concentrating on delivering outstanding music provision, advocating music as a way of improving life chances for children and young people, and sharing good practice and learning across the music sector and beyond.<sup>3</sup>

### **1.2 Musical Inclusion**

One of Youth Music's MINC requirements states that Music4U should focus on projects that address 'cold-spots' in provision within the region. Here 'cold spot' is defined as new musical activity for children and young people in challenging circumstances in an area where there are few or no opportunities available.

In order to select appropriate cold spots, Music4U considered previous work and consulted with key partners, including the music education hubs and arts providers, in order to identify the gaps in current provision across the region. This process revealed that there were few music opportunities for children and young people with hearing loss and that more provision for the early years generally was needed. Music4U recognised that little was known about what exactly was available and how many children and young people could benefit within the region. It was therefore agreed to undertake a research project which would focus on the provision of musical opportunities for deaf children under the age of five.

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<sup>2</sup> Source: <http://www.youthmusic.org.uk/who-we-are/about-youth-music.html>

<sup>3</sup> Full details of all of Music4U's MINC activities are available on the website: <http://ncem.co.uk/?idno=1034>

### **1.3 Research Project**

The purpose of the project was to research an issue relevant across the Music4U region, which would then lead to the publication of a formal report and an event which would share the findings and best practice more broadly. With regard to the latter output, Music4U hosted a day-long national conference called 'Music to Young Ears: Engaging Deaf Children with Music', which was held at the NCEM on 8 May 2013 during Deaf Awareness Week.

The event was attended by 90 delegates from across the country, including early years practitioners, parents and carers of deaf children as well as students of music education, community music and music technology. Six inspirational presenters were invited to speak about the importance of music to deaf children, how musical engagement benefits their development and the ways in which technology can support access to music. There were also practical sessions to demonstrate how to involve young deaf children in music effectively. The programme details are provided in Appendix 2.

The conference was an opportunity for delegates to learn more about this specialised area of music provision and meet experts and leaders in the field. The event also showed how music can shape Deaf identity and why it is important for deaf children to have strong deaf role models. One of the presenters described the conference as "vital" and "unique", noting that it was rare to have early years music and deafness combined as the focus of a single national event.

Following on from the conference, this report (the second project output) was launched in the autumn of 2013 and is available on the Youth Music and Music4U websites for the benefit of those working in early years music, in early years settings and with deaf children.

### **1.4 Research Methodology**

The aim of the research was to identify:

- what kinds of musical opportunities are available to deaf children and their families across the Music4U region;
- examples of best practice regionally and nationally;
- what are the benefits of musical engagement for deaf children, from enjoyment to developmental outcomes relating to speech, language and social integration;
- what are the new and emerging trends in music provision for deaf children; and
- how Music4U and its partners, dependent on future funding, may be involved in providing musical opportunities to deaf young children in the region from April 2014.

The methodology was based on three lines of enquiry: 1) a focused review of the academic and grey literature; 2) desk-top research; and 3) a series of interviews with parents, musicians and practitioners working in music, health and education. A set of key questions was agreed at the outset to guide the research. They included:

- Where and how are deaf children accessing musical opportunities in the region? Are they good quality?
- What are some of the different approaches used to engage deaf children in music?
- What are the needs of deaf children and their families generally? How can we find out more about their experiences?
- How many deaf children under the age of 5 are there in the region?
- Are the children's parents and carers being appropriately engaged by music providers?
- How can music help shape a child's Deaf identity?



- Who are the key providers of existing opportunities within the Music4U area? Nationally?
- Are there other Youth Music-funded projects investigating a similar research theme? Can we learn from these projects?
- What trends are emerging, including those that use of technology and those from the academic sphere? How are these new approaches being tested?

The results of the research are presented in four sections within the report:

- National Context (for the research and for working with young deaf children)
- Music and Deaf Children (an academic and grey literature review)
- The Music4U Region (based on desk-top research and interviews)
- Good Practice, Issues and Recommendations (based on desk-top research and interviews)

As part of the research process, contact was made with a number of organisations – listed in Appendix 3 – which have clear links to the research theme. The exchange of information was primarily managed by email though calls for evidence were issued through Twitter and Facebook and various sector e-bulletins (e.g. Youth Music, Arts Council England, Sound Sense and Arts Development UK).

The practice of snowball sampling was used, in part, to conduct the interviews. This technique involves the collection of data from key individuals, usually experts in the field, who then provide referrals to additional advisors and sources of information. The interviews were undertaken in person where possible or by telephone between November 2012 and April 2013.

This approach brought forward valuable input from 28 stakeholders including:

- education and health specialists;
- local authority service providers;
- representatives from leading national bodies, such as the National Deaf Children’s Society (NDCS);
- arts organisations and musicians who work with deaf children and/or the early years; and
- parents of deaf children who were kind enough to share their experiences.

All the interviews are listed anonymously in Appendix 4. When information gleaned from an interview is used in the report, it is referenced using the number assigned to it in the appendix, for example: (interview 25).

The interviews were primarily undertaken in the Music4U region. This area comprises urban and rural communities and therefore touches on issues that are germane to both contexts. For this reason and the synthesis of selected academic and grey literature and desk-top research, the report should prove useful to people and organisations within Music4U’s boundaries and beyond.

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## **PART 2: National Context**

### **2.1 National Context for the Research**

The purpose of this report is to identify current levels of provision for young deaf children across the Music4U region – from York to Grimsby, Goole to Bridlington – and examine some of the different approaches. It also seeks to identify the benefits of musical engagement for deaf children; present

examples of best practice; and suggest ways in which Music4U and its partners might serve this important participant group.

With its focus on early years music and children in challenging circumstances, the research supports key priorities in the 2011 *National Plan for Music Education* including, but not limited to:

- Ensuring the music educational needs of all children and young people inside and out of school are identified;
- Developing opportunities for very young children to access music, including performance and sharing, in suitable pre-school settings; and
- Improving how technology is used to help children with special educational needs and disabilities access and enjoy music (DfE and DCMS, 2011).

The research is also aligned with primary outcomes set out by Youth Music and Music4U, in particular:

- Raising awareness of how high-quality music making opportunities can improve the life chances of children and young people in challenging circumstances; and
- Sharing expertise, knowledge and skills across the sector in order to strengthen and develop music provision for these children and young people.<sup>4</sup>

In addition, this report recognises that one of Music4U's partners is the NCEM which, as a national portfolio organisation, is expected to work in line with the five goals set out in Arts Council England's 10-year vision, *Achieving great art for everyone*. These goals are:

- Talent and artistic excellence are thriving and celebrated;
- More people experience and are inspired by the arts;
- The arts are sustainable, resilient and innovative;
- The arts leadership and workforce are diverse and highly skilled; and
- Every child and young person has the opportunity to experience the richness of the arts.

As an active MINC provider, Music4U welcomes the opportunity to support this range of national priorities at the same as pursuing a worthwhile research topic aimed at raising awareness about the needs of young deaf children and how they may be effectively engaged in music.

## **2.2 Young Deaf Children in the UK**

For the purposes of this report, the term 'deaf', as defined by the NDCS, refers to a child who is partially or wholly lacking hearing, either from birth or as a result of disease or trauma.<sup>5</sup> The term is used in place of other expressions such as hearing impaired and hard-of-hearing, because it refers the full spectrum of hearing loss, from mild to profound, while avoiding the implication that deafness is a defect (A.-A. Darrow, 2006).

There are approximately 9 million deaf people in the UK (one-seventh of the population) – a figure which includes 35,000 children and young people aged 0 to 25 years (Deafness Research UK, 2009). Introduced in 2002, the National Health Service's new-born hearing screening programme has improved the early detection of deafness; the scheme assesses approximately five million babies each year. Around 900 children are born with some form of hearing loss annually and 90% of these

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<sup>4</sup> Source: <http://www.youthmusic.org.uk/who-we-are/about-youth-music.html>

<sup>5</sup> Source: [http://www.ndcs.org.uk/family\\_support/useful\\_links\\_and\\_organisations/glossary/deafness.html](http://www.ndcs.org.uk/family_support/useful_links_and_organisations/glossary/deafness.html)

infants are born to families with no first-hand experience of deafness (NDCS, Prevalence of additional, 2012, and NDCS, Supporting the achievement, 2012). One of the primary aims of the scheme therefore is to enable parents and carers to access the advice and services they need to support their children at the earliest possible moment.

To support this discussion of deafness, a brief explanation of hearing and listening may be useful. Hearing is a physical process by which the ear receives sound signals and delivers them to the brain. The sound signals enter the outer ear and hit the eardrum – the membrane between the outer and middle ears – causing it to vibrate. The resulting vibrations travel through the middle ear, stimulating three tiny bones, which carry the pulsations through to inner ear. In the inner ear, the vibrations engage with the cochlea, which contains the hearing organ, or corti. Minute hairs on the corti are stimulated by the vibrations, a process which transmits impulses to the brain's auditory cortex via the auditory nerve. Hearing becomes the subjective process of listening when the sound impulses reach the brain for processing (Darrow, 2006).

The hearing process is complex and deafness occurs when there is some interference in it. An individual's deafness is determined and defined by a myriad of factors. For this reason, when working with deaf children, it is important to appreciate these complexities and realise that each child's circumstances are unique. For example, it is important to consider:

- What level of hearing loss the child has, e.g. mild, moderate, severe or profound?
- Is their deafness fluctuating (e.g. temporary as a result of ear glue or illness) or permanent? It is worth noting that 6% of children aged two to four years have a persistent issue with ear glue (Deafness Research UK, 2009).
- Is their hearing loss unilateral (in one ear) or bilateral (in both ears)?
- Is their deafness congenital (present at birth) or conductive (acquired after birth)?
- Did their deafness develop before they started to speak (pre-lingually) or afterwards (post-lingually)?
- What level of residual hearing do they have? Residual hearing refers to the type of sounds a deaf child can hear without assistance.
- Do they use hearing technology? If so, what kind and when did they start to use it?
- What is the child's cultural background? Are there particular attitudes towards deafness within their social environment that may impact the child?

It is also important to respect the choices families make with regard to managing their child's deafness. For example, the way children are encouraged to communicate may involve using British Sign Language (BSL), spoken English and/or hearing technology. Lip-reading is also widely used as part of understanding oral communication.

Over the past decade, there have been significant developments in hearing and assistive technology. Hearing technology refers to the devices that deaf children use personally to access sound, such as digital hearing aids; bone conduction and bone anchored hearing aids; and cochlear implants (CIs). Recent advances in CI technology mean that deaf people may have the opportunity to have better sound experiences. More intricate devices can provide enhanced clarity, resolution, accuracy and dynamic range. It should be noted, though, that CI surgery is available to a low percentage of deaf children: only those with severe or profound hearing loss are considered for implantation.

Assistive technology refers to those tools which help deaf people with everyday life, such as flashing door chimes to signal when someone is paying a call, video chat on mobile phones enabling the user to lip-read, vibrating alarm clocks and loop systems in public places. Radio aids also fit into this category. These devices use a FM signal to provide a direct communication link between the speaker

and the deaf individual; they have real value when used in mainstream settings, such as classrooms, especially where deaf and hearing children may be learning together.

### **2.3 Services for Deaf Children and Their Families**

As soon as a child is diagnosed as being deaf, they and their families are introduced to a range of education, health and other support services through the early support programme. There are a number of professionals who will be brought into the child's life including the teacher of the deaf, audiologist and speech and language therapist. Often the teacher of the deaf will act as the key worker who, in co-operation parents/carers, co-ordinates services for the deaf child and their family. Support is provided in the home, at school, in hospital, in audiology clinics and by community and voluntary organisations. The quality of this support, as well as its transparency and accessibility, are crucial to the child's health and wellbeing, and ability to progress.

Due to the integrated nature of service provision, it is difficult to discuss the different kinds of support a deaf child receives in isolation. For example, speech disorders affect 88% of deaf children with bilateral moderate and profound hearing loss and 61% with mild hearing loss and unilateral hearing loss (NDCS, Prevalence of additional, 2012). How a child might begin to overcome speech difficulties is the purview of the speech and language therapist and teacher of the deaf, who assess the child's auditory capabilities with an audiologist and advise on appropriate hearing technology. The teacher of the deaf then supports the child and their family from diagnosis and helps with their day to day development and wellbeing.

The extent of a child's reliance on health, education and support services depends therefore on their individual needs so it is important for services to be aligned and responsive.

### **2.4 Music Provision in Education**

#### **2.4.1 Pre-School Settings**

One of the key areas of support for young deaf children is education. Between 2005 and 2010, *Every Child Matters* and *Birth to Three Matters* were the government policies that underpinned statutory children's services and informed the work of national bodies, including Youth Music (J. Clarke & H. Taymor, 2006). In 2012, the Department for Education (DfE) replaced these policies with the *Early Years Foundation Stage* (EYFS), which "sets the standards that all early years providers must meet to ensure that children learn and develop well and are kept healthy and safe".<sup>6</sup> EYFS is about giving children the best possible start in life and includes many of the principles from the policies that preceded it.

EYFS provides guidance on seven areas of development relating to communication and language; the physical self; personal, social and emotional wellbeing; literacy; mathematics; understanding the world; and expressive arts and design. For young deaf children, the framework is applied, monitored and evaluated in the home by teachers of the deaf and by practitioners and teachers in specialist and non-specialist pre-school settings. In the UK, more children are entering pre-school settings, such as day nurseries and nursery schools, at a much younger age due to the pressures of 21<sup>st</sup> century family life. Many families are provided with free access to these settings for a set number of hours a week through the government's entitlement scheme.

The value of providing music in pre-school contexts is now more widely recognised by the government with the publication of credible research detailing the benefits of music for the early

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<sup>6</sup> Source: [www.education.gov.uk/a0068102/early-years-foundation-stage-eyfs](http://www.education.gov.uk/a0068102/early-years-foundation-stage-eyfs)

years (Clarke & Taymor, 2006). For example, the word ‘music’ and derivations of it appear 26 times in the DfE’s *Development Matters in the Early Years Foundation Stage* – a 47-page document that offers non-statutory guidance to pre-school practitioners (Early Education, 2012). In all seven areas of development, practitioners are encouraged to use music, whether it is to help improve a child’s listening skills, support language development, move their bodies in response to sounds they enjoy, stimulate their creativity or expand their imaginations. A more detailed discussion about how young deaf children access music and the benefits they can derive from musical engagement follows in the literature survey in Part 3: Music and Deaf Children.

### **2.4.2 Primary Schools**

Once a deaf child reaches primary school age, they have the choice of joining a mainstream school or a unit or school for deaf children. All state schools follow the Primary National Curriculum, which includes a mandatory programme of music study at Key Stages 1 and 2. Bearing in mind the scope of this report – the under-5s – Key Stage 1 has the most relevance, providing children with an opportunity to extend their musical experience in a more formal manner by encouraging them to:

- Listen carefully and respond physically to a wide range of music;
- Play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control; and
- Explore and enjoy how sounds and silence can create different moods and effects.<sup>7</sup>

If deaf children are accessing the curriculum in mainstream state schools, they participate in the same activities as their hearing peers, typically with the support of teachers of the deaf, teachers and their assistants (interview 16).

### **2.4.3 Specialist Schools**

Most specialised units and schools for the deaf work to the same primary curriculum; however, their staff and services are more focused on the specific needs of deaf children and follow the Special Education Needs (SEN) Code of Practice. These establishments may also choose to offer the National Deaf Studies Curriculum (NDSC), launched in March 2009. The NDSC is a non-statutory programme intended to “assist children in exploring all aspects of their identity as bilingual children in today’s multi-cultural world”. Developed for both primary and secondary students, the curriculum covers Deaf Identity, Deaf History, Communication, Communication Technology and Deaf Community and Culture.

At present, there are 21 schools, units and local education authority services in the UK using the NDSC, including the Educational Service for Hearing and Vision based at Frances Askew Centre in Hull.<sup>8</sup> An example of how music is integrated into this specialised curriculum was featured on the BBC’s *See Hear* programme in April 2013. Sean Chandler, deaf trumpeter and former member of Goldie’s Band, has been commissioned to lead a national network of brass instrument workshops by the National Youth Brass Band of Great Britain. Frank Barnes School for Deaf Children in London engaged Sean to deliver one of his workshops for their students. This school has integrated music into the curriculum so that all their children, from nursery to Year 6 (two to 11 years), engage in music. Sean worked with pupils as part of their Deaf Identity module, giving them a unique opportunity to try a range of instruments and to see how music and creative expression can be part

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<sup>7</sup> Source:

(<http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary/b00199150/music/ks1>)

<sup>8</sup> For a full listing of participating settings, visit

<http://www.nationaldeafstudiescurriculum.com/schoolunitsservices.html>.

of their self-identity.<sup>9</sup> Often the assumption is made that deaf children cannot experience music; this report seeks to overturn that misapprehension.

Another example of leadership in the education sector is the Mary Hare School for profoundly deaf children in Berkshire. The school (and its associated charity) works with The Ear Foundation and Advanced Bionics<sup>10</sup> to produce resources that promote deaf children's musical development as well as their communication and social development. Their DVD and pamphlet, *Music Time*, present a systematic approach to encouraging young deaf children to perceive, understand, perform and improvise music. The resource is aimed at professionals and musicians working with the early years, and shows the experiences of several deaf children, including those with disabilities and from different cultural backgrounds (C. Rocca, 2006). It is a valuable resource, especially because it advocates the purposeful use of music, rather than employing it strictly as a developmental tool.

Finally, the Seashell Trust, a residential school for deaf children with complex needs in the North West of England, augments their curriculum with a musician-in-residence programme, which engages their students (aged three to 21 years) in live music activities. For the trust, music is embedded in their support for learning, communication, developmental listening and emotional wellbeing. Their musicians work with an audiologist and speech and language therapist to run the activities for individuals and groups. In particular, the team runs weekly listening sessions for students who have been selected to take part because music is seen to be a potential motivator in their development and/or because they have shown an interest in music. Due to the complex nature of the pupils' needs, the team finds this inter-disciplinary approach effective because they, as professionals, can learn from one another and strengthen their respective practices.

To close this discussion of music provision in education and health, it should be noted that the government is currently reviewing its SEN policies. The proposed changes – which may include the replacement of SEN statements with Education, Health and Care Plans, the introduction of personalised budgets and a greater onus on local authorities to promote the services they offer – are expected to be implemented by the autumn of 2014. Only a quarter of deaf children currently have SEN statements (NDCS, Special educational needs reform, 2012, p. 5). As with all change, the anticipation and uncertainty are a cause for concern for some families.

## **2.5 Third Sector Provision**

There are various national organisations that support deaf children and their families, and promote the inclusion of music in their lives. Many of these organisations, which play a direct or indirect role, appear in the list of consulted organisations in Appendix 3. Two national organisations are regarded as leaders in the field of early years music provision and deafness: Music and the Deaf (MATD) and the NDCS.

Founded by visionary musician Dr Paul Whittaker OBE, MATD is a charity which helps deaf people and those who live and work with them to access and enjoy music.<sup>11</sup> Since the organisation's creation in 1988, MATD has involved thousands of people of all ages in a range of activities, including the Deaf Youth Ensemble, the Signed Song programme and countless talks, training workshops, and concerts.

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<sup>9</sup> BBC See Hear, Series 33, Episode 3.

<sup>10</sup> The Ear Foundation is a charity which offers advice, education and support to deaf people with CIs and other hearing technologies, and undertakes research on these hearing systems. Advanced Bionics is a global research manufacturer specialising in the development of advanced cochlear implant systems.

<sup>11</sup> Source: <http://matd.org.uk/>

Through the Signed Song programme, MATD has encouraged many schools to establish signing choirs. The organisation has created signed songs for various age groups and contributed video signed songs to Sing Up's Song Bank. MATD has also run workshops and events to train new choir leaders and inspire them to become regional co-ordinators to help perpetuate the programme. In addition, MATD is bringing the signed song experience to adults as a network of community signing choirs is now flourishing across the country.

Training is considered to be an important legacy for MATD. Their 'Keys to Music' guides provide detailed programmes and lessons for making music with deaf children. The guides cover the early years, South Asian early years music and dance, Key Stages 1 and 2, and Key Stages 3 and 4. They are compatible with the national curriculum and offer guidance which can be used and adapted by practitioners around the world.

The 'Making Music with Deaf Children in Early Years' guide, which was funded by the Esmée Fairbairn Foundation, sets out step-by-step how to design interactive music sessions for young deaf children. The guide is full of helpful information about how to work with deaf children and what to expect. It shows practitioners how to teach musical elements, such as rhythm, dynamics and tempo, and key music listening skills through activities such as turn-taking, imitation and repetition, and call-and-response. Aimed at people with or without music experience, the resource helps to build confidence in those who wish to engage deaf children in music as part of a fun, learning experience.

In 2013, MATD's Dr Whittaker championed an outreach programme led by the BBC National Orchestra of Wales. The programme featured a series of workshops and concerts designed to engage deaf people in music. In particular, profoundly and severely deaf children from special schools were given the opportunity to join members of the orchestra and explore their instruments with them, helping the children to 'feel' the music that could be played on them. Members of the orchestra also worked with the children to create musical improvisations, which were performed at free concerts for schools and the public.<sup>12</sup>

In July 2013, MATD marked their 25<sup>th</sup> anniversary with a concert at the Birmingham Conservatoire. The programme featured a signed performance of "super-cala-fraga-listic-expi-ala-docious" by Bradford's Hanson Academy; a première performance of Sir Richard Stilgoe's 25<sup>th</sup> anniversary song sung and signed by the Songscope choir from Oxford; the German signing choir, TonZeichen; performances by deaf instrumental groups from East of England, Yorkshire, the North West and Nottingham; and piano performances by Dr Whittaker and MATD General Manager Danny Lane. In addition, conductor and singer Simon Beck sang West End songs alongside Dr Whittaker, who signed with him. Feedback from the concert confirmed that the MATD team are inspirational role models, making a real difference in the lives of deaf people.

The second national organisation to be highlighted in this report is the NDCS, whose vision is "a world without barriers for every deaf child".<sup>13</sup> This organisation strives to realise this vision through advocacy and direct support to families with deaf children. The NDCS offers activities where deaf children can interact with their peers, learn new skills, develop their self-esteem and participate in activities that they might have thought were not suitable for them, such as sport and craft groups. In addition, the organisation advises service providers and professionals to enable them to support deaf children effectively.

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<sup>12</sup> Source: <http://www.bbc.co.uk/news/uk-wales-21610194>

<sup>13</sup> Source: [http://www.ndcs.org.uk/about\\_us/our\\_vision/index.html](http://www.ndcs.org.uk/about_us/our_vision/index.html)

In 2012, the NDCS, in partnership with the Arts Council in Northern Ireland, launched 'Deaf Friendly Arts', which is part of the Me2 Campaign.<sup>14</sup> This project is focused on giving arts organisations, venues and practitioners the knowledge and skills they need to help deaf children participate in mainstream activities with their hearing peers. As part of this project, the NDCS runs tailored workshops to show how arts and music activities can be made accessible for deaf children and how venues can become 'deaf friendly'. These workshops are supplemented by an expanding repository of online resources.

Both MATD and NDCS exemplify the different ways that deaf children can be introduced to music and encouraged to participate in it: through activities designed especially for children with hearing loss and through activities designed to bring deaf and hearing children together. Examples of local provision which is available within the Music4U region are discussed later in the report.

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## **PART 3: Music and Deaf Children**

### **3.1 Introduction to the Literature Review**

Throughout Part 2, reference has been made to the developmental benefits that young deaf children can derive from musical engagement. This section explores how deaf children access music, what some of those benefits are and issues that have emerged in recent research. The intention is to widen the discussion about music and deafness and raise issues that might be considered in practice.

A focused review of the academic and grey literature shows that there is consensus that young deaf children have much to gain from engaging with music. This research emerges from a range of disciplines, including audiology, music education, music therapy and psychology. There are two dominant approaches in this research: one that focuses on the musical potential and development of deaf children, and a second that examines how music helps deaf children with speech, language, communication and social development.

In recent years, both approaches have been impacted by advances in hearing technology, specifically cochlear implants (CIs), with many studies drawing out the limitations and opportunities afforded by these systems. It is widely recognised that CIs can improve a child's engagement with music by increasing the range of sound they can access. However, there is debate over the quality of this additional sound information and how access to it can enrich a child's musical experience.

Lonie (2010) points out that musicality should be regarded as an important outcome for all children, regardless of their backgrounds, and that it should be valued alongside the development benefits. With regard to research on music and deafness, Fulford et al. (2011) note a similar tension between the idea of music for music's sake and using music for therapeutic and developmental uses.

Both approaches yield intriguing insights into the experiences young deaf children can have with music. The key point is that music should be used purposefully to engage the children and that their engagement with music must be with high quality.

### **3.2 Music, Deafness and the Early Years**

It is widely accepted that musicality is innate in humans based on observations that new-born babies show an interest in music in the first few months of life, for example as they respond to and often

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<sup>14</sup> Source: [http://www.ndcs.org.uk/whats\\_on/me2/are\\_you\\_an\\_organisation/arts/index.html](http://www.ndcs.org.uk/whats_on/me2/are_you_an_organisation/arts/index.html). Similar projects are being developed to support engagement in sports and leisure.



prefer the prosody of their mothers' voices (Trehub et al., 2009). Chen-Hafteck and Schraer-Joiner (2011) provide a good review of the literature that supports this idea, stating that, with or without hearing technology, very young deaf children can experience and respond to musical stimuli.

Lonie (2010) describes the period from birth to five years of age as "a time of great physical, cognitive, emotional and social development for children". Young brains are described as being "malleable" (M. Yennari, 2010) and "particularly good at processing vibrations in the part of the brain that processes sound" (University of Washington, 2001). It is important to recognise that vibrations may come from sound stimuli via the hearing process (as described in section 2.2) or they may come from the sense of touch, which is particularly effective for some deaf children. As percussionist Evelyn Glennie (1993) writes:

Hearing is basically a specialized [sic] form of touch. Sound is simply vibrating air which the ear picks up and converts into electrical signals, which are then interpreted by the brain. The sense of hearing is not the only sense that can do this, touch can do this too. If you are standing by the road and a large truck goes by, do you hear or feel the vibration? The answer is both. With very low frequency vibration the ear starts becoming inefficient and the rest of the body's sense of touch starts to take over. For some reason we tend to make a distinction between hearing a sound and feeling a vibration, in reality they are the same thing.

Bringing this together, experts believe that it is important to engage young deaf children in music so their brains are exposed to a variety of sound and/or vibrational stimuli and so they are encouraged to develop, thereby building a child's capacity for learning and progression (Clarke & Taymor, 2006).

### **3.3 Music Perception, Recognition and Participation**

Fulford et al. (2011) discuss two ways deaf musicians describe their perception of music. 'Auditory-attending' – which tends to be more natural to those born deaf – refers to the reliance on auditory information rather than vibrations (though it does not discount the latter). 'Non-auditory attending' describes music perception that relies on 'other characteristics of sound', such as vibrations experienced through the sense of touch (e.g. vibrotactile).

Many researchers maintain that rhythm, tempo and dynamics are the elements of music which deaf children tend to perceive and enjoy the most (Fawkes, 2006; Nakata, 2006; Chen-Hafteck & Schraer-Joiner, 2011). Fawkes (2006) gives primacy to rhythm because it can stand on its own without harmony or melody, and Yennari (2010) and Chen-Hafteck and Schraer-Joiner (2011) suggest that deaf children can perceive beat and rhythm the same, if not, better than their hearing peers. The latter study states that hearing children tend to have better song and pitch recognition. The idea that the pitch range of a deaf child tends to be more 'limited' is also supported by Nakata et al. (2006).

For all young children, perception of more complex musical elements – timbre, melody and harmony – requires exposure, training and an interest in learning. With regard to progression in deaf children, it is important to recognise that their musical aptitude may be delayed due to hearing loss, but it is not impaired (A.-A. Darrow, 1987, cited in Chen-Hafteck & Schraer-Joiner, 2011). Yennari (2010) asserts that deafness may "restrict" a child's perception of some musical elements; however, it does not impede musical processes, such as creative expression through song or instrumentality. In fact, participation and performance are key to a deaf child's musical development because of the visual feedback and affirmation they receive from fellow music makers and listeners.

As with all children, confidence, appreciation and enjoyment grow as musical knowledge, skills and familiarity develop. With regard to the types of music deaf children respond to best, research shows that the type of hearing loss and the extent of a child's residual hearing will shape their musical preferences (Fulford et al., 2011).

### **3.4 Music and Hearing Technology**

With rapid advances in hearing technology, in particular cochlear implants (CIs), over the past ten years, there has been a proliferation of research on the impact this technology can have on a deaf child's development. The majority of these studies focus on children over the age of five. As Lonie (2010) points out, it is poor practice to use conclusions drawn from studies of older children to interpret the behaviour of their younger counterparts because the difference in their ages means they will be at different stages of development. The following survey of the opportunities and limitations of CIs will try to avoid this pitfall and draw out some of the relevant findings, especially given the growing numbers of children who are accessing this technology.

#### **3.4.1 Opportunities**

CI manufacturers have reported that quality musical experiences are the second most desired outcome of implantation (after speech) for both parents and children (Barton, 2008). Chen-Hafteck and Schraer-Joiner (2011) offer a good survey of the value of musical engagement for young deaf children with CIs. Their study focuses on deaf and hearing children aged three to four years. Rather than comparing how each group performed, their study affirms that both deaf and hearing children are able to: 1) engage in musical activities; 2) show musical knowledge; and 3) express the need to communicate through music. In addition, a child's ability to respond to more challenging musical activities, such as repeating complex rhythms, seemed based on his or her inherent musicality and how these activities were delivered.

In another study, Yennari (2010) worked with seven CI users under the age of four. All of the children responded positively to music, for example by smiling and with sustained attention to the activities, especially singing. Yennari notes that deaf children are aware of the difference between their speaking voices and singing voices and suggests that they are 'driven by the motivation to sing'. Her findings support previous observations that some deaf children who are reluctant to converse are more inclined to vocalise through musical turn-taking and singing (M. Tait cited in Yennari, 2010). Yennari also found that songs which include engaging content, such as humour, and involve movement are particularly appealing to deaf children. In addition, Yennari discusses the role 'significant others', such as parents, siblings and peers, play in encouraging deaf children to participate in music. A positive reaction from significant others can help to build confidence, self-esteem and enjoyment.

#### **3.4.2 Limitations in Perception and Recognition**

The recent research on the limitation of CIs and musical engagement tends to focus on perception and recognition in the early years. In terms of music perception, Trehub et al. state that CIs are "inadequate for conveying the rich pitch-patterning of music" (2009, p. 534). Fulford et al. (2011) refer to evidence that suggests CIs can worsen pitch perception, though this may be more relevant to adult users. They also point out quite helpfully that the programming and fitting of hearing aids can distort pitch and timbre, and that some technologies, such as analogue devices, may be more conducive to music perception than others.

Another area of music perception that is scrutinised in the literature is emotional content. Darrow (2006) says that hearing technology can enhance a deaf child's access to sound stimuli and therefore help them to perceive musical elements better. However, she indicates that CIs do not guarantee that a young deaf child will be able to access the emotional content of music. Volkova et al. (2013) agree with this notion, adding that a child's limited exposure to music, given their young age, is often an impediment.

With regard to musical recognition, several studies have examined how young CI users recognise familiar songs. In particular, Trehub et al. (2009) undertook a study of two-and-a-half to three year olds with CIs to discern how well their subjects could recognise the original versions of songs they watched regularly on television. The researchers discovered that the majority of the children could recognise these songs when played without visual cues. They interpreted this success based on the children's perception of timing cues (e.g. when the music stopped and started) rather than their apprehension of pitch (which is not necessarily enhanced with CIs).

In another study, Mitani et al. (2007, April) focused on deaf children's ability to recognise recorded musical excerpts from favourite television programmes. Congenitally deaf children with CIs aged four to eight years were asked to identify the excerpts, which they were all able to do at better than chance levels. The children were then played two different versions of the music – one with vocals and instruments and the second with the instruments only. Mitani et al. found that the children were less likely to recognise the version without the vocals. Again, they concluded that young CI users were responding to timing cues and that the role of vocals in music recognition was important.

### **3.4.3 Reflections**

The decision to use hearing technology is a personal choice and music can be accessed by deaf children with or without technology. Recent technological developments in CIs have increased the power and level of their performance, which may mean enhanced musical experiences for some and the potential for development in the future. More research needs to be done, however, to better understand the impact of early implantation on music engagement (Mitani et al., 2007). Musical perception, recognition, participation and, in later stages, understanding and interpretation are supported with increased access to sound but it must be understood that other complex processes influence musical development in the early years.

### **3.5 Music, Communication and Language**

In addition to the literature on music, deafness and the possible implications of hearing technology, there is extensive research on the role music can play in the development of a deaf child's speech, communication and language skills and their wellbeing. Researchers have responded to advancements in CI technology and recent studies have focused on how music can support aural habilitation.<sup>15</sup> Rather than survey this vast body of literature, this section extracts some of the key thinking that relates to the purposeful use of music in learning and development:

- All children are born with the ability to learn language and music; however, they need to be exposed to both in order to develop both (Barton, 2008). Provided there are no additional needs, deaf children follow the same developmental path as their hearing peers though they may start this journey a little later and their progress will be affected the factors listed in section 2.2 (such as the type of hearing loss and when they were diagnosed).

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<sup>15</sup> Aural habilitation is a therapy used to help deaf children acquire communication and language skills whose development has been delayed by hearing loss in the early stages of life. It often used with children who have just undergone CI surgery.

- The skills needed for music listening can help a deaf child develop the skills needed for speech and language. For example, because music has more interest, it can engage a child more than spoken language. By attracting and retaining their attention, music can encourage them to listen actively and develop what is called ‘auditory attention’ (Trehub et al., 2009; Volkova, 2013). Improved auditory attention facilitates word recognition, reading and verbal learning (C. Barton, 2001 and Mitani et al., 2007).
- Many children, just months after implantation, will sing spontaneously: the theory is they sing for pleasure and to replace silence. Their proclivity to sing suggests that music can induce children to speak, especially in those who are reluctant (Mitani et al., 2007; Trehub et al., 2009). By introducing deaf children to singing, they can be helped to develop the range of the sounds and vocal movements needed for speech.
- Music is widely recommended as a part of a child’s rehabilitation after CI surgery. For example, music training can help improve pitch perception in post-operative children (Yennari, 2010).
- Children with CIs who purposefully listen to music in the home tend to have received their implants at a very early age. Interestingly, it was found that these children could recognise more words than children who received their implants later on (Mitani et al., 2007).
- In light of the similarities and differences in processing language and music in the brain, Barton (2008) asserts that “music makes an ideal motivating companion” which helps young deaf children to accept and adapt to their CIs and get the most benefit from them.

In addition to communication and language development, the CI-focused literature demonstrates that musical engagement can support a deaf child’s social and emotional development by involving them in fun and affirming activities for their own enjoyment and with significant others. Musical involvement helps them to build positive and reciprocal relationships and to express themselves, either through vocalisation, by making music with instruments, or through physical movement.

### **3.6 Conclusion**

This literature survey shares many of the findings presented in Lonie’s review of early years music (2010). In particular, all children have the ability to perceive music at a very early age; they actively seek out musical experiences; they are able to make choices and show preferences; and they are able to experiment and innovate with music. Music also has the power to strengthen the parent-child relationship as well as support a child’s communication, social and emotional development.

In addition, this survey shows that there is a relative paucity of research which examines and reflects on musical engagement and development in the early years. The behaviours, abilities and tendencies of older children are easier to evaluate, in part because they are able to talk more fluently to researchers about these experiences (due to their age). With regard to young deaf children, further research is needed with respect to the opportunities and limitations of hearing technology, especially in light of technological advances.

The key message from this discussion is that each deaf child is unique and their experience of music is very complex. Their musicality depends not only on their innate ability and general interest in music, but it is also affected by the factors noted in section 2.2. In addition, there is the influence of

environmental factors such as the make-up of the deaf child’s family and caring structure (e.g. Are their parents deaf? Do they engage with deaf peers?) and the quality of their care and education.

## **PART 4: The Music4U Region**

Having surveyed the national context and the academic and grey literature which support the research theme, the discussion will move to the ‘local’ context, defined by the communities in which Music4U is active. It includes a short profile of the region, an overview of how specialist services are delivered locally to deaf children and their families, and a summary of the musical opportunities currently on offer.

### **4.1 Regional Profile**

The Music4U region comprises the local authority areas of the East Riding of Yorkshire, Hull, North East Lincolnshire, North Lincolnshire and York. It includes two big cities (Hull and York), three unitary authorities with nine large towns, and a multitude of smaller towns and villages. With regard to socio-economic profile, there are some affluent communities, particularly in the East Riding. However, some of the country’s most deprived areas are located within the Music4U region.<sup>16</sup>

Similarly, population density varies considerably: Hull is very densely populated, whereas over 50% of the East Riding’s residents live in rural locations. The following table provides data from the 2011 census to show the demographics of the region. The data for the early years is highlighted in yellow:

<b>Data</b>	<b>East Riding of Yorkshire</b>	<b>Hull</b>	<b>North East Lincolnshire</b>	<b>North Lincolnshire</b>	<b>York</b>
<b>Population</b>	334,200	256,400	167,400	159,600	198,051
<b>Area</b>	930 sq. miles	27 sq. miles	74 sq. miles	326 sq. miles	105 sq. miles
<b>0 – 4</b>	16,376 (4.9%)	17,435 (6.8%)	10,546 (6.3%)	9,736 (6.1%)	10,700 (15.1%)
<b>5 – 9</b>	16,710 (5%)	14,102 (5.5%)	9,374 (5.6%)	8,140 (5.1%)	9,300 (-4.1%)
<b>Largest Ethnic Group</b>	97.6% White	96.4 White	97.5% White	96% White	90.2% White

There are 64,793 children aged four or younger in the Music4U region; York has one of the fastest growing early years demographic in the UK.<sup>17</sup>

### **4.2 Local Services for Deaf Children and their Families**

#### **4.2.1 Local Authorities**

In the Music4U region, there are around 100 deaf children aged five or under.<sup>18</sup> This figure was provided by teachers of the deaf and education audiologists working in the area and includes children with permanent and severe to profound hearing loss. Specialist staff also indicated that the majority of the region’s deaf children are born to hearing families.

<sup>16</sup> The English Indices of Deprivation 2010 Source: <https://www.gov.uk/government/publications/english-indices-of-deprivation-2010>.

<sup>17</sup> Humber data: <http://www.humberdataobservatory.org.uk/profiles/profile?profileId=313&geoTypeId=York>  
York Data: [http://www.york.gov.uk/info/200567/york\\_data\\_observatory/247/york\\_data\\_observatory](http://www.york.gov.uk/info/200567/york_data_observatory/247/york_data_observatory)

<sup>18</sup> This figure is made up of: Hull/East Riding of Yorkshire (40), North East Lincolnshire (17), North Lincolnshire (6), and York (18).

Up until 31 March 2013, the Educational Service for Hearing and Vision (ESHV) served the local authorities in the East Riding, Hull and North East Lincolnshire. Led by Hull City Council, this service provided specialist support to deaf and visually impaired children and young people in the sub-region. This support included a full educational audiology service; specialist teaching and advice; and the loan of equipment, such as radio aids. ESHV also employed graphic visualisers, who developed learning resources to meet the needs of service users and staff.

The joint arrangement between the three local authorities has now been terminated. Since April 2013, Hull has been running its own full service, retaining specialist staff, such as deaf instructors, whose services may be bought in by the neighbouring local authorities (interview 18). It remains based at the Francis Askew Centre in Hull.

Until 2013, North Lincolnshire offered services through its own Hearing Support Team, though it did deliver vision services through ESHV. With the dismantling of ESHV, North Lincolnshire is partnering with the East Riding and North East Lincolnshire. The new tripartite arrangement offers the same education support (e.g. teachers of the deaf and teaching assistants) and links with educational psychology professionals across the partnership area. However, other specialists, such as deaf instructors and audiologists, are procured through the partnership or from Hull, as indicated above.

There is clearly major change underway in the way specialist services for deaf children are being delivered in the Humber region and it will take time for the re-structure to be completed. Staff are working to minimise the impact on the children and families they serve, but until the two new services are fully operational, there will be anxieties about provision in the short term.

City of York Council has a Specialist Teaching Team, which includes deaf and hearing support. The council is committed to 'integrated working', which means that the team works closely with other children's departments (e.g. those working with looked after children) to ensure a clear and comprehensive service. For example, the Specialist Teaching Team recently worked with the Peripatetic Musical Instrument Teachings Team to produce guidance on helping music teachers, specialist teachers and mainstream teachers to involve all children in music lessons.

#### **4.2.2 Education and Health**

There are seven schools for the deaf in the North of England. For deaf children in the Music4U region, Doncaster School for the Deaf and St John's Catholic School for the Deaf in York are the closest. For those young children aged three and up whose families choose maintained schools, there are three specialist units in Hull at Bethune, Tilbury and Wansbeck Primary Schools. As discussed in section 2.4, these schools are required to follow the National Curriculum, which includes music instruction. They may also choose to bring in musicians to deliver customised projects in order to augment what they offer. These extra activities, however, are subject to the availability of funding, staff support and other resources.

In addition to the audiology services offered through the NHS and local authorities, there is another area of health that should be noted: mental health. Research shows that deaf children are 30% to 50% more likely to experience mental health issues.<sup>19</sup> This national trend is borne out in York and the Humber with reports from local professionals that there is a relatively high referral rate to the northern arm of the National Deaf Child and Adolescent Mental Health Service (NDCAMHS), based at Limes Trees in York (interviews 18 and 20).

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<sup>19</sup> Source: [http://www.leedspft.nhs.uk/our\\_services/National\\_Deaf\\_CAMH](http://www.leedspft.nhs.uk/our_services/National_Deaf_CAMH)

This specialised mental health service works with children and young people aged 0 to 18 years who have severe to profound hearing loss, have deaf parents or use BSL as a first language and who also experience emotional and/or behavioural issues.<sup>20</sup> Using a whole family approach, the service is delivered by an interdisciplinary team, including child psychiatrists, psychologists, a social worker, nurses, deaf family support workers and BSL/ English interpreters. In addition to the Lime Trees team, CAMHS is represented at the local level with staff embedded within the local authorities.

Of relevance to this report, the NDCAMS and NDCS are working in partnership to promote inclusion and prevent mental health issues. The targeted events that NDCS is planning in the region are likely to involve music because it is widely recognised by both organisations that musical engagement has the power to help raise self-esteem and improve emotional wellbeing in children and young people.

### **4.3 Music Provision in the Region**

This section focuses on the music opportunities that are aimed specifically at young deaf children in the Music4U region. Given that there are hundreds of pre-school settings, such as day nurseries and children's centres, it was not practical to catalogue all the music activities taking place as part of standard provision in this report. Rather, the focus here is on the work that teachers of the deaf and education audiologists do in the community and how music is made available through the third sector. Much of the discussion is based on the interviews undertaken to support the research.

It should be noted that there are numerous arts organisations active within Yorkshire which have the skills, knowledge and experience to work musically with young deaf children, such as Accessible Arts and Media, Live Music Now, Kala Sangam and Shabang. Much of this provision is focused on children over the age of five, is aimed at children with disabilities (not deafness) and /or is not within easy travelling distance for families in the Music4U region. The quality of their work is recognised as is the potential for further collaboration between Music4U and these organisations.

#### **4.3.1 Music and Education**

The teachers of the deaf and education audiologists (referred to herein as specialist staff) interviewed provided excellent insight into how they use music purposefully within their practices. Their roles cover a wide range of responsibilities; however, with regard to music, it is primarily used to develop the speech and language capabilities of their charges, as well as their emotional wellbeing. Specialist staff also indicated that musical activities which involve the parents and carers strengthen the bonds these significant others have with their children and provide a welcome opportunity to interact with other families.

To give an example, children being prepared for cochlear implant surgery must go through a series of audiology assessments beforehand. As part of these tests, children undertake 'auditory work', such as responding appropriately to sounds and demonstrating active listening. Music is an excellent way to assess and understand the range of a child's hearing ability. The breadth and complexity of the musical range enables the assessor to expose the child to a wider set of sounds and test their perception of elements such as pitch and dynamics. Because music also has the power to engage the child, it can encourage them to remain focused and complete these auditory tasks, which have a bearing on the success of their surgery.

It was noted that, if these tasks are done well during the pre-implantation stage, there are noticeable post-operative differences for the child, such as access to a greater range of sounds and a more positive reaction to the implant. Children who undergo the surgery go through a massive

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<sup>20</sup> Source: [http://www.leedspft.nhs.uk/our\\_services/National\\_Deaf\\_CAMH](http://www.leedspft.nhs.uk/our_services/National_Deaf_CAMH)

change, both physically and psychologically, so interventions, such as musical engagement and enjoyment, can be extremely beneficial and therapeutic (interview 21).

In other experiences, the specialist staff indicated that songs which involve rhymes, rhythm and repetition can help a deaf children develop better phonetical skills (for reading and writing), and improve vocalisation so they can become more confident speakers. Listening is vital to this development so, again, exposing a child to music which is fun, interesting and interactive can help the child move from being a passive to an active listener (interview 20).

Over the years, specialist staff in the Music4U region have run groups which involve deaf children and their families in music. For the most part, these groups are set up to provide a family support network. Meetings enable deaf children to engage with their peers and help them to feel less isolated. The gatherings also allow parents to meet other families, share their experiences and get professional advice. These groups may be linked to specialist units although they tend to meet in community venues, such as children's centres. Interviewees also reported that groups typically involve between three and seven families.

In addition to the work of specialist staff, there is another example in the education sector that is worth noting. Youth Music is currently funding a music making project at St Paul's Nursery School in York. St Paul's hosts an enhanced resource centre, which offers 12 places to children with additional needs. The centre has also had a lot of experience of working with deaf children and those who have fluctuating or temporary hearing loss due to middle ear infection.

The Youth Music-funded project aims to improve the musical and wider development of these young children through participation in creative music making. The outcomes of the project are to:

- Improve the quality and standards of music delivery, for example by raising staff awareness of and confidence with using music with young children and producing materials that can be used by early years workers across York;
- Embed learning and effective practice in host and partner organisations and share these beyond the project;
- Improve the children's personal, social, and emotional development through participation in music making and evaluate it using the EYFS and other professional benchmarks;
- Improve the communication, language and literacy development through participation in music and evaluate progress using the EYFS and standards set out in *Every Child a Talker*; and
- Create a music programme for three to five year olds with additional needs, which includes continuing professional development for staff across the city (interviews 11 and 19 with additional information supplied by email).

The project is working to achieve these outcomes by involving the children in the resource centre and their peers in two types of activities, both led by a creative practitioner:

- weekly 20-minute sessions which include a group welcome, time to independently explore musical instruments and music, a focused group activity, listening time, relaxation time, and a group farewell; and
- weekly 30-minute sessions for around eight children and their parents hosted in the school and in the community settings, designed to give parents ideas they can use at home .

St Paul's Nursery School is delivering this project with a range of partners, including those from the university sector, the local authority and arts organisations. One of the strengths of this project is



the idea of using reflective practice, which is supported by high quality monitoring and evaluation. For example, the children and their parents are asked to keep journals, as are the creative practitioner and the school staff involved in delivering the project. This feedback is providing a unique and detailed record of each child's experience and individual progress.

The St. Paul's project has the potential to establish a model for engaging deaf children and children with communication difficulties in music – an approach which may be rolled out in other schools and community settings. The project will finish in late 2013; the results are anticipated with interest.

#### **4.3.2 Third Sector Provision**

In addition to public sector provision, the community and voluntary sector is involved in bringing musical opportunities into the lives of deaf children in the Music4U area. The NDCS works at the local level through smaller branches within the region. For example, the Hull and District Deaf Children's Society works with local health and educational professionals to help families get the support they need. Many of its members are parents of deaf children or those who work in a professional capacity with deaf children so they have first-hand experience of their specific health and educational requirements.

One of the groups this branch supports is the Together Group – a parent-run group which meets at Anlaby Children's Centre in the East Riding. It was set up by the parents of two deaf children who were keen for their young ones to meet other deaf children. The group currently comprises ten families whose children are aged 0 to ten years. Meeting monthly during term time, the group runs a range of arts and crafts activities. According to one parent organiser, music time is considered an important element of the group's programme. Music helps the children to develop their understanding of beat and rhythm and they look forward to the opportunity to experiment with different instruments. The children are also encouraged to combine music and movement and put on performances for their families (Interview 8).

In 2011, the group received funding from the Hull and District Deaf Children's Society and Music4U to hire Music and the Deaf to run mentoring workshops to empower staff and parents and help them expand the range of the music activity used (Interview 17). This was a one-off programme, comprising three hands-on workshops, which has helped the group to continue and develop its music making.

Another example of third sector provision is Lollipop, a York-based organisation that works with deaf children and young people aged 0 to 19 years, their families and friends across the city and North Yorkshire. The organisation's work with families in North Yorkshire is important because many may have limited access to deaf peer groups due to the size and rural nature of the local authority area. Lollipop works with three age groups – 0 to four years, 4 to 12 years, and 12 and over – organising monthly activities for each.

Lollipop runs free, regular social activities and gatherings to help deaf children and young people build positive relationships with others; develop their confidence and sense of identity; express themselves; and feel included. Improved mental and emotional wellbeing is a key outcome of their activities. The organisation also works hard to raise awareness about deafness and Deaf identity within the community.

In addition, Lollipop is committed to helping deaf children and young people realise that music can be a part of their lives. For example, they have run creative workshops involving music, arts, craft and film. They also organise trips which give families the chance to see live professional

performances, such as Stomp and the Yamato Drummers, to help them to realise that music can be for them. All these activities offer deaf children and young people different ways to access music and show them that they belong to a unique and vibrant community.

The success of groups such as Together Group and Lollipop demonstrates how important the community and voluntary sector is in the provision of musical opportunities for deaf children in the Music4U region. In light of continuing pressures on public sector funding, it is likely that the third sector will play an increasingly significant role.

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## **PART 5: Good Practice, Issues and Recommendations**

### **5.1 Good Practice**

This section identifies elements of good practice that can be used to develop high quality music making opportunities for young deaf children. The information is organised under the four headings: Child-Focused, Activities, Technology, and Settings and People. It is based on feedback from musicians, parents of deaf children and specialist staff who were contacted as part of the research and is supported by evidence from the literature review.

The development of good practice naturally highlights some of the challenges that come with the delivery of musical opportunities. Some of the issues which broadly affect the Music4U area are identified, followed by general recommendations about how Music4U and its partners may be able to get involved in this specialised area of music provision in a productive manner.

#### **5.1.1 Child-Focused**

Throughout this report, emphasis has been placed on the unique circumstances of each deaf child. When planning musical opportunities, the following points may be considered in addition to the factors which characterise a child's deafness (see section 2.2):

- Plan activities that best suit a child's age and developmental ability with special consideration given to their language level.
- Work with groups of children who are all at a similar developmental level.
- Know how the child prefers to communicate and make a point to understand how they can access music best, for example through the use of hearing technology and/or through vibration.
- Understand and be sensitive to different individual learning styles.
- Deaf children may be withdrawn, shy or nervous. Be aware of this and consider how music might draw them out.
- Group size is important because too few participants can lessen the interactive value of the activity and too many can put a strain the person delivering it (which can affect quality).
- Generally, the optimal length of the activity is between 30 and 60 minutes, depending on the age of the children.

In addition to these considerations, the NDCS, in their 2012 *Supporting the achievement of deaf children in early years settings*, provides excellent advice about when working with deaf children.

### 5.1.2 Activities

As noted in the literature review, there will be some musical activities that have broader appeal than others. It is prudent to seek advice from parents and staff who support the deaf children in order to design the most appropriate activities. In general, the following points are worth considering:

- A negative music experience can have lasting effects.
- Live music experience is much more effective than recorded music because of the ‘tactility’ of the former.
- With children who have little experience with music, start with beat, changes in tempo and simple rhythmic patterns (Burrell, 2007).
- Build routine and repetition (e.g. of rhymes and movement) into the activity to help the children feel comfortable while making music and develop auditory and musical memory (NDCS, *Supporting the achievement*, 2012).
- Throughout the activity, call attention to timing cues, for example when music starts and stops. This is likely to hold the children’s attention and help them to get involved.
- A positive group dynamic, especially when parents are involved, can encourage even the most reticent child to join in.
- For the early years, multiple sounds may be confusing. It can help to start with un-accompanied singing and then build in the use of instruments (Barton, 2008).
- Music instruments have different frequencies so it is important to make the appropriate selections. For example, babies often respond well to vibration so they may be stimulated through contact with a drum. Likewise, the frequency of some instruments (e.g. high pitched instruments) can cause a child discomfort.
- Depending on their individual circumstances, the children may be able to enjoy music with or without their hearing aid(s).
- Different age groups tend to like different keys, for example babies have shown heightened interest in the B major key signature (interview 22).
- Different instruments can help a child learn different musical skills. Allow children to experiment – they will get more out of the experience.
- Integrated activities combine music with other creative activities, such as the visual arts, theatre and dance. They are particularly effective for deaf children because they involve a range of senses, including vision, touch and hearing.
- The incorporation of storytelling and role playing into musical experience helps to stimulate the child’s imagination and get them moving and interacting. Consider using puppets and other props to encourage creative expression.

### 5.1.3 Technology

The integration of technology into the musical experience can facilitate and widen access, especially given the level of experimentation inherent in music technology and the fast pace of technological change (Lonie, 2010). Technology clearly has potential for early years practitioners; however, many people working with young deaf children do not feel comfortable or confident using it. The following guidelines may help to introduce the use of technology, reinforcing the fact that young children are highly adaptable:

- Technology can produce musical sounds at very low frequencies at low volumes, which makes them perceivable through vibration and touch. This type of experience is called ‘vibroacoustic’. Although each deaf child’s experience will be different, the tactility of music cannot be understated.

- Technology is particularly effective in encouraging children to explore the properties of sound and make their own music. They can derive a lot of satisfaction and enjoyment from ‘being in control’ and from experiencing the results of their creativity.
- Certain parts of the body are more sensitive to vibration than others. For example, the fingertips are considered the most sensitive. Targeting particular parts of the body can therefore produce different, often more powerful, sensations.
- Technology can be used to create ‘digital playgrounds’, which combine light, sound and visual elements (e.g. props) in an imaginary space. These types of spaces stimulate the imagination and encourage improvisation. They also facilitate peer interaction because they provide lots of visual feedback and a variety of sensory stimuli.
- The choice of equipment must suit the child and the setting. For example, too many visual stimuli can distract some young deaf children, especially if they are using sign language or are learning to lip-read.
- Technology is only as effective as the person using it. It should be used to build positive relationships between the person delivering the activity and the child. It is not a replacement for the human element.
- It is important to recognise that technology-based approaches may not work for all deaf children, especially those with severe to profound deafness.

A ground-breaking technology, Soundbeam is a ‘touch free’ device that uses sensor technology to translate body movement into music and sound. Soundbeam also offers Soundbox and Minibox, which were developed to help deaf people make music. They transmit sound and music vibration through loud speakers that are mounted beneath resonant chambers so they can be experienced physically through vibroacoustics.

In another example, Drake Music is a pioneer in developing assistive music technology through research, innovation and practice. While their work focuses on people with disabilities, many of their systems can be adapted for use with deaf children. Drake Music’s research blog is an excellent resource, showcasing recent developments in the field. For example, innovators have recognised the increasing ubiquity of tablets. They are actively developing applications for these devices, which can make music technology more readily accessible and portable.<sup>21</sup>

In addition, Apollo Creative, based in Knaresborough, is a leader in creating music technology for interactive, inclusive spaces. The company designs, develops and manufactures bubble tubes and walls, LED fibre optic light sources, as well as the Apollo Ensemble interactive sound and light equipment (noted above). Their products are suitable for use in a range of settings, including multi-sensory rooms, music spaces for special needs and in mainstream education.

#### **5.1.4 Settings and People**

It is important to create enabling and engaging environments where musical activity can take place. For example, when working with deaf children, it is helpful to have spaces where there is little incidental noise and reverberation so that the participants are not distracted and the music takes centre stage. Visual stimuli, other than those being used in the activity, should be kept to a minimum and the use of assistive technology, such as radio aids and looped systems, in mainstream settings should be considered. As mentioned above, the NDCS’s *Supporting the achievement of deaf children in early years settings* (2012) is an excellent guide

The quality of the space has a strong impact on deaf children’s experience of music. Feeling comfortable in their environment will help children to build confidence in their music making and

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<sup>21</sup> Source: <http://drakemusicresearch.wordpress.com/>

encourage them to be more independent. Another crucial element is the people involved in delivering the activity – the musician or creative practitioner, the child’s personal support (such as a parent, teacher of the deaf or teaching assistant), and the staff working in the setting.

A key message that emerged from the interviews was the importance of high quality training for those delivering music activities. While those involved in delivery need not be musical experts, they should appreciate the value of music and understand why deaf children should be given the opportunity to engage with it. This awareness has to be developed in all the members of the child’s support network, from the health visitor and teacher of the deaf to the parent or carer, to encourage the child’s success with music and to support their progression. It is also crucial that those involved in delivery have an understanding of the deaf child’s perspective and how music can shape their Deaf identity.

## **5.2 Local Issues**

A survey of good practice foregrounds some of the issues that can detract from the deaf children’s experience of music. There are also factors specific to the Music4U region, which affect how musical opportunities can be developed and delivered.

Section 4.1 provides a snapshot of the area in terms of population and demographics. These data show how big the region is: 1,462 square miles. Within the area, there are two large cities which are counterbalanced by numerous remote, rural communities. The needs of urban and rural populations are quite different. For example, the density of a city’s population can put pressure on local services, causing supply to be outstripped by demand, whereas in rural areas people may find it difficult to access provision due to long distances and the lack of affordable transportation. These differences will influence decisions on where to deliver musical opportunities, when and how often they can be offered, and how families might be helped to access them (e.g. through the provision of paid transport).

There are also several issues that are shared across the region. For example, three out of the five local authority areas in the Music4U partnership have been classified as areas of very low engagement in the arts (including music). According to the national Active People survey, Hull, North East Lincolnshire and North Lincolnshire are in the lowest 20% nationally and the East Riding is in the lowest third.<sup>22</sup> People across the area are also being affected by the reduction of public services due to spending constraints and the re-shaping of services to promote efficiency and savings. Of particular concern for families with deaf children is the re-structuring of hearing and education support on the North and South Banks. In addition, each local authority area has pockets of deprivation where children generally tend not to get the best start in life.

These issues must be considered when planning and developing musical provision for deaf children. They can also provide hooks which can help organisations and providers access targeted funding streams, which may unlock the support needed to increase the number of opportunities and build on what is already on offer.

## **5.3 Observations**

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<sup>22</sup> The Active People survey is a national survey primarily about participation in sport in each local authority area. In recent years, the survey collected data about engagement in the arts, which Arts Council England is now using to help identify where intervention needs to be prioritised and funded. Source: <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/active-people-survey/>

Looking ahead, the following observations are intended to help Music4U and its partners consider how they can get involved in music provision for deaf children aged 0 to five years.

Advocacy – It is important that people working with deaf children understand the benefits of music engagement. This includes people working in health and education, such as teachers of the deaf, health visitors, day nursery workers, support staff in children’s centres and teaching assistants. Advocacy involves raising awareness about the issues that affect deaf children generally and how they experience and benefit from music.

Training – The importance of having well trained and well informed people working with deaf children was repeatedly emphasised. As noted with the Youth Music-funded project at St. Paul’s Nursery School, the creation of effective professional development for early years staff across the city of York is underway. Lessons can be drawn from this project. Musicians also identified the need to develop practical knowledge about how best to engage deaf children in music. While many had experience with children with disabilities, few had direct involvement with deaf children.

Provision – Ideally, music opportunities for deaf children should be offered on a regular basis (e.g. at least monthly) in group settings over a sustained period of time in order to promote musical development and enjoyment. It would be helpful to have a database of venues and settings that are ‘deaf friendly’. Consideration needs to be given to the nature of the activities being offered: are they exclusively for deaf children or are they aimed at deaf and hearing children together? The expectations of the children and their families must also be managed: strategies for sustaining provision need to be considered.

Areas of Need – Within the Music4U region, there are several areas where engagement in the arts is low. These localities may be targeted in order to bring the benefits of music to children in these areas and attract appropriate funding. It is important to choose strategic locations on both the North and South Banks because deaf children in the sub-region are spread across a massive geographic area and opportunities ought to be delivered in the locations where the greatest number of children can benefit.

Parental/Carer Involvement – The role parents and carers play in supporting musical engagement cannot be overstated. It is vital that they understand how music can help their child to develop their Deaf identity and build confidence in themselves. Giving parents and carers the tools and guidance they need to make music with their children in the home will help to enrich the whole family’s experience of music.

Progression – There are shortfalls in music provision for deaf children of all ages in the Music4U region. As children emerge from their early years and enter formal education, there may be more opportunities for them to engage with music and progress at school. However, this may not always be the case, so steps need to be taken to ensure there is high quality provision for older deaf children in community settings.

Reflective Practice – It is important for musicians and practitioners to plan, consider and continually adjust their approach. Given that deaf children experience music in different ways, a ‘trial-and-error’ approach may be necessary at first. Flexibility and adaptability are key to any approach. Reflective practice should be underpinned by rigorous monitoring and evaluation. ‘Triangulated evaluation’, where appraisal is undertaken with the children, by the parents and by the people supporting delivery, is very effective.

Partnership Working – Given the complex range of issues relating to the development and delivery of musical opportunities for deaf children, it makes sense to draw on the knowledge, expertise and

experience of experienced partners, for example through the music education hubs (MEHs) and third sector groups. Working in partnership allows organisations to share resources and widen their access to funding possibilities. With pressures on public spending, there is likely to be a greater reliance on the private, community and voluntary sectors for promoting and sustaining music provision.

#### **5.4 Conclusion and Recommendations**

Both this report and the 'Music to Young Ears' conference have stimulated debate and started a wider conversation about the need for more high quality music opportunities for young deaf children living in the Music4U region. The report has shown that some of the issues relating to this area of music provision are similar to early years music generally. It also highlights that a deaf child's experience of music can be stimulating and enjoyable and that music is a powerful means of self-expression and important part of their Deaf identity. For these reasons and because they are often on the margins, it is important to give deaf children under the age of five the chance to experience music even though the target group with York and the Humber may only number in the hundreds.

By undertaking this research project, Music4U set out to identify what musical opportunities are available to pre-school deaf children within the region; examples of national and regional best practice; how music can benefit the children and their relationships with others; and the new and emerging trends in this area of music provision. The report has established a basic understanding of these issues and provides a springboard for further enquiry, consultation and partnership working.

With regard to the question of how Music4U and its partners may get involved in providing musical opportunities to deaf young children from April 2014, the following actions are recommended, dependent on future funding:

- Music4U begins a dialogue with NDCS to explore how they can work in partnership to support deaf children living in the region.
- Music4U works with MATD and health and education contacts established through this project to develop activities for deaf children in Hull as a pilot.
- Music4U explores working with recognised deaf role models to help raise awareness about the value of music making with deaf children and young people, and to help engage with them.
- Music4U consults with schools where music is embedded in learning and development, such as at Frank Barnes School for Deaf Children and St Paul's Nursery School, in order to learn best practice.
- Music4U looks into working with the Deaf Children, Young People and Family Service in York to develop music opportunities within the city.
- The Music4U website is developed as a signposting tool to help musicians and early years practitioners who would like to work with deaf children and young people.
- Music4U considers the development of a set of specialised learning resources, such as a toolkit that helps parents to make music with their children in the home or a guidance pack aimed at staff working in early years settings.
- Music4U explores with faculty and students at the two York-based universities the possibilities for making music electronically with deaf children and young people.
- Music4U submits a funding application with musical opportunities for young deaf children as a core strand of future activity to Youth Music and other potential funders from April 2014.

One of the key findings from the research was that musicians and early years practitioners must understand and be sensitive to the perspective and circumstances of each individual child. This

awareness has to inform their practice, whether they are musically trained or not, to ensure deaf children get the most out of their involvement in music. Linked to this is the primacy of high quality training and awareness raising, which need to be prioritised and integrated into any efforts to develop the musical offer for young deaf children in the Music4U region.



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## Appendix 1

### Music4U's Musical Inclusion (MINC) Framework

Music4U is a music partnership covering York, the East Riding of Yorkshire, Hull, North East Lincolnshire and North Lincolnshire, and is led by the National Centre for Early Music in York. Music4U is working to provide opportunities for children and young people in challenging circumstances to access and progress through high quality music-making.

#### Target Groups

- Music4U focuses on offering high quality music making opportunities for children and young people up to the age of 18, living in challenging circumstances.
- Music4U seeks to advance the learning and development of children aged 0 to five years across our region by offering widespread access to high quality music making activities.
- Music4U encourages talent and progression, endeavouring to ensure that all children with musical talent and potential, regardless of their background or chosen genre, will have opportunities to learn and develop in a creative, supportive environment, led by a skilled workforce of musicians.
- Music4U works with partners to offer continuing professional development and progression routes to both young people and the professional musicians with whom it works, through all its musical activities.

#### Outcomes

- To improve the quality and standards of music delivery for children and young people;
- To embed learning and effective practice in host and partner organisations and share practice beyond the partnership;
- To increase the number of sustained, high quality music making opportunities for children and young people, in particular those in challenging circumstances within our defined geographic area;
- To extend the expertise, knowledge and skills of people and organisations to strengthen and develop music provision for children and young people in challenging circumstances; and
- To support the development of progression environments which encourage children in challenging circumstances to realise their full musical talent and potential.

Music4U is funded by Youth Music and is part of MINC – supporting the musical inclusion of children and young people in challenging circumstances.

## Appendix 2

### Music to Young Ears: Engaging Deaf Children with Music Conference Overview and Programme

This national conference focused on best practice in the provision of music opportunities for deaf children aged 0 to five years. It took place at the NCEM in York on 8 May 2013 during Deaf Awareness Week. Six inspirational presenters were invited to talk about the importance of music to deaf children, how musical engagement benefits their development and the ways in which technology can support access to music. There were also audience sessions, led by specialists in the field, which demonstrated how to involve young deaf children in music effectively.

Ninety delegates from the music, education and health sectors and including parents attended the event. The feedback from the conference was overwhelmingly positive. Music4U has compiled a film and slideshow which capture highlights from the conference and interviews with four of the speakers. To access these, please visit <http://www.ncem.co.uk/hearing>.

#### Guest Presenters (in alphabetical order)

**Sean Chandler**, Deaf trumpeter and member of Goldie's Band, talked about what music has brought to his life. Sean also performed for the audience.

**Professor David Howard**, Head of the Department of Electronics, University of York, talked about how to make music electronically with the early years. He also showcased some live examples.

**Danny Lane**, Music and the Deaf, led a practical session to demonstrate how early years workers and musicians can introduce deaf children to music.

**Bryony Parkes**, Me2 Arts & Leisure Officer at NDCS, shared how her organisation is helping arts and music providers to integrate deaf children into mainstream provision with specialised support and resources.

**Alison Stephenson**, NDCS Deaf Role Model and flautist, talked about her development and experiences as a deaf musician and her approach to teaching music to deaf children.

**Dr Paul Whittaker OBE**, Artistic Director of Music and the Deaf, spoke about the importance of music and singing for deaf children.

#### Programme

- 09:30 Registration and refreshments
- 10:00 Welcome and presentation of Music4U research findings
- 10:15 Dr Paul Whittaker OBE, Artistic Director, Music and the Deaf, *'Feel the music'*
- 11:00 Danny Lane, Music and the Deaf, *'Making music with deaf children in early years'*
- 11:45 Break
- 12:00 Bryony Parkes, Me2 Arts & Leisure Officer, National Deaf Children's Society (NDCS), *'Integrating deaf children into mainstream music provision'*
- 12:45 Lunch
- 1:30 Alison Stephenson, NDCS Deaf Role Model and flautist, *'Sounding Out'*
- 2:00 Sean Chandler, Deaf trumpeter and member of Goldie's Band, *'But, really, why should we bother? He can't hear it!'*

- 2:30 Break
- 2:45 Professor David Howard, Head of the Department of Electronics, University of York, '*Making music electronically for young years*'
- 3:30 Closing remarks and thanks
- 3:40 Networking and marketplace

## Appendix 3

### Organisations Consulted

Between November 2012 and April 2013, the researcher contacted and was referred to a range of organisations that were able to provide guidance and information to support the development of this project. Contact was primarily via email. The researcher also consulted a number of individuals who advised in a private capacity and therefore will not be named.

\* = Within the local authorities, contact was made with various service areas including children's services, family information services, children's centres and schools.

Accessible Arts and Media	Hull Institute for the Deaf
Apollo Creative	Hull Music Service
Arts Council England (national and regions)	Junction, Goole
Bristol Ensemble	Kala Sangam
Burton Leonard CE Primary School	Live Music Now (national and regional)
CapeUK	Lollipop
Castaway Goole Accessible Music Theatre	Music and Performing Arts Service (MAPAS)
City of York Council*	Music and the Deaf
City of York Council Music Service	North Lincolnshire Music Education Hub
Creative Learning Partnerships	National Centre for Early Music
Deaf Children, Young People and Family Service (National Deaf CAMHS)	National Deaf Children's Society (NDCS)
Deaffest (National Deaf Children's Society)	North East Lincolnshire Council*
Drake Music	North East Lincolnshire Deaf Children's Society
The Ear Foundation	North Lincolnshire Council*
Early Years Music Group	North Yorkshire County Council*
East Riding of Yorkshire Council	NYMAZ
Education Psychology Specialist Learning Service (North Lincolnshire)	Scunthorpe and District Deaf Children's Society
Educational Service for Hearing and Vision (Hull, East Riding and North East Lincolnshire)	Shabang
Epiphany Music	Sound Sense
East Riding Music Education Hub	St Paul's Nursery School
Frank Barnes School for Deaf Children	The Together Group
Hear to Help (Action on Hearing Loss)	Tots on Tour
Hearing Support Service (North Lincolnshire)	UK Council on Deafness
Hull & District Deaf Children's Society	University of York
Hull City Council*	YAMSEN: Specially Music
Hull Deaf Centre	York St John University
	Yorkshire Youth and Music
	Youth Music
	Youth Music Network



## Appendix 4

### Interviews with Key Consultees

Between November 2012 and April 2013, the researcher interviewed 28 individuals to learn from their expertise, knowledge and experience. The interviews were conducted in person when possible or over the telephone, depending on the interviewee's location and availability.

#### Details of the Interviews

- Interview 1 – Community musician, 11 November 2012
- Interview 2 – Parent of deaf child, 6 February 2013
- Interview 3 – Music student, 13 March 2013
- Interview 4 – Speech and language therapist, 21 February 2013
- Interview 5 – Deaf musician and role model, 10 January 2013
- Interview 6 – Musician, 5 December 2012
- Interview 7 – Youth and community arts co-ordinator, 20 November 2012
- Interview 8 – Parent of deaf child, 29 November 2012 and 5 January 2013
- Interview 9 – Parent of deaf child, 20 November 2012
- Interview 10 – Charity chairperson, 13 March 2013
- Interview 11 – Community musician, 23 November 2012
- Interview 12 – Specialist speech and language therapist, 23 January 2013
- Interview 13 – Teacher, 16 November 2012
- Interview 14 – Music technologist, 13 March 2013
- Interview 15 – Professor, 30 November 2012
- Interview 16 – Education audiologist, 17 January 2013
- Interview 17 – Musician and educator, 12 December 2012
- Interview 18 – National Deaf Children's Society representative, 8 April 2013
- Interview 19 – Head teacher, 6 December 2012
- Interview 20 – Senior specialist teaching practitioner, 20 December 2012
- Interview 21 – Education audiologist, 13 February 2013
- Interview 22 – Community musician, 30 November 2012
- Interview 23 – Community musician, 30 November 2012
- Interview 24 – Singer and project manager, 18 February 2013
- Interview 25 – Artistic director, 14 November 2013
- Interview 26 – Community musician, 30 November 2012
- Interview 27 – Artistic director, 12 December 2012
- Interview 28 – Family information service officer, 13 March 2013