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# How accessible is music to the Deaf community within the UK education system?

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**MSc Dissertation**

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## Abstract

There has been a range of relevant academic research regarding music education for Deaf students. Such research has highlighted the abilities and strengths of Deaf musicians (Darrow 1993, 1999 and 2006), explored relevant concepts relating to tactile learning (Loeffler 2014) and informed inclusive teaching techniques in music education (Churchill 2015). Relevant work has also been conducted by UK charities (including *Music and The Deaf* and *Drake Music Scotland*), providing educational workshops and the creation of platforms and opportunities for Deaf musicians. However, there are still misconceptions regarding Deaf people's desire and ability to learn music in the UK, which, along with other contributing factors, can affect Deaf students negatively and make many facets of music making and learning less accessible (Padden and Humphries 1990). Additionally, despite the research conducted to date, there is still a lack of research exploring Deaf musicians' opinions and recommendations on issues of access to music education and inclusive teaching practices in the UK.

In response to these issues, semi-structured interviews were conducted with four Deaf musicians/teachers from the UK, all with significant experience of working with Deaf children in musical contexts. Analysis was conducted using Reflexive Thematic Analysis. Results revealed that all participants had positive early experiences of music tuition and were passionate about recreating such experiences for their students. In addition, four key barriers to music education for Deaf children were identified: financial barriers, technological barriers, communication barriers and societal barriers. Several positive and impactful practices currently being utilised by Deaf music teachers in the UK were also identified, such as inclusive, student-centred teaching techniques, signed song, Deaf awareness training and inclusive technology/instruments. Alongside relevant literature, the data gathered from these interviews were utilised to formulate a set of recommendations to address these barriers.

## Acknowledgements

I would like to thank the four participants who very graciously offered their time and expertise during the interview process and throughout the write-up process. Thank you for sharing your experience and knowledge with me and for your endless patience. It is my firm belief that no further research or action regarding music education for Deaf children can be performed without first comprehending the experiences and professional opinions of Deaf musicians and teachers like you. Therefore, without your input this dissertation would not be possible or complete. Due to ethics restrictions, I cannot name you, but I know you will be reading this in the copy I have sent you.

I would like to thank my supervisor Dr Katie Overy for her endless support and wealth of knowledge. You have steered me through the most challenging body of work I have ever had to navigate and I thank you for your patience and positive reinforcement.

I would also like to thank my second supervisor Dr Audrey Cameron, who not only threw every Deaf studies related source at me that she could find, but who also introduced me to two of my participants and has remained a source of positive energy and knowledge throughout my write-up process.

I would like to thank my family: My Mum Felicity for supporting me, advising me, talking me through every dissertation related wobble and providing many caffeinated drinks.

My Brother Connor, who consistently took time out of his own PhD write up to advise me and solve any tech-related issue.

Finally, my partner Ell, who listened to every scrap of information and reminded me every day of how capable I was.

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# Introduction

Experts such as Haualand, Darrow and Loeffler argue that historically, hearing people have imposed music on Deaf people via the (though seemingly well-intentioned but nonetheless) guise of audiology and in some cases by therapeutic means. Haualand describes this 'paternalistic form' imposed by hearing people, further stating:

> Hearing people's quest for 'integrating' or 'including' Deaf people might be based in their auditive sense of belonging because this is their embodied way of making relations. Their attempts to 'include' Deaf people and make Deaf people hear the same too often results in oppression of Deaf embodied ways of perceiving, mapping and learning about the world (Haualand, 2008, 120).

Darrow argues that the popular assumption that deafness forecloses one's access to music is a 'form of ethnocentrism' (Darrow, 1993, 95). Which Loeffler further supports by stating:

> Although hearing people have good intentions in introducing music to Deaf people, their ethnocentric attempts have done more harm than good, as hearing constructions of sound and music have influenced Deaf people to have pejorative connotations of and relationship with music (Loeffler, 2014, 440).

There are many opinions regarding Deaf people's access to music, some state that they cannot enjoy music, some state that they should not. Discussing the Deaf hip hop movement (now known as Dip Hop) Best recounts:

> While Deaf artists in the early 1990s were interested in expressing music from a Deaf perspective, they were not readily accepted within hearing or Deaf communities because their performances were not considered music by hearing people and were viewed by Deaf individuals as wanting to assimilate

> to hearing culture, which went against the ethos of the Deaf Rights Movement (Best, 2015, 71).

Such opinions directly reflect what is referred to as the 'can't syndrome' which implies that Deaf people cannot achieve something as a result of their deafness. Best explains:

> Deaf culture has been socio-culturally marginalized throughout history and the "can't syndrome," which is indicative of individuals forming opinions based on misinformed assumptions of a person's ability, has paralyzed relationships between hearing and Deaf communities. As a result, Deaf individuals have faced challenges of homogenization through pathologization (Best, 2015, 66).

There is a significant lack of literature that highlights Deaf musician's opinions and recommendations regarding music and music education in the UK. There are multiple USA based sources highlighting Deaf experiences such as those detailed above; there are significantly fewer accounts of UK based Deaf musicians' experiences however. By means of recorded semi-structured interviews, this dissertation aims to highlight such UK based experiences and expert opinions. Additionally, a review of literature related to music and deafness, as well as empirical data collected from the semi-structured interviews will be presented. A set of recommendations that are reflective of said expert opinions and could create further access to music education for Deaf students in the UK will then be theorised.

# Author's Declaration

I declare that this dissertation has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgment, the work presented is entirely my own.

# Chapter 1: Literature Review

The relevant sources utilised throughout this literature review relate to a vast range of topics that are consistently discussed throughout the dissertation at large. Namely, research related to Deaf studies, Disability studies, audiology, music and music education. I was very fortunate to have access to three University libraries (The University of Edinburgh, The University of Glasgow and The Royal Conservatoire of Scotland) meaning that my research scope was sufficiently varied. I was also fortunate to come in contact with many relevant Deaf studies sources and qualitative research sources as a result of the Deaf Studies course and the Advances Methods Workshops provided at the University of Edinburgh. As well as this, relevant academic research forums such as JSTOR, Academia.com, ProQuest and Google Scholar provided various international sources to compare findings with the relevant UK-based sources used. Finally, both of my supervisors Dr Katie Overy and Dr Audrey Cameron provided me with multiple sources from their own research backgrounds.

As stated, the literature discussed has been identified in several key research disciplines (namely, Deaf studies, Disability studies, audiology, music and music education) however when searching for relevant sources, some key terms were utilised. Such key search terms included: Deaf/deaf, deafness, music, music and the deaf, music and vibrations, Deaf education and music education for the Deaf. I aimed to select the most recent sources I could find (i.e. sources published within the last five years) and managed to find several key documents published within this time-period. I did however find that some key sources related to Deaf studies (i.e. sources related to audism and other key issues in Deaf studies) were published outwith that time frame. One such example is Dirksen et al's *Deaf Gain: Raising the Stakes for Human Diversity,* which was published in 2014. As this particular source is one that has been referenced consistently throughout my research into Deaf studies, which houses the works of significant Deaf researchers and Authors such as Dirksen, Bauman and Kusters and has indeed been referenced in more recent significant works such as Kusters et al's *Innovations in Deaf Studies: The Role of Deaf Scholars,* I reasoned that this source was both significant and modern enough to include within my literature review.

Whilst this literature review will not include every source utilised throughout this dissertation, this chapter seeks to provide a general overview of the sources that informed both the research and interview process, and as such contributed to many of the themes explored throughout this work. For the purposes of clarity, the literature has been grouped into the following sub-headings: Introduction of focus on deafness and key terms, Audism and its effect on accessibility for D/deaf and Hard of Hearing individuals, Deafness and musical experience, Brief history of deafness and music education, Misconceptions that Deaf people should not access music and Music provisions in Deaf education.

## 1.1. Introduction of focus on deafness and key terms

The issue of equal access and inclusion of D/deaf and Hard of Hearing people in the UK, whether it be in regard to education, language or representation in the media; has been a particularly poignant topic of conversation amongst D/deaf and hearing individuals in recent years. This is primarily due to significant events such as the passing of the BSL bill through the House of Commons in March 2022, as well as the increased representation of Deaf people in the media owing to performers such as Rose Ayling-Ellis (the first Deaf performer and subsequent winner on Strictly Come Dancing in 2021), Lauren Ridloff (who played the first Deaf superhero in the Marvel Cinematic Universe) and Troy Kotsur (the second Deaf actor to win an Academy Award after actress Marlee Matlin) and films such as *CODA* (2021) and *The Sound of Metal* (2019). The latter is representative of Eckert and Rowley's four- tiered system (Eckert & Rowley, 2013) that aims to make Deaf contributions accessible to all in the interest of reducing audism in a postmodern society. Eckert and Rowley's theories will be referenced significantly throughout the course of this dissertation.

Despite these positive and historical steps however, there is still much to be achieved with regard to equal access in many facets of life for D/deaf and Hard of Hearing (HoH) people in the UK. For the purpose of this particular chapter and indeed the wider dissertation as a whole, the accessibility of music for D/deaf and HoH musicians in UK will act as the primary focus of the dissertation.

It is essential to identify a few key terms that are both relevant to the research study and interview process, as well as the practice of Deaf studies as a whole. The first key term(s) to be discussed, is the distinction between deaf and Deaf. This distinction commonly portrayed as 'd/Deaf'(*The Deaf Health Charity: SignHealth*, 2022) within fields of Deaf Studies was popularised by prominent Deaf scholars Padden and Humphries in 1988 to 'emphasize that there is a sociocultural experience of being deaf'(Padden & Humphries, 1990) and has become a subject of much dispute within the field of Deaf Studies. Kusters et al. (Kusters, 2017) attribute much of this discourse to Padden and Humphries' (and indeed many subsequent scholars within Deaf Studies) misciting of the original distinction of d/Deaf made by Woodward in 1975 (Woodward, 1975). In his 2016 work with Horejes, Woodward clarified his stance on the matter, further stating 'a rigid taxonomy of deaf/Deaf is dangerous, colonizing, ethnocentric and reinforces tautological and spiral debates with no positive constructions to the understanding of what it means to be deaf/Deaf' (Woodward & Horejes, 2016).

Kusters et al. further cite other suggestions within academia such as D/deaf (Eckert, 2010), DeaF (McIlroy & Storbeck, 2011) and DDBDDHH (Ruiz-Williams et al., 2015) but ultimately state that 'in a research context, we believe that complex labels are not helpful or transparent and that a single inclusive term might be more beneficial.' Blankmeyer Burke however states 'I follow the convention of using the uppercase word *Deaf* to refer to the sociolinguistic community of signed-language users and the lowercase *deaf* to refer to the audiological condition of hearing variation typically characterized as hearing loss' (Blankmeyer Burke, 2014, 21). It is clear therefore, that a decision on the most suitable and inclusive typographical convention is yet to be decided upon within Deaf Studies and indeed within the Deaf community.

One of the stipulations articulated during the recruitment process for this study, was that no participant would be asked to disclose any information pertaining to their deafness (i.e., if they were born deaf) therefore they were also not asked to disclose whether they identified as deaf or Deaf. Additionally, it was not clear how each Deaf musician/child referred to in the literature identified, therefore it seemed the most suitable option would be to utilise one term that would encompass all experiences of

deafness and would be respectful to all of the cultural, historical, and linguistic elements of Deaf identity.

In line with Kusters et al's suggestion of utilising a single inclusive term, the term *Deaf* will be utilised when referring to all members of the Deaf community, regardless of their level of deafness and whether they are signed-language users. Equally, the term *Deaf* will be used when discussing the Deaf community, Deaf culture, Deaf history and relevant terms such as *Deaf gain* (Dirksen et al., 2014*)*. The terms *deaf* and *deafness* will be utilised when discussing the audiological aspects of deafness. It is recognised that participants may identify with some of the above terms (or indeed another term which is not listed such as hard of hearing) more than the term *Deaf,* in this instance, the participants preferred term will of course be utilised.

## 1.2. Audism and its effect on accessibility for Deaf and Hard of Hearing individuals

As well as understanding and utilising appropriate typography when describing members of the Deaf community, it is equally as important to comprehend the societal barriers that cause further inaccessibility for Deaf people. Such barriers can occur as a result of ingrained/blatant audism, oralism and/or ableism. Although all three prejudices overlap and are indeed related, aspects of each manifest in different ways and affect Deaf people/have affected the Deaf community in different ways (Eckert & Rowley, 2013). For transparency therefore, definitions of each will be used. I have chosen to outline these terms as I believe they are not terms that many hearing people, people who are not members of the Deaf community or indeed anyone working outside of areas of Deaf education and Deaf studies might be familiar with. Accordingly, they are also extremely relevant terms when discussing intersectional barriers that may present for Deaf musicians when seeking access to education and as such will contextualise said barriers throughout this dissertation.

**Ableism:** Bogart and Dunn (2019, 651) categorise ableism as 'stereotyping, prejudice, discrimination, and social oppression toward people with disabilities' further defining people with disabilities 'as those who have conditions that are commonly perceived to be disabilities by the general public, including physical, sensory, and intellectual disabilities, in addition to invisible disabilities, chronic health conditions, psychiatric conditions, and others.' It is important to note however that, whilst some Deaf people may identify as disabled, there are also many Deaf people who do not view their deafness as a disability and as such identify as Deaf (or with one of the outlined terms above) rather than disabled.

**Audism:** Originally coined by Deaf academic, author and professor Tom Humphries, audism was originally defined as: 'The notion that one is superior based on one's ability to hear or behave in the manner of one who hears.' Humphries also added that audism is understood as 'the bias and prejudice of hearing people against deaf people (Humphries,1975). Eckert and Rowley further refer to audism as 'a schema of Audiocentric assumptions and attitudes that are used to rationalize differential stratification, supremacy, and hegemonic privilege' (Eckert & Rowley, 2013, 105). Humphries also notes that audism: 'appears when deaf and hearing people have no trust in deaf people's ability to control their own lives and form systems and organizations necessary to take charge of the deaf as a group to seek social and political change (Humphries, 1975). Eckert and Rowley further identify six types of audism, which are: Institutional audism, Metaphysical audism, Laissez-Faire audism, Overt audism, Covert audism and Aversive audism.

*Institutional audism***:** Lane originally defined institutional audism as 'the corporate institution for dealing with deaf people, dealing with them by making statements about them, authorizing views of them, describing them, teaching about them, governing where they go to school, and in some cases where they live; in short, audism is the hearing way of dominating, restructuring, and exercising authority over the Deaf Community' (Lane, 1992). Eckert now refers to institutional audism as: 'a structural system of exploitative advantage that focuses on and perpetuates the subordination of Deaf Communities of origin, language, and culture' (Eckert, 2010, 317).

*Metaphysical audism***:** Eckert and Rowley define metaphysical audism as: 'a stratifying schema that promotes differential treatment by linking human identity and autonomous being with Audiocentric assumptions and attitudes that are used to rationalize the subordination of Deaf Communities of origin, language and culture.' Further stating that: 'This proposed definition facilitates recognition that audism has both structural and schematic underpinnings'(Eckert & Rowley, 2013, 107).

*Laissez-Faire audism***:** Eckert and Rowley state: 'The primary feature of laissez-faire audism is that ''Deaf autonomy is supposedly recognized, but heteronomy continues to be imposed by the dominant hearing majority.'' Further explaining: 'Laissez-faire audism, then, is a postmodern apology which claims recognition of Deaf humanity, but through the denial of Deaf autonomy coupled with a social evolutionary goal to end Deaf-centric structures, schemas, and praxis ends up perpetuating a dehumanization of Deaf American communities.'(Eckert & Rowley, 2013, 107)

*Overt audism***:** Pearson et al. explain: 'Overt audism exists when power differentials between a majority and a minority are so great that majority does not see, care about, or understand the impact of assumptions and attitudes of Audiocentric privilege, and is analogous to what is sometimes called dominative racism' (Pearson et al., 2009, 1).

*Covert audism***:** Also referred to as ingrained audism, Eckert explains: 'The key difference between overt and covert audism is that covert audism is more difficult to identify (Eckert & Rowley, 2013, 108). Further utilising the example: 'For example, a Deaf person goes to a job interview and discovers that the sign language interpreter the employer was supposed to provide did not show up. The employer may offer to reschedule the interview. However, rescheduling the interview puts the Deaf applicant at a distinct disadvantage in a competitive labour market. It is difficult, if not impossible, for the Deaf applicant to know with certainty whether an interpreter was ever sought out by the employer (Eckert & Rowley, 2013, 108).

*Aversive audism***:** Eckert explains: 'Aversive audism concerns a principle of equality accompanied by contradictions and high levels of anxiety when around Deaf people. Egalitarian values compel a person to be open-minded, but contradictions and anxiety levels interfere with their treating Deaf Americans equally. In order to avoid the

high levels of anxiety, egalitarian-minded hearing individuals engage in practices of social exclusion that target the Deaf population' (Eckert & Rowley, 2013, 109). Further stating:

> Aversive audists avoid Deaf people but still attempt to nullify Deaf structure, schema, and praxis. They may even appear to xenocentrically romanticize and ''admire'' Deaf Culture. Aversive audists often assume that Deaf people wish to be assimilated and that assimilation leads to increases in socioeconomic status (Eckert & Rowley, 2013).

**Oralism:** Dating back to the 16th century, oralism can be defined as:

> …the educational philosophy for the deaf that insisted on the use of the oral method. The oral method, in its purest form, rejected any use of gestures, fingerspelling, or sign language in favour of teaching deaf students speech and lipreading. The intention then was to prevent any manual communication either between teachers and students, and perhaps more importantly between students themselves (Murgel, 2022, 721).

One of the most significant events in the oralism movement was the 1880 Milan Convention, Murgel explains:

> The oralist movement is most commonly marked by the Second International Congress on the Education of the Deaf in Milan, Italy, in 1880. The 164 delegates, one of whom was deaf, ultimately resolved that the oral method ought to be used for the instruction of the deaf in contrast to either manualism or the combined method. The foundations of their conclusions were derived largely from the ideological underpinnings of this historical moment in the West (Murgel, 2022, 721).

Gertz and Boudreault also note:

> The oralism movement that originated more than a century ago subjected multiple generations of Deaf people to mostly unsuccessful efforts to assimilate completely into the hearing world through the use of spoken language and auditory aids. Far more than the hurt caused by physical punishment, the psychological impact of oralism cannot be understated (Murgel, 2022, 721).

Finally, regarding present day oralism, McCullough and Duchesneau explain:

> Medical professionals, the majority of whom have little to no knowledge about ASL, Deaf people, and the psychological harm to which they are complicit, press oralism on parents from the moment their child is identified as Deaf. Having been trained to view being Deaf as a pathological condition, doctors are quick to offer solutions such as cochlear implant surgery or hearing aids, despite highly variable research findings regarding their success rates. These devices provide hope to parents who are grieving their Deaf child's medical diagnosis, desperately seeking a cure, and willing to place their trust in their doctors' perceived knowledge and expertise. They want their child to hear and speak as they do (Murgel, 2022, 722).

### 1.3. Deafness and musical experience:

Deaf people's enjoyment and pursual of music is not a new concept, yet as will become apparent from both the literature analysed and the relevant data collected, some people do not understand that Deaf people can benefit from or are interested in music. This is primarily due to the belief that music can only be experienced audiologically, as well as other harmful stereotypes that will be discussed later in this literature review. Bauman and Murray coined the term *Deaf Gain,* which proposes a reframing of the term deaf as 'a form of sensory and cognitive diversity that has the potential to contribute to the greater good of humanity' (Bauman & Murray, 2009, 165).

Bauman and Murray note that: ‘Deaf people are usually regarded by the hearing world as having a lack, as missing a sense. Yet definition based on hearing loss obscures a wealth of ways societies have benefitted from the contributions of deaf people’ (Dirksen et al., 2014, 525).

In their work *Deaf Gain: Raising The Stakes For Human Diversity*, they highlight works from multiple different research fields that support such arguments and further argue that ‘by framing deafness in terms of its intellectual, creative, and cultural benefits, Deaf gain recognizes physical and cognitive difference as vital to human diversity’ (Dirksen et al., 2014, 525). In line with this proposal of viewing deafness as a resource rather than a hinderance, Loeffler proposes ‘that we look into places where Deaf people go beyond normal hearing and find venues where they discover appreciation for music through other senses’ (Loeffler, 2014, 441).

By analysing relevant works in the fields of neuroscience, linguistics, psychology and music, Loeffler organises her findings regarding Deaf Gain and musical experience into several categories, such titles include Sensing Rhythms: The Deaf Brain on Music, Introducing Music Through a Visual Language, Musical Imagery, Inner Hearing and Temporality, Transgressing Sound to Rhythm, Moving to Rhythm and Embodying Music the Deaf Way. There are several interesting themes that emerge from Loeffler’s findings, most notably: the usage of tactile learning (i.e. experiencing music via vibrations), the usage of visual language (i.e. ASL, BSL) as a method of learning (particularly the usage of Signed song) the emphasis of rhythm-based learning and the notion of inner-hearing (with particular focus on Deaf musicians such as Evelynn Glennie).

Loeffler explains: ‘The sense of hearing is a mechanical sense akin to a sense of touch. This perception is executed by tiny hair fibres in the inner ear that detect the motion of a membrane that vibrates in response to pressure.’ Further explaining: ‘Sound travels in two ways: it is composed of vibrations propagating through a medium such as air, and it travels through the auditory channel and through the skin. In other words, sound can be detected as vibration conducted through the body by haptic

means' (Loeffler, 2014, 442). She then references the work of neuroscientist Dean Shibata, who found evidence that the auditory cortex of the brain could be stimulated by the sensory channel that deals with touch. Shibata further explains that functional magnetic resonance images (fMRIs) indicate that feeling music sends pleasant stimulation to the same area of the brain that is normally used for hearing sounds (Cited in Neary, 2001). Loeffler therefore utilises scientific evidence to support hers and Bauman's conclusion: that 'Deaf people get pleasure from music through sensing vibrations; they *feel* music in a manner similar to the way others *hear* it' (Loeffler, 2014, 442).

One such musician who promotes both Shibata and Loeffler's findings is Scottish percussionist Dame Evelyn Glennie. Glennie is famously known for centring her musical practices around feeling the vibrations created by her music making, often opting to perform bare foot and hold drumsticks and other percussive tools in a way in which she can feel the most vibration.

Regarding musical experience, Glennie explains:

> Hearing is basically a specialised form of touch. Sound is simply vibrating air which the ear picks up and converts to 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.... we tend to make a distinction between hearing a sound and feeling a vibration, in reality they are the same thing' (Glennie, 2015).

Glennie also developed the ability to identify pitch frequencies using her body, further explaining:

> I can also tell the quality of a note by what I feel. I can sense musical sound through my feet and lower body, and also through my hands; and can identify the different notes as I press the pedal according to which part of my foot feels the vibrations and for how long, and by how I experience the vibrations in my body' (Glennie, 1990).

Along with Glennie's accounts, Loeffler also highlights a particularly interesting form of Deaf Gain that pertains specifically to how Deaf people experience and learn rhythm. Referencing Wilson, Loeffler explains: '(Wilson) theorizes that deaf people, especially those who use ASL, have strong kinaesthetic intelligence'(Loeffler, 2014, 446) Further quoting Wilson who states: 'Exposing deaf children to music with its vibrations both taps into their kinaesthetic intelligence and strengthens their musical intelligence' (Wilson, 2004). Additionally, Montgomery states: 'Music can also be relevant to deaf people who do not use hearing aids. When you walk or run, your body has natural timing, so the movements are not awkward. It is the same with music' (Montgomery, 2007). Dalcroze also states: 'learning rhythmical patterns through bodily movements benefits greatly to those studying music and allows considerable development in the dynamics of rhythmic complexity' (Jaques-Dalcroze, 2014). Finally, Glennie echoes these sentiments, by explaining that Deaf people have an inherent sense of rhythm, further stating: 'Deaf people on whole are easily taught rhythm - because most deaf people become reliant on their other senses, to substitute for their loss of hearing, so in theory they are physically more sensitive of beats, sounds and rhythm' (Glennie, 2015).

Researchers such as Gulamani, Montgomery and Edwards agree that Deaf people's inherent sense of rhythm is related to their kinaesthetic intelligence and given that this intelligence has been arguably enhanced by deafness, it could indeed be referred to as another example of Deaf Gain.

Of course, the emphasis on feeling music through vibrations is not a new concept within discussions of Deaf Music and Deaf Music education, nor is it one that is one that is utilised/accepted by all Deaf musicians and members of the Deaf community. As Danny Lane explains, each Deaf person experiences music differently:

> No single musician or deaf musician is the same. Beethoven's experience was admirable but unique; I, for example, understand music through completely depending on my hearing aids (even though they will never replace normal hearing.) I read music notation and enjoy the challenge of playing different styles of music- performing (D. Lane, 2019).

Therefore, whilst many Deaf musicians experience and enjoy music via tactile means, it is important to note that this method of music learning and making is not necessarily universal for all Deaf musicians. Differing methods of music making will be discussed more in detail during the data analysis section of this dissertation.

### 1.4. Misconceptions that Deaf people cannot access music

Loeffler argues that there is a common misconception amongst hearing people that Deaf people 'live in a soundless world' (Loeffler, 2014, 439). This is then further perpetuated by the construct of silence, which Kaminsky refers to as 'the invention of the hearing' (Kaminsky, 2019). Padden and Humphries articulate that for hearing people, the metaphor of silence depicts 'what they believe to be the dark side of Deaf people, not only an inability to use sound for human communication, but a failure to know the world directly' (Padden & Humphries, 1990, 92). They also explain: 'When hearing people identify Deaf people as silent, they are mistakenly assuming that Deaf people have no concept of sound, that sound plays no part in their world, or that if it does, their ideas about it are deeply distorted. The truth is that many Deaf people know a great deal about sound, and that sound itself- not just its absence-plays a central role in their lives' (Padden & Humphries, 1990, 92). Darrow and Loomis argue that misrepresentations of Deaf narratives in the media (with particular focus on Deaf people's relationships with music) lead to further misconceptions that influence music educators and music therapists in a way that is not always representative of every Deaf students relationship to music (Darrow & Loomis, 1999). Unfortunately, such misconceptions are still prevalent within modern day media, with films such as *The Sound of Metal* (2019) and *CODA* (2021) perpetuating the cultural experience of music as 'the antagonist' to Deaf people (O'Dell, 2021).

One of the most informative sources identified highlights much of the misconceptions discussed and further indicates how said misconceptions negatively affect Deaf children's access to music education. Silvestri et al's *Universal Design for Music: Exploring the Intersection of Deaf Education and Music Education* immediately articulates what they define as the cause of exclusionary education practices: conscious or implicit Audiocentric biases.

Explaining further, they state:

> Music is not bound to a single modality, language, or culture, but few music education programs represent a multimodal spectrum of music: confined by conscious or implicit audiocentric biases- their approaches to music overlook or exclude the contributions of Deaf culture (Silvestri et al., 2018, 1).

Much like Loeffler, Churchill and Gulamani, Silvestri et al suggest an alternate lens of music-viewing, which is centred around Deaf people, Deaf experiences and Deaf culture, whilst also analysing and critiquing much of the audiocentric ideals that dictate multiple aspects of music education. Regarding the rigidity of music education systems, they reference Quaglia who states:

> …music education systems create their own specific barriers through presumed uniformity, tending to reproduce traditional pedagogy from music teachers' own instructional experiences and even historical legacies of music instruction... Music educators often interpret national music standards "rather narrowly in terms of familiar methods and content (Quaglia, 2015, 2).

By including direct quotations from Deaf artists such as Christine Sun Kim who states: 'Why is sound itself so hearing-centric? Why can't it be our thing? I feel like the Deaf community knows more about sound than we think' Silvestri et al highlight one of the negative ways in which Deaf musicians are affected by such audiocentric beliefs. They then explain:

> Though Kim is not specifically referring to music education, her questions represent a perspective that is glaringly absent from that domain. In order for curriculum to include d/Deaf and hard of hearing students, traditional music education must break free from hearing-centric experiences of sound (Silvestri et al., 2018, 3).

## 1.5. Music provisions for Deaf children in the UK

There is significant research regarding education provisions for Deaf children in the UK in recent years (namely O'Neill et al's 2014 *Report from the Achievement and Opportunities for Deaf Students in the United Kingdom: from Research to Practice project* (O'Neill et al., 2014) and most recently, Wilks and O'Neill's *Deaf Education in Scotland and Wales* (Wilks & O'Neill, 2022). As well as this, there are several sources regarding current music provisions across the UK (Savage & Barnard, 2019) ('Hitting the Right Note: Inquiry into Funding for Access to Music Education', 2018) (Conaghan, 2022) to name a few, however it is not clear whether such sources are inclusive of Deaf children. There are indeed some recent sources that are inclusive of Deaf children and their experiences of youth arts provisions in the UK (such as *Lawrence's Barriers to Access: Report on the barriers faced by young disabled and D/deaf people in accessing youth arts provision in Scotland*, and Broad et al's *What's Going on Now?: A study of young people making music across Scotland*).

However, there is a significant gap in research regarding recent music education provisions specifically for Deaf children in the UK. Indeed, according to da Silva et al's findings regarding publications in the field of music education for the Deaf, of the two hundred and seventeen sources that discussed music education for the Deaf identified between the years of 1956 and 2017, only sixteen of them were UK based. This means that only 7.4% of the total academic sources concerning this field of research covered the UK education system. An overwhelming amount of these sources (one hundred and fifty nine) originated from the USA (da Silva et al., 2020), a fact which is reflective of current academic work in this field also. Although arguments could be made in favour of utilising USA based sources (such as Bauman and Loeffler) that discuss more universal aspects of this field of study (i.e. Deaf gain, tactile learning) these sources cannot explain what music education in the UK is like for Deaf children presently. This is a topic which demands an answer, for the purpose of this dissertation, as well as for the purpose of improving music education for Deaf children in the UK.

According to the National Deaf Children's Society, there are twenty-two schools for Deaf children in the UK - eighteen in England, three in Scotland and one in Northern Ireland (*Special Schools for Deaf Children in the UK*, 2022). After researching the curriculum outlines of each school (as shown on each school's official website), it was found that only nine of those schools included Music as a subject within their curriculums. This is not to say that music education is completely inaccessible to Deaf students at the remaining thirteen schools, as extra-curricular musical ensembles and private tuition are indeed musical pathways that could be provided in these schools. Additionally, according to a 2019 study of English schools, 78% of Deaf school-aged children attend mainstream schools where there is no specialist provision (*Consortium for Research in Deaf Education: 2019 Report for England*, 2019), in Scotland 87% of Deaf school-aged children attend mainstream schools (*Education and Skills Committee Submission from National Deaf Children's Society Meeting: 12 December 2018*, 2018), 100% of Welsh Deaf school-aged children, as there are no Deaf schools in Wales (Mitchell, 2018) and 74% of Deaf children in Northern Ireland attend mainstream schools (*Early Years Intervention for Deaf Children in Northern Ireland*, 2013). As there is no literature detailing the number of mainstream schools that a) have provisions for Deaf children and b) offer music education for Deaf students, it is difficult to ascertain exactly how many Deaf children have access to music education in a mainstream school setting. This further highlights the necessity for discussing such issues with Teachers of the Deaf who are actively working in mainstream and Deaf schools, as well as the necessity for further research into music education for Deaf students in the UK.

# Chapter 2: Methodology: Qualitative interview-based research using reflexive thematic analysis

## 2.1. Choice of methodology

### Qualitative research: Semi-structured interviews

A qualitative methodological approach based on reflexive thematic analysis has been utilised throughout this dissertation. This qualitative research approach (and the subsequent data recorded) aims to answer the relevant research question: How accessible is music to the Deaf community within the UK education system? Semi-structured interviews will be utilised to collect relevant data detailing the experiences and opinions of participants regarding music education for Deaf students in the UK. This data will then be analysed using Braun and Clarke's Six Phases of Reflexive Thematic Analysis approach (Braun & Clarke, 2021, 35). Said methodological practices will be discussed in detail throughout the chapter.

The assertion that qualitative research methods can create access to a wealth of direct personal insight that would ultimately be less accessible through means of quantitative methods (Braun, 2013, 8) is an assertion that has influenced my methodological approaches and will continue to influence all future research exploits.

Haualand, Darrow and Loeffler's explanations of hearing people's attempts to 'integrate' and 'include' Deaf people within discussions of music/musical spaces and the subsequent alienation of Deaf people that have historically been achieved, influenced the research process and particularly the interview process significantly. I knew that whilst I may be able to relate to some of the musical narratives that each participant spoke of, I could not relate to the unique experience of being a Deaf musician, nor did I have the professional experience and knowledge of working with Deaf children to best theorise more accessible pedagogies for them. Therefore, it was only through semi-structured interviews that I could fully gain an understanding of the relevant research themes.

### 2.1.1 Data Collection: Semi-structured interviews

When determining which interview structure was to be adopted, it was identified that a semi-structured interview approach would be most suited to the research project. Braun explains that during semi-structured interviews, 'the researcher has a list of questions but there is scope for the participants to raise issues that the researcher has not anticipated' (Braun, 2013, 78). This flexibility was essential to the interview process as there were many aspects of participant responses that I could not predict (i.e. what their initial experiences of music learning was like, their opinions regarding music education). As outlined previously in the literature review, there is a significant gap in research regarding Deaf musicians and teachers' opinions of music education for Deaf children in the UK. Therefore, a space where participants could lead the discussion and offer opinions/recommendations that have been historically underrepresented appeared to be of paramount importance to the research process.

The main limitation of the semi-structured interview approach is that it relies on the researcher asking the questions and as such leading the conversation. It could be argued that a more unstructured approach would have been suitable for this research project, as responding to general themes/topics promotes a more participant lead interview process (Braun, 2013, 78). This unstructured interview approach is often used in participatory research methods, which for reasons that will be outlined in the next section, could not be utilised during this dissertation.

The argument in favour of participant led interviews is indeed one that I agree with and one that I wish to adopt in future research. However, it could also be argued that given the lack of research in this particular field, a more structured approach was necessary for this particular project. One could argue that if I were to instead adopt an unstructured interview approach and instead offer participants themes/topics such as 'music education' or 'Deaf experience of music' that it would perhaps be more difficult to pinpoint specific answers to the actual research question. Indeed, even during the semi-structured interview process some instances of what participants described as 'tangents' occurred, meaning that ascertaining specific answers to interview questions proved challenging at times.

### 2.1.2 Data Analysis

#### Thematic analysis

In short, thematic analysis is a type of qualitative analysis that is based primarily on the themes generated in the greater narrative of the research. This means that instead of grouping the data under strict headings that express only what was said by the participant (i.e.: 'Three participants had motivated teachers'), the researcher instead identifies relevant patterns present in the research, which can later be identified as themes. Therefore, more broad titles such as 'Early support' and 'Positive representation' are more suitable as they offer an interpretation of the data and can link together different kinds of information.

Guest et al. further explains this succinctly, stating:

> Thematic analyses, as in grounded theory and development of cultural models, require more involvement and interpretation from the researcher. Thematic analyses move beyond counting explicit words or phrases and focus on identifying and describing both implicit and explicit ideas within the data, that is, themes (Guest et al., 2022, 3).

### 2.1.3 Reflexive thematic analysis

For the purposes of analysing the data collected, Braun and Clarke's Six Phases of Reflexive Thematic Analysis model has been utilised. They explain the model as: 'Our reflexive approach to thematic analysis involves a six-phase process- starting with data set *familiarisation,* moving into a rigorous and systematic *coding* process, before starting to explore, develop, review and refine *themes,* and finally producing the written analytic report' (Braun & Clarke, 2006, 15).

Braun and Clarke place importance on the positionality of the researcher when conducting performing reflexive thematic analysis, in that by opting for this approach, the researcher is acknowledging that their personal understandings of and experiences related to the data collected can and will affect their final presentation of the data. This could be something as simple as expressing knowledge of football when interviewing a fellow footballer, or something more emotionally complex, such as having a personal relationship with someone who has dementia when interviewing dementia patients.

**Phase 1: Familiarisation with Data Set**

According to Braun and Clarke, the first phase of their six-tiered model focusses primarily on familiarisation and immersion, further stating:

> Practically, this involves reading and re-reading your data and, (if working with transcripts of audio data, listening to the recordings at least once) and making (brief notes) about any analytical ideas or insights you may have, both related to the data item and the data set as a whole (Braun & Clarke, 2021, 35).

Following Braun and Clarke's instruction therefore, I then re-read original transcripts and listened to the relevant recordings. For clarity, I have organised the brief notes that reflected such analytical ideas into Table 1 (please see 5.4 in appendix for empirical data.)

**Phase 2: Coding**

Phase two recommended systematically working through the data once more in a 'fine-grained way' to identify 'segments of data that appear potentially interesting, relevant or meaningful for your research question' with further instructions to apply 'pithy analytically meaningful descriptions to them' (Braun & Clarke, 2021, 35). These analytically meaningful descriptions can also be referred to as *code sets.* These code sets will ultimately enable the researcher to recognise and define their *analytical take*

on the data. The relevant code sets applied to the data have been grouped in to four separate categories for clarity. These are: *Past music tuition experiences of Participants, Participant experiences of current music tuition practices, Current barriers to access* and *Possible methods of creating access* (please see 5.5 in appendix for empirical data relating to code sets).

**Phase 3: Generating Initial Themes**

After reducing the data into code sets, the next phase involved 'identifying shared patterned meanings across the data set '(Braun & Clarke, 2021, 35). They state: 'theme development is an active process; themes are constructed by the researcher, based around the data, the research questions and the researcher's knowledge and insights.' (Please see 5.6 in appendix for empirical data relating to candidate themes.)

**Phase 4: Developing and Reviewing Themes**

In this phase, Braun and Clarke instruct the researcher to return to the full data set, and 'assess the initial fit of your provisional candidate themes to the data, and the viability of your overall analysis' (Braun & Clarke, 2021, 35). They also stress the importance of ensuring that each theme tells a 'convincing and compelling story about an important pattern of shared meaning related to the data set' (Braun & Clarke, 2021). They also recommend starting to consider the relationship between each theme and how they relate to the wider context of research. (Please see 5.7 in appendix for empirical data relating to patterns identified.)

**Phase 5: Refining, Defining and Naming Themes**

Braun and Clarke dedicate this phase to fine-tuning of one's analysis and 'ensuring that each theme is clearly demarcated and is built around a strong core concept or essence' (Braun & Clarke, 2021). They also recommend writing brief synopsis' and providing each theme with concise, punchy and informative titles. Direct participant quotes relating to each theme have been provided throughout each synopsis, as well

as relevant literature. (Please see 5.8 in appendix for empirical data relating to synopses)

### 2.1.4 Limitations of this research method

Limitations relating to data collection and subsequent reflexive thematic analysis have been identified. The most evident limitation of the research presented in this dissertation relates directly to sample size of both literature and interview participants. As articulated previously during the literature review, the sources relating directly to music education for Deaf students in the UK presently is lacking, meaning that many sources that whilst informative, are not representative of current inclusive practices in the UK music education system had to be utilised. In response to this gap in research, four semi-structured interviews with four Deaf musicians/teachers in the UK were performed, with the hopes of showcasing opinions and expertise that were particularly underrepresented within this field of research. Whilst these interviews did indeed provide invaluable data that can be utilised to further improve music education for Deaf children in the UK (and further highlight this particular topic within discussions of music education and Deaf education) the four participants' experiences cannot be categorised as representative of all Deaf musicians/teachers in the UK.

To achieve further representation some obvious measures could be taken: this particular group of participants collectively came from two countries in the UK, leaving the other two countries without representation. As well as this, perhaps different age groups could have been better represented as each participant fell within the age group of 30-60, meaning that participants aged 18-30 were not represented. The issue of representing different Deaf identities and experiences is less straightforward, not only because experiences of deafness and Deaf identity are complex and differ from person to person, but also because as stated previously, participants were not asked to disclose their identities or experiences with deafness- meaning that the representation of multiple Deaf identities was more difficult to achieve. It should also be reiterated, that one of the reasons behind choosing not to ask participants how they identified was to simplify the recruitment process and increase the parameters of research, referencing Kusters et al's proposal for transparency once more (Kusters, 2017).

Additionally, although I believe this particular research method allowed for a considerable amount of insight into the experiences and opinions of Deaf musicians through semi-structured interviews, I am of the opinion that a Participatory research method would arguably be more suitable for this area of research. This is primarily to do with the fact that participatory research methods can ensure better representation and inclusion of marginalised or misrepresented groups.

McBain argues in favour of a participatory approach that allows space for more personal and equal working relationships, further stating:

> What I mean by this, is that sometimes in less relational approaches to research that focus on data extraction: groups are interviewed or surveyed, and the results of said interviews are then diluted into graphs, tables or illustrative quotes. The individual or group in question is then positioned to be the subject of research, i.e., someone who is studied and reported on rather than someone who has equal input into the research. Participatory research methods can avoid these sometimes othering research techniques and instead foster personal and trusting relationships between participants and researchers, which can further lead to more personal accounts being reflected in said research (McBain, 2022).

Aldridge (2015, 149) further discusses issues of misrepresentation, stating:

> '…people who may be defined as vulnerable or marginalised – whether innately, uniquely or circumstantially are often overlooked or denied full participation in research, either because they are considered 'hard to reach' or access in order to recruit successfully on to studies, or because the ethical considerations and procedures involved in doing so are seen as problematic, challenging, or even insurmountable.'

This statement is applicable to participatory research involving Deaf people, as if one is to consider the arguments of Eckert and Rowley regarding laissez-faire audism (Eckert & Rowley, 2013, 107), Dirksen et al's arguments in favour of Deaf Gain

(Dirksen et al., 2014) or indeed the arguments of Darrow, Loomis, Loeffler and Gulamani (Darrow & Loomis, 1999) (Loeffler, 2014) (Gulamani, 2007) highlighting the audiocentric practices that dictate many aspects of music education- it is not unreasonable to argue that Deaf people historically and presently have been marginalised and misrepresented within discussions of music education. Aldridge therefore also argues in favour of participatory methods, explaining: 'The aim of participatory or emancipatory projects such as these is to confer control over the 'telling' and ownership of the data on to participants, and to give them opportunities to present something of *themselves* as participants, narrators and researchers (and thus to avoid the risk of misinterpretation or misrepresentation.)' (Aldridge, 2015, 149).

As has been argued frequently throughout this dissertation thus far, the experiences, opinions and expertise of Deaf musicians should be at the forefront of any research pertaining to music education for Deaf children. Therefore, any research pertaining to music education for Deaf children should also be led by Deaf musicians. As such, I believe the best way to achieve this would be to work in tandem with Deaf experts (such as the participants interviewed) to ensure equal involvement, research and analysis from both parties, as well as accurate representation of Deaf experience, education and inclusive pedagogies.

Participatory research methods were initially considered and desired when identifying which research method was to be utilised. However, at this time the recruitment process had not yet begun, meaning that perhaps the most important aspect of participatory research (working in tandem with participants) could not be achieved. It is my hope that I will be able to pursue participatory methods in future research pursuits.

## 2.2. Recruitment Process

### 2.2.1 Participant Criteria

As per the approved ethics application and subsequent research flyer (see 5.1 in appendix for research flyer): 'The only criterion applied to the participant selection process is that each participant be aged 18 and above, have some first-hand experience with deafness and experience of learning music in the UK.' The ethics application also stipulated that no other personal information or medical information would be asked/required. However, if the participant wished to disclose any information pertaining to their deafness or profession (as it related to their experience as musicians/teachers) such information could be included within the final transcript. As such, there were some instances in which a participants experience of deafness was relevant to discuss and has been included in some direct quotes in the raw data section (see 5.8 in appendix.) For all general intents and purposes, the reader should assume that each participant is over the age of 18, has experience of deafness and has experience of learning music in the UK- as those were the only criterion identified during the recruitment process.

I focussed on recruiting participants aged 18 and above to elicit information about their school experiences compared to their experiences as adults. As such, I wanted to interview adults only. My initial plan was to interview one Teacher, one Student, one Composer/Performer and one Teacher of the Deaf (TOD). It was my hope that by recruiting these particular types of musicians, that I would be able to cover as many aspects of music learning as possible. I did not place any parameters on experiences of deafness/Deaf identities. As stated previously, ensuring that every Deaf identity was represented in this dissertation was not possible with only four participants and is certainly something that would be improved by a larger sample size, as well as by participatory research methods. I felt that by highlighting the experiences of only one demographic of Deaf people (i.e. Cochlear Implant users) that several other differing experiences would go unrepresented. In an effort to include as many Deaf musicians with differing experiences as possible therefore I chose to place no parameters and did not question participants on their experience with deafness.

As well as this, I also wished to focus solely on music education and access in Scotland, as I felt that there was a significant gap in research regarding Deaf musicians in Scotland. I learnt very quickly during the recruitment process that not only was there also a lack of research pertaining to the UK education system, I also could not be this particular. Therefore, some of my criteria needed to be altered.

I therefore chose to widen my remit to the rest of the UK and to all musicians, regardless of their level of experience or profession. As stated previously, I placed no constraints on levels or types of deafness, as I wanted to speak to as many people with differing experiences as possible. This therefore meant that the only qualifications asked of my participants was that they be over the age of 18 and have experience of deafness and taking part in music in the UK.

### 2.2.2 Information shared with research participants

After receiving ethical approval from The University of Edinburgh and before contacting third parties who would pass my information on to potential participants, I drafted a participant email which detailed the following: my name and current degree, a brief description of my research topic and why I wished to invite them for an interview, a description of relevant criteria and my email address. An excerpt from said email as follows (for full email please see appendix):

> My research focuses specifically on the musical experiences of D/deaf and Hard of Hearing people and further aims to address the barriers that make aspects of music and music learning inaccessible to the Deaf community in the UK.
>
> Speaking with D/deaf and HoH people in the UK and documenting their experiences of music is an essential part of my research process, as I believe no discussions of change or challenging of said barriers can be done without the inclusion of Deaf and HoH experiences.
>
> I am interested in your experiences of music learning in the UK and would like to invite you for an interview. This interview could take place online via Zoom/Teams or in person, equally if you prefer to fill out the interview questions and email them to me that would be fine also.

> The only criteria that I have is that each participant must be aged 18 and above, have first-hand experience with deafness and have experience of learning music in the UK.

A copy of this email, a copy of the research flyer and the participant consent form were then sent directly to Deputy Head and Senior Lecturer in Deaf studies at the University of Edinburgh Rachel O'Neill, who offered to contact CI Users Scotland, as well as the Head Music Teacher at Mary Hare School on my behalf. Dr Audrey Cameron (my supervisor and Lecturer on the MSc Inclusive Education (Deaf Studies) course at the University of Edinburgh), put me in contact with three participants, via a mixture of social media and email. I was then able to contact those three participants, as well as the final participant directly via email. Said email included the drafted email, as well as a copy of the research flyer, the participant consent form and a copy of my research proposal (see appendix for relevant documents). After receiving a response from each participant (with their signed consent form) I then confirmed the date/time of the interview, what type of interview format they would prefer (i.e., in person/MS Teams etc) if a BSL/English Interpreter would be required and if they had any other access requirements. I then sent them a copy of the interview questions to approve.

### 2.2.3 Access Considerations

As stated above, I knew that there would be a possibility of requiring a BSL/English interpreter for the interview process, I therefore highlighted that this would be discussed with the potential participant before organising the interview and that any other access needs would be discussed and organised before any interviews took place (see appendix for research flyer.) In the end, I was not required to organise an interpreter for any of the interviews.

### 2.2.4 Ethics Process

As I planned to interview adults, the ethics process was relatively straight forward. The process of applying for ethics approval at the University of Edinburgh required me to first complete a 'self-audit' checklist, before submitting my final ethics application. After submission, I was informed that my application was classified as a level 1, which

meant that no further assessment from the ethics committee was required, meaning that my application had indeed been approved.

### 2.2.5 Recording of Interviews and Data Protection

Although I was aware that both Zoom and MS Teams had recording capacities, I also chose to record each interview on my iPhone Voice Memos app to be fully prepared. This decision was included in my ethics application and approved by each participant before the interviews began. This turned out to be the right decision, as due to a number of technical difficulties, the Zoom recording was corrupted, meaning that the iPhone recording was the only reliable recording of the interview. Each MS Teams/Zoom recording was then uploaded to my University of Edinburgh OneDrive, along with the relevant iPhone recordings. Unfortunately, the two transcription software applications that I tried were unable to identify much of what participants were saying. I therefore had to transcribe each interview myself. Whilst time consuming, this process allowed me to familiarise myself with the empirical data more thoroughly and proved fruitful when completing my analysis. Said transcriptions were uploaded to the University OneDrive also. Regarding anonymisation of data, Braun recommends allocating pseudonyms to each participant to protect their identity (Braun, 2013). Therefore, the final aspect of data protection entailed allocating a pseudonym to each participant. Participant A became ‘Arthur’, Participant B became ‘Beatrix’, Participant C became ‘Carol’ and Participant D became ‘Daniel’.

### 2.2.6 Recruitment Process

As stated above, the recruitment process was performed primarily via targeted networking and purposive sampling. Ultimately three participants were recruited via networking and the final participant was recruited via purposive sampling. Four participants were recruited in total.

### 2.2.7 Demographic of each participant

As stated previously, the criteria articulated during the recruitment process did not require participants to disclose any personal information pertaining to their age, sex or profession. Additionally, some of the participants have been interviewed/completed significant work that has been publicised- meaning that any professional information disclosed might affect the anonymity of their contributions. Consequently, the only information that can be disclosed is that every participant is over the age of 18, from the UK and has experience of deafness and learning music in the UK. Additionally, each participant has significant experience of working with Deaf children in a musical capacity.

### 2.2.8 Contacting and Recruiting Participants

After attaining Ethical approval from the University of Edinburgh, I began emailing relevant organisations and institutions that I believed might be able to share my research proposal around. Such organisations included The CI Centre Scotland and the Mary Hare School Alumni organisation. After hearing back from some, I emailed a copy of my participant email, an information leaflet, a participant consent form and a copy of my research proposal (see appendix 5.1, 5.2, 5.3 and 5.4 for relevant documentation) to be forwarded on to potential participants by said organisations. Unfortunately, I did not hear back from any potential participants via this method, I therefore had to reassess how I would go about contacting potential participants.

I recognised quite early on that as I was not part of the Deaf community and as I was not a fluent BSL user, that meeting and recruiting Deaf participants might be challenging. Whilst I already knew some Deaf people before commencing my research, I did not know any Deaf musicians. I therefore relied on making connections via other people, particularly via my supervisor Dr Audrey Cameron. As a Teacher/Lecturer on the MSc Inclusive Education (Deaf Studies) course at the University of Edinburgh, Dr Cameron was able to put me in touch with three Teachers of the Deaf who I then emailed directly with the relevant documentation. She also then encouraged me to contact my final participant directly.

Having had responses from each participant and after obtaining their completed consent forms, I sent each participant a copy of my interview questions (see 5.3 in appendix) as I wanted each participant to have an idea of what topics were going to be discussed before the interview took place. As well as this, I was aware that some of my interview questions (particularly those relating to barriers that they may have faced) may unearth some unpleasant memories that affected their musical experiences- I therefore wanted to give them the opportunity to remove any questions that they may have felt uncomfortable discussing. Each participant was comfortable with every question however, so we were then able to organise dates for the interviews.

Each participant was offered the opportunity to conduct the interview in person, online or via an emailed questionnaire- all four opted for an online interview, however. The option of Zoom or MS Teams was also offered. I was aware that there were pros and cons to both applications and ultimately encouraged participants to decide which program was to be used. Three interviews were conducted on MS Teams and one was conducted on Zoom.

## 2.3 Semi-structured interviews

### 2.3.1 Development of Interview Questions

As three of my participants had public professional profiles (websites, Twitter and LinkedIn profiles), I could further research their work and some of their experiences. This research partially informed some of my interview questions. For example, I knew that one of my participants had discussed some barriers to music, meaning that question 5 '*Were there any barriers that you faced as a result of your deafness?'* would be applicable. I also knew from the published interviews, that two of the research participants had very positive experiences with their private tutors but did not mention anything about their classroom teachers, meaning that questions such as '*Did you have access to music tuition in school?'* would provide me with information regarding their classroom experiences (see 5.3 in appendix for interview questions). To reference Braun and Clarke, I asked questions that reflected a deeper understanding

of the 'philosophical sensibility and theoretical assumptions informing their research' (Braun & Clarke, 2021, 14). More specifically, I asked these questions as I knew that they reflected elements of my theoretical assumptions and as such were relevant to both the interview process and the reflexive thematic analysis process.

### 2.3.2 Interview Process

When completing my data collection, I highlighted both my experiences as a musician and my personal experiences as a Child of a Deaf Adult (CODA) to my participants before beginning my interviews. I felt this was both necessary to the research process (I realise that my dissertation topic is quite specialised and therefore people are often curious as to why I have chosen it) and to ensure the comfort of my participants. I am not Deaf and therefore cannot relate to or fully understand the experiences detailed by my participants during the interview process. Whilst many CODAs feel that their early exposure to elements of Deaf culture as a result of their parent(s) enables them to identify as Deaf/part of the Deaf community, I do not share this belief. I can relate to other CODA's experiences and I can sympathise with some of my participant's experiences (particularly if they are experiences shared by my parent that affected me) but I cannot relate to their deafness, nor can I relate to their experiences as Deaf musicians. Which is why it was absolutely essential to interview as many Deaf musicians as I could. Having said that, I do feel that my experiences differ from other hearing people as a result of being CODA and as a result of being immersed in Deaf studies for multiple years now. I wanted my participants to know that I had a personal connection to deafness and that I had deaf awareness. I felt the most straight-forward way to do that was by disclosing that I was a CODA at the beginning of the interview and (with my parent's permission) disclosing some information regarding my parent's deafness and my subsequent experience as a CODA.

This disclosure of my personal connection to deafness was also an essential part of the reflexive thematic analysis process, as Braun and Clarke explain the importance of locating oneself:

> This means locating yourself, which means having some awareness of the philosophical and theoretical assumptions that inform your research and working to ensure theory and research practice align. Locating yourself also means developing awareness of your *personal* positionings or standpoints… and your values and assumptions about the world (Braun & Clarke, 2021, 15).

Berger defines reflexivity as:

> It means turning of the researcher lens back onto oneself to recognize and take responsibility for one's own situatedness within the research and the effect that it may have on the setting and the people being studied, questions being asked, data being collected and its interpretation. As such, the idea of reflexivity challenges the view of knowledge as objective (Berger, 2015, 220).

Therefore, by acknowledging and highlighting my personal experience with deafness very early on in both the research and interview process, this process of locating oneself and reflexivity thus began. Having completed the recruitment process, the interview process and the final data analysis, I can say confidently that I feel my disclosure of this information affected each interview in a positive way. Whilst I do not feel my connection to the subject informed my initial interview questions, I do feel that in some circumstances that they affected my follow up responses- particularly if the participants response reflected an experience shared by my parent that I was also aware of (i.e. examples include audism in the workplace and difficulties locating the direction of some sounds). My experiences did not affect who I recruited or indeed any elements of the interview process, such details will be outlined later in this chapter.

# Chapter 3: Results and Discussion (Phase 6: Discussion of findings)

As stated in the previous chapter, pseudonyms were allocated to each participant to ensure their identities were protected and the data remained sufficiently anonymised. For clarity, the pseudonyms have once again been outlined here:

| |
|---|
| **Arthur** (Participant A) |
| **Beatrix** (Participant B) |
| **Carol** (Participant C) |
| **Daniel** (Participant D) |

## 3.1 Themes

After recording the data in the form of semi-structured interviews, and subsequently analysing said data via a qualitative reflexive thematic approach, the following themes were identified:

1. Access to Early support for Deaf children
2. Music ensembles for Deaf children
3. Financial barriers
4. Technological barriers
5. Communication barriers
6. Positive representation
7. Inclusive teaching techniques
8. Accessible instruments and technology
9. Deaf pupil centred teaching
10. Deaf lead events and awareness training

These themes were then analysed and dissected further to identify the following barriers to access. These can be categorised into the following domains: Financial barriers, Technological barriers, Communication barriers and Societal barriers.

### 3.1.1 Theme 1: Financial barriers

Although only two participants mentioned financial barriers and how they affected their access to music tuition in school, each participant agreed that financial barriers could significantly affect Deaf children's access to music tuition. As well as this, sources such as *What's Going On Now? A study of young people making music across Scotland?* highlight significant wealth disparities which often lead to children from lower socio-economic backgrounds being unable to access adequate music tuition. This is referenced directly by Broad when he states: 'The attainment gap between children and young people from middle class and more working class and poorer households is conspicuous with regard to engagement and attainment in music' (Broad et al., 2019, 16). Correspondingly, the case studies present in this report indicate that 94% of the Tutors, Teachers and Mentors who participated in relevant studies stated that 'they perceived financial barriers to young people taking part in music making' (Broad et al., 2019, 26).

Broad et al. also cite the growing increase in private tuition fees as a significant financial barrier, further stating: 'Tuition fees for Instrumental Music Services were by far the most frequently cited example of inequality to access in music provision, with many respondents suggesting that these impact greatly on students from more working class and poorer households' (Broad et al., 2019, 26). In England, significant funding cuts, as well as curriculum narrowing and teacher shortages have also been attributed to the decline of access to music education. Bath et al. state:

> The provision and delivery of music education in schools and Hubs is seemingly plagued by under-funding. Numerous surveys and report findings demonstrate the lack of funding and resources for music education, and in many cases budget cuts to music departments specifically in state-funded schools (Bath et al., 2020).

Similarly, the Welsh report *Hitting the Right Note: Inquiry into funding for access to music education* also cites lack of funding as a significant barrier, further stating:

> Funding challenges to music services to date have resulted in efficiencies, but services are reaching the point where charges to pupils will have to be made or charges will be increased. there is no level playing field across Wales, some local authorities have funding for music services and some do not' (Bath et al., 2020).

The *Youth Music Strategy and Five-Year Action Plan Northern Ireland* indicates even more concerning statistics regarding access to music tuition, further stating: 'Benchmarking demonstrates that the mean % parental contribution to the costs of (private music) lessons is 50% in comparison to 16% in Scotland and 17% in England.' It also states that 'The funding per school pupil in NI is £10.25 in comparison to £47.25 in Scotland and £9.07 in England and £9.61 in Wales' ('Youth Music Strategy and Five-Year Action Plan Northern Ireland', 2022). Although not part of the UK, it is also worth noting that The Republic of Ireland are arguably in an equally, if not worse position according to Conaghan's 2022 article: *Instrumental Music Education in Ireland: How Subsidiarity and Choice Can Perpetuate Structural Inequalities.* Conaghan's reporting states that Ireland's lack of musical school law or policy position means that 'access to instrumental music education (IME) largely operates through the private market,' further arguing:

> … that by continuing to adopt the principles of subsidiarity, the State is both exonerated from being fully responsible and accountable for the adequate provision of IME and is complicit in perpetuating structural inequalities that favour access to capitals-rich families, be in the state-supported IME, or IME in the private education market (Conaghan, 2022).

After considering each participant's response, as well as analysing the data collected in the above literature, it is quite evident that there are significant funding barriers affecting many students' access to music tuition across the UK. These funding cuts lead to a privatisation in music tuition that, unless their parents can afford it, will continue to be inaccessible to students across the UK. It is worth considering whether **Daniel**'s negative classroom music experience could be related to lack of funding and provisions. Indeed, it is also disheartening to know that Broad et al's findings were originally intended to act as an update of Duffy's original 2003 study *What's Going On? A National Audit of Youth Music in Scotland (Duffy, 2003)* and their findings as we now know, indicated that financial barriers still play a significant role in Scottish students' access to music 15 years later.

### 3.1.2 Theme 2: Technological barriers

**Daniel** mentioned significant barriers that not only affected their own personal musical journey, but that also affect their students' musical experiences on a daily basis. These experiences were related in particular to hearing aids/cochlear implants and their inability to recognise/process musical sound. On the subject of their hearing aids, **Daniel** explained:

> "*The biggest thing is, without my hearing aids I can't hear things in the very high range. So when that happens, if there's something I can't hear, my digital hearing aids take that pitch and automatically lower it to a more appropriate range for me to hear. So, the high end of a keyboard sometimes sounds the same (maybe a tone or a semitone apart) as the octave below, and it's disgusting.*" (**Daniel**)

Contrastingly, musician Matthew explains that his hearing aids instead cannot recognise lower frequencies, meaning that lower registered instruments/music is more challenging for him. During an online presentation for Aural Diversity, he explains:

> ...(hearing) aids reproduce little below middle C, and rely on the overtones in the brain to imagine and reassemble sound, as most people lose the ability to hear upper registers as they progress in age. This works quite well- yet my hearing profile is the opposite. In that I have relatively good hearing in upper registers and very little below 220 hertz, with one ear, I hear it. As aids have been designed and developed for hearing speech, this problem is not normally significant for others, but for me it's a serious loss. I've directed choirs over several decades and always done so by singing the pitches to the singers as a demonstration of what I wanted. But I avoided singing tenor or bass parts below 220 hertz, as I was aware that I could not be sure of my own pitch and therefore sang those parts in falsetto in a transposed alto register where I could be sure of pitch (Spring, 2022).

Pitch recognition was also flagged by **Daniel** when they detailed their experience of being told that they '*stick out like a thumb'* in an orchestral setting as a result of not being afforded adequate time and space to intonate.

Greasley et al. (2020) also highlight such pitch disparities, furthers stating: 'There is evidence that musicians in particular may find hearing aids more problematic than non-musicians.' Fulford et al detail that interviews and observational research with D/deaf musicians have revealed mixed accounts of hearing-aid use; while hearing aids can be a necessity for music performance, many experience pitch distortion and feedback and some opt not to use hearing aids at all (Fulford et al., 2015).

As well as significant technological barriers caused by hearing aids and cochlear implants, **Beatrix** sited an occasion where when playing percussion in an orchestral setting, the microphone utilised by the conductor created a delay, which further created a technological barrier, as well as a communication barrier. These barriers

then lead to the participant being unable to keep in time with the rest of the orchestra. **Carol** mentioned many of the barriers created by technology (specifically Zoom) during each one of the lockdowns between 2020 and 2021. Such barriers mainly related to time delay as well as an inability to provide much of their inclusive teaching practices (such as visual and touch-based methods.) Technological barriers such as these are one of the more difficult barriers to formulate solutions too, as they rely on science and technological advancements that have not occurred yet. Nevertheless, barriers such as these (and particularly the effect that such barriers can have on Deaf students) should be considered when theorising and facilitating accessible teaching methods and provisions.

### 3.1.3 Theme 3: Communication barriers

**Beatrix** highlighted an instance when a technological barrier created a communication barrier as a result of sound delay. Equally, **Carol** also highlighted the communication barriers created by Zoom during the lockdowns of 2020/2021. As well as these, there are many significant communication barriers that Deaf children are faced with as a result of being Deaf living in a hearing centric world, namely related to the fact that most of the hearing people around them cannot sign and therefore in some instances struggle to communicate with them.

These experiences of communication barriers are sometimes heightened in musical settings, particularly when one considers to addition of instruments, other musicians/students and other background sound that can affect their abilities to receive directions effectively. As well as this, some participants highlighted instances where teachers/conductors would refuse to utilise accessible technology (such as microphones) and would therefore create further communication barriers. When one considers such barriers, the importance of inclusive teaching practices such as that of **Arthur** and **Daniel** is even more intriguing and desirable. Both Participants' direction to encourage Deaf children not to rely on their hearing/listening and instead encourage communication using BSL/Signed song immediately opens up a channel of communication that is more often than not inaccessible to Deaf children who use BSL as their primary language.

**Daniel** states:

> *"The beauty of having me as their teacher is that I can sign with them when they take their HA/CI's out, so they're not having to lip read and take things in aurally. They can watch me sign, and it's all muscle memory."* (**Daniel**)

**Arthur** and **Daniel** also highlight the importance of lived experience when teaching Deaf children and further articulate the necessity of more Deaf TOD's and more Deaf music teachers. Not only would this aid communication barriers, it would also provide Deaf role models and positive representation for Deaf students, which each participant indicated can be conducive to participation and pursual of further music tuition. An obvious remedy for such communication barriers would also be to equip each music teacher with the support (both financial and professional) time and resources to learn and utilise BSL fluently. Unfortunately, this is not easy, as funding, time and professional constraints can prevent adequate access to BSL tuition.

Of course, not all Deaf children utilise BSL and perhaps rely on communicating orally. Visual teaching tools utilised by **Carol** and **Daniel** would also be beneficial to such students, these include accessible instruments such as PBones and visual teaching tools such as the Figurenotes app. **Daniel** also highlighted a less evident communication barrier that one perhaps would not consider immediately:

> *"I can't just send one of my Deaf kids to the local youth band, because there won't be anyone there to sign for them, especially if their Mum and Dad are Deaf as well. And gigs, they're not going to be able to access the stuff if they're not sat somewhere where the sound is appropriate to match their hearing level- they're not going to access the gig and if they can't access it they're going to be bored by it."* (**Daniel**)

Ultimately each Participant indicated that there are many ways of creating access to music tuition that bypass these communication barriers and instead place the learning experiences of the child at the centre of the curriculum. These methods should be considered when facilitating access provisions for Deaf children.

### 3.1.4 Theme 4: Societal barriers

Chapter one highlighted some of the societal barriers faced by D/deaf and Hard of Hearing people, namely audism, oralism and ableism. These prejudices create barriers to access in multiple facets of life for D/deaf and HoH people and music education is no exception. Each participant highlighted specific barriers that occurred as a result of audism (particularly laissez-faire, overt and institutional audism) and cited ignorance/lack of deaf awareness as a major barrier to music education. As well as refusal to communicate inclusively and initial hesitation to teach them, some Participants mentioned barriers to music exams, music ensembles and employment.

Regarding such barriers, **Arthur** explained:

> *"… the school rang my parents up and said 'tell Arthur they can't do O level Music'. Mum and Dad refused because I said it would be like cutting a limb off. So, they said 'we're not going to tell them, you tell them if you're brave enough.' But they never did, I didn't find this out until I left school."* (**Arthur**)

Arthur also explained instances of school boards and examiners refusing to accommodate and instilling further barriers, they explain: 'therefore you're stopping someone's musical journey or career options before they've even started.' As well as this, each participant sites ignorance or lack of deaf awareness as one of the most significant barriers that prevents access to music tuition for Deaf children. Some of the ways in which this ignorance can be targeted is by facilitating Deaf lead events and awareness training at schools, colleges and universities to bridge the gap between Deaf and hearing people.

Regarding access to arts provision for young disabled and D/deaf artists, Lawrence and al. (2016, 21) state: 'It emerged during the research that the attitudes and awareness of arts providers constituted the final main barrier for your disabled and D/deaf people.' Further stating: 'It emerged during the research that some of the young people faced barriers relating to what other people assume they can and cannot do. The young people described how people's assumptions varied depending upon the extent to which their disability was visible to others.' This is directly related to some of the societal barriers that young Deaf people face in musical settings, in that many hearing people believe that Deaf people cannot enjoy and experience music, meaning they cannot and should not pursue music. Darrow (1993) explains that this way of thinking as 'the popular assumption that deafness forecloses one's access to music is a form of ethnocentrism.' Accordingly, these barriers also indicate assumptions that are reflective of aversive and overt audism, as articulated by Eckert & Rowley (Eckert & Rowley, 2013).

**Daniel** highlights this when discussing their experiences of running workshops for Deaf children:

> *"Stigma has to be a big one. When I do workshops with Deaf kids, when they're starting out, usually the parents will come and watch (and that's fine, I love that for two reasons. First reason is that if parents are grieving the fact that their daughter or son is Deaf and then they see them pick up a trumpet and blow up a couple of notes in it or they pick up a percussion instrument and they do some film music with a short YouTube video or something and they're engaged, they're doing it. Then also they meet me, a Deaf guy who plays- I think that's a nice thing for them to see and think 'it's not the end of the world."* (**Daniel**)

As well as stigma promoted by hearing educators and facilitators, there are also stigmas that exist within the Deaf community to be considered, as is articulated by **Daniel**:

> *"The other reason is if the parents come to my workshops and they are Deaf themselves. I went to a workshop and all these parents came and were just amazed that I was Deaf and doing music. And then a few of them were saying 'you shouldn't be doing music if you're Deaf.' So that's a bit of rebellion and knock back from the Deaf community."* (**Daniel**)

This experience was also echoed by Arthur, who explained:

> *"There needs to be more truthfulness in the media and how they talk about deafness, but a lot of that is up to Deaf people themselves.. a few months ago there was a thread on Facebook, which I didn't read because anything Deaf that comes up on social media I ignore because it winds me up. But there was a feed that was talking about people like myself, who are profoundly Deaf, who speak, who don't sign all the time, and who are not viewed as being Deaf. Because they don't sign all the time and because they like music. The Deaf community itself needs to do quite a lot of soul searching."* (**Arthur**)

These examples relate directly to Ladd's Deafhood concept (Ladd, 2003). Kusters et al. describe this as a 'top-down concept' and 'a teleological open-ended essentialist concept centralising on visual ontologies, deaf same-ness and liberation' (Kusters, 2017). Further stating:

> It is essentialist because it states that deaf people are visual beings who should sign; liberating because it makes deaf people aware of, and helps them to cope with detrimental effects of oppression; teleological because the ultimate aim is to become a signing deaf person who socializes with other deaf people; and

> open ended because signing deaf people can develop in multiple ways (Kusters, 2017).

Kusters et al. instead encourage a 'bottom up' approach when discussing such epistemologies and ontologies, further explaining:

> 'We argue that focusing on deaf epistemologies and ontologies is important because it acknowledges deaf people's ways of being with-out "locking" their experiences in top-down, essentializing, imposed concepts and theories. Indeed, such a focus on bottom-up ways of creating knowledge in Deaf studies can liberate us from constraining academic concepts and theories, in addition to allowing us to experiment with new concepts such as "deaf sociality" (Friedner, 2014) (Kusters, 2017).

# Chapter 4: Recommendations and Conclusion

The data collected and subsequently analysed from the four semi-structured interviews highlighted and explained some of the barriers to music education faced by Deaf children in the UK. Some of these barriers were further supported by relevant literature such as *Barriers to Access (Lawrence, 2016)* and *What's Going on Now? A study of young people making music across Scotland (Broad et al., 2019).* This Chapter, however, aims to highlight and discuss some of the accessible methods being utilised by teachers and musicians presently, emphasize methods of accessibility discussed in the relevant literature and finally theorise further methods of accessibility for the future.

## 4.1. Positive discoveries

There were several positive discoveries that appeared during the data analysis process. These included methods of accessible teaching, positive memories regarding the impact of accessible teaching, as well as advice and recommendations from professional musicians who have lived experience of learning music as Deaf children and also teaching music to Deaf children. By discussing what positive influences affected their own personal musical journeys, as well as what methods they are using to ensure a positive experience for their students, each participants' informed advice can be analysed and further theorised further into recommendations for other teachers, musicians and facilitators who wish to provide more inclusive and accessible music tuition for their Deaf students.

**Familial support and encouraging teachers:** The first positive discovery to be discussed relates directly to the importance of early support and positive representation for Deaf children. Three participants cited support from their families as having a significant impact and all four participants explained that their exposure to an encouraging and positive teacher had a significant impact on their musical journeys. **Arthur** and **Beatrix** both explained some of the ways in which their parents fought for their access to music tuition and further instilled self- esteem and encouragement from a young age. **Arthur** explained that they were initially

discouraged by their school from taking O-level music, further stating: '..the school rang my parents up and said 'tell Arthur they can't do O level Music.' Mum and Dad refused cause I said it would be like cutting a limb off. So they said 'we're not going to tell them, you tell them if you're brave enough.' But they never did, I didn't find this out until I left school.' They also explained that their parents often exposed them to orchestral music and concerts, further explaining 'My parents were evangelical about taking me to concerts, mostly classical concerts.' **Arthur** went into great detail about how positive this exposure to orchestral music was to them at such a young age and how those experiences impacted both their musical experiences and their practices as a teacher and facilitator of musical workshops for Deaf children across the world. **Beatrix** explained the immovable support that they had from their mother and their Head Teacher/Form Teacher. They explained that initially when trying to enrol them in mainstream schooling **Beatrix**'s mother was refused and told 'all Deaf children are bad and have behaviour problems.' They also explained:

> *"My Mum and Dad were told that I would never achieve Higher English. Because I'm Deaf, you know, not to expect too much. When they told me that I felt (and they felt as well) that we always wanted to prove them wrong. Maybe it was a good thing in a way, because then I went on to get Higher English, and a degree, and a Masters, a PhD and now I'm a teacher...my Mum always said right, you can do anything. Nothing can stop you."* (**Beatrix**)

Additionally, **Beatrix** explained that their Form Teacher/Head Music Teacher encouraged them to join as many ensembles as possible, which further lead to them being part of several choirs, orchestras and other ensembles both in and outside of school. They also stated that their private piano teacher was also very encouraging and would not allow them to quit, even though they tried to twice. The effect that these encouraging adults had on **Beatrix**'s musical journey are particularly evident when they discuss the importance of positive representation and encouragement for their own students, further stating:

> *"I always want to be encouraging. My teachers never gave up on me and always encouraged me… Just because you can't hear doesn't mean you can't do music; doesn't mean you can't enjoy it." (***Beatrix***)*

**Daniel** advised early intervention when discussing music tuition for Deaf children, further stating:

> *"We should be introducing Deaf children to music a lot earlier on, we should be doing signing and singing earlier on- not Makaton. We need to be working with parents to play music for Deaf children.'*

This advice was also echoed by Beatrix who advised:

> *'Maybe educate the parents as well, and the professionals working with the families early on."* (**Beatrix**)

It was clear from both participants' responses that this early support from their parents and teachers had a meaningful impact on their attitudes towards and further pursual of music. Whilst it may seem rather obvious that support at home and at school from relevant adults is incredibly important for Deaf children (as it is for all children), it is not always provided for Deaf children. This could be as a result of parents being unsure or even against their children pursuing music as a result of their child's deafness, or indeed because they are pre-occupied with ensuring that their child has access to other aspects of education, meaning that music tuition is not prioritised. Indeed, there may even be instances where other barriers (such as financial or geographical barriers) prevent parents from being able to support and facilitate their child's access to music. These first-hand experiences of strong support networks however highlight the positive impact that said support can have on a Deaf child's pursual of music tuition and as such should be encouraged by teachers and facilitators alike.

**The positive effects of musical ensembles:** All four participants stressed the importance of communal music making and further highlighted many of the benefits that communal music making can have for Deaf children. As well as this, three participants explained that exposure to musical ensembles (both as an observer and as a member) has positive impacts on their musical experiences in school.

As stated previously, **Arthur** cited early exposure to orchestral performances as both inspiring and encouraging experiences. As well as this, when offering advice regarding music education, they state:

> *"There are two really, really important things. 1: Yes, Deaf children should have access to a music education, as anybody else should- they have a right to it and they should have the same access to it. The second thing is: they need to get out there and actually make music with other people... it's far more fun when you share it with other people."* (**Arthur**)

**Daniel** also emphasized the importance of ensemble work, further explaining:

> *"I think you can learn so much as a musician playing in ensembles as opposed to just having one on one lessons. So, my teacher got me in to a few ensembles and that was where it sort of took off."* (**Daniel**)

The Mahler Chamber Orchestra's *Feel The Music* programme is another excellent example of the positive impact that ensemble music can have on Deaf children's experience of music. The school workshops are led by inspirational speaker, musician, interpreter and performer Paul Whittaker (OBE) and endeavour to expose Deaf children to orchestral music, musicians and instruments with the hopes of providing for some, 'their first transformative encounter with music' (Unknown, 2018).

Regarding his role as leader and facilitator of the workshops, he states:

> Ever since I was 12, I've wanted to find ways of helping deaf people enjoy music (I'm now 53) and never dreamed I would have the chance to work with an orchestra like the MCO. Of all the projects I have done, *Feel the Music* has been the most rewarding, partly because an orchestra is a phenomenal resource to work with, partly because it's a shared effort (most projects I do are delivered by me alone), and partly because we have the opportunity to bring music to many young deaf people who have never experienced it before. To bridge the worlds of music and deafness needs commitment, enthusiasm, confidence, the ability to make a fool of yourself and not worry what others may think, and a lot of patience. Being deaf myself is probably the most important thing though: deaf children know that I'm the same as them, so that enables an attitude of, "If you can do it, I can too (Whittaker, 2018).

These lived experiences clearly indicate some of the positive impacts that ensemble work (whether it be viewing or participating in) can have on young Deaf musicians. Whilst certain barriers to access do exist within ensemble settings (namely communication and technology barriers as a result of music teachers and facilitators not being competent in BSL) these are barriers that can be addressed directly, by providing staff with Deaf awareness training and BSL tuition. **Arthur** and **Daniel** also support this belief, as **Daniel** explains:

> *"I think we need to be having more events where teachers can come and learn about what it's like to be Deaf, about Deaf culture, sign language and all those kinds of things."* (**Daniel**)

**Arthur** also emphasizes that these sorts of training days should be run by Deaf people with relevant lived experience:

> *"Actually get Deaf people doing signed song videos, actually get Deaf people interpreting events, actually get Deaf people with open minds running relevant courses at tertiary institutions. When you're providing any sort of teaching or training stuff anywhere…make sure it's Deaf people who come and do it. And acknowledge that these Deaf people will also have differing views and opinions, just as hearing people will."* (**Arthur**)

As well as this, meetings with the child and their parents to discuss their access needs and what can be done to ensure their inclusion in the ensemble could alleviate some of these barriers also.

**Positive representation:** Much like the importance of familial and teacher support, three participants emphasized the importance of positive representation for Deaf children. Much like Paul Whittaker, **Daniel** also highlighted the positive reaction that their students had when working with a Deaf teacher, stating:

> *"When I do workshops with Deaf kids, when they're starting out, usually the parents will come and watch (and that's fine, I love that for two reasons. First reason is that if parents are grieving the fact that their daughter or son is Deaf and then they see them pick up a trumpet and blow up a couple of notes in it or they pick up a percussion instrument and they do some film music with a short YouTube video or something and they're engaged, they're doing it. Then also they meet me, a Deaf guy who plays- I think that's a nice thing for them to see and think 'it's not the end of the world.' The other reason is if the parents come to my workshops and they are Deaf themselves. I went to a workshop and all*

*these parents came and were just amazed that I was Deaf and doing music."* (**Daniel**)

Three participants also highlighted the necessity of training and hiring more Deaf Teachers of the Deaf (TODs). **Arthur** stated: 'When it comes to Deaf education, there needs to be more Deaf TOD's.' **Carol** also shares this belief, explaining that 'role models should be at the forefront' of Deaf education.

**Inclusive teaching techniques:** Three participants emphasized the importance of adapting ones teaching styles around the needs and desires of the child. **Daniel** argues that: 'We need to have curriculum planned with Deaf children at the centre' further calling for more dialogue between TOD's and mainstream educators:

*"There needs to be much more dialogue between Deaf education and mainstream education. Because you've got Deaf children who are sitting in mainstream classrooms who are being taught by teachers who probably first and foremost don't want to be teaching music (especially in primary school) But there's so much that, with just a few tweaks, that the teachers could be doing to include the Deaf children in what the class is doing. I think there needs to be more attention given to the way that Deaf children learn, and more attention given to the pace of the lesson and how the acoustic noise in the back of a classroom affects a Deaf child's learning."* (**Daniel**)

**Carol** also agrees that a slower pace of lesson may be beneficial to Deaf students, they also explain that inclusive practices are easier to incorporate in to mainstream classrooms than one might think:

> *"We do need more inclusive teaching techniques, and these things aren't rocket science. They're not difficult to include into mainstream teaching. You know the Cajon? We've got kids that just sit on them and play with their hands or soft drumsticks, and they can feel it coming through their bodies. Something as simple as that is really, really easy to make classroom music accessible. You don't need an interpreter for something so simple. Just give them two sticks, get them to sit on the box- then explain what we're doing, then we're off. What does need to be happen is it needs to be taught at a slower pace, with a bit more patience."* (**Carol**)

Three Participants highlighted Bluetooth advancements (namely devices that connect to Hearing aids and Cochlear implants via Bluetooth, such as keyboards and iPads) as excellent teaching resources. **Daniel** also indicated that they encourage their students to trust themselves, rather than relying on technological advancements:

> *"A lot of the stuff I do, is I get them to not rely on their hearing. I get them to trust themselves. There's been so many times where I've told them, if they're comfortable, take their hearing aids out or take their cochlear implants out. The beauty of having me as their teacher is that I can sign with them when they take their HA/CI's out, so they're not having to lip read and take things in aurally. They can watch me sign, and it's all muscle memory."* (**Daniel**)

They also explain the benefits of recording their students playing:

> *"Also, I record them and play it back for them through an iPad which is connected via Bluetooth to their hearing aids/cochlear implants. So they can hear themselves better. The starters brass kids produce quite a harsh sound, so I'll record it and play it back for them with the iPad so we can talk about it and talk about how to create a more rounded sound."* (**Daniel**)

**Accessible Instruments/Resources:** Two participants mentioned utilising PBones, which are plastic imitation Brass instruments that are not only considerably cheaper that brass instruments (and thus more affordable for schools and parents) some also come with clear mouth pieces, meaning that brass teaching can be more visually accessible to students, as explained by **Daniel**:

> *"This is a clear plastic mouth- piece, so they can see my embouchure and stuff. Stuff like that and also I've got a few visual resources, a lot of it is games. When we're buzzing we get them to use their finger to guide the pitches of their buzz. There's a lot of conversation of 'what are your lips doing?' 'what's your tongue doing?"* (**Daniel**)

As highlighted by **Carol**, several percussive instruments (such as the Cajon) are already accessible to Deaf students, in that they can sit on the instrument and feel vibrations through their body. Bluetooth technology also means that several electronic instruments such as keyboards, midi controllers and even electric guitars can be made accessible to students with Cochlear implants and Hearing aids.

## 4.2. Recommendations

After significant data analysis and discussion, the following recommendations have been articulated and, if taken under advisement by the relevant governing bodies, schools, educators and parents- could lead to further access to music education for Deaf students across the UK.

### 1) Education regarding Deaf musicians

As has been discussed throughout this dissertation, societal issues related to audism and ableism create further barriers to access for Deaf students. This is often because ignorance and prejudices towards Deaf people inform beliefs regarding what Deaf people can/cannot do and should/should not do. In musical contexts, this can mean that Deaf children are not afforded the same access to music tuition as hearing children because adults in charge of access (i.e parents, teachers, examination boards) do not believe that Deaf children can and/or should experience music. Although these prejudices are a small part of a wider societal issue of ingrained audism, there are some steps that can be taken to target these prejudices.

**Recommendation:** Deaf awareness and education days should be provided by schools and Local Authorities, to educate and inform staff of Deaf issues, culture and identity to further target any prejudices and promote access and support for Deaf pupils. Such awareness days should be led by a member of the Deaf community and could act as an in-service day, so as to not interrupt any school terms. It is my recommendation that The Music Education Partnership Group (MPEG) work in tandem with relevant charities such as *Music and The Deaf* (*Talks, Training and Consultation*, n.d.) and *Drake Music Scotland* (*Training Videos*, n.d.) and Inspirational speakers such as Paul Whittaker (OBE) (*What's on Offer- Talks*, 2022) and Sean Chandler (*Deaf Awareness Webinar with Sean Chandler*, 2021) to further facilitate such training days and develop resources for musicians working outside of school environments (i.e. conductors, private tuition teachers) to further ensure that every

educator and facilitator has access to the relevant information and training to create and maintain access for Deaf students across the UK.

2) **Create and facilitate pathways for Deaf Teachers of the Deaf:** In 2019, The National Deaf Children's Society (NDCS) reported that since 2011, there had been a 12% fall in numbers of Teachers of the Deaf in England (Noon, 2019). Accordingly, their 2019 proposal *No deaf child left behind* ('No Deaf Child Left behind – a Revised Proposal for a Central Bursary Scheme to Cover the Training Costs of Qualified Teachers of the Deaf (August 2019)', 2019) indicated that over half of the qualified Teachers of the Deaf in England are expected to retire in the next 10-15 years, meaning that numbers of qualified TODs will decrease even more. According to the British Association of Teachers of the Deaf (BATOD): 'In order to train as teachers of deaf pupils in schools or services, teachers must have qualified teacher status (QTS), or full recognition in Scotland, and have had some classroom experience before undertaking a Teacher of the Deaf training course. It is also possible, in England, to train with QTLS but this may limit the age groups of children with whom you can work once trained. All teachers of deaf children must have special training and qualifications. Potential applicants are then encouraged to obtain funding from their employers to finance their Teacher of the Deaf training. BATOD also indicate that employers willing to do this are decreasing in numbers, meaning that any future applicants must apply for a government loan or finance the course themselves. Limited scholarships are available through associations such as BATOD. Given the evident positive impact that having a Deaf TOD can have on a Deaf child's musical journey (as evidenced by the lived experiences of musicians such as Participants C and D, as well as Paul Whittaker) it could be argued that an increase in Deaf music teachers of the Deaf could increase the number of Deaf children accessing music via mainstream schools.

**Recommendation:** It is my recommendation that UK Governments work in tandem with relevant associations such as The British Association of Teachers of the Deaf (BATOD) and The National Deaf Children's Society (NDCS) to facilitate and create a new bursary scheme (such as the 2019 *No deaf child left behind* bursary scheme suggested by the NDCS) to create accessible pathways to study and encourage more Deaf adults to become Teachers of the Deaf.

3) **Practice inclusive teaching techniques:** Inclusive teaching techniques such as the ones outlined by three participants during the interview phase should of course be taken under advisement. As well as this, specific training seminars (much like the Deaf awareness training days suggested in recommendation one) should be prioritised and made accessible for TODs and Music Teachers with Deaf students. Such seminars are offered by experts such as Sean Chandler and Paul Whittaker. Equally there are multiple resources made available by charities such as Music and The Deaf and Drake Music Scotland to further support teachers of Deaf children.

**Recommendation:** Each local authority should work with the Music Education Partnership Group to provide access to training and seminars regarding inclusive teaching practices, for Teachers of the Deaf and all Music Teachers, conductors, facilitators and all other musical professions working with Deaf children. These seminars and training workshops should be run by experts such as Sean Chandler and Paul Whittaker (OBE).

4) **Facilitate platforms for Deaf musicians:** This recommendation is related specifically to the importance of positive representation for Deaf children, as well as to the facilitation of accessible musical platforms for Deaf musicians. Facilitation of relevant platforms could involve hiring a Deaf orchestral musician and taking part in relevant Deaf awareness training courses to ensure equal access for said musician. Also, by hiring Deaf public speakers and workshop leaders such as Paul Whittaker (OBE) and Sean Chandler to run said Deaf awareness workshops, the employer ensures accurate and expert advice and training based on lived experience and years of professional experience- that otherwise would not be possible for a hearing speaker. This is also true for workshops devoted to teaching music to Deaf Children, such as the *Feel the Music* (Unknown, 2018) project run by Paul Whittaker and the Mahler Symphony Orchestra. More public examples of platforms include hiring Deaf actors to play Deaf roles (as has been modelled by theatre companies such as *Deafinitely Theatre*). Not only are these facilitations beneficial to the Deaf artist and the employer, they are also beneficial to the Deaf children involved in the workshops, in that these workshops provide direct access to a role model who is a Deaf musician, just like them.

**Recommendation:** The MPEG should also work in tandem with charities such as Drake Music Scotland and Music and The Deaf to understand how accessible platforms can be created and facilitated. The MPEG should also work with schools and relevant musical bodies (such as Universities/Conservatoires, Orchestras, Opera companies, Theatre companies) to create and facilitate more platforms for Deaf artists.

5) **Prioritise funding for Deaf students:** Whilst some families are able to access government funding such as the Personal Independence Payment (PIP), Disability Living Allowance (DLA), Attendance Allowance (AA) or an Employment and Support Allowance (ELA), there is no guarantee that such funding will be sufficient to cover all costs of music tuition. Participant D highlighted that some of their students are able to utilise such funding for private tuition fees, however there is no guarantee that this funding could stretch to enable other musical endeavours. This funding may cover the cost of private tuition, but what if the child wishes to join a community ensemble and a BSL/English interpreter is required? Or what if the child lives in a rural area and must therefore travel a significant distance to access their tuition/musical ensemble? Or, what if there is an issue with their instrument and repairs are required? As musicians, we know that there are many financial requirements that come with accessing music and music education and it is no different for Deaf children. Indeed, one could argue that there are some extra costs that come with being a Deaf musician (i.e. access to Cochlear Implants, Hearing aids, microphones for conductors etc) therefore specific funding devoted to financing these extra costs should exist for Deaf children.

**Recommendation:** It is my recommendation that UK governments and the Music Education Partnership Group (MPEG) work in tandem with charities such as Music and The Deaf, the NDCS and experts such as Sean Chandler and Paul Whittaker (OBE) to identify specific accessibility issues present in musical spaces for Deaf children and further create and facilitate a bursary/funding scheme that would both alleviate some of these barriers to access and finally ensure equal access to musical education and spaces for Deaf children.

## 4.3. Conclusions

The recommendation that must be stressed the most is the same theme that this dissertation has been centred around, and that is: that we need to listen to Deaf people and in particular, we need to listen to Deaf musicians when discussing, facilitating or teaching any aspect of music that relates to Deaf children. Several examples of relevant literature relating to music education in the UK, as well as access to music education for Deaf children in the UK were utilised both in the literature review section and throughout the dissertation at large. No example of literature, however, can replace the lived experiences of Deaf musicians who have not only gone through the music education system as a Deaf child, but also actively work teaching music to Deaf children today. Each participant's experience and subsequent advice and recommendations are of paramount importance when discussing music tuition for Deaf children and it is my firm belief that no further research into the field would or could be possible without their valuable input. As well as this, relevant reports such as Lawrence et al.'s *Barriers to Access* not only highlighted relevant barriers to access faced by Deaf children, but also provided helpful recommendations that should be considered in tandem with the recommendations of the four participants.

It is my hope that by speaking with and portraying the experiences and teaching methods of these musical professionals, that the reader not only feels assured that there are several Deaf music teachers making tangible differences to the lives of their Deaf students but also that by showcasing and providing platforms for professionals such as these, that further tangible work can be done. Although works such as that of Bath et al. are helpful when considering barriers faced by young Deaf musicians, there is still a significant gap in research regarding young Deaf musicians in the UK, that musicians, teachers and researchers alike should be working to fill.

# Appendix

Please proceed to page 67.

# How accessible is music to the Deaf community within the UK education system?

My name is Mary McBain, and I am currently completing my MSc by Research in Music at the University of Edinburgh. I am researching the accessibility of music education in the UK and am particularly interested in the perspectives of D/deaf and Hard of Hearing individuals. I am interested in your experiences of music tuition, any barriers that you faced and how those experiences shaped your feelings towards music. It is my hope that by centering my research around the lived experiences of D/deaf and HoH people in the UK that I will gain a better understanding of how inclusive current teaching practices are of Deaf students and what changes could be made to ensure better access to all facets of music learning.

You don't need to be a musician or be studying music; the only criteria are that you are an adult who has experience of deafness and experience of learning music in the UK. This could be in the classroom or via private tuition.

The interviews will take place in June and can take place online via Zoom/MS Teams or in person if you prefer. A BSL interpreter will be provided and if there are any other additional requirements to ensure your comfort and accessibility then then they can be discussed and organised before the interview takes place. Equally, if you would prefer to email your answers directly that would work also.

If you would like to know more or are interested in taking part, you can contact me via email:
or you can find me on twitter: @marymegdalen

or LinkedIn: https://www.linkedin.com/in/mary-mcbain-907396129/

Mary McBain MSc By Research

University of Edinburgh

**5.2**

**Participant Email:**

Dear Potential Participant,

My name is Mary McBain and I am currently completing my MSc by Research in Music at the University of Edinburgh.

My research focuses specifically on the musical experiences of D/deaf and Hard of Hearing people and further aims to address the barriers that make aspects of music and music learning inaccessible to the Deaf community in the UK.

Speaking with D/deaf and HoH people in the UK and documenting their experiences of music is an essential part of my research process, as I believe no discussions of change or challenging of said barriers can be done without the inclusion of Deaf and HoH experiences.

I am interested in your experiences of music learning in the UK and would like to invite you for an interview. This interview could take place online via Zoom/Teams or in person, equally if you prefer to fill out the interview questions and email them to me that would be fine also.

The only criteria that I have is that each participant must be aged 18 and above, have first-hand experience with deafness and have experience of learning music in the UK.

I have attached an information leaflet, as well as a participant consent form and a copy of my research proposal for you to have a look at. If I can provide any further information of if you have any questions, please email me at: . I hope to speak to you soon.

Best wishes,

Mary McBain

**5.3**

**How Accessible is Music to the Deaf Community within the UK Education System?**

1. Do you enjoy music?

2. Did you have access to music tuition in school? This could be in the classroom or private tuition.

3. What was your experience like?

4. Do you feel that your tuition may have differed from your hearing peers?

5. Were there any barriers that you faced as a result of your deafness?

6. Did any of your teachers try and discourage you from pursuing music as a result of your deafness?

7. How do you feel that this experience of music tuition impacted your feelings towards music?

8. Do you feel that music tuition in general is accessible to D/deaf students in the UK?

9. What barriers do you feel prevent D/deaf students from pursuing music?

10. What methods of teaching do you feel work best/have worked best for your students?

11. Do you think that any of these methods could prove helpful for hearing music students also?

12. Do you think that D/deaf musicians might benefit from a Deaf music space devoted to highlighting their achievements and facilitating access (such as Audiovisability)?

13. What do you believe could be improved upon to ensure access to music tuition for D/deaf students in the UK

**5.4**

## Research Proposal

**Working title:** *How accessible is music to the Deaf community within the UK education system?*

### Explanation of thesis & engagement with current research

1. **The proposed research will constitute an assessment of the current level of accessibility of musical education for persons who are D/deaf and Hard of Hearing. Including various explanations as to why this is the case:**

The current level of accessibility for D/deaf and Hard of Hearing individuals in musical contexts will be articulated by both qualitative data recorded in the form of journal articles such as Darrow's *The Role of Music in Deaf Culture: Implications for Music Educators*[1] and Churchill's *Deaf and Hard of Hearing Musicians: Crafting a Narrative Strategy*[2]*.* Relevant semi-structured interviews with D/deaf and Hard of Hearing musicians inclusive of all D/deaf and HoH individuals (regardless of musical experience) will take place. Similarly, many of the obstacles faced by D/deaf and HoH individuals within musical contexts as a result of ingrained audism will be discussed throughout said interviews and contextualised by relevant secondary sources such as Eckert's *Audism: A Theory and Practice of Audiocentric Privilege.*[3] By compiling information from such primary and secondary sources, the level of accessibility for D/deaf and HoH individuals in musical educational contexts in the UK and indeed the reasoning behind levels of inaccessibility will become apparent.

2. **The discussion surrounding improved accessibility in musical contexts for d/Deaf and Hard of Hearing individuals has focussed on several key ideas and practices**

Following on from Chapter 1, further discussion regarding current models of accessibility for D/deaf and HoH musicians will be analysed. Specifically, Churchill's 'creating a narrative strategy'[4] which proposes a model of accessibility

[1] Alice-Ann Darrow, '"The Role of Music in Deaf Culture: Implications for Music Educators."', *Journal of Research in Music Education 41*, no. 2 (July 1993): 93–110, https://doi.org/10.2307/3345402.
[2] Warren N. Churchill, 'Deaf and Hard-of-Hearing Musicians: Crafting a Narrative Strategy', *Research Studies in Music Education* 37, no. 1 (1 June 2015): 21–36, https://doi.org/10.1177/1321103X15589777.
[3] Richard Clarke Eckert and Amy June Rowley, '"Audism: A Theory and Practice of Audiocentric Privilege."', *Humanity & Society 37* no. 2 (May 2013): 101–30, https://doi.org/10.1177/0160597613481731.
[4] Churchill, 'Deaf and Hard-of-Hearing Musicians'.

that centres around D/deaf musicians' enjoyment and development of musical skill, rather than much of the medicalised and rehabilitative methods that are often focussed on within discussions of accessibility of music for D/deaf people. Existing accessible musical pathways for D/deaf musicians will be discussed throughout this chapter, with particular reference to the teaching methods of Evelyn Glennie[5] as well as significant research regarding inner rhythm proposed by Gulamani,[6] Montgomery[7] and Dalcroze.[8] Relevant projects such as Ruth Montgomery's *Audiovisability Project*[9] and Drake Music's *Sound Festival* will also be discussed, with the intention of highlighting some of the ways in which music can be made accessible to D/deaf musicians.

3. **Fieldwork will be undertaken in the form of a number of interviews with D/deaf musical performers, students and composers.**

Semi-structured interviews with three musicians who are D/deaf and/or HoH will take place. The interviews will take place either in person or via zoom (depending on covid restrictions and the desires/preference of the interviewee) and any methods of accessibility i.e, BSL/English interpreters will be organised and approved before the interview takes place. Interview questions will be sent to the interviewee in advance of the interview. As well as this, an interview with either a teacher of the Deaf (TOD) or a music teacher who specialises in teaching D/deaf and Hard of Hearing students (or both if possible) will take place. This particular interview will aim to highlight the gaps in accessibility that exist within music education for the Deaf and further highlight some of the methods taken to facilitate accessibility.

4. **Following the exploration and consideration of the current position and gaps in accessibility in musical contexts for D/deaf people; comparative analysis of the position in other countries; documentation of lived experiences and the alternative methods discussed. Analysis will be undertaken as to the viability of alternative pathways proposed and how it might be applied to the wider areas of musical performance, composition and education for D/deaf and HoH people.**

This chapter will combine data recorded from relevant sources in previous chapters with the lived experiences and opinions of interviewees. With this information, the viability of such alternative pathways noted in previous chapters and indeed how best to execute the facilitation of said pathways will be

[5] Evelynn Glennie, 'Hearing Essay', 1 January 2015, https://www.evelyn.co.uk/hearing-essay/.
[6] Sannah Gulamani, 'DEAFNESS…NO BARRIER TO MUSIC? A LITERATURE INVESTIGATION ON THE CHALLENGES DEAF MUSICIANS ARE FACED WITH IN SOCIETY.' (BA (Honours) Music Dissertation, Wolverhampton, UK, University of Wolverhampton, 2007), https://www.decibels.org.uk/wp-content/uploads/2015/12/deafness-no-barrier.pdf.
[7] Montgomery, 'Music Teacher on a Mission.', *Disability Now*, 2007, http://disabilitynow.org.uk.
[8] M.L Bachmann, *Dalcroze Today: An Education through and into Music.* (Oxford: Clarendon Press via Oxford University Press), 1993).
[9] Ruth Montgomery, 'AUDIOVISABILITY', RUTH MONTGOMERY Professional Musician, Flautist, Music Educator & Artistic Director for Audiovisability, 2017, https://www.ruthmontgomery.co.uk/?page_id=2029.

discussed. These discussions will further theorise methods of music teaching that could be implemented to create further inclusion and access in the classroom.

## Aims

The aims of my research are:

1. To provide an in-depth assessment of the current level of accessibility in musical education for D/deaf and HoH students in the UK.
2. To offer a comparative analysis of the approaches taken to accessibility in musical education for D/deaf students in other countries
3. To analyse whether the adoption of new methods would offer a viable alternative to the current approach to accessibility
4. How these methods might be applied to the wider areas of musical performance, composition and education for D/deaf students.

## Methodology

### Doctrinal research utilising primary and secondary sources such as Garland-Thomson etc

**Relevant sources regarding viewing disability as a resource:** *The Case for Conserving Disability:* Garland-Thompson, *Expert Listening beyond the limits of Hearing: Music and Deafness,* Holmes, *Rhythm, Music and Education,* Dalcroze, *Deaf and Hard of Hearing Musicians: Crafting a Narrative Strategy,* Churchill

**Historical Audism:** *Audism: A Theory and Practice of Audiocentric Privilege,* Eckert, *Dysconscious Audism: "An investigation into the reasons behind the lack of unity, thus preventing growth, within the deaf community.",* Savva, *Deaf Ethnicity, Deafhood, and Their Relationship,* Ladd.

**Relevant Scottish Education Sources:** *Widening the gap? The challenges for equitable music education in Scotland,* Wilson et al. *COOL Music: a 'bottom up' music intervention for hard-to-reach young people in Scotland,* Millar et al. *Developing inclusive practice in Scotland: the National Framework for Inclusion* Barret et al*. Music at the Mary Hare Grammar School for the Deaf from 1975-1988,* Fawkes and Ratnanather,

**Other relevant sources:** *Music education for the deaf: characteristics, barriers and successful practices,* De Silva et al. *The Deaf and Hard- Hearing and their perceptions of music,* Bahl. *Music appreciation and music listening in prelingual and postlingually deaf adult cochlear implant recipients,* Moran et al. *Barriers to Access: Report on the Barriers Faced by Young Disabled and D/deaf People in Accessing Youth Arts Provision in Scotland. Matson, The impact of music on self-concept: An investigation with deaf and hearing children using the Twenty Statements Test,* Paul.

**5.5**

**Table 1: Phase 1: Familiarisation with Data set**

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| **Question 1.** | Each participant responded positively. **Arthur**: musical family meant positive introduction to music.<br><br>*"My parents were evangelical about taking me to concerts, mostly classical concerts."* (**Arthur**)<br><br>**Arthur**, **Beatrix**, and **Daniel**: positive early interactions with private teachers. Carol: some positive interactions (private) later in childhood.<br><br>**Analysis:** Early positive tuition has great effect on attitudes to music. |
| **Question 2.** | **Arthur**: Positive access to music in school, positive private tuition from age 5, part of choir from age 7. Positive exposure to musical ensembles<br><br>**Beatrix**: Positive exposure to musical ensembles, encouraging head teacher, positive private tuition from age 10.<br><br>*"My form teacher was also the music teacher and once he found out I played the piano he made me be in the choir (I was a rubbish singer) but he said, 'no you've got to join the choir' so that was really good, just being surrounded by music. And then when I was in third year, they needed percussionists for the wind band, so me and my friend were asked because we could already read music, and everyone kept saying 'you're going to be the next Evelyn Glennie."* (**Beatrix**)<br><br>*"I always want to be encouraging. My teachers never gave up on me and always encouraged me… Just because you can't hear doesn't mean you can't do music, doesn't mean you can't enjoy it."* (**Beatrix**)<br><br>**Carol**: Had some positive classroom music experience in early childhood, financial barriers prevented access to private tuition. |

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| | **Daniel**: Negative classroom experience. Positive private tuition experience, encouraging teacher.<br><br>*"…if it wasn't for my amazing trumpet teacher, I probably wouldn't be having this conversation with you now."* (**Daniel**)<br><br>**Analysis: Exposure to musical ensembles is positive, encouraging teachers/parents can affect attitudes towards music, private tuition is positive but not accessible financially to all.** |
| **Question 3.** | **Arthur**: Positive classroom and private tuition experiences. Encouraging head teacher. Initial hesitation from private teachers to teach them as they were Deaf.<br><br>**Beatrix**: Positive classroom and private tuition experiences. Encouraging head teacher. Initial hesitation from private teachers to teach them as they were Deaf. Participant's orchestral conductor created communication barriers, lead to negative experience.<br><br>*"Being in the school wind band, and the conductor had a microphone, but we discovered there was a delay. So, I was hearing the music though the microphone and then hitting the cymbal and it was a wee bit out- so I had to stop using that."* (**Beatrix**)<br><br>*"My Mum and Dad were told that I would never achieve Higher English. Because I'm Deaf, you know, not to expect too much. When they told me that I felt (and they felt as well) that we always wanted to prove them wrong. Maybe it was a good thing in a way, because then I went on to get Higher English, and a degree, and a Masters a PhD and now I'm a Teacher...my Mum always said right, you can do anything. Nothing can stop you."* (**Beatrix**) |

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| | **Carol**: Financial barriers prevented private tuition until later in high school, experience was positive. Participant later had positive experience studying music at university.<br><br>**Daniel**: Negative classroom experience. All positive experience came from private tuition, ensemble experiences very positive.<br><br>*"I think you can learn so much as a musician playing in ensembles as opposed to just having one on one lessons. So, my teacher got me in to a few ensembles and that was where it sort of took off."* (**Daniel**)<br><br>**Analysis: 3 out of 4 participants had positive classroom experiences. All had positive private tuition. Ignorance towards deafness has negative affect on access to music tuition.** |
| **Question 4.** | **Arthur**: Initial hesitation from private tutor. Barriers to access during formal music exams, particularly related to aural exams. This led to some failures and necessity to over perform in other areas of exam<br><br>**Beatrix:** Excluded from music tests in early primary. Afraid of failing 5th year music, so took it in 6th year. Initial hesitation from private tutor. Barriers to access during formal music exams, particularly related to aural exams. Eventually offered alternative test that accommodated deafness. Necessity to over perform in other areas of exam. Support from head teacher and parent.<br><br>**Daniel:** Ignorance from conductor created communication barriers and negative ensemble experience. Influences their approached to orchestral music now.<br><br>*"she (the conductor) told me I stuck out like a sore thumb."* (**Daniel**)<br><br>**Carol:** Participant could not answer in relation to school music but later in life had employment wrongfully terminated as a result of deafness.<br><br>**Analysis: Ignorance creates barriers to music, formal music exams inaccessible, encouraging teachers/family key to success and enjoyment** |
| **Question 5.** | See above answers. **Carol** also sites technological barriers related to hearing aid.<br><br>**Analysis: Negative ensemble experience affects attitudes to music, technology barriers to be considered** |

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| **Question 6.** | **Arthur:** Discouraged from taking O-level music by school. Beatrix also faced barriers to higher music<br>*"… the school rang my parents up and said 'tell Arthur they can't do O level Music'. Mum and Dad refused because I said it would be like cutting a limb off. So, they said 'we're not going to tell them, you tell them if you're brave enough.' But they never did, I didn't find this out until I left school."* (**Arthur**)<br><br>**Carol:** Sites financial difficulties as main financial barrier to tuition. Carol later faced unlawful termination due to deafness, no support or concessions offered by employer.<br>**Daniel:** Felt all students were discouraged from learning music<br>**Analysis: Ignorance/disbelief of Deaf people's abilities create barriers, supportive teachers/parents key to success, negative classroom experience in mainstream school** |
| **Question 7.** | All participants had positive private tuition experience which affected their attitudes to music greatly.<br>**Beatrix:** Encouraging music teacher inspired them to be the same for their students<br>**Daniel:** Negative experience with conductor affected their approach to ensemble work.<br>**Analysis: Encouraging/supportive teacher can greatly affect Deaf students desire to pursue music** |
| **Question 8.** | **Arthur:** Feels private tuition is more accessible. Feels no one in the state system has adequate access to classroom music. Feels Deaf children should have access to music tuition and should be afforded opportunities to play with other musicians. Feels Deaf education is the worst they have seen in their life, does not feel hopeful for future.<br>*'When it comes to schools, in the state system, nobody at all has a decent music education anymore. No matter whether you're Deaf, Gay, Black, Brown- whatever. It's just sh*t."* (**Arthur**)<br><br>**Beatrix:** Did not feel qualified to answer as they are not a music teacher. Explains their school is very inclusive and supportive of |

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| | Deaf students (Head teacher very resourceful). School receives funding that can provide further access for students.<br><br>**Carol:** Does not feel music tuition is accessible in mainstream schools. Only accessible if there is a Deaf Unit at School/organisation specifically teaching music to Deaf students.<br><br>**Daniel:** Does not feel music is accessible. Curriculum needs to change, prioritising Deaf children's access to scores, sign singing. Work with parents to play music for Deaf children. Technological advances/changes needed.<br><br>*"So the answer is no, it's not accessible- it's all a pile of sh*te. So can we do something about it please?"* (**Daniel**)<br><br>*"We should be introducing Deaf children to music a lot earlier on, we should be doing signing and singing earlier on- not Makaton. We need to be working with parents to play music for Deaf children.' This advice was also echoed by Beatrix who advised: 'Maybe educate the parents as well, and the professionals working with the families early on."* (**Daniel**)<br><br>**Analysis: 3 out of 4 participants feel mainstream classroom music is not accessible, curriculum needs to be changed to be inclusive and supportive of Deaf children, technology needs advances, parental support/inclusion necessary, funding can equal more access.** |
| **Question 9.** | **Arthur:** Doesn't feel there are any specific 'Deaf barriers.' Ignorance is biggest barrier- not just a Deaf issue.<br><br>**Beatrix:** Musical assessments (specifically aural tests) are a big barrier, financial and ignorance also barriers. Attitudes of families and self- doubt also barriers.<br><br>*"(The students I teach) they don't have that support, so a lot of them don't have the money. My Mum and Dad never had money, but they managed to pay for my piano lessons because the guy I went to was really cheap, and I'll be forever grateful for that. I think money can be a big barrier, because nowadays it's something like £25 an hour, £12 if you do half an hour- which is a big thing for my students."*(**Beatrix**) |

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| | **Carol:** Funding barriers (tuition requires a qualified musician), ignorance towards deafness and Deaf people's ability to learn and enjoy music, some interpreters not suitable in musical settings because of delay, believes music teacher needs to be Deaf/have Deaf awareness.<br>*"I have seen music taught in a Deaf unit using an interpreter and it's rubbish. It doesn't work. It's almost like doing it online because there's this delay. Because the music teacher is teaching something and that's relayed by the interpreter, and by the time the Deaf student gets it his classmates have already done it… They put an interpreter in a classroom and think 'well, we've ticked that box.' No you haven't, it's not fine, we're 5/10 minutes behind and that's not good enough in my book."* (**Carol**)<br><br>**Daniel:** Stigma, lack of belief from parents, parents see participant playing and believe their child can too, some Deaf parents did not believe they should be doing music. Technology is not there yet, Deaf awareness from other musicians and society- non-existent, local ensembles not accessible due to communication barriers, musical performances sometimes not accessible for hearing aids/cochlear implants.<br>*"'I would also say, we need to be looking at the technology, so looking at hearing aids, cochlear implants, because they're all programmed for speech, they're not programmed for music, which is a f*ckin ball ache. The biggest thing is, without my hearing aids I can't hear things in the very high range. So, when that happens, if there's something I can't hear, my digital hearing aids take that pitch and automatically lower it to a more appropriate range for me to hear. So, the high end of a keyboard sometimes sounds the same (maybe a tone or semitone apart) as the octave below, and it's disgusting."*<br>(**Daniel**) |

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| | **Analysis: All participants site ignorance as most significant barrier, funding and technology barriers also significant. Positive representation via teachers very important.** |
| **Question 10.** | **Arthur:** Believes all musicians should be using their bodies as resonating chambers, focus on aural skills not helpful to anyone.<br>*"All musicians should be using their bodies as resonating chambers. I think part of the issue is you're always being told 'use your ears, listen.' One thing I will always avoid saying when teaching Deaf kids is saying 'listen' cause it's the one thing they can't do, but you can perceive, you can feel."* (**Arthur**)<br><br>**Beatrix:** Sites many inclusive teaching techniques used at school: focus on timing, one on one teaching, all students taught at same pace so no one is left out, wires for pianos to connect directly to hearing aids.<br><br>**Carol:** Believes we need more inclusive teaching techniques, uses percussive instruments (such as cajon) so students can feel through their bodies, slower pace and more patience necessary and instructions need to be precise and structured. Figure notes used, flashing metronome, pea-bones. Emphasises that music should be fun.<br>*"We do need more inclusive teaching techniques, and these things aren't rocket science. They're not difficult to include into mainstream teaching. You know the Cajon? We've got kids that just sit on them and play with their hands or soft drumsticks, and they can feel it coming through their bodies. Something as simple as that is really, really easy to make classroom music accessible. You don't need an interpreter for something so simple. Just give them two sticks, get them to sit on the box- then explain what we're doing, then we're off. What does need to be happen is it needs to be taught at a slower pace, with a bit more patience."* (**Carol**)<br><br>*'It needs to be a lot clearer, a lot slower, with a bit more patience and a bit more structure.'* (**Carol**)<br><br>**Daniel:** Importance of trust/not relying on hearing, encourages students to take HA/CI's out. Clear plastic mouth-piece from pea-bone used to show embouchure techniques, visual sources and |

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| | many games. Participant also records students and plays them back via Bluetooth connected to ipad. Slower paced lessons. Does not believe relying on vibrations is best as nothing can replace sounds. Believes Deaf people do not need technology to be musicians.<br><br>*"A lot of the stuff I do, is I get them to not rely on their hearing. I get them to trust themselves. There's been so many times where I've told them, if they're comfortable, take their hearing aids out or take their cochlear implants out. The beauty of having me as their teacher is that I can sign with them when they take their HA/CI's out, so they're not having to lip read and take things in aurally. They can watch me sign, and it's all muscle memory."* (**Daniel**)<br><br>*"…this is a clear plastic mouth- piece, so they can see my embouchure and stuff. Stuff like that and also I've got a few visual resources, a lot of it is games. When we're buzzing we get them to use their finger to guide the pitches of their buzz. There's a lot of conversation of 'what are your lips doing?' 'what's your tongue doing?' getting them to think about those kinds of things."* (**Daniel**)<br><br>*"I record them and play it back for them through an iPad which is connected via Bluetooth to their hearing aids/cochlear implants. So they can hear themselves better. The starters brass kids produce quite a harsh sound, so I'll record it and play it back for them with the iPad so we can talk about it and talk about how to create a more rounded sound."* (**Daniel**)<br><br>**Analysis: Some participants believe in value on vibration-based learning, one participant does not. All participants agree that focus on aural based learning is not helpful. 3 participants site slower paced and more structured teaching helpful.** |
| **Question 11** | See above answers.<br><br>**Carol:** Utilises many touch-based methods as well as technological sources. |

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| **Question 12.** | **Arthur:** Participant told many positive examples of Deaf children playing music together and stressed that teachers/parents needs to leave Deaf children to 'just be Deaf kids'. Also explains seeing professional musicians having positive effect on Deaf children.<br>*"There are two really, really important things. 1: Yes, Deaf children should have access to a music education, as anybody else should- they have a right to it and they should have the same access to it. The second thing is: they need to get out there and actually make music with other people... it's far more fun when you share it with other people."* (**Arthur**)<br><br>**Beatrix:** Stresses the importance of having Deaf role models for kids to look up to- specifically mentions Sean Chandler. Believes any highlighting of achievements/encouragement of Deaf people is positive representation for Deaf children.<br>*"Any highlighting of achievements/encouragement of Deaf people is good, Deaf people can do music as well. Encouragement, role models like Sean Chandler… people like Sean could come and do a lesson at my school and say 'I can do this and so can you."* (**Beatrix**)<br><br>**Carol:** Agree with statement but does not have solution. Explains creating a lunchtime club for students who were missing out on music because of exams and dropping out in third year, this was positive for students. Believes there is always a way to think outside of the box.<br>**Daniel:** Feels that media representation of Deaf musician is tokenistic, believes the 'celebration of Deaf achievements' is not always done in positive way. Believes there is power in it (especially for Deaf children) but is not for it in professional capacity.<br>*"When I do workshops with Deaf kids, when they're starting out, usually the parents will come and watch (and that's fine, I love that for two reasons. First reason is that if parents are grieving the fact that their daughter or son is Deaf and then they see them pick up a trumpet and blow up a couple of notes in it or they pick up a* |

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| | *percussion instrument and they do some film music with a short YouTube video or something and they're engaged, they're doing it. Then also they meet me, a Deaf guy who plays- I think that's a nice thing for them to see and think 'it's not the end of the world.' The other reason is if the parents come to my workshops and they are Deaf themselves. I went to a workshop and all these parents came and were just amazed that I was Deaf and doing music."* (**Daniel**)<br><br>**Analysis: Positive representation (when done for the right reasons) can have very positive effect, all participants believe space for Deaf kids to make music together is very important.** |
| **Question 13.** | **Arthur:** Believes there is no black and white answer, creating more platforms for Deaf people to show what they can do is so important. Get Deaf people doing signed song, interpreting events, make sure Deaf people are running tertiary courses, when running inclusion/awareness days make sure they are being run by Deaf people. Sites 'narrowness' as issue in Deaf community and with hearing people. More truthfulness in media representation of deafness. More Deaf TOD's required. Positive representation and platforms for role models (like Sean Chandler) needed, Deaf people need to be listened to, respected, acknowledged.<br><br>*"Actually get Deaf people doing signed song videos, actually get Deaf people interpreting events, actually get Deaf people with open minds running relevant courses at tertiary institutions. When you're providing any sort of teaching or training stuff anywhere…make sure it's Deaf people who come and do it. And acknowledge that these Deaf people will also have differing views and opinions, just as hearing people will."* (**Arthur**)<br><br>*"There needs to be more truthfulness in the media and how they talk about deafness, but a lot of that is up to Deaf people themselves.. a few months ago there was a thread on Facebook, which I didn't read because anything Deaf that comes up on social media I ignore because it winds me up. But there was a feed that was talking about people like myself, who are profoundly Deaf, who speak, who don't sign all the time, and who are not viewed as being* |

| | |
|---|---|
| | *Deaf. Because they don't sign all the time and because they like music. The Deaf community itself needs to do quite a lot of soul searching."* (**Arthur**)<br><br>*"Creating more platforms for Deaf people to show what they can do (themselves) that's so important. Actually, get Deaf people doing signed song videos actually get Deaf people interpreting events, actually get Deaf people with open minds running relevant courses at tertiary institutions. When you're providing any sort of teaching or training stuff anywhere, like the inclusion day you had at Edinburgh University, that you make sure it's Deaf people who come and do it."* (**Arthur**)<br><br>*"'When it comes to Deaf education, there needs to be more Deaf TOD's."* (**Arthur**)<br><br>**Beatrix:** Need to ensure that music stays on the curriculum in Deaf schools and in mainstream school and that music is accessible to them. Schools should offer teaching not based on music assessments, all children (Deaf and hearing) should be encouraged to try out. Encouragement and role models necessary, educate parents and professionals working with families early on. More funding needed.<br><br>**Carol:** More funding, more time, more Deaf music teachers, more basic access for pupils. More awareness that it is ok for Deaf students to be doing music.<br><br>**Daniel:** Role models brought to the forefront, curriculum planned with Deaf children at the centre. More dialogue between Deaf education and mainstream schools, teachers in mainstream schools need to be taught how to teach Deaf children music. More attention brought to the way that Deaf children learn, attention brought to pace of lesson, acoustics etc. Technology needs advancing, More Deaf awareness training, sign language tuition, resource provisions, mainstream schools need additional resource provisions for Deaf kids, accessible instruments.<br><br>*"I think we need to be having more events where teachers can come and learn about what it's like to be Deaf, about Deaf culture, sign language and all those kinds of things."* (**Daniel**) |

| | |
|---|---|
| | *"There needs to be much more dialogue between Deaf education and mainstream education. Because you've got Deaf children who are sitting in mainstream classrooms who are being taught by teachers who probably first and foremost don't want to be teaching music (especially in primary school) But there's so much that, with just a few tweaks, that the teachers could be doing to include the Deaf children in what the class is doing. I think there needs to be more attention given to the way that Deaf children learn, and more attention given to the pace of the lesson and how the acoustic noise in the back of a classroom affects a Deaf child's learning."* (**Daniel**)<br><br>*"I also think that with Deaf musicians, (I don't know if this is a good thing or a bad thing) but there's no pressure on them to do well, because they're Deaf. That might be a controversial statement, but in my experience they're more likely to have a go, because one of the first things I say is that it's ok to make mistakes and I create a culture of making mistakes, I'll deliberately make mistakes, so I can say 'even I make mistakes.' I think it's really important when working with Deaf children to create a climate where they feel it's ok to get things wrong. It's only by getting things wrong that they can find out how to get it right. There's just a bit more of trial and error in that process."* (**Daniel**)<br><br>**Analysis: Deaf role models at forefront, Deaf children centred curriculum, Deaf lead inclusion/awareness events, Deaf TOD's required, listen to Deaf people, protect music curriculum in schools, encourage Deaf kids to learn music, more funding, bring attention to how Deaf children learn, accessible instruments/resources, sign language tuition.** |

**5.6**

**Table 2: Phase 2: Coding**

## CODE SETS:

### 1. Past music tuition experiences of Participants

| **Positive Experiences:** | **Negative Experiences** |
|---|---|
| Positive reaction to music | Negative classroom experience |
| Positive classroom music experience | Audism |
| Positive private tuition experience | Ignorance/disbelief of Deaf people's abilities |
| Encouraging head teacher | Technology barriers |
| Parental support | Communication barriers |
| Positive music ensemble experience | Financial barriers |
| | Lack of Deaf awareness |
| | Access barriers in music exams |

### 2. Participant experiences of current music tuition practices:

| **Positive Experiences:** | **Negative Experiences:** |
|---|---|
| Private tuition is accessible | Classroom music in inaccessible |
| Positive funding experience | Private music tuition is inaccessible |
| Feels music tuition is accessible (at their school) | Deaf education is lacking |
| | Cultural barriers |
| | Live music barriers |
| | Negative media representation |

### 3. Current barriers to access:

| |
|---|
| Financial barriers |
| Ignorance/disbelief of Deaf people's abilities |
| Technology barriers |
| Communication barriers |

| Live music barriers |
|---|

### 4. Possible methods of creating access:

| | |
|---|---|
| Positive representation | Touch based learning |
| Importance of signed song | Accessible instruments |
| Inclusive teaching techniques | Fun-based learning |
| Technological advances | Slower paced lessons |
| One on one teaching | Positive experiences with other Deaf musicians |
| Visual learning | Deaf participation (curriculum, events etc.) |
| Importance of Deaf teachers | Protection of Music as a subject |
| Encouragement of Deaf pupils | Deaf pupil centred teaching |
| Deaf awareness training | Resource provisions |

**5.7**

**Phase 3: Generating Initial Themes**

**Code set 1 Candidate Themes:**

Participants had positive private tuition experiences

Participants had support from parents/teachers

Participants had positive experiences in music ensembles

Participants had positive classroom music experiences

Participants experienced audism/ignorance when seeking music tuition

Participants faced barriers as a result of their deafness

**Code set 2 Candidate Themes:**

Private tuition is currently accessible to Deaf children

Classroom music is currently inaccessible to Deaf children

Cultural issues within the Deaf community must also be considered

**Code set 3 Candidate Themes:**

Financial barriers prevent music tuition for Deaf students

Ignorance/Audism prevent Deaf students from accessing music tuition

Technological barriers hinder Deaf students' music tuition

Communication barriers hinder Deaf students' music tuition

**Code set 5 Candidate themes:**

Positive representation is key

There are many inclusive teaching techniques

Technology is also good

Accessible Instruments

Positive experiences with Deaf musicians are important

Deaf centred curriculum and events necessary

Deaf music teachers necessary

Protection of Music as a subject

Deaf pupil centred teaching should be a forefront of curriculum

Deaf awareness training necessary

Resources provisions for Deaf students need to be prioritised

## 5.8

## Phase 4: Developing and Reviewing Themes

1. Early support from relevant adults (i.e parents, head teachers) were described as having significant positive effect on a participant's attitudes and motivations towards music.

2. Music ensembles (i.e orchestras, choirs) were also described as having significant positive effect on a Deaf child's musical journey

3. Positive private tuition experiences were a universal trait reported all four participants

4. Three out of four participants reported that classroom music is currently inaccessible to Deaf students

5. All four participants stated that private tuition is the most accessible to Deaf students

6. All four participants have referenced some form of ignorance/audism/lack of Deaf awareness that acted as a barrier during their musical careers

7. Financial barriers/lack of funding can hinder Deaf students' access to music tuition

8. Technological barriers (particularly related to cochlear implants and hearing aids) can hinder a Deaf student's learning process

9. Communication barriers (particularly related to lack of BSL/English interpreters) can hinder a Deaf student's learning and access to other musical events (i.e ensembles)

10. Deaf student centric provisions should be a focus point, as well as Deaf lead events and training.

## 5.9

## Phase 5: Refining, Defining and Naming Themes

### 1. Early support is important for Deaf children

Participants' own personal experiences of encouraging teachers/parents, as well as their experiences of being positive influences for their students indicate that there is a correlation between early encouragement and Deaf children pursuing music. Beatrix states: 'I always want to be encouraging. My teachers never gave up on me and always encouraged me… Just because you can't hear doesn't mean you can't do music, doesn't mean you can't enjoy it.' They also stated: 'My Mum always said right, you can do anything. Nothing can stop you.' Daniel also highlighted the positive effect that their teacher had, further explaining 'if it wasn't for my amazing trumpet teacher, I probably wouldn't be having this conversation with you now.' These direct quotes are further supported by findings of music access in the Shetland Islands, which state: 'Where music was valued highly in the community there was a significantly higher participation by children and young people.' The report also found that 'Parents and carers generally understand the positive social and community value of music, but more widely there is weaker recognition of the intrinsic value of music as a pursuit in its own right.'(Broad et al., 2019) It is quite evident therefore that early support from significant adults such as parents and music teachers can have a positive effect on a child's attitudes towards music and sources such as that of Broad et al, emphasise the importance of such support.

**Music ensembles are beneficial to Deaf children:** Three participants also reported that being part of musical ensembles (i.e orchestras, choirs) also added significantly to their positive musical experiences while in school. Daniel was particularly supportive of early exposure to musical ensembles at a young age, further stating: 'I think you can learn so much as a musician playing in ensembles as opposed to just having one on one lessons. So, my teacher got me in a few ensembles and that was where it sort of took off.' Beatrix also sited positive experiences of being in choirs and ensembles, stating: 'My form teacher was also the music teacher and once he found out I played the piano he made me be in the choir (I was a rubbish singer) but he said, 'no you've got to join the choir' so that was really good, just being surrounded by music. And then when I was in third year, they needed percussionists for the wind band, so me and my friend were asked because we could already read music, and everyone kept saying 'you're going to be the next Evelyn Glennie.' They then further discuss their experience of playing percussion for a council wind band, stating 'I'm really thankful for all those times, we went down to Manchester etc. I kind of felt like it helped me to hear more, to be more aware of the music, hear different pitches.' Particular attention will also be brought to Paul Whittaker's work with Mahler Chamber Orchestra's *Feel The Music* workshop series, which facilitated access to both music tuition and professional orchestral musicians for Deaf children in 12 different countries around the world.(Unknown, 2018) Aimee, a student from St Mary's School for Deaf girls in Dublin (who attended one of Mr Whittaker's workshops) explains: 'People think that deaf people can't do music- so now we can do it, and we can show them that we can do music.' (Aimee, 2018)

**Financial barriers can prevent access:** When recognising barriers caused by societal issues such as ableism and audism, it is important to consider that other

intersectional barriers such as socio-economic barriers also exist and can prevent access to music tuition. Whilst this was not something that the majority of participants struggled with initially during their music journeys it is a barrier that all participants agree could prove obstructive to Deaf students access to music. Carol did face financial barriers to music tuition and as a result did not have access to private tuition until they were in high school. Beatrix also stated: '(The students I teach) they don't have that support, so a lot of them don't have the money. My Mum and Dad never had money, but they managed to pay for my piano lessons because the guy I went to was really cheap, and I'll be forever grateful for that. I think money can be a big barrier, because nowadays it's something like £25 an hour, £12 if you do half an hour- which is a big thing for my students.' Three out of four participants also cited lack of funding as a potential barrier to classroom music tuition, further stating that additional resource provisions should be provided for Deaf children in mainstream schools. The 2019 study *What's Going on Now? A study of young people making music across Scotland* indicates that there are significant inequalities in access to music provision: 'The case studies also illuminated the ways in which access to music is becoming increasingly inequitable in different communities. This occurs not just between different schools and communities but within them. Financial capital plays a key role here but also family access to different forms of social and cultural capital can increase opportunity.' Such studies are also relevant when considering access provisions for Deaf children in the UK.

**Technological barriers are common:** Three participants sited specific technological barriers related to hearing aids and cochlear implants as significant barriers. Daniel explains: 'I would also say, we need to be looking at the technology, so looking at hearing aids, cochlear implants, because they're all programmed for speech, they're not programmed for music, which is a f*ckin ball ache. The biggest thing is, without my hearing aids I can't hear things in the very high range. So, when that happens, if there's something I can't hear, my digital hearing aids take that pitch and automatically lower it to a more appropriate range for me to hear. So, the high end of a keyboard sometimes sounds the same (maybe a tone or semitone apart) as the octave below, and it's disgusting.' Another technological barrier highlighted by Beatrix also created a communication barrier for them: 'Being in the school wind band, and the conductor had a microphone, but we discovered there was a delay. So, I was hearing the music though the microphone and then hitting the cymbal and it was a wee bit out- so I had to stop using that.' Daniel highlights a significant barrier when teaching Deaf kids, stating: 'I think there needs to be more awareness of the fact that with Deaf children in music, the fact that they're Deaf is a thing, but then they're wearing hearing aids that are sh*t, so it's a double whammy. There are two things that are getting in the way of the child learning and hearing sound.' Greasley et al. further discuss such personal accounts by stating: 'There is evidence that musicians in particular may find hearing aids more problematic than non-musicians. Interviews and observational research with D/deaf musicians[1] have revealed mixed accounts of hearing-aid use; while hearing aids can be a necessity for music performance, many experience pitch distortion and feedback and some opt not to use hearing aids at all(Fulford et al., 2015)(Greasley et al., 2020)(Vaisberg et al., 2019) research with amateur musicians highlighted issues with sound quality, and difficulties with perception

such as problems with intonation and melodic recognition, and instrumental identification. Difficulty hearing the conductor was found to be a key motivation for wearing hearing aids during music performance in spite of specific musical auditory perception deficits with hearing-aid use.'(Greasley et al., 2020)

**Communication barriers are common:** As well as Beatrix's experiences of communication barriers due to technological barriers, Carol sites lack of adequate interpretation as a significant barrier when teaching music to Deaf children: 'I have seen music taught in a Deaf unit using an interpreter and it's rubbish. It doesn't work. It's almost like doing it online because there's this delay. Because the music teacher is teaching something and that's relayed by the interpreter, and by the time the Deaf student gets it his classmates have already done it… They put an interpreter in a classroom and think 'well, we've ticked that box.' No you haven't, it's not fine, we're 5/10 minutes behind and that's not good enough in my book.' Daniel also highlights some of the positive outcomes that having a BSL fluent teacher can have: 'There's been so many times where I've told them, if they're comfortable, take their hearing aids out or take their cochlear implants out. The beauty of having me as their teacher is that I can sign with them when they take their HA/CI's out, so they're not having to lip read and take things aurally. They can watch me sign, and it's all just muscle memory.'

**Positive representation has a significant effect on Deaf children's motivations:** All participants stated that seeing a Deaf musician perform/teach can have a positive effect on students' musical development as well as acceptance from parents etc. Regarding an experience in one of their workshops, Daniel stated: '…if parents are grieving the fact that their daughter or son is Deaf and then they see them pick up a trumpet and blow a couple of notes in it or they pick up a percussion instrument and they do some film music with a short YouTube video or something and they're engaged, they're doing it. Then they also meet me, a Deaf guy who plays- I think that's a nice thing for them to see and think 'it's not the end of the world.' Beatrix also states: 'Any highlighting of achievements/encouragement of Deaf people is good, Deaf people can do music as well.' In response to what can be done to create further access, they then stated: 'Encouragement, role models like Sean Chandler… people like Sean could come and do a lesson at my school and say 'I can do this and so can you.' When discussing the importance of representation, Daniel states: 'the quote is: "There's someone out there whose just like you, who needs to meet you." That's the importance of everyone being role models.'

**Inclusive teaching techniques can be effective:** The inclusive teaching techniques utilised by each participant varied from more touch-based methods to more technology-based methods. Arthur explains their encouragement to utilise other senses when working with Deaf children: 'All musicians should be using their bodies as resonating chambers. I think part of the issue is you're always being told 'use your ears, listen.' One thing I will always avoid saying when teaching Deaf kids is saying 'listen' cause it's the one thing they can't do, but you

can perceive, you can feel.' Carol also encourages touch-based learning through use of percussion, further explaining: 'We do need more inclusive teaching techniques, and these things aren't rocket science. They're not difficult to include in to mainstream teaching. You know the Cajon? We've got kids that just sit on them and play with their hands or soft drumsticks, and they can feel it coming through their bodies. Something as simple as that is really, really easy to make classroom music accessible. You don't need an interpreter for something so simple. Just give them two sticks, get them to sit on the box- then explain what we're doing, then we're off.' Daniel also utilises visual learning aids, explaining: '…this is a clear plastic mouth- piece, so they can see my embouchure and stuff. Stuff like that and also I've got a few visual resources, a lot of it is games. When we're buzzing we get them to use their finger to guide the pitches of their buzz. There's a lot of conversation of 'what are your lips doing?' 'what's your tongue doing?' getting them to think about those kinds of things.' Three participants also mentioned utilising technology such as Bluetooth to connect keyboards and iPads with hearing aids and cochlear implants, as well as visual technological aids such as figure notes. Three out of four participants also mentioned the benefits of a slower paced lesson when teaching a Deaf child, Carol explains: 'It needs to be a lot clearer, a lot slower, with a bit more patience and a bit more structure.'

**Accessible instruments and technology can be effective:** Participants sited percussive instruments such as the cajon as an example of accessible instruments. Two participants also mentioned using clear plastic instruments that mimic all of the features of a trombone, often referred to as PBones. Both participants explained that these particular instruments work suitably as visual and touch- based tools. Three participants also highlighted the use of Bluetooth compatible devices such as keyboards and iPads, as these particular devices are compatible with both hearing aids and cochlear implants. On the topic, Daniel explains: 'I record them and play it back for them through an iPad which is connected via Bluetooth to their hearing aids/cochlear implants. So they can hear themselves better. The starters brass kids produce quite a harsh sound, so I'll record it and play it back for them with the iPad so we can talk about it and talk about how to create a more rounded sound.'

**Deaf pupil centred teaching is important:** Daniel explains: 'We need to have curriculum planned with Deaf children at the centre… There needs to be much more dialogue between Deaf education and mainstream education. Because you've got Deaf children who are sitting in mainstream classrooms who are being taught by teachers who probably first and foremost don't want to be teaching music (especially in primary school) But there's so much that, with just a few tweaks, that the teachers could be doing to include the Deaf children in what the class is doing. I think there needs to be more attention given to the way that Deaf children learn, and more attention given to the pace of the lesson and how the acoustic noise in the back of a classroom affects a Deaf child's learning.' One of the ways in which Daniel has applied this theory also ties into inclusive teaching

practices, they explain: ‘I also think that with Deaf musicians, (I don’t know if this is a good thing or a bad thing) but there’s no pressure on them to do well, because they’re Deaf. That might be a controversial statement, but in my experience they’re more likely to have a go, because one of the first things I say is that it’s ok to make mistakes and I create a culture of making mistakes, I’ll deliberately make mistakes, so I can say ‘even I make mistakes.’ I think it’s really important when working with Deaf children to create a climate where they feel it’s ok to get things wrong. It’s only by getting things wrong that they can find out how to get it right. There’s just a bit more of trial and error in that process.’ Though this may seem like an obvious step, previous discussions with participants as well as reporting’s in studies such as *Barriers to Access* prove that the student’s needs and desires are not always at the forefront of the curriculum. This is illustrated by a direct quote from a parent interviewed for the report, who states: ‘The group was promoted as being inclusive to young people with learning disabilities, but 1. I absolutely had to be there and 2. If he kicked off in any way, it didn’t seem that the teacher would really be able to manage that… so, for me, that isn’t really being inclusive, if the support isn’t available.’(Lawrence, 2016)

**Deaf lead events and awareness training are important:** Arthur stressed the importance of Deaf lead events throughout the interview, specifically stating: ‘Creating more platforms for Deaf people to show what they can do (themselves) that’s so important. Actually, get Deaf people doing signed song videos actually get Deaf people interpreting events, actually get Deaf people with open minds running relevant courses at tertiary institutions. When you’re providing any sort of teaching or training stuff anywhere, like the inclusion day you had at Edinburgh University, that you make sure it’s Deaf people who come and do it.’ They also later stated that: ‘When it comes to Deaf education, there needs to be more Deaf TOD’s.’ Carol echoed some of these statements, stating ‘I think we need to be having more events where teachers can come and learn about what it’s like to be Deaf, about Deaf culture, sign language and all those kinds of things.’ Reports such as *Barriers to Access* also highlight some of the positive impacts that could potentially come from Deaf lead events: ‘Ailsa, a participant in the ensemble, discussed the value of taking part in arts provision delivered both by and for disabled and D/deaf people: “You’re less likely to get the attitude of ‘You can’t do this’ or ‘Don’t do it that way’ from a disabled person.’(Lawrence, 2016)

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