

Developing child-centred methods to better  
understand the impacts of music tuition:  
an exploration of *In Harmony*, Opera North

Kate Ailsa Cameron

Submitted in accordance with the requirements for the degree of  
*Doctor of Philosophy*

The University of Leeds

School of music

June 2022

*The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.*

*This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.*

*The right of Kate Ailsa Cameron to be identified as Author of this work has been asserted by Kate Ailsa Cameron in accordance with the Copyright, Designs and Patents Act 1988.*



## Acknowledgements

I'd like to begin by thanking my supervisors Prof Karen Burland and Dr Freya Bailes for their kind, insightful, and patient support; I feel privileged to have had such well-judged guidance throughout this process.

I am grateful for the funding provided by University of Leeds and Opera North, without which this PhD would not have been possible, and my life would look very different indeed!

Thanks also go to the many people at Opera North and the research schools who have always warmly welcomed me and allowed space and time for this research to unfold. The staff and fellow PGR students within the School of Music have provided an important sense of community and Melissa has been a great PhD friend, offering support, advice, and sense-checking along the way. The students who took part in this research deserve particular thanks; I could not have hoped for more enthusiastic and insightful participants.

In many ways the origins of this research extend much further back, and without those seedlings of inspiration from the past I'm sure it would not exist. My PGCE teacher training, led by John Finney, encouraged me to think deeply about what music education is and can be, and in doing so sparked interests that would otherwise have remained dormant. I'd like to thank John for this essential framing of everything that has followed.

I am exceptionally fortunate to have the support of wonderful friends and family. The welcome distractions, thoughtful check-ins, and sessions trying to understand my research have proven time and again how many great people I have in my life. Special thanks go to my sister who gave me my first home in Leeds and Andy who both introduced me to the city and was the most spectacular housemate.

My partner Will has undoubtedly seen the ugliest and hardest sides of this process and has offered every kind of support imaginable along the way. Thank you for having faith that it would all come together in the end!

Finally, I'd like to thank my mum. It was her support and advice that gave me the confidence to leave my job and life in Cambridge and take up this research. Although she is not here to see the completion of my PhD, she is in every page.

## Abstract

This thesis examines the impacts that arise from participation in the music education programme *In Harmony*, Opera North (IHON). The value of music education is often described in terms of the impacts that music has on personal, social, and academic development. Such impacts may apply to IHON, which delivers free instrumental and vocal tuition to children in areas of deprivation in Leeds. However, IHON's specific contribution to extra-musical impacts cannot be assumed based on existing research from different contexts or the popularity of these narratives. Furthermore, engaging with the perspectives of children participating in IHON is essential to understand the programme's impacts. This research therefore aims to understand how IHON specifically contributes to extra-musical impacts based on the perspectives of the children involved.

The research consists of three studies examining IHON's potential impact on children's (aged 7-11 years) emotional, social, and academic experiences. The emotions study collaboratively developed a questionnaire with focus group participants which explored emotional experiences and was completed by 51 participants. The social study devised a visual social mapping method which was carried out with 31 participants. The academic study explored academic and musical self-efficacy beliefs through questionnaires interviews which were completed by seven participants.

Findings suggest a diversity of impacts arising from participation in IHON as discussed in relation to key themes: 1) the amount and type of contact that IHON offers; 2) the unique and individual experience of IHON; 3) IHON's difference to and isolation from other aspects of schooling and life; and 4) the interconnected and multidirectional nature of IHON's impacts. On this basis a model of factors determining IHON's impacts is proposed. Findings also explore the efficacy of the new methods developed throughout the research highlighting the merits and challenges associated with this form of child-centred research.

# Contents

<i>Acknowledgements</i> .....	3
<i>Abstract</i> .....	4
<i>Contents</i> .....	5
<i>List of Tables</i> .....	14
<i>List of Figures</i> .....	19
<i>Abbreviations</i> .....	23
<b>1 Introduction</b> .....	24
1.1 Purpose of the research .....	24
1.1.1 Introducing <i>In Harmony</i> and <i>In Harmony</i> , Opera North (IHON) .....	24
1.1.2 Researcher perspective .....	26
1.2 Thesis structure and content .....	27
<b>2 Literature Review</b> .....	29
2.1 Introduction .....	29
2.2 IHON's relationship with a wider educational context .....	29
2.2.1 Performativity in Education .....	29
2.2.2 The purpose of music education .....	31
2.2.3 Values within music curriculum design and content .....	32
2.2.4 The identity of IHON .....	34
2.3 The potential impacts of participation in IHON .....	35
2.3.1 Identifying areas of potential impact .....	35
2.3.2 Implications for the present research .....	37
2.4 Evaluating the impacts of music tuition .....	38
2.4.1 Existing evaluation of IH .....	38
2.4.2 Limitations in arts evaluation .....	39
2.4.2.1 Assumptions in evaluation .....	39
2.4.2.2 Evaluation for funding .....	40
2.4.2.3 Simplifications within evaluation .....	40
2.4.3 Evaluating how and why outcomes occur .....	41
2.4.3.1 Mechanisms in Theories of Change (ToC) .....	41
2.4.3.2 The role of qualitative data .....	43

2.4.4	Child-Centred Evaluative Research .....	44
2.4.4.1	Challenges in child-centred research.....	44
2.4.4.2	Methods used in research with children .....	45
2.4.4.3	What constitutes child participation? .....	46
2.4.4.4	Participation of children in existing IH evaluation .....	46
2.4.5	Reflections on existing evaluation and aspirations for the present research .....	47
3	<i>Methodology</i> .....	48
3.1	Introduction.....	48
3.2	Aims.....	48
3.3	Theoretical underpinnings .....	48
3.3.1	Reflexivity.....	49
3.4	Qualitative child-centred research .....	51
3.4.1	Thematic analysis .....	51
3.4.2	Ethical considerations .....	52
3.4.3	Bias and validity .....	53
3.5	Individual studies.....	54
4	<i>The Emotional Impacts of IHON</i> .....	55
4.1	Introduction.....	55
4.2	Literature review .....	55
4.2.1	Emotions and music .....	55
4.2.2	Structure of emotion.....	56
4.2.2.1	Basic emotions.....	56
4.2.2.2	A dimensional model of core affect.....	59
4.2.3	Assessing Emotions .....	62
4.2.3.1	Self-report measures .....	62
4.2.4	Children's emotions .....	63
4.2.4.1	How do children understand emotion?.....	63
4.2.4.2	Children and dimensional emotions.....	64
4.2.4.3	Practical considerations when consulting children on emotion .....	65
4.2.5	Implications from the literature.....	67
4.3	Method.....	67
4.3.1	Aims.....	67
4.3.2	Participants .....	68
4.3.3	Materials .....	69

4.3.3.1	Phase one: Identifying meaning and relevance in emotions .....	69
4.3.3.2	Phase two: Emotion consultation .....	71
4.3.3.3	Phase three: Understanding the outcomes of emotion consultation.....	71
4.3.4	Procedure .....	72
4.3.5	Analysis.....	76
4.4	Findings.....	78
4.4.1	Reported emotions.....	78
4.4.2	Research question one: What is the influence of IHON music tuition on students' emotions, and how does this relate to the influence of other factors? .....	84
4.4.2.1	Theme 1: Practical matters .....	85
4.4.2.1.1	Subtheme 1.1: Physical and environmental influences.....	85
4.4.2.1.2	Subtheme 1.2: Material influences .....	86
4.4.2.1.3	Subtheme 1.3: Influence of time and day .....	87
4.4.2.2	Theme 2: Work and leisure .....	87
4.4.2.2.1	Subtheme 2.1: Type of work .....	87
4.4.2.2.2	Subtheme 2.2: Effort and competence .....	88
4.4.2.2.3	Subtheme 2.3: Leisure time.....	89
4.4.2.3	Theme 3: Other people .....	90
4.4.2.4	Theme 4: Entertainment.....	91
4.4.2.5	Theme 5: Personal experience of influences .....	92
4.4.2.6	Theme 6: Predictability of events.....	92
4.4.2.7	Conclusions .....	93
4.4.3	Research question two: How can the emotions of key stage 2 primary students be monitored and assessed? .....	95
4.4.3.1	Use of emotion measures .....	95
4.4.3.1.1	Diversity within responses.....	95
4.4.3.1.2	Reporting of emoji and valence.....	96
4.4.3.1.3	Reporting of emoji and tension .....	98
4.4.3.1.4	Reporting of emoji and arousal .....	100
4.4.3.1.5	Implication for the measures .....	101
4.4.3.2	Thematic analysis .....	101
4.4.3.2.1	Theme A: Emotions themselves .....	102
4.4.3.2.1.1	Subtheme A.1: Complex and varied emotions.....	102
4.4.3.2.1.2	Subtheme A.2: Challenges in appraising emotions.....	103
4.4.3.2.1.3	Subtheme A.3: Desirable emotions .....	104
4.4.3.2.1.4	Implication for the measures.....	105
4.4.3.2.2	Theme B: Individuality and emotion measures.....	105
4.4.3.2.2.1	Subtheme B.1: Individual interaction with emotion measures .....	106
4.4.3.2.2.2	Subtheme B.2 Individual interpretations and preferences.....	107

4.4.3.2.2.3	Implication for the measures .....	108
4.4.3.2.3	Theme C: Opinions on measures .....	108
4.4.3.2.3.1	Dimensional measures .....	108
4.4.3.2.3.2	Emoji measures .....	111
4.4.3.2.3.3	Implication for the measures .....	113
4.4.3.3	Conclusions.....	113
5	<i>The Social Impacts of IHON</i> .....	116
5.1	Introduction.....	116
5.2	Literature review .....	116
5.2.1	Social impacts of music .....	116
5.2.2	Existing approaches to capturing social connection .....	120
5.2.2.1	The Social Connectedness Scale and Statement Measures.....	120
5.2.2.2	Inclusion of the Other in the Self (IOS) Scale .....	122
5.2.2.3	Eco-Mapping.....	122
5.2.2.4	Implications for the research.....	124
5.3	Method.....	125
5.3.1	Aims.....	125
5.3.2	Participants .....	125
5.3.3	Materials .....	126
5.3.4	Procedure.....	129
5.3.5	Analysis .....	132
5.4	Findings .....	134
5.4.1	Research questions one and two: How do children describe their experiences of social connection when constructing social maps?; How do children describe their experiences of social connection within <i>IHON</i> and how does this relate to descriptions of their wider experiences of social connection? .....	135
5.4.1.1	Theme 1: How they relate to my life and identity.....	136
5.4.1.1.1	Subtheme 1.2: Identity .....	138
5.4.1.1.2	Subtheme 1.3: Personal space or home life .....	140
5.4.1.1.3	Conclusions .....	140
5.4.1.2	Theme 3: Behaviour and thoughts of others.....	141
5.4.1.2.1	Subtheme 3.2: Level of attention they give .....	142
5.4.1.2.2	Subtheme 3.3: Other people’s feelings.....	144
5.4.1.2.3	Conclusions .....	145
5.4.1.3	Theme 4: Person’s qualities or attributes.....	146
5.4.1.3.1	Subtheme 4.1: Person’s positive qualities or attributes .....	147
5.4.1.3.2	Subtheme 4.2: Person’s negative qualities or attributes.....	148

5.4.1.3.3	Conclusions.....	149
5.4.1.4	Theme 5: Familiarity, contact, and expectations .....	150
5.4.1.4.1	Subtheme 5.1: Time together .....	151
5.4.1.4.2	Subtheme 5.2: Level of knowing .....	152
5.4.1.4.3	Conclusions.....	154
5.4.1.5	Theme 6: Interaction.....	154
5.4.1.5.1	Subtheme 6.1: Conflict and congeniality.....	156
5.4.1.5.2	Subtheme 6.2 & 6.3: Interactions promoting relationship & Limitations on interactions promoting relationship.....	157
5.4.1.5.3	Conclusions.....	159
5.4.1.6	Themes 7: Practical Factors.....	160
5.4.1.6.1	Subtheme 7.2: Sensory experiences.....	161
5.4.1.7	Theme 9: Features of groups and associated experiences .....	162
5.4.1.7.1	Subtheme 9.1: Group relationships.....	163
5.4.1.7.2	Subtheme 9.2: Group behaviour .....	165
5.4.1.7.3	Subtheme 9.3: Group size .....	166
5.4.1.7.4	Subtheme 9.4: Group membership .....	167
5.4.1.7.5	Conclusions.....	168
5.4.1.8	Theme 10: Teaching and peer support .....	168
5.4.1.8.1	Subtheme 10.1: Reflections on received teaching .....	169
5.4.1.8.2	Subtheme 10.2: Aspects of peer support .....	171
5.4.1.8.3	Subtheme 10.3: Behaviour Management .....	172
5.4.1.8.4	Subtheme 10.4: Teacher feedback.....	173
5.4.1.8.5	Conclusions.....	174
5.4.1.9	Theme 11: Thoughts on activity .....	175
5.4.1.9.1	Subtheme 11.1: Feelings about activity .....	176
5.4.1.9.2	Subtheme 11.2: Activity in relation to others .....	177
5.4.1.9.3	Subtheme 11.3: Achievement and competition.....	179
5.4.1.9.4	Subtheme 11.4: Preferences, opinions, and input .....	180
5.4.1.9.5	Conclusions.....	181
5.4.1.10	Impressions of the social experiences associated with IHON .....	182
5.4.1.10.1	All musical relationships .....	184
5.4.1.10.2	Musical groups.....	184
5.4.1.10.3	Musical Individuals .....	187
5.4.1.11	Conclusions .....	190
5.4.2	Research question three: To what extent does the mapping process successfully capture experiences of social connection? .....	191
5.4.2.1	Mapping tools .....	191
5.4.2.1.1	Figure representation.....	193

5.4.2.1.2	Colour-coding as a depiction of valence .....	194
5.4.2.1.3	Location as a depiction of significance .....	195
5.4.2.2	Mapping process .....	197
5.4.2.2.1	Effort/demand of mapping process.....	198
5.4.2.2.2	Social desirability and demand characteristics .....	199
5.4.2.2.3	Procedural confusion .....	200
5.4.2.2.4	Articulation and communication challenges .....	201
5.4.2.3	Observation VS mapping .....	202
5.4.2.4	Implications for the method.....	203
6	<i>The Academic Impacts of IHON</i> .....	205
6.1	Introduction.....	205
6.2	Literature review .....	205
6.2.1	Academic impacts and self-efficacy theory.....	205
6.2.1.1	Self-efficacy as a theory of motivation .....	207
6.2.1.2	Sources of self-efficacy .....	208
6.2.2	Measuring self-efficacy .....	210
6.2.2.1	Academic domain measures.....	211
6.2.2.2	Music domain measures.....	213
6.2.3	Measuring efficacy sources in education .....	215
6.2.4	Implications for the present research.....	218
6.3	Method.....	219
6.3.1	Aims.....	219
6.3.2	Participants .....	219
6.3.3	Materials .....	220
6.3.3.1	Self-efficacy Measures.....	220
6.3.3.2	Self-efficacy source measure .....	225
6.3.4	Procedure.....	227
6.3.5	Analysis .....	228
6.4	Findings .....	230
6.4.1	Research question one: What are participants' experiences of academic and musical self-efficacy?231	
6.4.1.1	Participant profiles .....	231
6.4.1.2	Questionnaire responses .....	233
6.4.1.2.1	Academic self-efficacy .....	234
6.4.1.2.2	Learning music self-efficacy.....	235
6.4.1.2.3	Performing music self-efficacy.....	237
6.4.1.3	Conclusions for IHON.....	239



6.4.1.4	Research question three (a): How successfully do the measures of self-efficacy capture participants experiences? .....	240
6.4.2	Research question two: How does IHON contribute to self-efficacy sources? .....	241
6.4.2.1	Mastery Experience.....	241
6.4.2.1.1	Success and failure .....	241
6.4.2.1.2	Challenges and effort .....	242
6.4.2.1.3	Type of activity .....	243
6.4.2.1.4	Amount of experience.....	244
6.4.2.1.5	Conclusion .....	245
6.4.2.2	Vicarious Experience .....	246
6.4.2.2.1	Comparative ability .....	246
6.4.2.2.2	Models.....	247
6.4.2.2.3	Social Learning.....	248
6.4.2.2.4	Role and value of music in different communities .....	249
6.4.2.2.5	Conclusions.....	250
6.4.2.3	Social Persuasion.....	250
6.4.2.3.1	Categories of people .....	250
6.4.2.3.2	Reliability of sources.....	251
6.4.2.3.3	Celebration and rewards .....	252
6.4.2.3.4	Conclusions.....	253
6.4.2.4	Physiological and Affective State .....	254
6.4.2.4.1	Mood, flow, and mindset .....	254
6.4.2.4.2	Body experience .....	255
6.4.2.4.3	Pressure and audiences.....	256
6.4.2.4.4	Conclusions.....	256
6.4.2.5	Conclusion .....	257
6.4.3	Research question three (b): How successfully do the measures of self-efficacy sources capture participants experiences? .....	258
6.4.3.1	Success of the overall aspirations of the research .....	259
6.4.3.2	Success of mastery experience questions.....	260
6.4.3.3	Success of vicarious experience questions.....	261
6.4.3.4	Success of social persuasion questions .....	262
6.4.3.5	Success of physiological and affective state questions .....	264
6.4.3.6	Conclusions and implications for the interview measure of self-efficacy sources. ....	265
7	<i>Discussion: IHON's Impacts</i> .....	267
7.1	Introduction .....	267
7.2	The impact of IHON is determined by the amount and type of contact it offers, factors that vary throughout the programme. ....	267

7.3	IHON is experienced uniquely on an individual level .....	269
7.4	IHON is both different to and isolated from other aspects of schooling and life....	271
7.5	A model of factors determining IHON's impacts.....	272
7.6	IHON's impacts are interconnected and multidirectional.....	273
7.7	Example Cases .....	275
7.7.1	Miranda.....	276
7.7.2	Philip .....	278
8	<i>Conclusions</i> .....	283
8.1	Introduction.....	283
8.2	Conclusions for IHON .....	283
8.2.1	Distributive justice in IHON .....	283
8.2.2	IHON's educational purposes.....	285
8.2.3	IHON's values and aspirations.....	286
8.3	Conclusions for methods.....	287
8.3.1	Meeting the evaluative research aspirations.....	287
8.3.2	Future directions for research.....	289
8.4	Summary of the research .....	290
	<i>References</i> .....	292
	<i>Appendices</i> .....	315
	Appendix A: Emotions study, parental information/consent (focus group) .....	315
	Appendix B: Emotions study, parental information/consent (whole class) .....	318
	Appendix C: Emotions study, student information script .....	321
	Appendix D: Emotions study, Information Videos .....	323
	Appendix E: Social study, parental information sheet/consent .....	324
	Appendix F: Social study, method demonstration .....	327
	Appendix G: Self-efficacy study, parental information sheet/consent .....	330
	Appendix H: Self-efficacy study, gatekeeper information sheet/consent.....	333
	Appendix I: Self-efficacy study, student information script .....	336

Appendix J: Example visual summaries used in emotion study, phase three..... 337

Appendix K: Self-efficacy Questionnaire..... 339

## List of Tables

Table 4-1. Emotion study, participant details .....	69
Table 4-2. Emotion study, phase one focus group interview protocol.....	70
Table 4-3. Questions guiding focus group discussion for phase three of the research .....	72
Table 4-4. Summary of the emotion research procedure .....	72
Table 4-5. Justification for the inclusion/exclusion of emoji arising from phase one of the research .....	73
Table 4-6. Participants' own emoji drawings from phase one.....	75
Table 4-7. Extract of coded interview transcript (phase three).....	77
Table 4-8. Emotions described by focus group participants during daily updates .....	82
Table 4-9. Summary of the six themes capturing factors influencing participants' emotions ...	85
Table 4-10. Subtheme 1.1 Physical and environmental influences .....	85
Table 4-11. Subtheme 1.2 Material influences .....	86
Table 4-12. Subtheme 1.3. Influence of time and day.....	87
Table 4-13. Subtheme 2.1 Type of work.....	88
Table 4-14. Subtheme 2.2 Effort and competence.....	89
Table 4-15. Subtheme 2.3 Leisure time .....	89
Table 4-16. Theme 3. Other people .....	90
Table 4-17. Theme 4 entertainment.....	91
Table 4-18. Theme 5. Personal experience of influences .....	92
Table 4-19. Theme 6. Predictability of events .....	93
Table 4-20. Subtheme A.1 Complex and varied emotions.....	102
Table 4-21. Subtheme A.2 Challenges in appraising emotions.....	103
Table 4-22. Subtheme A.3 Desirable emotions .....	104
Table 4-23. Subtheme B.1 Individual interaction with emotion measures .....	106
Table 4-24. Subtheme B.2 Individual interpretations and preferences.....	107

Table 4-25. Dimensional strengths and preferences.....	109
Table 4-26. Dimensional weaknesses and relevance .....	109
Table 4-27. Dimensional recommendations .....	110
Table 4-28. Emoji strengths and preferences.....	111
Table 4-29. Emoji weaknesses and relevance .....	111
Table 4-30. Emoji recommendations .....	112
Table 5-1. Social study, participant details.....	126
Table 5-2 Prompts used for second phase of map construction targeting IHON.....	128
Table 5-3. Observation schedule .....	129
Table 5-4. Details of the observations carried out .....	131
Table 5-5. Example description of a relationship with the relevant coding.....	132
Table 5-6. The themes/subthemes relating to the codes identified in Table 5-5 example.....	133
Table 5-7: Summary of themes with descriptions.....	135
Table 5-8. Summary of theme 1, How they relate to my life and identity .....	137
Table 5-9. Subtheme 1.2, Identity .....	139
Table 5-10. Subtheme 1.3, Personal space or home life .....	140
Table 5-11. Summary of theme 3, Behaviour and thoughts of others .....	141
Table 5-12. Subtheme 3.2, Level of attention they give.....	143
Table 5-13. Subtheme 3.3, Other people's feelings .....	145
Table 5-14. Summary of theme 4, Person's qualities or attributes.....	146
Table 5-15. Subthemes 4.1, Person's positive qualities or attributes .....	148
Table 5-16. Subtheme 4.2, Person's negative qualities or attributes .....	149
Table 5-17. Summary of theme 5, Familiarity, contact, and expectations.....	150
Table 5-18. Subtheme 5.1, Time together.....	152
Table 5-19. Subtheme 5.2, Level of knowing .....	153
Table 5-20. Summary of theme 6, Interaction .....	155

Table 5-21. Subtheme 6.1, Conflict and congeniality .....	157
Table 5-22. Subtheme 6.2 & 6.3, Interactions promoting relationship & Limitation on interactions promoting relationship.....	159
Table 5-23. Summary of theme 7, Practical factors.....	160
Table 5-24. Subtheme 7.2, Sensory experiences .....	162
Table 5-25. Summary of theme 9, Features of groups and associated experiences .....	162
Table 5-26. Subtheme 9.1, Group relationships .....	164
Table 5-27. Subtheme 9.2, Group behaviour.....	166
Table 5-28. Subtheme 9.3, Group size .....	167
Table 5-29. Subtheme 9.4, Group Membership .....	168
Table 5-30. Summary of theme 10, Teaching and peer support .....	169
Table 5-31. Subtheme 10.1, Reflections on received teaching.....	171
Table 5-32. Subtheme 10.2, Aspects of peer support .....	172
Table 5-33. Subtheme 10.3, Behaviour management .....	173
Table 5-34. Subtheme 10.4, Teacher feedback .....	174
Table 5-35. Summary of theme 11, Thoughts on activity .....	175
Table 5-36. Subtheme 11.1, Feelings about activity.....	177
Table 5-37. Subtheme 11.2, Activity in relation to others.....	178
Table 5-38. Subtheme 11.3, Achievement and competition .....	180
Table 5-39. Subtheme 11.4, Preferences, opinions, and input.....	181
Table 6-1. Relationship between Muris (2001) SEQ-C and Bandura (2006) Childhood self-efficacy scale.....	212
Table 6-2. Childhood self-efficacy measure for musical learning (Ritchie & Williamon, 2011, appendix).....	214
Table 6-3. Self-efficacy study, participant details.....	220
Table 6-4 Alterations to academic self-efficacy statements (Minter & Pritzker, 2017, p. 822)	221

Table 6-5. Childhood statements developed from existing adult performing music measure (Ritchie & Williamon, 2010) .....	222
Table 6-6. Edits to learning music statements following consultation with trial participant...	223
Table 6-7: Edits to performing music statements following consultation with trial participant .....	224
Table 6-8. Participant school profiles .....	232
Table 6-9. Participant responses to questions focused on experiences of musical self-efficacy .....	232
Table 6-10. Mastery experience: Success and failure .....	242
Table 6-11. Mastery experience: Challenges and effort .....	243
Table 6-12. Mastery experience: Type of activity .....	244
Table 6-13. Mastery experience: Amount of experience .....	245
Table 6-14. Vicarious experience: Comparative ability .....	246
Table 6-15. Vicarious experience: Models .....	247
Table 6-16. Vicarious experience: Social learning .....	248
Table 6-17. Vicarious experience: Role and value of music in different communities.....	249
Table 6-18. Social persuasion: Categories of people.....	251
Table 6-19. Social persuasion: Reliability of source .....	252
Table 6-20. Social persuasion: Celebrations and rewards.....	253
Table 6-21. Physiological and affective state: Mood, flow, and mindset.....	255
Table 6-22. Physiological and affective state: Body experience.....	255
Table 6-23. Physiological and affective state: Pressure and audiences .....	256
Table 6-24. Overall aspirations of research.....	259
Table 6-25. Success of questions targeting mastery experiences .....	261
Table 6-26. Success of vicarious experiences questions .....	262
Table 6-27. Success of social persuasion questions .....	263
Table 6-28. Success of physiological and affective state questions. ....	264

Table 8-1. Summary of Deutsch's (1975) theorisation of different types of distributive justices and the implications for IHON .....	284
---	-----



## List of Figures

Figure 2-1. Five areas of potential impact arising from participation in musical activity.....	36
Figure 2-2. Generative model of causation developed by Pawson and Tilley (1997, p. 58).....	41
Figure 2-3. NFER ToC for IH (Lord et al., 2016, p. 72) .....	42
Figure 2-4. Nordicity ToC for IH (Hignell et al., 2020, p. 11).....	43
Figure 4-1. Plutchik's wheel of emotions (Plutchik, 2001, p. 349) .....	58
Figure 4-2. Russell's circumplex (Russell, 1980, p. 1168) .....	60
Figure 4-3. Three dimensional circumplex (Schimmack & Grob, 2000, p. 327) .....	61
Figure 4-4: The Self-Assessment Manikin .....	66
Figure 4-5. Emotion study, phase one emoji consultation worksheet.....	70
Figure 4-6. Phase two consultation worksheet .....	71
Figure 4-7. Extract of phase two daily emotion updates with relevant coding.....	78
Figure 4-8. Participants' mean response for three dimensions with error bars indicating standard deviation .....	79
Figure 4-9. Comparison of participants' mean response to tension dimension in and out of music tuition time. ....	80
Figure 4-10. Frequency of emoji selection in total, for music, and for non-music shown as a percentage of the total report points. ....	80
Figure 4-11. Interaction between broad emotional influences and specific musical emotional influences .....	94
Figure 4-12. Mean dimensional reports for each emoji with error bars indicating standard deviation.....	96
Figure 4-13. Mean dimensional reports for emoji focused on valence (error bars indicate standard deviation) .....	97
Figure 4-14. Comparison of dimensional valence and emoji selection for Leah and Samantha.	97
Figure 4-15. Paula's dimensional valence reporting, emoji selection and verbal daily emotion update .....	98

Figure 4-16. Mean dimensional reports for emoji associated with high and low tension (error bars indicate standard deviation) .....	99
Figure 4-17. Reporting associated with Sophie's description of anger.....	100
Figure 4-18. Emoji associated with different reports of arousal (error bars indicate standard deviation).....	100
Figure 4-19. Reporting associated with Nick's description of tiredness .....	101
Figure 4-20. Samantha's own drawing of a victory emoji described in Table 4-21. ....	104
Figure 4-21. Paula's own drawing of an emoji described in Table 4-24 .....	107
Figure 4-22. Summary of the strengths and weaknesses of emoji and dimensional measures .....	114
Figure 5-1. Revised social connectedness scale (Lee, Draper and Lee, 2001, p. 312) .....	121
Figure 5-2 IOS scale images (Gächter et al., 2015, p. 2).....	122
Figure 5-3 Completed eco-map (Hartman, 1978, p. 470).....	123
Figure 5-4. My Solar System eco-map, before (left) and after (right) counselling (Curry et al., 2008, pp. 241-242).....	124
Figure 5-5 Proposed eco-map structure .....	127
Figure 5-6 Figures used to populate eco-map .....	127
Figure 5-7 Example map and explanations used to demonstrate the method .....	130
Figure 5-8. Physical mapping of choir associated with the descriptions in Table 5-5. ....	133
Figure 5-9. Illustration of the construction of aggregate maps based on the the combined descriptions in Table 5-5 and the physical mapping of this relationship in Figure 5-8.....	134
Figure 5-10: Physical mapping for theme 1, How they relate to my life and identity .....	137
Figure 5-11: Physical mapping for theme 3, Behaviour and thoughts of others .....	142
Figure 5-12. Physical mapping for theme 4, Person's qualities or attributes .....	147
Figure 5-13. Physical mapping for theme 5, Familiarity, contact and expectations .....	151
Figure 5-14. Physical mapping for theme 6, Interaction.....	156
Figure 5-15. Physical mapping for theme 7, Practical factors.....	161

Figure 5-16. Physical mapping for theme 9, Features of groups and associated experiences.	163
Figure 5-17. mixed relationships depicted with mixed colour coding by Lara, year 6.	165
Figure 5-18 Physical mapping for theme 10, Teaching and peer support.	169
Figure 5-19. Physical mapping for theme 11, Thoughts on activity	176
Figure 5-20. Summary of the factors influencing social perceptions of musical ensembles within IHON	183
Figure 5-21. Summary of the factors influencing social perceptions of musical individuals within IHON	183
Figure 5-22. Physical mapping for group musical relationships	187
Figure 5-23. Physical mapping for individual musical relationships	189
Figure 5-24. Lara's social map was the most extensive of all participants.	192
Figure 5-25. Caitlin's map made full use of space and colour coding despite her being one of the youngest participants.	192
Figure 5-26. The range of figures supplied for map construction	193
Figure 5-27. Karen's map illustrating the tendency to use positive green colour coding and reflective comments on this captured in post-interview memo.	194
Figure 5-28. Luke's map was dominated with neutral (white) colour-coding	195
Figure 5-29. Lara's map combined different colour codes to communicate more complex feelings	195
Figure 5-30. Examples from Amelia (left) and Karen's (right) social maps that sought to add further detail to the four zones of significance.	196
Figure 5-31. Habitual placement in the central zone resulted in other map areas remaining largely unused in Jayde's map	199
Figure 6-1. Minter & Pritzker (2017, p. 822) Academic self-efficacy items	213
Figure 6-2. Image of photo-board used in interviews	227
Figure 6-3. Interview extract with coding relating to self-efficacy sources.	229
Figure 6-4. Overview of the subthemes identified within each of the efficacy sources	230

Figure 6-5. Participants' mean self-efficacy reports in the academic, learning music, and performing music domains .....	233
Figure 6-6. Summary of academic domain by participant .....	235
Figure 6-7. Summary of learning music domain by participant .....	236
Figure 6-8. Summary of learning music domain by statement .....	236
Figure 6-9. Comparison of statements from the academic and learning music domains .....	237
Figure 6-10. Summary of performing music domain by participant .....	238
Figure 6-11. Summary of performing music domain by statement .....	238
Figure 6-12. Comparison of statements from the academic and performing music domains .....	239
Figure 7-1. A model of the factors influencing IHON's impacts .....	273
Figure 7-2. Three lenses through which the impacts of IHON have been assessed .....	274
Figure 7-3. Miranda's experience of IHON viewed through the three lenses of impact .....	278
Figure 7-4. Philip's experience of IHON viewed through the three lenses of impact .....	281

## Abbreviations

BERA	British Educational Research Association
CUMIN	Contemporary Urban Music for Inclusion Network
EAL	English as an Additional Language
IH	In Harmony
IHON	In Harmony, Opera North
IOS Scale	Inclusion of the Other in the Self Scale
NFER	National Foundation for Educational Research
Ofsted	The Office for Standards in Education, Children's Services and Skills
PP	Pupil Premium
SEND	Special Educational Needs and Disability
SEQ-C	Self-Efficacy Questionnaire for Children
ToC	Theory of Change
WCET	Whole Class Ensemble Teaching
ZPD	Zone of Proximal Development

# 1 Introduction

## 1.1 Purpose of the research

Musical activity and education are often framed in terms of their transformative and powerful impact across people's lives (Hallam, 2010b), and justifications of music education commonly draw upon these claims (Henley, 2011). This thesis seeks to better understand the relevance of these arguments specifically as they apply within the music education programme *In Harmony*, Opera North (IHON). The broad purpose of the research is therefore to understand the impacts that arise from participation in IHON. The identity of IHON within a national and global context and my own identity as a former music teacher contribute more specifically to the framing of this purpose.

### 1.1.1 Introducing *In Harmony* and *In Harmony*, Opera North (IHON)

*In Harmony*, Opera North (IHON) is one iteration of the national *In Harmony* (IH) music education programme which "aims to inspire and transform the lives of children in deprived communities, using the power and disciplines of ensemble music-making" (Arts Council England, n.d., para. 1). Three pilot IH programmes were established in 2008/09 and four more programmes were developed in 2012. IH is currently comprised of six programmes throughout England located in Lambeth, Nottingham, Telford/Stoke-on-Trent, Newcastle Gateshead, Liverpool, and Leeds (IHON). IH's origins can be traced to the El Sistema programme<sup>1</sup>, founded in Venezuela in 1975 (Hignell et al., 2020). The El Sistema programme focuses on developing positive skills and attitudes among young people through orchestral music-making (Hignell et al., 2020). José Abreu (2009), founder of the programme, described the successes of El Sistema both in terms of social change and musical excellence. Although the programme has also been subject to critique (detailed below), El Sistema has spread around the world with 287 programmes in 55 different countries (Sistema Global, 2021). A performance by the Simón Bolívar Youth Orchestra of Venezuela at the 2007 Proms brought much attention and praise to the El Sistema programme within the UK (Clements, 2007). Subsequently El Sistema inspired programmes were established in England (Nucleo), Scotland (Big Noise) and Wales (Codi'r To), each similarly focused on orchestral music as a means of social change and community regeneration (Codi'r To, 2021; Nucleo, n.d.; Sistema Scotland, 2022). IH forms one instance of

---

<sup>1</sup> Previously El Sistema's official name was 'Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela' the name is now 'Fundación Musical Simón Bolívar' although the shortening 'El Sistema' has persisted.

the El Sistema inspired programmes running in the UK, although the six different IH programmes differ in their relationship with El Sistema.

Despite claims about El Sistema's success and the proliferation of affiliated programmes throughout the world, the narrative surrounding El Sistema has not been exclusively positive. Geoffrey Baker sought to challenge the overwhelmingly positive descriptions of the Venezuelan El Sistema programme (Baker, 2014a, 2014b; Baker et al., 2018). He framed the programme as rigid and outdated, with a focus on superficial impressions of success that act as propaganda rather than offering insight into the realities of life and music education within El Sistema (Baker, 2014a). Baker notes that while there has been a lack of critical examination of El Sistema itself, outside Venezuela "signs of a move away from an overly reverent attitude were [...] evident in the increasing emphasis on evaluative research projects" (Baker, 2014a, p. 322). IH has seemingly embraced the insights of evaluation described by Baker (2014a), with two national evaluations of all IH programmes (Hignell et al., 2020; Lord et al., 2016). These evaluations, which are considered further in chapter two, reflect a desire to understand the impacts and limitations of IH and a distancing from the unrelenting advocacy observed in Venezuela. However, the individuality of the different IH programmes limits the insights that such national evaluation can offer.

Each iteration of IH has a distinct identity. The different IH programmes are delivered by different types of organisation: programmes in Lambeth, Nottingham, and Telford/Stoke-on-Trent are delivered by music services, whereas programmes in Newcastle Gateshead, Liverpool and Leeds are delivered by Sage Gateshead, the Royal Liverpool Philharmonic Orchestra, and Opera North respectively (Hignell et al., 2020). Furthermore, Programmes in Newcastle Gateshead, Liverpool, Telford/Stoke-on-Trent, and Lambeth have consistently been affiliated with Sistema England (which has recently merged with The Nucleo Project), whereas the IH programmes in Nottingham and Leeds (IHON) do not share this affiliation. While the motivations for opting in or out of such an affiliation have not been made explicit, this inconsistency both demonstrates the mixed perceptions of El Sistema and the freedom granted to individual IH programmes to determine their own identity. The different iterations of IH operate independently and therefore differ in terms of the design and timetabling of music tuition and the age and size of population targeted for provision.

IHON works with over 1,800 children in south Leeds, making this one of the largest IH programmes. IHON has historically focused on primary school tuition and currently operates in four primary schools, although more recently IHON has included provision at a secondary school level (Opera North, n.d.). The present research focused on the primary school model of music tuition which, at the time of study, could be summarised as follows. Younger students

took part in initial musicianship and singing lessons (up to year two, aged seven). In year three (aged seven) all children began learning a string instrument (violin, viola, or cello), and in year five (aged nine) some children changed to wind instruments (clarinet, flute, trumpet, trombone, and French horn) or the double bass, while others continued learning their original instrument. From year 3 onwards, provision included weekly group instrumental lessons called sectionals (group sizes varied but commonly included five/six students), orchestra rehearsals (formed from a whole class) and choir rehearsals (consisting of two school year groups). This design applied exclusively to IHON with other IH programmes generally targeting a smaller population of children, providing less extensive singing experience, and introducing a wider range of orchestral instruments in younger year groups. Ultimately each programme presents a distinct approach to instrumental tuition. Evaluation at a national level, which cannot reasonably attend to and examine the nuanced differences between programmes, has struggled to provide the insights into IHON's impacts that Opera North desired. The present research therefore aspires to better understand how impacts associated with music participation may apply within IHON specifically.

### **1.1.2 Researcher perspective**

My own perspectives fundamentally inform the rationale guiding this research. In 2010 I began training to be a secondary school music teacher. My first PGCE assignment asked that I "make a justification for the place of music in the secondary school". I concluded by arguing that justifications should focus on the inherent value of music and avoid caving to claims about the non-musical benefits of music education which discredited music's merit as a subject in its own right. Upon completion of my PGCE I worked as a secondary school music teacher for six years in three different state schools, teaching whole class music lessons, running extra-curricular clubs, and enlisting students into instrumental tuition. In this time, I experienced the marginalisation of music education first-hand: music was often demoted to 'non-academic' status when students discussed their GCSE options and in one school my annual music budget was insufficient to cover the cost of piano tuning alone. My conviction that music education had inherent value did little to counter the signs that music lacked the legitimacy enjoyed by many other subjects. Meanwhile, students increasingly arrived at secondary school having taken part in whole class ensemble teaching (WCET) programmes like Wider Opportunities (Ofsted, 2012). The rise of WCET and the El Sistema movement appeared impervious to the challenges that blighted my own teaching experience. The difference appeared to lie in what these programmes were perceived to achieve and thus how they were justified. When Opera North and the University of Leeds advertised a PhD studentship examining IHON I was



presented with an opportunity to examine a different kind of music education and critically consider the arguments that support such provision.

The present research is therefore simultaneously a product of Opera North's desire to embrace critical examination specifically focused on IHON and my own professional interest in developing a better understanding of WCET as an alternative form of music education. Given the complex origins and motivations informing this work there has been a clear demand that reflexive research practices acknowledge and accommodate the influence of these perspectives (approaches to reflexivity are detailed in section 3.3.1).

## **1.2 Thesis structure and content**

The thesis includes three studies each examining an area of potential impact (emotional, social, and academic) arising from participation in IHON, these studies are presented in chapters four, five and six. The remaining chapters address those aspects of research that apply across all three studies. The structure of the thesis can be summarised as follows.

Chapter two is a literature review which first examines IHON's place within a wider educational setting, connecting the programme with its national and global context. This discussion helps to frame some of the educational purposes that IHON may seek to fulfil. This is followed by an examination of the areas of impact that might arise from participation in musical activity which facilitates the identification of three areas of interest pertinent to the present research. Finally, the literature review considers the relative strengths and weaknesses of different approaches to arts evaluation. Within this discussion the merit and meaning of child-centred research is considered. On this basis some aspirations for evaluation within the present research are set forth.

Chapter three details those methodological elements of the research that apply across all three studies. This identifies two co-existing aims for the research: 1) better understanding IHON's impact on participating children; 2) considering how the impacts of music tuition can be meaningfully evaluated. While this chapter does not address the specific methods used throughout the research, it details the constructionist phenomenological underpinnings of the research, explores the broad approaches to thematic analysis adopted in all studies, and considers the research perspectives on reflexivity, bias, and validity.

Chapters four, five and six present the three individual studies that form the present research. The first is concerned with the emotional experiences of children within IHON, the second examines experiences of social connection within IHON, and the third explores IHON's wider academic impacts in terms of academic and musical self-efficacy. Each chapter begins with a review of the literature pertaining to that area of study, before proposing the method

developed to examine that area of potential impact within IHON. Each study is focused on research questions that are drawn from the two aims identified in chapter three. Findings for the studies therefore assess the nature of IHON's impacts in the area examined and the suitability of the methods used to assess these impacts.

Chapter seven draws together the understandings taken from the individual studies to consider the overall implications relating to IHON's impacts on children. This explores four statements summarising aspects of IHON's impacts: 1) The impact of IHON is determined by the amount and type of contact it offers, factors that vary throughout the programme; 2) IHON is experienced uniquely on an individual level; 3) IHON is both different to and isolated from other aspects of schooling and life; 4) IHON's impacts are interconnected and multidirectional. This discussion supports the development of a visual model to illustrate the factors informing IHON's impacts.

Chapter eight offers conclusions that can be taken from the research. The first half explores conclusions pertaining to IHON in terms of distributive justice before returning to ideas about IHON's educational purpose and finally highlighting the essential role that IHON's values and aspirations play in determining the programme's identity and impacts. The second half of the chapter considers conclusions that can be drawn for the methods developed throughout the research. This returns to the evaluative aspirations identified in chapter two and scrutinizes the success of the research methods in meeting these aims before considering directions for future research.

## 2 Literature Review

### 2.1 Introduction

The following literature review consists of three sections, the first of which (section 2.2) examines IHON's identity within its educational context. This begins by considering the place of music education within a broader educational climate. From this arises a discussion about the different educational purposes that music education might serve which is followed by a consideration of the values associated with music education. The second section (2.3) identifies areas of potential impact that may be relevant to the present research. This draws together a range of sources of different types to identify themes representing common musical impacts. On this basis three areas of potential impact are selected for examination within the present research. The final section (2.4) considers what successful evaluation of IHON might mean. This begins by summarising the existing approaches adopted in national evaluations of IH. A broader consideration of arts evaluation explores common limitations in this field which helps to identify aspirations for the evaluation of IHON. These aspirations are considered in light of the demands of research carried out with child participants. This section concludes by outlining four aspirations for evaluation within the present research. Further literature reviews are included in chapters four, five, and six, each focusing on those matters pertinent to those individual studies.

### 2.2 IHON's relationship with a wider educational context

Meaningful examination of IHON's impacts depends upon a clear understanding of the programme's purpose and identity. Broad understandings of what IHON is and aims to achieve can be gained by examining its place within a wider educational context. In what follows it will be argued that IHON is a product of the English education system, the global spread of El Sistema music tuition, and the national concept of IH. This discussion will define and explore performativity culture within the English education system, consider the purposes attributed to music education, and reflect on the manifestations of these issues in curriculum design and content. On this basis the position and identity of IHON will be contextualised.

#### 2.2.1 Performativity in Education

Performativity culture in schooling can be understood as the "systems and relationships of: target- setting; Ofsted inspections; school league tables constructed from pupil test scores; performance management; performance related pay; threshold assessment; and advanced skills teachers" (Troman et al., 2007, p. 549). Performativity within the English education system has a long history. Following the child-centred progressive educational values of the

1960-70s, the subsequent Conservative governments measured education increasingly in terms of economy and efficiency, with a strong emphasis on accountability (Ozga, 2009). This focused on centralising control of education and culminated in the 1988 Education Reform Act which set out a national curriculum and introduced mandatory testing for children aged 7 and 11 (Stillman, 1990). The importance of accountability within this context resulted in the introduction of school league tables and Ofsted inspections. Although New Labour brought educational changes in the form of a social justice agenda within education, Alexander et al. (2010) describe the intensification of existing central governmental control over education during this period. The economic values underpinning educational reforms between 1979-2010 promoted the development of a neoliberal English education system; a position that became only more pronounced under the coalition and Conservative governments that followed (Wilkins, 2015).

One component of this neoliberal education system is the contradictory concept of “*performative deregulation*, in which the state’s role is apparently reduced to that of oversight of the market whilst actually exerting immense power through data-driven performance management at every level” (Wilkins, 2015, p. 1145). Thus, schools are granted extensive freedoms, but all aspects of educational outcomes are fastidiously measured to reach judgements about school and teacher competence. This has had specific negative implications for music and arts education which are poorly accommodated in national education measures (Fautley, 2019). Music is either omitted or poorly accounted for in the two dominant measures of school success, the EBacc and Progress 8.<sup>2</sup> Fautley (2019) describes the difficult decisions that school leadership have to make in this context, often resulting in the marginalisation of music education and the development of school assessment processes and expectations derived from core subjects that are ill-suited to music education. This challenging context has been associated with a reduction in music provision in secondary schools and decreased uptake of GCSE and A level music (Bath et al., 2020). This raises questions about how and why a music education programme like IH exists within this performative, neoliberal educational climate.

---

<sup>2</sup> The EBacc measures the success of secondary schools based on how many pupils take EBacc subjects (English language and literature; maths; the sciences; geography or history; a language) and how highly students achieve in these subjects (DfE, 2019).

Progress 8 is a value-added measure of student/school achievement which projects expected GCSE attainment for all subjects based on KS2 mathematics and English test results (DfE, 2016).

### 2.2.2 The purpose of music education

Biesta's (2015) theorisation of educational purposes offers a helpful perspective on how music might be justified within this culture of performativity. The author's model presents three interrelated educational 'domains of purpose': qualification, socialisation, and subjectification (Biesta, 2015, p. 78). The qualification purpose prioritises acquiring skills and knowledge, the socialisation purpose focuses on the introduction to the ways of different social communities, and the subjectification purpose focuses on how "young people come to exist as subjects of initiative and responsibility rather than as objects of the actions of others" (Biesta, 2015, p. 77). The interconnection between these domains means that aspirations and values in one area have consequences for the remaining two domains. Biesta (2015) argues that an overemphasis on the qualification purposes of education, manifest in performativity culture, has negatively impacted the other purposes that education serves.

Governmental arguments for music education relate to all three purposes of education put forward by Biesta (2015). Where music is justified by its potential to contribute positively to wider academic attainment it is viewed as performing qualification purposes. The introduction of the national plan for music concludes: "This National Plan is clear about the importance of music: it will ensure not just that more children have access to the greatest of art forms, but that they do better as a result in every other subject" (DfE, 2011, p. 4). While these arguments appear to celebrate the ability for music to impact achievements in other areas, Belfiore's (2012) exploration of 'defensive instrumentalism' problematises justifications of arts education that are founded on quantifiable returns on investment. She suggests that these perspectives inhibit a positive instrumentalism that engages with values and beliefs (Belfiore, 2012).

Cases for music education also cite its potential to fulfil socialisation and subjectification educational purposes. Henley's (2011) review of music education and the National Plan for Music (DfE, 2011) both describe the potential for music education to benefit children in terms of personal development, socialisation, and well-being. The recently published Model Music Curriculum opens with statements about the power of music, describing the joyful, social, and enriching nature of music education (DfE, 2021). These arguments exist within the wider context of community and global music initiatives which often assert the social and personal development arising from music participation. Deane's (2018) examination of the history of community music in the United Kingdom highlights the increasing emphasis on the potential social impact of community arts programmes. The Venezuelan El Sistema music education programme was founded on beliefs about the impact that music can have on the person, their family and their community (Abreu, 2009). Despite the momentum behind such narratives,

Baker et al. (2018) note the lack of “robust evidence of the supposed social benefits” of El Sistema (p. 256).

These arguments about the social and personal impacts of music education connect with ideas of music as a means of social justice. Social Justice agendas within education became a focus under New Labour (Wilkins, 2015), and in 2010 the **Social Mobility and Child Poverty (SMCP)** Commission was established (Milburn et al., 2013). This informed the remit of music education which increasingly aimed to promote accessibility of music education among deprived and hard to reach communities (DfE, 2011; Rogers, 2006). The Cultural Learning Alliance<sup>3</sup> continue to frame arts education as a social justice issue (Cultural Learning Alliance, 2019). This social justice agenda is perhaps more pronounced within community music: Higgins (2018) explains that while community music exists in countless forms “a common feature of those working in community music has been an outstretched hand toward those who have been excluded” (p. 454). Shieh’s (2018) examination of social justice within El Sistema points to the broader aspects of care embedded in the programme including counselling, medical care, and legal services. The El Sistema programme has consistently trumpeted a social justice agenda with the founder describing it as a social movement (Abreu, 2009). These claims have been problematised by Baker (2014a) who points to the potential long-term damage that comes from the rigid inflexibility of a large one-size-fits-all approach to social change. While music education clearly relates to all three of Biesta’s (2015) educational purposes, each appears subject to its own challenges.

### **2.2.3 Values within music curriculum design and content**

The identity of music education is further informed by the relationship between instrumental and generalist teaching, and the place of classical within the curriculum. The development of whole class ensemble teaching (WCET) from 2002 onwards resulted in the introduction of instrumental tuition into the previously distinct generalist classroom (Fautley & Daubney, 2019b, 2019a). WCET sprang from a 2001 White Paper suggesting that the accessibility of instrumental tuition needed to improve (DfES, 2001). Prioritising such accessibility has persisted in The National Plan for Music and the Model Music Curriculum (DfE, 2011, 2021). This focus on accessing instrumental tuition may reflect the high value attributed to graded musical examinations which have been observed to broadly influence general music

---

<sup>3</sup> The Cultural Learning Alliance “includes a range of organisations working across the cultural and education sectors, including teachers, schools, non-departmental public bodies, philanthropists, umbrella organisations, cultural and arts partners, creative industry leaders, and education specialists” (Cultural Learning Alliance, n.d.).

education, promoting a linear concept of musical progression (Fautley & Daubney, 2022). The increased emphasis on instrumental music is closely affiliated with prioritisation of skills associated with classical music within the curriculum. The Model Music Curriculum's emphasis on reading notation and repertoire from the western classical canon demonstrates the high value attributed to the classical genre in governmental guidance on music education. This emphasis is reflected in values of the El Sistema programme which has consistently prioritised the 'orchestral machine' (Shieh, 2018). Both in the UK education system and in El Sistema provision, access to instrumental learning and classical music are presented as a matter of social justice. Botstein's (2012) keynote lecture celebrating El Sistema's work claims that the programme challenges the common limitation of orchestral music to the "privileged, aristocratic, white, European, male" (para. 1). Meanwhile The National Plan for Music outlines a desire to ensure that music education does "not become the preserve of those children whose families can afford to pay for music tuition" (DfE, 2011, p. 3).

However, this social justice agenda is complicated by a historic and persisting tension between classical and popular genres within music education. Popular music has historically been excluded from the music classroom which was focused on appreciation of the western classical canon (Finney, 2011; Pitts, 2018). Community musicians in the 1970s were poorly connected with the old Arts Council of Great Britain which was concerned with high art (Deane, 2018). In some respects, this emphasis has shifted over time. From the early 2000s, funding from the National Foundation for Youth Music was focused on providing access to the "widest range of musical styles and cultural traditions" (Deane, 2018, p. 331). Green's (2008) championing of informal learning practices encouraged the legitimate inclusion of popular music in the classroom. The ongoing success of Musical Futures, an organisation that aims to promote engaging music education practices, has provided a model of informal learning widely adopted by music educators (Mariguddi, 2021; Musical Futures, n.d.). This perspective promotes an alternative understanding of social justice that demands an "awareness of the various musical values, knowledge and identities that both learners and teachers bring to a learning situation" (Narita & Green, 2018, p. 313). However, tensions persist resulting in an ongoing failure to recognise young people's musical identities (Youth Music, 2019). Such failures have prompted the recent formation of CUMIN (Contemporary Urban Music for Inclusion Network) which aspires to "redress the marginalisation of contemporary urban music and to explore the potential for projects using the genre to have a significant impact on educational and social inclusion" (MusicEd, 2022, para. 1).

## 2.2.4 The identity of IHON

The educational climate and the values and purposes attributed to music education are reflected in both IH and IHON. Although IHON specifically makes no claims about the attainment impacts of music tuition, national evaluations of all IH programmes have explored educational impacts in terms of attainment and achievement (Hignell et al., 2020; Lord et al., 2016). Furthermore, Darren Henley explained that the expense of the IH programme could be justified because of the “radical improvements in educational attainment for the children involved” (Henley, 2011, p. 21). Thus, nationally IH is conceived within the culture of educational performativity and is considered in terms of its contribution to the qualification purposes of education. Subjectification and socialisation purposes of IH are also present in national evaluations, which have examined the programme’s contribution to school community and the development of social and emotional wellbeing (Hignell et al., 2020; Lord et al., 2016). These purposes are evident specifically within IHON’s mission statement:

The programme aims to raise aspirations, increase expectations, and use group music-making as a way of developing communication skills (namely listening, teamwork and respect), confidence and self-worth, creative problem solving, adaptability and perseverance. (Opera North, n.d., para. 3)

The association between IH and El Sistema aligns the programme with a social justice agenda, and national evaluations have examined the degree to which it affords social mobility (Hignell et al., 2020; Lord et al., 2016). However, IHON is not Sistema affiliated and does not make any claims about social justice or mobility.

The value of instrumental music and an emphasis on classical music is clear within IH and IHON. Hignell et al. (2020) describe orchestral instruments and orchestral music among the “key activities and ‘ingredients’ of IH programmes” (p. 12). Furthermore, IHON specify a particular focus on engaging people in “the art form of opera”, an aspiration arising from delivery of the programme by an opera company (Taylor, 2018, p. 1). The tensions associated with an emphasis on classical music are manifest in national evaluations which have framed positive experiences of exposure to classical music (Lord et al., 2016), as well as citing alienation from classical music as a potential hurdle for musical progression (Hallam & Burns, 2017).

IHON is a product of the educational climate in which it was conceived and continues to operate. IHON’s educational context provides an understanding of value and purposes commonly associated with this form of music tuition. The local and global climate frames music education in terms of its contribution to qualification, socialisation and subjectification purposes of education and its potential to promote an agenda of social justice.



## **2.3 The potential impacts of participation in IHON**

The previous discussion of the broad educational contexts (section 2.2) in which music tuition exists and its implied functions points to some of the impacts that might be examined within an evaluation of IHON. While these perspectives offer valuable insight into the common rhetoric surrounding music education, they must be supplemented with understandings emerging from research examining impacts from musical activity. The impacts of music participation have been subject to extensive study. The following discussion aims to synthesise different perspectives within this literature to identify common areas of potential impact that can inform an evaluation of IHON.

### **2.3.1 Identifying areas of potential impact**

Musical activity has been linked with numerous wellbeing impacts including “mood and coping,” “esteem and worth,” “socializing,” “cognitive,” and “self-actualization” (Krause et al., 2018). Research into these effects has targeted different demographics as well as focusing on different types of musical activity (Hallam, 2010b; Pearce et al., 2016; Williamson & Bonshor, 2019). Further research has explored cognitive impacts that may arise from music tuition using a range of measures including general attainment data as well as IQ and memory testing (Hallam & Rogers, 2016; Rose et al., 2019). While it is beyond the scope of the present research to comprehensively survey the extensive literature in this field, key texts particularly pertinent to the present research context indicate areas of potential impact arising from participation in IHON. These texts include an overview of existing research into the wellbeing impacts of musical activity (Krause et al., 2018), a broad perspective on musical impacts as they apply in childhood (Hallam, 2010b), examination of academic impacts associated with music tuition (Hallam & Rogers, 2016), and consideration of experiences specifically associated with ensemble music (Burland, 2022; Manrique & Gutiérrez, 2022). These can be further supplemented by sources explicitly concerned with impacts associated with IH and IHON (Hignell et al., 2020; Lord et al., 2016; Opera North, n.d.). The dimensions of impact emerging in these texts have been organised into thematic groups shown in Figure 2-1, with colour-coding indicating the original source. This presents five broad areas of potential impact: emotional; social; academic; physical; and identity and self. The different sources used to construct this visualisation offer a range of perspectives on musical impacts.

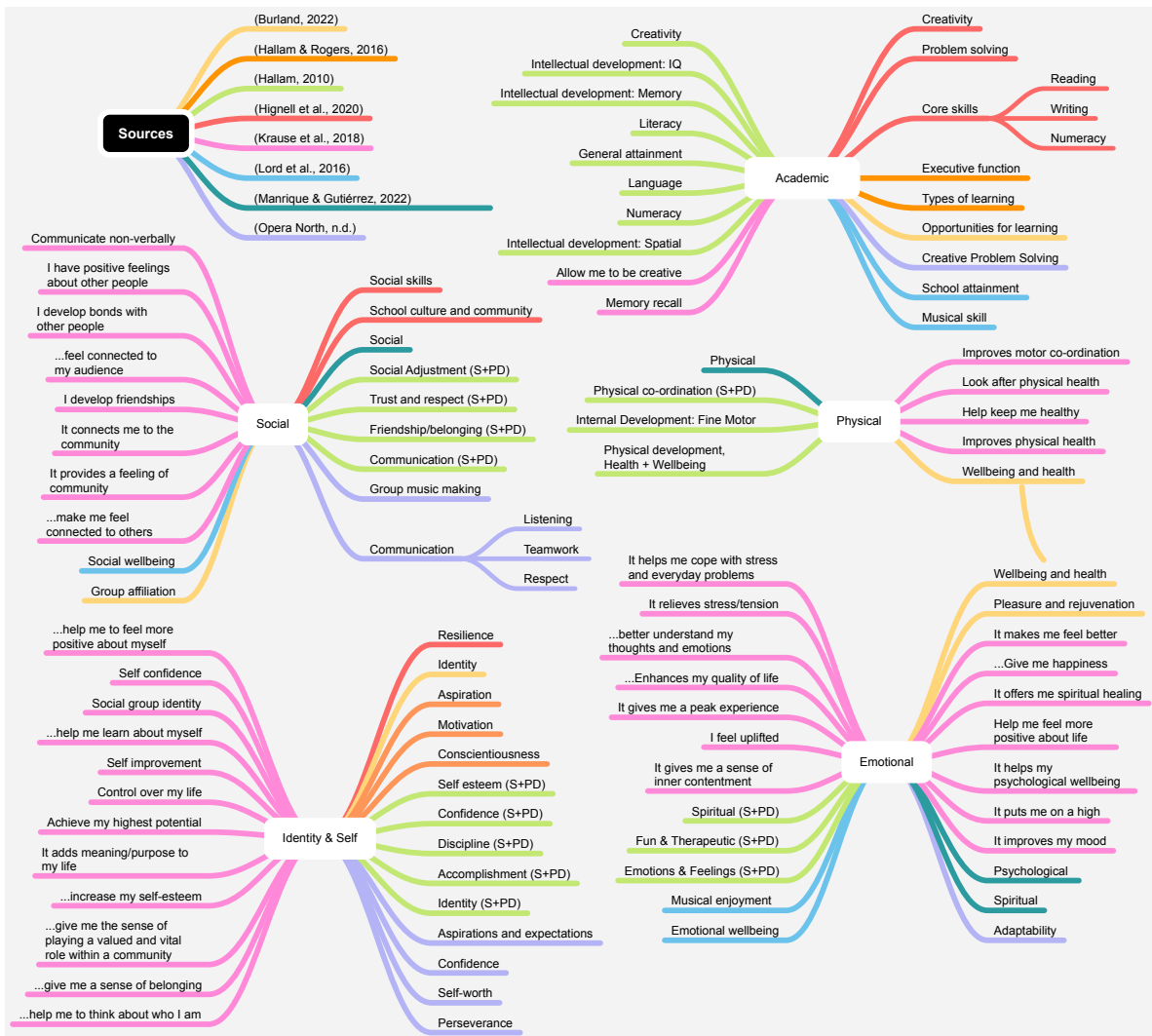


Figure 2-1. Five areas of potential impact arising from participation in musical activity (Burland, 2022; Hallam, 2010b; Hallam & Rogers, 2016; Hignell et al., 2020; Krause et al., 2018; Lord et al., 2016; Manrique & Gutiérrez, 2022; Opera North, n.d.).

Colours coding is used to show the original source citing that impact.

S+PD indicates that the listed item forms an element of the wider category “social and personal development” identified in Hallam (2010).

Figure 2-1 is predominantly informed by research examining the impacts arising from music participation. Krause et. al. (2018) explored the potential impact of music participation on wellbeing, attempting to synthesise the wealth of qualitative research that has been carried out in this field. Their review of 202 published works identified 36 types of impact that might result from participation in musical activity (Krause et al., 2018). Hallam’s (2010b) article examined the impacts of music for children and young people in terms of “language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation” (Hallam, 2010b, p. 269). Hallam and Rogers’ (2016) more specific focus of young people’s academic attainment identified a positive relationship between instrumental tuition and attainment aged 16. Other research has considered how

musical contexts contribute to experiences of impacts. Burland (2022) explored the relationship between personal development and the characteristics of ensemble playing, and Manrique and Gutiérrez (2022) outlined impacts emerging from a small study of street children's experiences of ensemble singing. The focus of such research on group music-making aligns with IHON's emphasis on ensemble music.

The two national evaluations of IH offer a different and more contextually specific perspective on potential musical impacts (Hignell et al., 2020; Lord et al., 2016). The approaches taken within these evaluations will be considered further in section 2.4, however, the impacts identified as arising from IH as a whole offer some guidance about potential impacts within IHON specifically. Finally, IHON's mission statement contributes understandings of the aspired impacts of the programme (Opera North, n.d., para. 3). The combination of existing research, evaluations of IH, and the aspirations set forth by IHON provide powerful insights into the impacts that the present research might consider.

The thematic groups highlight how different sources converge, identifying similar impacts in different contexts. For example, the social group contains reference to impacts on communication skills identified across multiple sources. These groups also demonstrate the interconnected nature of different types of impact. The simultaneous inclusion of Burland's (2022) 'wellbeing and health' characteristic of ensemble playing in both the physical and emotional groups illustrates the strong links between different areas of impact. Furthermore, items such as 'aspirations' or 'discipline' have been grouped within the identity theme, however, such elements of identity are clearly connected with the academic theme. Figure 2-1 is not intended to simplify these complex interconnections, but rather to provide foundational understandings from which an evaluation of IHON's impacts can be constructed.

### **2.3.2 Implications for the present research**

The present research can explore the impacts of IHON by examining the areas of impact identified in Figure 2-1. While all areas are potentially pertinent, examination of all five areas of impact risks overstressing the present research. For this reason, three of the five areas have been selected for further examination: emotional, social, and academic. These areas were chosen because of their relationships with Biesta's (2015) three purposes of education: emotional impacts relate to the subjectification purposes of education, social impacts relate to the socialisation purposes of education, and academic impacts relate to the qualifications purposes of education. These areas of impact were also agreed with the manager of IHON to ensure that the research would produce insights in areas of interest to Opera North. Three studies examining each of these areas of impact are presented in chapters four, five, and six.

Each chapter begins with a literature review examining what the research so far indicates about how these areas of impact relate to music participation.

## **2.4 Evaluating the impacts of music tuition**

Examination of IHON's impacts can be positively informed by an exploration of the existing evaluations of IH programmes. A summary of this research is presented in section 2.4.1. This is followed by a critical examination of the limitations and opportunities in approaches to arts evaluation and children's participation in evaluative research. The chapter closes by identifying the priorities for evaluation within current research.

### **2.4.1 Existing evaluation of IH**

The National Foundation for Educational Research (NFER) and Nordicity have produced two substantial national evaluations that simultaneously examine all six IH programmes (Hignell et al., 2020; Lord et al., 2016). The NFER conducted a longitudinal evaluation of IH to inform the future development of the programme (Lord et al., 2016). It focused on research questions which explored the impact on children (musical skill/enjoyment, wellbeing, school attainment), the degree of engagement dependent on cultural background, the impacts on children's parents/carers, and the financial viability of the programme. The research compared schools with and without IH provision using pupil surveys, provision and participation data, attainment and attendance data, headteacher focus groups, and interviews with staff, children and parents (Lord et al., 2016, p. v). Nordicity conducted a shorter three-month evaluation focused on six research questions examining "(i.) cultural sector engagement, (ii.) school culture and community, (iii.) social mobility, (iv.) education, (v.) scaling the programme, and (vi.) informing strategy and policy" (Hignell et al., 2020, p. 1). The research used a range of surveys designed for different stakeholders and developed consultation techniques for use with children and adults involved in the programmes. Both national reports identify the generally positive impacts of IH in the areas examined, however these evaluations identified little or no impact in terms of school attainment and attendance.

There is a general absence of published evaluations of specific IH programmes, with the exception of IH Liverpool for which there are several (Burns, 2017, 2019; Burns & Bewick, 2011, 2013). The approach adopted to evaluating Liverpool's IH programme draws upon student engagement and attainment data as well as research surveys, interviews, focus groups, and observations. While this illustrates an ongoing dedication to the evaluation of this programme, the evaluative processes appear closely aligned with those used nationally. For this reason, in combination with the focus of the present research on a different iteration of IH, these studies will not be considered further.

Having summarised the existing approaches to IH evaluation, a more general examination of arts evaluation practices can now be explored. This discussion will begin by surveying the limitations commonly observed within arts evaluation, which will provide insights that help to frame the subsequent examination of positive evaluative research practices. Where relevant, this discussion will scrutinize the approaches adopted within the national IH evaluations.

## **2.4.2 Limitations in arts evaluation**

Limitations within arts evaluation arise from assumptions embedded in evaluation practices, the close relationship between evaluation and funding allocations, and evaluative processes which simplify complex real-world contexts.

### **2.4.2.1 Assumptions in evaluation**

Evaluations of arts activities commonly adopt unhelpful assumptions. The tendency to treat arts and cultures as a unified concept has been problematised by Belfiore and Bennett (2010). Galloway (2009) notes that such perspectives promote false generalisations about the impact of all arts in all contexts. The generalised conclusions presented in national evaluations of IH, despite the differences between individual programmes, illustrates this tendency to impose false unity on diverse contexts. Assumptions that arts interventions have particular impacts and that these impacts are positive have also been problematised (Belfiore & Bennett, 2010). Such assumptions are manifest in the long history of accounts detailing the potential for music to transform society (Belfiore & Bennett, 2007), and the persistence of these perspectives in many public narratives about musical activity (Balzer, 2020; Shepherd, 2009). Kenny and Christophersen (2018) describe the tendency for musician-teacher collaborations to promote “victory narratives” which present musical intervention projects “as a ‘magic bullet’ for music education” (p.3). Not only do these perspectives force positive narratives about musical activities, the authors note that they fail to acknowledge the strengths that exist within a context prior to intervention.

Assumptions about the positive impacts arising from music are built into research when researchers consider “how the (presumed) positive social impacts of the arts might be measured, rather than asking whether the arts have social impacts” (Belfiore & Bennett, 2010, p. 137). The positive framing of research questions within national evaluations of IH illustrate this practice, for example “How does IH help with the development of social skills, other soft skills, and 21st-century skills such as resilience, problem-solving, creativity as well as core skills (reading, writing, numeracy)?” (Hignell et al., 2020, p. 3). Evaluations constructed on such assumptions lack the flexibility and open-mindedness to identify experiences beyond those anticipated prior to carrying out evaluative research. Having identified areas of potential

impact relevant to the present research, this must not translate into assumptions about positive impacts in these areas and the research must accommodate a diversity of co-existing impacts.

#### **2.4.2.2 Evaluation for funding**

Further limitations in arts evaluations arise from the close relationship between evaluation and funding allocation. The Magenta Book, outlining government guidance on evaluation, consistently frames evaluation in financial terms (HM Treasury, 2020). Lonie (2018) notes that evaluation of community music often draws on Social Return on Investment frameworks. Belfiore and Bennett (2010) argue that the focus on funding distorts the evaluation process by encouraging evaluators to advocate for the arts. This is presented as one of the potential reasons for adopting “victory narratives” in the context of musician-teacher collaborations (Kenny & Christophersen, 2018). This promotes evaluations that force outcomes to meet the requirements set by funders, thus the common concept of “evidence-based policy making” is flipped to become “policy-based evidence making” (Belfiore & Bennett, 2007, pp. 135, 138). The financial focus of much evaluation is often closely affiliated with an emphasis on quantitative evaluative measures. The Magenta Book notes that “value-for-money evaluations often rely on quantitative estimates produced through impact evaluations using methods such as experimental and quasi-experimental designs” (HM Treasury, 2020, p. 22). All IH programmes rely upon Arts Council funding and are therefore beholden to these common expectations that they demonstrate programme merit through evaluation to justify continued funding. While it is easy to critique the integrity of evaluation that seeks to generate or sustain funding, the expectations of funders rather than practices of evaluators appear culpable for these weaknesses. Nonetheless, it illustrates how research findings are informed by the context and purpose of the research. While the motivations and perspectives informing the present research were not focused on appeasing IHON funding sources, it cannot claim to exist in a vacuum impervious to the influences of outside motivations. For this reason, the discussion of theoretical perspective, reflexivity, and bias and validity in chapter three is essential in framing the present research.

#### **2.4.2.3 Simplifications within evaluation**

The favouring of quantitative data often applies within successionist models of evaluation in which testing is applied before and after an intervention (Galloway, 2009). The Arts Council encourage such an approach, explaining that it provides evaluators with “a ‘before’ picture against which [they] can look at the ‘after’ picture to assess change” (Arts Council England, 2018, p. 5). Similarly, the inclusion of a control group is often viewed as a “gold standard” in evaluative research (Galloway, 2009). The inclusion of comparative schools that are not part

the IH programme within the NFER evaluation represents an attempt to meet this standard (Lord et al., 2016). Galloway (2009) argues that such values are poorly suited to evaluating the social impacts of the arts because they tend to encourage simplification of complex real world contexts. Similar concerns about simplification form the basis of Belfiore and Bennett's (2010) critique of a "toolkit or one-size-fits-all" approach to evaluation. Fundamental to complaints about the tendency for evaluative research to simplify complex matters is the argument that they fail to examine how and why the arts may be having the observed impacts (Astbury & Leeuw, 2010; Belfiore & Bennett, 2010; Galloway, 2009). Section 2.4.3 will explore evaluation practices that aim to better understand how and why impacts occur and section 2.4.4 will consider the relevance of child-centred methods within this context. On this basis the evaluative aspirations for the present research will be set forth.

### 2.4.3 Evaluating how and why outcomes occur

Arguments that evaluation should more effectively examine the means by which outcomes are achieved relate to Pawson and Tilley's (1997) generative model of change (Figure 2-2).

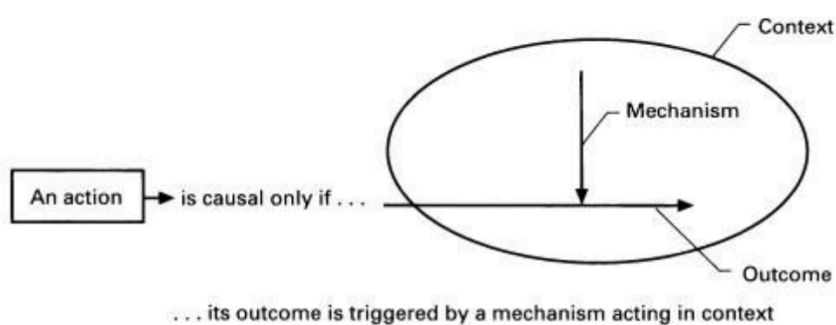


Figure 2-2. Generative model of causation developed by Pawson and Tilley (1997, p. 58)

This model highlights the fundamental role of mechanisms and contexts in determining the outcomes arising from a given intervention or experience. Astbury and Leeuw (2010) argue that the black box problem in evaluation, in which effects are examined without giving proper attention to their causes, can be addressed by examining mechanisms and contexts. However, they note that mechanisms are often falsely conflated with programme activity and that mechanisms should instead be understood as the social responses that generate outcomes (Astbury & Leeuw, 2010). Consequently, mechanisms are normally hidden and are hard to identify (Astbury & Leeuw, 2010). Theories of Change (ToC) aim to examine and reveal how mechanisms generate change (Galloway, 2009; HM Treasury, 2020).

#### 2.4.3.1 Mechanisms in Theories of Change (ToC)

National evaluations of IH have developed ToC to illustrate the programme's impacts. The NFER ToC is organised into five areas: mission, assumptions, target groups, strategies, and outcomes (Figure 2-3). While this offers insights into the nature of IH, this ToC illustrates the

tendency to note activities (listed under strategies) rather than the mechanisms by which these activities bring change.

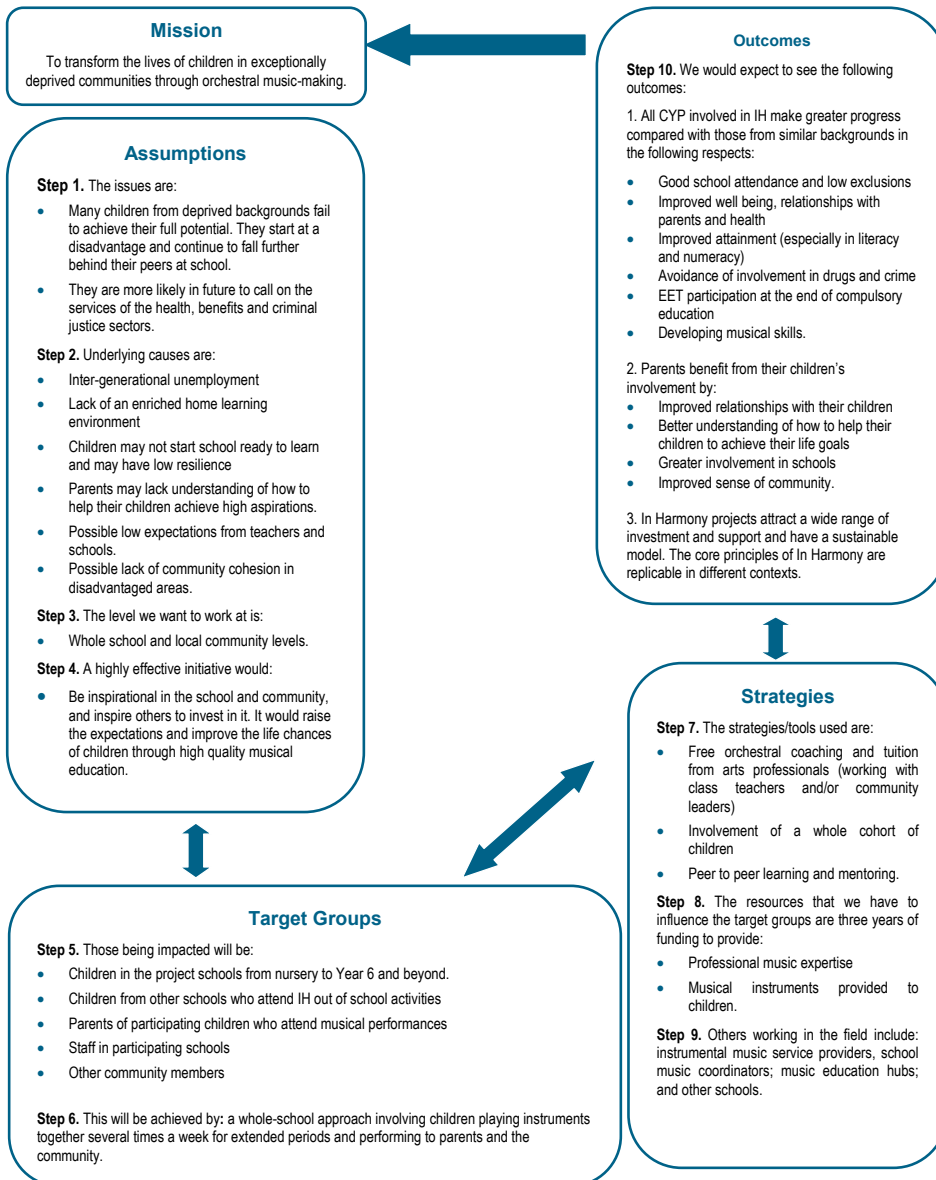


Figure 2-3. NFER ToC for IH (Lord et al., 2016, p. 72)

The Nordicity ToC takes the form of a more complex network diagram, colour coded to show inputs/ingredients, characteristics, and outcomes (Figure 2-4). Relationships are drawn between these different elements, for example the input/ingredient “instruments” is connected to the characteristic “hard to learn” which is connected to the outcome “resilience” (highlighted in red in Figure 2-4). Here characteristics represent the mechanisms embedded within provision which bring about change.



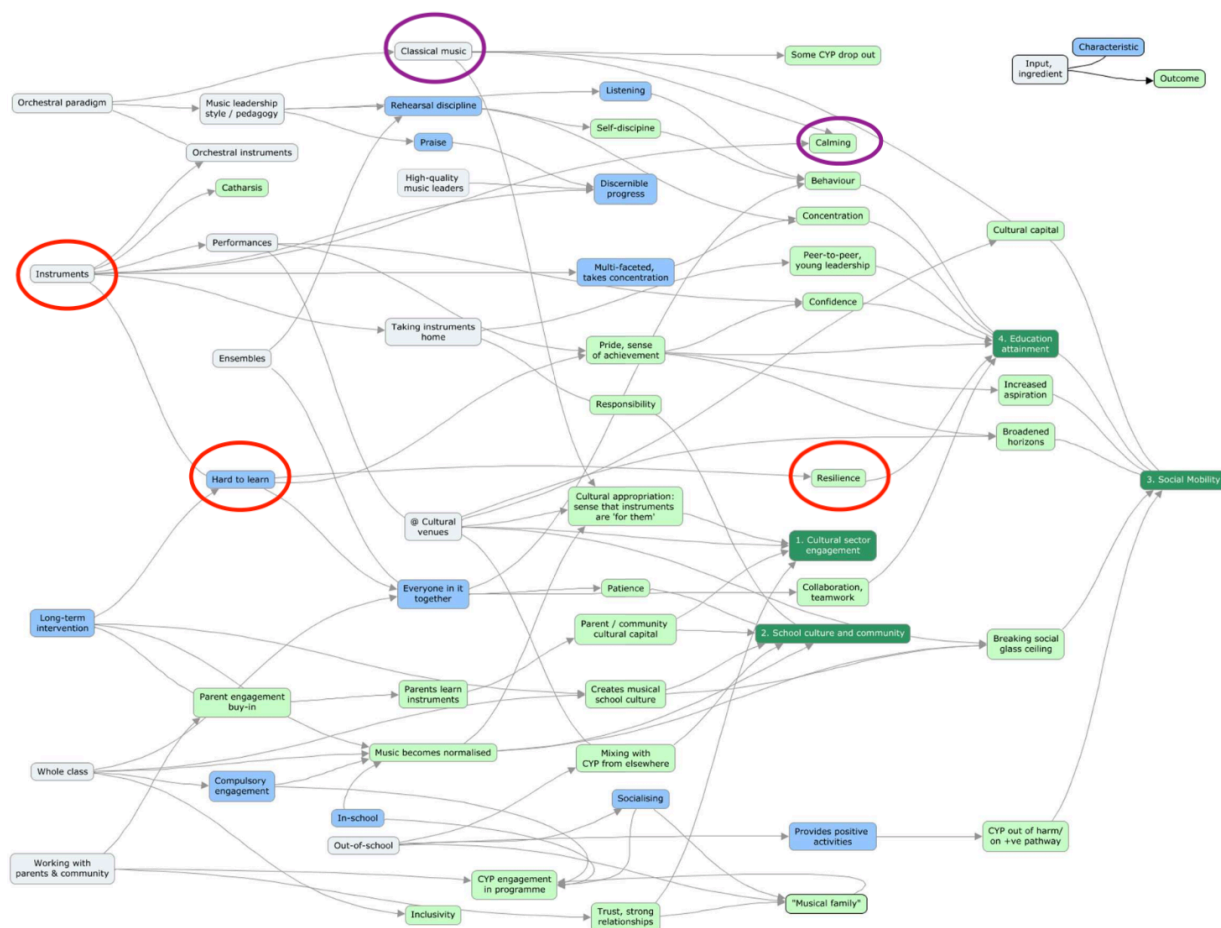


Figure 2-4. Nordicity ToC for IH (Hignell et al., 2020, p. 11). Red circles highlight an example where an input/ingredient is connected to a characteristic and this is connected to an outcome. The purple circle highlights an example where the characteristic element is missing.

While this promotes a ToC that better explains why IH may have certain impacts, the characteristic element is often missing, for example the input/ingredient “classical music” is directly connected with the outcome “calming” (highlighted in purple in Figure 2-4). The absence of the characteristic stage, suggesting the mechanisms by which an outcome is achieved, makes these relationships less convincing. The relative strengths and limitations of the ToC presented in IH evaluations illustrate the valuable insights that arise from attending to the mechanisms that might cause impacts to occur. Further consideration must therefore be given to how the present research can target insights into how and why IHON may have given impacts.

### 2.4.3.2 The role of qualitative data

The Magenta Book evaluation guidance notes that how and why questions are most commonly targeted using qualitative methods (HM Treasury, 2020, p. 62). Barbour (2014) asserts that “rather than predefining the variables likely to be important to those we study, qualitative approaches allow respondents to identify those issues which are salient for them and to explain how these impact on their daily lives” (p. 14). By allowing people to frame their

own lived experiences qualitative methods have the potential to manage the common limitations of evaluations which make assumptions or simplify experiences (discussed in section 2.4.2). Galloway (2009) argues that within the context of arts evaluation “the testimony of those actually involved in an artistic encounter [...] allows unrivalled insights into individual motivations, choices, circumstances and perspectives” (p. 140). Qualitative methods that give voice to the experiences of children within IHON can support the examination of how and why impacts associated with this music tuition may occur. However, such insights depend upon developing qualitative methods suitable for use with child participants.

#### **2.4.4 Child-Centred Evaluative Research**

The role that children play in research about children and childhood has become a subject of particular interest in recent decades. Research that “ventriloquizes children” instead of consulting them directly has been widely criticised (Clark, 2010, p. 6), and researchers have increasingly accepted children’s capacity to provide valid and valuable insights into their own lives (Fargas-Malet et al., 2010). Sinclair (2004) suggests that there are three fundamental causes behind this shift in thinking: the rise of the consumer movement and “user involvement”, the right of children to have their voices included as articulated in article 12 of the UN convention on the Rights of the Child, and the acceptance of children as social actors and childhood as a valid phase in life (p. 107). The perspectives underpinning this shift therefore suggest that children are best placed to reflect on their own lives, that they have the ability and right to do so, and that this process can offer worthwhile insights into childhood experiences.

##### **2.4.4.1 Challenges in child-centred research**

Despite enthusiasm for research which actively engages with children’s perspectives, it is accepted that this approach brings particular challenges. The unequal power relations between researcher and child participants have been identified as distorting research, leading participants to try and find the right answer and please the researcher (Hatch, 1990; Punch, 2002). Punch (2002) notes that rapport building between researcher and participant can help to develop trust that may reduce such imbalances. Power distortions arising from research being carried out in adult controlled environments like schools can be minimized by carrying out research in neutral spaces within schools (Fargas-Malet et al., 2010). Concerns about child participant comprehension highlight how children’s cognitive development as well as practical skills such as literacy impact the efficacy of different research methods (Hatch, 1990; Punch, 2002). Such critique calls for careful consideration of the demands associated with research methods. However, the risk that researchers misunderstand participants’ meanings represents

a different set of comprehension challenges (Clark, 2010; Punch, 2002). This has resulted in increasing calls for participants to be included in analytical processes (Holland et al., 2010). A further challenge is identified in how engaging research processes are for child participants; Hill (2006) observed that research processes that are perceived to be boring can result in false reporting. Consequently, innovations in research methods often prioritise making activities fun for children (Fargas-Malet et al., 2010; Punch, 2002).

The challenges in terms of power, comprehension, and engagement each point to ethical concerns within childhood research. Power imbalances have implications for a participant's ability to provide consent. This demands that researchers find ways of meaningfully communicating the nature of the research to participants as well as making it clear that there is no pressure to participate (Alderson & Morrow, 2011). Fargas-Malet et al. (2010) highlight the need to consider ongoing signs of consent, noting that crying or refusal to engage can be understood as a withdrawal of consent. The UN convention on the Rights of the Child has been cited as supporting children's right to be properly researched (Alderson & Morrow, 2011). From this perspective, the management of the challenges in participant and researcher comprehension is a requirement of ethical research that protects children's rights. These ethical concerns for the present research are considered further in section 3.4.2.

#### **2.4.4.2 Methods used in research with children**

Innovations in research methods have aimed to include children in research while managing the associated challenges. Visual approaches including drawing and photo elicitation have been celebrated as rapport building, engaging, and accessible methods, though it has been noted that visual outputs must be supplemented with records of the meanings that children ascribe to these images (Angell et al., 2015; Fargas-Malet et al., 2010; Punch, 2002). The use of photographic or written prompts has also been observed to stimulate responses from participants, thus aiding communication (Fargas-Malet et al., 2010). More structured participatory activities including ranking tasks or constructing tables and diagrams have been identified as an engaging means of producing a wealth of relevant data (Fargas-Malet et al., 2010; Punch, 2002). While written methods of data collection have been critiqued for their dependence on literacy, Punch (2002) observes that children often enjoy diary-keeping methods and can produce insightful data in written entries. Fleer and Li (2016) describe the conversion of traditionally written surveys into game formats designed to gather similar data in a fun and accessible manner. Although these processes are designed to be enjoyable and accessible, this cannot be guaranteed: "As preferences and competencies vary from child to child in the same way as they do from adult to adult, it is impossible to find the ideal methods for research with children" (Punch, 2002, p. 337).

#### **2.4.4.3 What constitutes child participation?**

Despite the burgeoning of methods focused on child participation, these approaches and the values underpinning them have been subject to critique. Gallacher and Gallagher (2008) suggest that claims attributed to such methods might overstate their empowering nature. They observe the rigid instructions that generally accompany tasks such as photo elicitation and argue that these approaches "risk perpetuating the very model that they purport to oppose" (Gallacher & Gallagher, 2008, p. 503). This suggests confusion or disagreement about what constitutes participatory research with children. Holland et al. (2010) identify four different levels of participatory research. The minimum level includes children as active participants; a step above this is child-centred research which draws upon methods of communication designed for children; the third level sees children included in the research development and design; the highest level involves training children in research skills (Holland et al., 2010). Thomas (2007) suggests that there is an important distinction between consultation, which involves seeking children's views, and participation, which includes children in research decisions. To some extent researcher values dictate the degree of children's involvement in the research, yet this is also determined by practical factors. While Gallacher and Gallagher (2008) argue that freedoms allow the research to address issues beyond those anticipated by researchers, Holland et al. (2010) observe that when participants are given little direction the data produced might not address the research questions underpinning the research. Thus, researcher values interact with the research aspirations to determine the nature of children's participation and the degrees of control that children are granted.

#### **2.4.4.4 Participation of children in existing IH evaluation**

National evaluations of IH embrace the inclusion of children's voices in different degrees. The NFER evaluation included a pupil survey as well as interviews with children conducted as part of case study visits (Lord et al., 2016). The suitability of these processes for child participants is not clear as the details of these methods are not included in the report. However, the undervaluing of children's voices is evident in the data selected for inclusion in the report; the interview quotes included are predominantly from adult participants (parents, teachers and headteachers) with only a handful of quotes from children. The Nordicity evaluation included interviews and focus groups with children involved in IH programmes, and alumni completed surveys and interviews (Hignell et al., 2020). The process aimed to be participatory by including a practical element in which children drew their IH journey. While these processes might have aided participant discussions and therefore contributed to the production of meaningful data, non-verbal outputs are omitted from the final report.

#### **2.4.5 Reflections on existing evaluation and aspirations for the present research**

This consideration of existing IH evaluation, the limitations and opportunities associated with different evaluative processes, and the merits, challenges, and varied identities of children's participation in research allows some aspirations for the present research to emerge.

1. Meaningful evaluation of IHON depends upon engaging with how and why the programme has impacts on the children involved.
2. Qualitative methods are essential when accessing these complex and often hidden experiences.
3. The interest in impacts on children demands that these methods engage directly with children as knowledgeable agents in matters pertaining to their own lives
4. The ways of engaging children within research must balance aspirations in terms of contribution to knowledge with values about the inclusion of children in research practices.

This chapter has sought to contextualise an examination of IHON's potential impacts by situating the programme in its educational context, establishing areas of impact that merit examination, and identifying the evaluative aspirations that guide this research. While the individual studies forming this research presented in chapters four, five, and six each include a more specific examination of the literature pertinent to that context, the broad understandings that have been outlined here are implicitly pertinent throughout the research. Before turning to the individual studies, chapter three will consider similar broad methodological matters relevant to the research as a whole.

## 3 Methodology

### 3.1 Introduction

This chapter addresses those elements of the methodology that apply throughout the research. First the aims of the research will be summarised, before considering the theoretical underpinnings of this research and the role of researcher reflexivity. Thematic analysis, ethical considerations, and the matters of bias and validity are considered as they pertain to each of the studies that form the research. A detailed summary of the methods that apply uniquely to each study is not included here, this information can instead be found within chapters four, five and six.

### 3.2 Aims

The research aims focus on two distinct areas: better understanding IHON's impacts, and developing methods to evaluate these impacts. These two aims inform the specific research questions that guide each of the individual studies presented in chapters four, five and six. However, they also inform some overarching questions that guide the research as a whole arising from the appraisal of literature and research presented in chapter two. Section 2.3 outlined the three areas of potential impact that may arise from participation in IHON that form the focus for the present research. Section 2.4 explored the nature of arts evaluation and potential contribution of child-centred research methods. Based on these discussions, two overarching research questions guide the research as a whole:

1. How does participation in IHON impact emotional, social and self-efficacy experiences?
2. How can the impacts of music tuition be meaningfully evaluated?

### 3.3 Theoretical underpinnings

The identity of the research and the manner in which it attempts to fulfil these aims arises from the principles on which it is founded. Epistemology refers to the theory of knowledge that underpins research (Crotty, 1998). This theorization of knowledge informs research at all levels, determining the nature of what is already known and the potential for knowledge generation. Candour about the epistemological assumptions of the research therefore provide essential understandings of the research goals.

Constructivism and constructionism are both founded on the principle that knowledge is constructed rather than pre-existing and waiting to be discovered. Constructionism, unlike

constructivism, represents a belief that this knowledge is established socially and collaboratively. Constructionism is consequently a popular epistemology within the social sciences and forms the basis for the present research. Crotty (1998) describes the increasing popularity of constructionist perspectives while warning about confusion between constructionism and subjectivism. Meaning, as understood by constructionism, is not imposed upon reality, but springs from an engagement with an external reality. This knowledge is in large part predetermined by the “mélange of cultures and sub-cultures into which we are born” (Crotty, 1998, p. 79). A phenomenological perspective within the constructionist epistemology aspires to make sense of the world by suspending, as far as possible, these pre-established ways of knowing and constructing fresh meaning through focused scrutiny of phenomena.

These tenets of constructionism and phenomenology form the basis for the present research and are supported by the perspectives on evaluation and child-centred research outlined in chapter two. This highlighted the importance of engaging with how and why impacts occur within an evaluation of IHON and the need to meaningfully include children’s own voices to access such insights. From this perspective, the impact of this music tuition is fundamentally determined by the meanings constructed by those involved. Phenomenological perspectives fundamentally underpin the child-centred aspirations of the research, here “Phenomenology’s task is to capture in everyday language distinctive qualities in a child’s emerging world, qualities that may not be remembered, or seem quite foreign to adults” (Greene, 2005, p. 218). The perspectives embedded within the research and the knowledge it aims to create are fundamentally tied to the underlying constructionist and phenomenological values.

### **3.3.1 Reflexivity**

The constructionist epistemology demands consideration of the reflexive implications of the research. Reflexivity refers to a researcher’s active, ongoing self-awareness which embeds the researcher themselves within the research. Reflexivity represents the effort to acknowledge and accommodate the range of personal factors that impact upon research. The list of these factors is extensive: “gender, race, affiliation, age, sexual orientation, immigration status, personal experiences, linguistic tradition, beliefs, biases, preferences, theoretical, political and ideological stances, and emotional responses to participant” (Berger, 2015, p. 220). The combination of these factors affects the behaviour of participants, relationships between researcher and participant, and the researcher’s world view which frames the study (Berger, 2015).

Finlay (2002) frames reflexivity within five reflexive maps “(i) introspection; (ii) intersubjective reflection; (iii) mutual collaboration; (iv) social critique; and (v) discursive deconstruction” (p. 209). The typology provides a useful model of thought. It is flexible and the elements are not conceived in isolation, they can inform one another to build a robust concept of reflexivity in one’s research (Finlay, 2002).

Reflexivity as introspection focuses on the researcher’s thinking and the implications for their research. The researcher seeks to understand their true interests and motivations. Reflexivity as intersubjective reflection is concerned with the relationships that the researcher has with participants (Finlay, 2002). The aim is to identify why the researcher and participant respond to each other in certain ways, and the impact this has on the research. Reflexivity as mutual collaboration draws participants in as co-researchers. They have the ability to be reflexive themselves and can therefore actively collaborate and contribute to the research process (Finlay, 2002). Reflexivity as social critique is concerned with the balance of power between researcher and researched. Such practice focuses on the factors that determine status or social position. Reflexivity as discursive deconstruction addresses the multiplicity and uncertainty of meaning in language (Finlay, 2002).

This framework highlights some of the broad reflexive issues pertinent to the present research. My own position within the research is affected by existing values pertaining to music education which are influenced by my experience as a secondary school music teacher. The focus on areas of deprivation draws into question my understandings of those communities and their responses to me as an outsider and PhD researcher. Research with primary school students raises questions about the degree to which they can collaborate in the research process and what form this might take. These issues in combination have significant implications for the balance of power within this research. The abstract concepts that pervade an investigation into the impact of music education raise questions about meanings within language. These observations provide some reflexive starting points. However, Ruokonen-Engler and Siouti (2016) outline the need for ongoing reflexive practices throughout the research process and Phillips and Carr (2007) suggest that these practices can be supported by analytic memo writing. The present research supported reflexive practices by incorporating memo writing in research processes. I took reflective notes during data collection and during analysis to capture subjective experiences that coincided with these processes. I also drew upon outsider perspectives to support my reflexive practices, using supervision meetings to embrace discursive reflection and engaging with a process of data validation (detailed in section 3.4.3) to scrutinize my approach to data analysis.



### **3.4 Qualitative child-centred research**

#### **3.4.1 Thematic analysis**

Although each study produced different forms of data and thus posed unique analytical demands, the interview, focus group, and observation data produced throughout the research were all subject to similar processes of thematic analysis. Braun and Clarke (2006) argue that while thematic analysis can be both flexible and powerfully insightful, this flexibility requires that the perspectives and approaches adopted within a given context be clarified. They propose three oppositional positions that determine the nature of thematic analysis: inductive versus theoretical thematic analysis; semantic or latent themes; essentialist/realist versus constructionist thematic analysis (Braun & Clarke, 2006). Inductive thematic analysis refers to a bottom-up approach, where themes are drawn from the content of data, whereas theoretical thematic analysis is a top-down approach that uses existing theory to inform the theming process. Semantic theming focuses on surface level meanings made explicit in participant language, whereas latent theming focuses on the meanings and assumptions embedded within participants' responses. The present research sought to draw rich and deep understandings directly from data and is thus aligned with an inductive approach and latent theming. Braun and Clarke's (2006) articulation of epistemological differences notes that essentialist/realist perspectives support unidirectional theorisations of motivation, whereas constructionist perspectives are concerned with the context and conditions that inform participants' accounts. The constructionist epistemology of the present research supports thematic analysis that aims to better understand the areas of potential impact while embracing the complexity of the factors determining participant responses.

Braun and Clarke (2006) also outline practical steps that support meaningful thematic analysis. Their six-stage process begins with initial familiarisation with the data before generating codes and gradually organising these into themes which are then reviewed and labelled. The authors argue that high quality thematic analysis depends upon embracing the time-consuming nature of this process, particularly the early stages of familiarisation. On this basis, time was dedicated to thorough initial familiarisation with all interview and observation data before any coding was carried out. NVivo 12 was used for code generation and thematic grouping phases. Initial coding sought to include high levels of detail as recommended by Braun and Clarke (2006), with repeated or redundant codes discarded during the theming process. High quantities of data resulted in a long process of thematic grouping that identified smaller subthemes which were organised into larger themes. The coherence and distinct contribution of each theme were appraised, and a further reading of the data was carried out to code anything that had been missed and ensure that themes reflected the content of data

accurately. Finally, time was spent ensuring that the names of themes, subthemes, and codes accurately reflected their content. Each chapter includes worked examples of the analytical processes that uniquely applied to that element of research.

### **3.4.2 Ethical considerations**

It is important to consider and uphold the ethical responsibilities associated with carrying out educational research (British Educational Research Association (BERA), 2018). In line with BERA guidelines, the responsibilities to stakeholders and participants were considered throughout the research. Opera North and the schools participating in IHON represent the key stakeholders within the present research. The nature of Opera North's inclusion in the research process was informed by their sponsorship of the research and their role delivering IHON tuition. This demanded that the research balance the contribution of Opera North when defining areas of potential interest without allowing this relationship to control or distort the research outcomes. To fulfil these aims, the manager of IHON participated in the early stages of research supervision allowing them to inform the focus of the research and contribute to discussions about the methods adopted. However, they were not included in the subsequent phases of research that focused on analysing and framing research outcomes. This allowed the research to evolve without external pressures before returning to a more collaborative relationship to negotiate the most meaningful ways of sharing the outcomes of research within and beyond IHON.

The schools in which research was carried out represent a different form of stakeholder. The nature of the schools' position in the research was informed by their existing participation in IHON. There was a danger that schools would feel that their participation in the research and the nature of this participation was unnegotiable as the research had been initiated by IHON. To manage any pressures experienced by the schools and their gatekeepers I sought to separate myself and the research from IHON tuition itself. I communicated independently with staff and encouraged them to dictate any requirements or limits to research practices within their context. These communications were carried out with a range of gatekeepers in each school. The primary gatekeepers were the respective head teachers, who were provided with details of the research plans and information about any data requests. Following headteacher approval further gatekeepers acted as the main points of contact. In one school the head teacher identified a member of staff within the school who would oversee practical arrangements for research and would liaise with me directly in organising the research. Within each study I worked with individual class teachers to ensure that the research plans were developed to accommodate their requirements. Gatekeepers of all types were given

opportunity to ask questions and make practical requests about data collection to minimize any disruption to school practices before consenting to the planned research.

When carrying out research with child participants it is essential that information about research purposes and requirements is appropriately suited to this population (as discussed in section 2.4.4). Scripts were used to explain the research to participants in a manner intended to be accessible (see appendices C & I), and where possible illustrative examples of the research processes were included (see appendix F, further details included in chapter five). Parents/guardians were provided with information sheets (see appendices A, B, E & G) and were given access to information videos (see appendix D). Participants and their parents/guardians were given multiple opportunities to ask questions about the research. Everyone involved was assured of the confidentiality of all data and that their identities would be protected in all reporting of the research. This was particularly important as the research required that participants discuss personal and private matters. Guarantees of confidentiality were caveated with a statement explaining that any disclosures that raised safeguarding concerns would need to be passed on to the relevant people in their school.<sup>4</sup> While the areas explored in the research were not considered to be so sensitive that they risked causing unwanted distress, it was recognised that individual participants may struggle with some elements of the research. To manage this, interview/focus group schedules were designed to avoid probing questioning and included options to pause or end the interview/discussion where there were signs of participant distress. Consent for participation was gathered in written form from parents/guardians and verbally from the participants themselves.

Three separate applications for ethical approval were submitted within this research, one pertaining to each of the individual studies presented in chapters four, five, and six. Approval for each study was granted by the Faculty of Arts, Humanities and Cultures Research Ethics Committee within the University of Leeds. The following reference numbers pertain to those ethical approvals FAHC 18-027 (chapter four), FAHC 18-079 (chapter five), and FAHC 19-039 (chapter six).

### **3.4.3 Bias and validity**

As detailed in section 3.3.1 the research cannot claim researcher objectivity. Nonetheless, I sought to manage the potential distorting influence of researcher bias in research design, data collection, and data analysis. Interview/focus group schedules were kept as simple as possible

---

<sup>4</sup> Caveat to accommodate safeguarding disclosures: "If at any point you say something that makes me think you or someone else might not be safe, then I will need to pass that on to someone in your school".

and during the process I avoided leading participant responses by encouraging or discouraging any kinds of answers. Where participants required clarification of interview questions, I focused on simplifying the language and breaking down questions and avoided elaborating in a manner that communicated expectations about their responses. Participants' perceptions about my interest and potential affiliation with IHON risked introducing demand characteristics arising from power imbalances between adult researcher and child participant (Hatch, 1990). Efforts to minimize demand characteristics were embedded in each of the research studies with repeated emphasis on participant honesty. A process of data validation involved sharing a sample selection of interview transcripts with another researcher who was not associated with the research in any capacity. She independently coded and themed the sample data and we met to compare and discuss our respective analysis of these data. This discussion confirmed that the codes and themes identified by the second researcher mapped onto those that I had identified. In those instances where I produced codes/themes that the fellow researcher had not included we discussed each in turn and she agreed that they accurately reflected the content of the data.

### **3.5 Individual studies**

Those methodological issues that pertain to the research as a whole have been detailed in the writing above, and chapter two surveyed the literature that informs the broad understandings of the research. The following three chapters are dedicated to each of the individual studies and thus provide the detailed insights omitted in chapters two and three. Each chapter includes an examination of the literature specifically relevant to the area studied and an outline of the methods as understood within that element of the research before exploring the research findings.

## 4 The Emotional Impacts of IHON

### 4.1 Introduction

The first study examining the potential impacts of IHON was concerned with children's emotional experiences. The following chapter details the development of a method to appraise impacts in this area and the outcomes that this method yielded. The opening literature review (section 4.2) explores the relationship between emotional impacts and musical activity as well as considering different theories of emotion that inform research in this field. On this basis a three-phase approach to capturing the emotional experiences of children in IHON is proposed (section 4.3). The approaches taken seek to uphold the aspirations for evaluative child-centred research detailed in section 2.4. The findings of the research (section 4.4) examine the emotions that participants reported before exploring what the research shows about IHON's impacts on emotions and the efficacy of the methods developed.

### 4.2 Literature review

Chapter two established emotional impacts as one of the areas of interest within the present research. The following literature review will further clarify why emotional impacts are of interest within this context. This will highlight the benefits of positive emotional experiences and will briefly explore the nature of emotional impacts associated with musical activity. This is followed by an examination of the ways that emotions have been theorised and an exploration the methods used to assess or measure emotions. Finally, children's understandings of emotions, as well as the tools that can most effectively capture their emotional experiences will be considered.

#### 4.2.1 Emotions and music

Emotional experiences form a core aspect of theories of wellbeing. Positive emotions are the first of Seligman's (2018) building blocks of wellbeing (PERMA), and Diener and Ryan's (2009) framing of subjective wellbeing centres on emotional experiences. Carroll et al. (2017) note the contribution of emotions to experiences of social connection. Positive emotions have also been associated with achievement and success; Lyubomirsky et al. (2005) note that positive emotions not only arise from experiences of success, but also contribute to successful outcomes. Pekrun (2016a) concludes that "emotions experienced in academic settings are critical to students' motivation, learning, and achievement" (p. 141). There are evidently extensive arguments indicating the impacts that emotional experiences have on many aspects of children's lives.

Research exploring the relationship between musical activity and emotional experiences demonstrates the breadth of impacts observed in this context. Blasco-Magraner et al. (2021) carried out a systematic review of the emotional impacts that musical experiences had on 3-12 year-old children. They identified three areas of impact arising from musical activity: emotional intelligence (including perception, assessment and expression, and emotion regulation), educational and training benefits, and socio-emotional benefits. Brown and Sax (2013) observed that children receiving music interventions exhibited more positive emotions and more successful emotion regulation than peers who did not receive interventions. Schellenberg et al. (2015) observed the potential for music tuition to impact sympathy and prosocial skills among children. Furthermore, positive emotional experiences have been associated with improved musical commitment and attainment (Hallam, 2010a).

While there are signs that musical activity can positively impact emotional experiences, this relationship varies depending on the nature of musical activity and the perspective from which it is appraised. Although music listening has been observed to provoke strong emotional responses, research in this field tends to emphasise the ability to identify the emotions that music portrays (Finnäs, 2006; Hallam, 2010a). Hallam (2010a), in her examination of emotional experiences within education, observes that the “affective outcomes of music education depend to a great extent on the quality and nature of the teaching to which students are exposed” (p. 806). She notes that teaching practices, often guided by an emphasis on knowledge and skills, tend to prioritise critical feedback rather than praise and therefore fail to harness the motivational gains arising from positive affect. The power of emotional experiences, their observed relevance within musical activity, and the variety of experiences that might arise in this context suggest there is merit in examining the emotional impacts of IHON.

#### **4.2.2 Structure of emotion**

Assessing emotional impacts depends upon an understanding of what emotions are and how they can be conceptualised. Basic and dimensional models of emotion represent two dominant perspectives on how emotional experiences can be theorised.

##### **4.2.2.1 Basic emotions**

The concept of basic emotions is well established (Ekman, 1992; Plutchik, 2001). Such approaches support the idea that there are a set of basic emotions which form all emotional experiences. Ekman’s (1992) list of basic emotions is based on the evolutionary purposes of

emotions.<sup>5</sup> He argues that each basic emotion has a distinct facial signal. He has supplemented this list with the concept of emotion families which capture groups of related states. Ekman (1992) notes that the anger family might include 60 different concepts, but maintains that the whole family of emotions shares a distinct facial signal. Ekman (1992) has acknowledged that the evolutionary basis of this model prioritises emotions fundamental to survival and that the inclusion of more than one positive emotion within this framework is consequently challenging. The absence of nuanced positive emotions in Ekman's (1992) model risks a failure to capture emotions of this type.

Plutchik's (2001) model of basic emotions was also developed from evolutionary biology. This model presents eight basic emotions in different intensities depicted as an emotion wheel (Figure 4-1). Emotions on opposite sides of the wheel are opposed and those next to each other are closely related. The intensity of the emotion is greater at the centre where the colour is brightest. This model includes greater variety in positive emotions and offers examples of variation within a given emotion. However, some of the proposed oppositions appear flawed, for example experiences of fear and anger may share similar qualities. The labels attributed to different intensities of emotion pose further challenges: the distinction between vigilance, anticipation, and interest as a matter of intensity alone is unconvincing. The structure of the wheel may be helpful, but it risks simplifying complex emotional experiences. Both Ekman (1992) and Plutchik's (2001) models of basic emotions offer clear and appealing frameworks for the study of emotions. While these models may present useful insights, their basis in evolutionary biology results in some neglect of positive emotions and potential simplification of emotional experiences making these frameworks poorly suited to the present research.

---

<sup>5</sup> "anger, awe, contempt, disgust, embarrassment, excitement, fear, guilt, interest, sadness, shame, and surprise" (Ekman, 1992, p. 193).

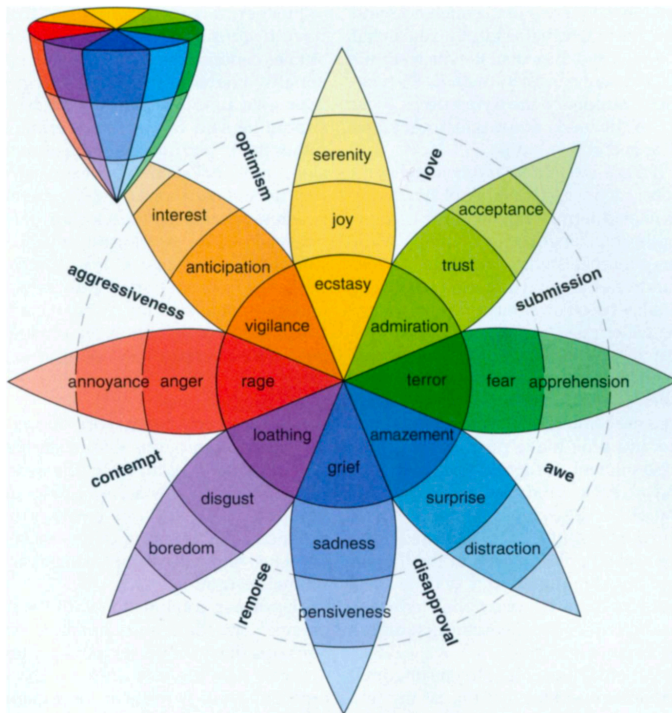


Figure 4-1. Plutchik's wheel of emotions (Plutchik, 2001, p. 349)

Ortony et al. (1988) developed the OCC model of emotions which is based on the principle that the cause of emotions dictates their nature, and that this must be accounted for. They present 22 emotions in four categories of eliciting situations: events for others; events for oneself; actions of agents; and aspects of objects (Ortony et al., 1988). These categories each include distinct interpretations of emotions. For example, 'happy for' emotions (events for others) are separated from 'satisfaction' emotions (events for oneself) and 'liking' emotions (aspects of objects) (Ortony et al., 1988). These three emotions would all be subsumed by joy in most models of basic emotions. Despite appearing to offer a wider range of emotions than most basic models, the OCC model presents similar emotions in different eliciting situations and therefore remains limited to a small set of emotions.

Cowen and Keltner's (2017) study sought to establish a fuller set of emotions. Video clips targeting different emotions were used to establish 27 distinct emotions.<sup>6</sup> The authors then mapped the resulting emotions and videos onto a shared space to allow the relationships between emotions to emerge (Cowen & Keltner, 2017). They conclude that these relationships appear more complex than the traditional view of emotional clusters or families, and that the 27 emotions they present cannot be grouped. This broader range of emotions appears to offer

---

<sup>6</sup> Admiration; adoration; aesthetic appreciation; amusement; anger; anxiety; awe; awkwardness; boredom; calmness; confusion; contempt; craving; disappointment; disgust; empathetic pain; entrancement; envy; excitement; fear; guilt; horror; interest; joy; nostalgia; pride; relief; romance; sadness; satisfaction; sexual desire; surprise; sympathy; triumph. (Cowen & Keltner, 2017)



a more nuanced version of basic emotions than those put forward by Ekman (1992) and Plutchik (2001). However, this framework includes some emotions that may be of little relevance or suitability within a given research setting; the inclusion of sexual desire is clearly not appropriate for the present research. Despite offering a broader understanding of basic emotions, Cowen and Keltner's (2017) work demonstrates the challenges associated with capturing relevant emotions.

The various basic models of emotion struggle to accommodate a breadth of emotional experiences, and even more comprehensive approaches risk excluding relevant emotions and including irrelevant emotions. As a result, each of the models examined appears poorly suited to the present research. Given these limitations, the use of basic emotions within the present research may benefit from embracing Zentner and Eerola's (2010) suggestion that lists of basic emotions be adapted to suit specific research contexts.

#### **4.2.2.2 A dimensional model of core affect**

The concept of basic emotions has been rejected by others in the field of emotion research. Russell (2009) suggests that terms such as anger are unscientific folk theory which are useful when describing emotions in daily life, but are unable to sustain a rigorous theorization of emotion. The dimensional concept of core affect is offered as an alternative to basic emotions. Russell's (1980) two-dimensional circumplex appraises the valence dimension, capturing the pleasure to displeasure spectrum, and the arousal dimension, capturing the alert to sleepy spectrum. One's position on these two scales indicates their core affect. Figure 4-2 illustrates how traditional concepts of emotion such as anger have been mapped onto the circumplex. Russell (2003) has countered criticisms of the inclusion of non-emotional states such as sleepy

by asserting this as a strength of the model as it allows one's location on the circumplex to be mapped at any time, even when distinct emotions are unclear.

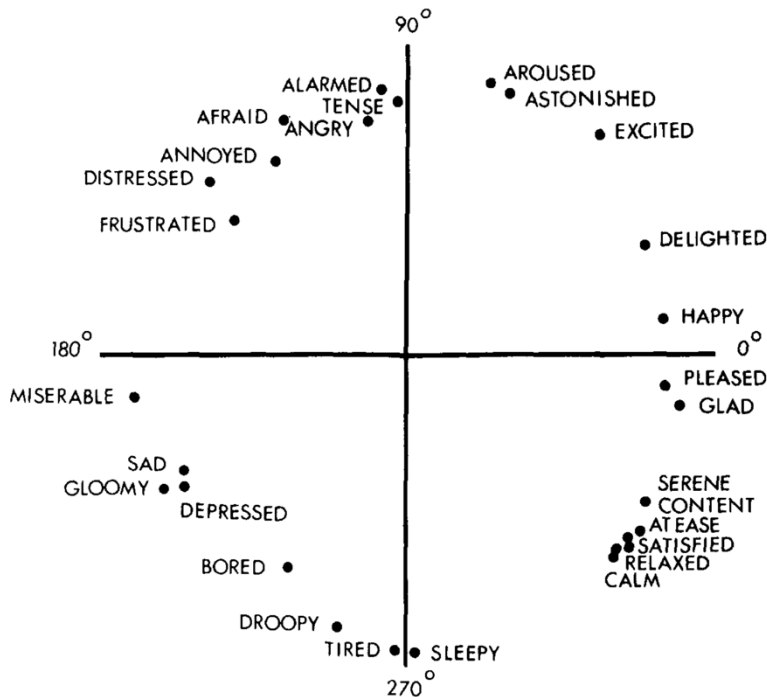


Figure 4-2. Russell's circumplex (Russell, 1980, p. 1168)

There are a number of potential weaknesses within this model of emotion. Russell (2003) has acknowledged the fundamental criticism that the circumplex does not provide a clear indication of emotional state. There are multiple, distinct core affects represented by high activation unpleasant states that would occupy a similar location on the circumplex, for example anger and fear. Russell (2003) has subsequently supplemented the circumplex with the concept of affective quality. This focuses on the perceived impact that a stimulus might have on one's core affect. He has also introduced the concepts of attribution to object, appraisal, action, emotional meta-experience, and emotion regulation. The identification of these varied factors aims to provide additional information to capture the complex composition of one's core affect. While these additions may prove informative, the practicalities of their inclusion in research are unclear.

Three-dimensional circumplex models provide an alternative approach to capturing core affect. These approaches maintain the original horizontal axis measuring valence, but include two further axes which separate arousal and tension aspects of affect (Figure 4-3). Schimmack and Grob (2000) explain that there is general agreement that these three dimensions form core affect, and that two dimensional models attempt to combine these dimensions based on perceived correlations. The tension and arousal dimensions are often combined to form general alertness, as in Russell's (1980) circumplex. Schimmack and Grob (2000) argue that a

single arousal dimension poses challenges in terms of language and appraisal and that the dimensions of relaxed-tense and tired-awake are more accessible and therefore more easily measured. A single arousal dimension is also founded on assumptions about the unpleasant or pleasant nature of being tired or awake. Separate dimensions allow a person to identify as tired and tense or relaxed and awake, positions that are impossible with just two dimensions. Although the valence dimension has been widely accepted, there have been arguments that combined reports on tension and tiredness dimensions sufficiently capture experiences of valence rendering a dedicated dimension unnecessary (Schimmack & Grob, 2000). However, positive or negative responses to events or circumstances are largely represented using the valence dimension meaning that its removal risks losing insight into these elements of emotional experiences (Schimmack & Grob, 2000).

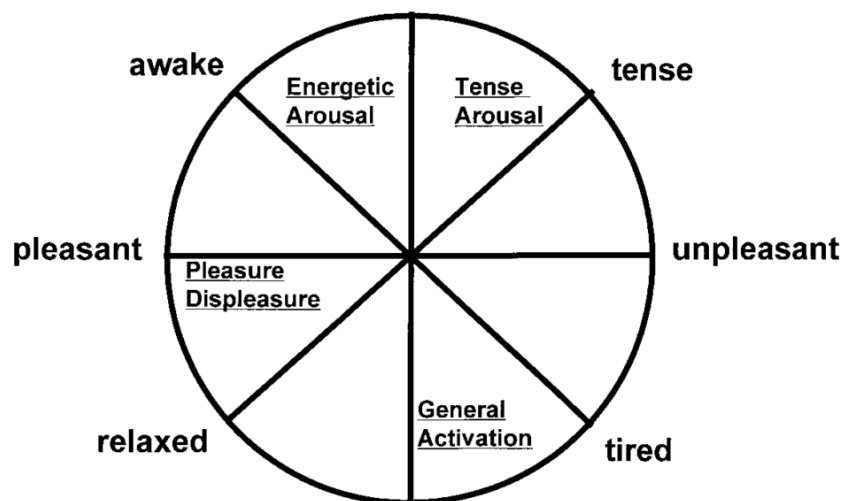


Figure 4-3. Three dimensional circumplex (Schimmack & Grob, 2000, p. 327)

The dimensional concept of core affect captures small distinctions in emotional experiences. Rather than simply being angry or scared the dimensions allow unique positions on the circumplex to reflect the specific nature of that emotion. It also captures core affect when a distinct emotion is not clear. However, the benefits of a dimensional model are dependent upon the use of appropriate dimensions. Although two dimensions may have attractive simplicity, three dimensional models support more accurate insights (Schimmack & Grob, 2000). Even when three dimensions are used one might question whether the core affect fully communicates how a person feels. Although traditional emotion terms might be viewed as folk theory, they may offer a clarity that core affect lacks. An investigation into the emotional experiences associated with IHON would therefore ideally draw upon the nuanced perspectives of dimensional models and the clarity of basic emotions.

### 4.2.3 Assessing Emotions

The complexities associated with conceptualizing emotions pose further challenges when considering how emotions might be measured or assessed. Clore and Ortony (2013) described the hope that “neuroscience would rescue the study of emotion from this untidiness” (p. 336). Neuroimaging has attempted to map different emotions onto the brain (Barret & Wager, 2006; Hamann, 2012). Although progress has been made in attempts to better understand emotion through neuroimaging, this is hampered by challenges and inconsistency in outcomes (Barret & Wager, 2006; Hamann, 2012). These problems, in combination with the associated expense and practical demands, render neuroimaging and other physiological measures inappropriate in many circumstances.

#### 4.2.3.1 Self-report measures

Self-report measures offer greater methodological viability, yet their appeal extends beyond such practical concerns. Pekrun (2016b) argues that self-report measures can offer insight into wide emotional experiences, allowing detail and nuance to be included. He does not deny that subjectivity might influence self-reporting, but explains that this subjectivity forms part of a fuller understanding of the emotions experienced. This aligns well with the present research, which aims to embrace children’s subjective experiences and therefore depends upon self-report measures of emotion.

Zentner and Eerola (2010) identify four potential risks associated with self-report measures of emotion: “(a) demand characteristics, (b) self-presentation biases, (c) limited awareness of one’s emotions, and (d) difficulties in the verbalization of emotion perception or experience” (p. 210). Demand characteristics refers to the tendency for participants to respond in ways that favour the experimental hypothesis. Self-presentation biases occur when participant responses are influenced by social desirability. This can involve both self-deception and the deception of others (Pekrun, 2016b). Even where demand characteristics and self-presentation bias are well managed, self-report measures may fail to capture significant features of emotional experiences due to a limited awareness of one’s emotions. These limitations are a consequence of the existence of affect beyond the conscious experience (Västfjäll, 2010). Self-report measures of emotion that depend on memory retrieval are subject to greater limitations as awareness of emotions fade (Clore & Ortony, 2013; Pekrun, 2016b).

Challenges associated with verbalizing emotional experiences have been widely identified in the literature (Beedie et al., 2005; Clore & Ortony, 2013; Cowen & Keltner, 2017; Pekrun, 2016b; Russell, 2003, 2009; Schimmack & Grob, 2000; Zentner & Eerola, 2010). Culture, gender, and class are examples of factors influencing different uses and understandings of

language about emotion, and further disparity exists within such notionally homogenous groups (Cowen & Keltner, 2017; Pekrun, 2016b). Consequently individuals may use the same words to describe an emotion with different meanings (Barrett, 2004; Pekrun, 2016b). Barrett's (2004) research explored whether reported emotions are determined by semantic understanding of the associated language, or by the feelings experienced. She consequently argues that self-report measures of emotion, although fallible, can be effectively adopted to offer insight beyond the semantics of language. Clore and Ortony (2013) argue that, despite its weaknesses, language remains one of the most useful means of identifying and distinguishing emotions.

The format in which participants are invited to give responses further impacts research outcomes. In closed response formats participants choose from a range of given options. Open-ended formats invite participants to construct their own free description. Zentner and Eerola (2010) appraise the relative merits of both approaches. Control over the nature of the data collected through closed response formats supports effective analysis of resultant data. However, these approaches risk omitting relevant information and the options presented can lead participant responses. Closed response formats also rely upon researchers and participants having a shared understanding of the measures used. Open-ended formats are powerful tools for discovery as participants are free to share unknown insights. However, such responses do present great analytical challenges. They also depend upon the participant's ability to understand and verbalize their responses. The relative strengths and weaknesses of closed response and open-ended formats demonstrate that both approaches are vulnerable to weaknesses, yet they may, in combination, support one another (Zentner & Eerola, 2010).

#### **4.2.4 Children's emotions**

##### **4.2.4.1 How do children understand emotion?**

The study of children's emotions raises further questions regarding participants' abilities to understand and communicate meaningfully about emotions. A number of studies have aimed to appraise primary school children's developing understanding of emotion (Davidson, 2006; Pons et al., 2004; Simoës-Perlant et al., 2018). Pons et al. (2004) studied the ability of children aged three, five, seven, and nine to show awareness of different components of emotions. Their research illustrates the way children's emotional awareness shifts from the recognition of emotions and attribution to basic external causes, to an appreciation of emotion regulation and the potential to experience mixed or contradictory emotions (Pons et al., 2004). Thus, between the ages of five and nine children develop increasing capacities to grasp more complex elements of emotional experiences.

Davidson (2006) presents three categories of emotion: basic, self-conscious, and self-conscious evaluative. The self-conscious categories are dependent upon more complex information processing with consideration of the socially situated nature of the emotion. Basic emotions, such as happy, can exist in isolation, whereas self-conscious emotions, such as embarrassment, introduce a social element. Finally, self-conscious evaluative emotions, such as guilt, add a further comparative element to the social dimension. Davidson's (2006) research with six, eight, and ten-year olds explored the tendency for younger children to engage less well with self-conscious emotions and to forget this information more easily. This research suggests that between the ages of six and ten children become increasingly competent when engaging with self-conscious and self-conscious evaluative emotions.

Simoës-Perlant et. al. (2018) explored children's understanding of emotion terms by asking them to sort words into positive and negative valence and then organise them into free choice groups. They observed general success in the valence task and poorer performance when identifying the four categories of joy, sadness, anger, and fear. On this basis the authors conclude that children aged seven distinguish between emotions based on valence alone and that aged nine they also consider the degree of arousal. While this assertion may be founded, the study's construction may also have disposed the authors to reach these conclusions. It was noted that children struggled to choose between sadness and anger in response to a given trigger; while this may have reflected Simoës-Perlant et. al.'s (2018) assertion that younger children struggle to appraise arousal, it may also have been a consequence of their complex perception of emotions.

These three studies each demonstrate children's increasing ability to engage with emotions. However, the insights that they offer are in some ways limited. Both Simoës-Perlant et. al. (2018) and Pons et. al. (2004) examined happiness, sadness, anger and fear exclusively. Simoës-Perlant et. al. (2018) used these as categories into which other emotions are organised. These investigations were therefore founded on basic emotions, and with just four categories they used fewer basic emotions than identified in the models discussed in section 4.2.2.1. Davidson (2006) did not work with such categories, but emotions were still conceived as single terms. While this research offers insights into children's developing understanding of emotions, these insights are drawn from simplifications of theories of basic emotions.

#### **4.2.4.2 Children and dimensional emotions**

Linnenbrink-Garcia et al. (2016) used a dimensional circumplex in the evaluation of the emotions of upper elementary and college age students (aged 10 and older). Emotions were measured using multi-item self-report, bi-polar self-report, and observation methods. The multi-item self-report measure required participants to respond on a Likert scale to phrases

representing one quadrant of the two dimensional circumplex: positive activated, negative activated, positive deactivated and negative deactivated (Linnenbrink-Garcia et al., 2016). Linnenbrink-Garcia et. al. (2016) highlight the strong reliability of this measure though they acknowledge some challenges in separating the different dimensions and recognise that the interpretation of the emotion terms is likely to contribute to these problems. The bi-polar self-report measure used a three-dimensional circumplex targeting valence, tension and arousal dimensions using a nine-point or 100-point scale (Linnenbrink-Garcia et al., 2016). This measure benefits from allowing a neutral state of affect and offers greater operational simplicity than their other measures by targeting only three elements. However, the authors note that these single responses did not allow calculation of reliabilities and that bi-polar dimensions did not allow opposite ends of a measure to be simultaneously represented. Linnenbrink-Garcia et. al. (2016) note that observational approaches offer real time, in-depth examination of affect that is not dependent upon self-report. However, some elements of affect may not be obvious from observation alone. It is on this basis that the authors celebrate the power of adopting integrated use of different measures (Linnenbrink-Garcia et al., 2016). Linnenbrink-Garcia et al. (2016) demonstrate that a circumplex model of emotion can reasonably be envisaged in educational contexts. However, there is scope for exploring a circumplex model of emotion with younger children.

#### **4.2.4.3 Practical considerations when consulting children on emotion**

It has been established that primary school aged children are able to reflect on emotions with increasing appreciation of emotional complexities (Davidson, 2006; Pons et al., 2004; Simoës-Perlant et al., 2018). It is also clear that the emotional circumplex has the potential to offer insight in educational contexts (Linnenbrink-Garcia et al., 2016). These understandings can be further illuminated by considering the practical demands in consulting children about emotions. Section 2.4 outlined the importance of accessible research processes which make reasonable demands of child participants; these principles can now be further explored as they apply to the examination of children's emotions.

The language associated with emotion reporting is considered problematic with adult populations (Mayer & Gaschke, 1988; Russell, 2003). These concerns are compounded when dealing with children. Studies have demonstrated that children's understanding of emotion terms is still developing in late primary school (Davidson, 2006; Pons et al., 2004; Simoës-Perlant et al., 2018). The Brief Mood Introspection Scale attempts to limit the demand on linguistic comprehension by reducing a lengthy list of emotion terms to 16 descriptors (Mayer & Gaschke, 1988). However, this reduction does not appear to lower the demands of this approach enough to be appropriate for primary school aged participants. Consequently, many

studies employ visual representations of emotion. Pons et. al. (2004) asked children to point to cartoon faces representing different emotions, and Gabb and Singh (2015) used face stickers to map family member's emotions. Successful use of visual tools depends upon careful consideration of the depicted emotions and the clarity of these depictions. Emoji have been celebrated for their potential contribution to research examining emotional experiences and have been noted as providing a means of actively engaging young participants in research processes (Bai et al., 2019; Cherbonnier & Michinov, 2021; Fane et al., 2018). However, inconsistencies in the interpretation of emoji have been also been problematised, with certain emoji (e.g., 😞 😊) presenting particular interpretive challenges (Cherbonnier & Michinov, 2021; Fane et al., 2018).

Bradley and Lang (1994) created the Self-Assessment Manikin to visually represent emotions using a three dimensional model of emotion (Figure 4-4). It is important to note that the three dimensions represented differ from those used by Schimmack and Grob (2000); the Manikin measures valence, arousal, and dominance. This work offers a means of visually engaging with dimensional aspects of affect. However, Bradley and Lang (1994) identify the inconsistency of dominance reports when compared with traditional measures. The model also only supports one dimension of arousal which has been problematised by Schimmack and Grob (2000). The Manikin's representation of the abstract concepts of arousal and dominance is less clear than the valence measure. Although visual tools are intended to clarify meaning for children, poorly executed visualisations of emotion risk causing confusion rather than clarification.

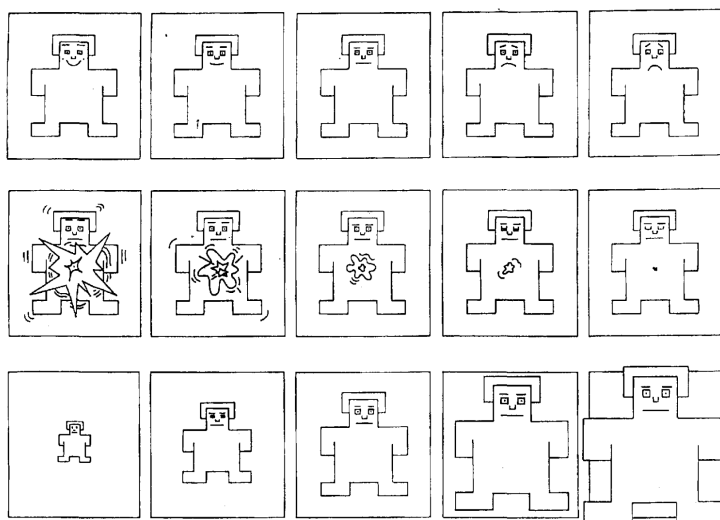


Figure 4-4: The Self-Assessment Manikin measures valence (top row), arousal (middle row) and dominance (bottom row), (Bradley & Lang, 1994, p. 51)

The timing of self-report measures also determines the insights they offer. Davidson (2006) observed that children's recollection of more complex emotional concepts was weaker. Linnenbrink-Garcia et al. (2016) argue that measures of affective state should be taken as close



to the event as possible to prevent cognitive reconstruction of the emotions experienced. Zentner and Eerola (2010) recognise the benefits of real-time reporting on emotions, but explain that such methods can burden participants. If reports on emotion are taken in the moment, then the demands of this reporting must be minimal. This is particularly pertinent when research is planned to take place during the school day.

#### **4.2.5 Implications from the literature**

Existing research has explored both the role of emotions within a person's wider wellbeing and the potential contribution of music to emotional experiences. However, research also shows that the nature of music's impacts on emotions is hard to predict as it is derived from specific contextual factors. While this suggests that there is merit in examining how IHON may relate to children's emotional experiences, establishing a suitable means of capturing these experiences is challenging. Basic and dimensional models of emotion each have their own merits and limitations. Frameworks adopting basic emotions offer clarity, yet they are vulnerable to semantic inconsistencies and there is no agreement on which emotions to include. Although dimensional models of emotion appear to offer greater nuance and meaningfully allow for different intensities of emotion, outcomes of dimensional reporting can struggle to communicate emotional experiences with clarity. A method which combines these approaches may offer a means of maximizing insight and minimizing their respective weaknesses. Self-report measures foreground the subjective experiences of participants with which this research is primarily concerned, yet the associated weaknesses require ongoing consideration. When consulting children regarding emotions their ability to engage with such abstract concepts is drawn into question. Children's ability to meaningfully report on emotions develops throughout primary school and the inconsistencies in their understanding of these concepts must be accommodated. One means of limiting the demands placed on children is the inclusion of simple visual consultation measures. While there are obvious benefits to such approaches, the clarity and accuracy of the emotion concepts involved should not be sacrificed. Section 4.3 draws together the observations taken from existing research to propose a practical approach to capture children's emotions as they relate to IHON.

### **4.3 Method**

#### **4.3.1 Aims**

Chapter three presented two concurrent aspirations driving the research as a whole: understanding aspects of IHON's impacts on children and developing and testing child-centred methods that can capture such insights. The aims of the present study align with these broader aspirations forming two research questions:

1. What is the influence of IHON music tuition on students' emotions, and how does this relate to the influence of other factors?
2. How can the emotions of key stage 2 primary students be monitored and assessed?

The first of these questions is concerned with the factors that participants describe as influencing their emotional experiences, particularly in relation to IHON. The second question examines the efficacy of the methods used to monitor emotions within the classroom context. A three-phase research process was planned to examine the emotional experiences associated with IHON. The first phase sought to establish some essential understanding of emotions in collaboration with participants. The second phase implemented a wider consultation regarding the emotions participants experienced. Phase three explored the outcomes of the phase two consultation in collaboration with the children involved.

#### **4.3.2 Participants**

Participants were recruited from one of the IHON primary schools, chosen because they had received tuition for several years. Students from four classes (years 3-6, aged 7-11) were invited to take part in the research. These students were targeted because they received full IHON tuition, consisting of weekly choir and orchestra rehearsals and instrumental lessons (called sectionals). Three participants from each class were recruited to take part in focus groups. Three-person focus groups were decided upon to include multiple perspectives in these discussions while limiting the group size to allow space for all participants to contribute meaningfully to the discussion. The recruitment of focus group participants was led by class teachers who were asked to identify three students within the class who represented a mix of academic and musical abilities as understood within the school's system of assessment. I then met with the selected students to explain the requirements of the research (appendix C) and provided them with information letters and consent forms for their parents/guardians (appendix A). All students within the four participating classes were invited to take part in the questionnaire elements of the research. I visited each class to explain to all students the purpose and requirements of the research (appendix C) and distributed information letters and consent forms for their parents/guardians (appendix B). The school followed this with a text home to parents which included a link to a video explaining the research (appendix D) and invited them to visit the school to speak with me further. A following reminder text was sent home to encourage participants to return consent forms. This process resulted in the recruitment of 55 participants: 10/28 students from year 3, 14/28 students from year 4, 14/30 students from Year 5, and 17/28 students from Year 6. There was higher uptake from female participants, with 38 female participants and 17 male participants. This included 12 focus

group participants across the four year groups, with each focus group consisting of a mixture of male and female students. A summary of participant details is shown in Table 4-1.

Table 4-1. Emotion study, participant details

<b>Number</b>	<b>Pseudonym</b>	<b>Gender</b>	<b>Year group</b>	<b>Nature of participation</b>
1	Brian	M	3	Focus group 1
2	Hayden	M	3	Focus group 1
3	Paula	F	3	Focus group 1
4-10	-	5F, 2M	3	Phase 2 consultation
11	Leah	F	4	Focus group 2
12	Nick	M	4	Focus group 2
13	Samantha	F	4	Focus group 2
14-24	-	8F, 3M	4	Phase 2 consultation
25	Claire	F	5	Focus group 3
26	Jeff	M	5	Focus group 3
27	Sam	M	5	Focus group 3
28-38	-	9F, 2M	5	Phase 2 consultation
39	Lara	F	6	Focus group 4
40	Luke	M	6	Focus group 4
41	Sophie	F	6	Focus group 4
42-55	-	10F, 4M	6	Phase 2 consultation

### **4.3.3 Materials**

Research materials designed for each phase drew upon existing research while also allowing participants' input to inform subsequent phases.

#### **4.3.3.1 Phase one: Identifying meaning and relevance in emotions**

In phase one, focus group consultation sought to develop a list of basic emotions specifically suited to the research context. To make the process accessible to participants and avoid the unnecessary challenges associated with emotion language, these basic emotions were represented visually using emoji. Unlike existing emoji research (Cherbonnier & Michinov, 2021; Fane et al., 2018), these emoji were not limited to a short list of basic emotions. Instead, the first phase of research aimed to establish a list of basic emotions in consultation with participants as described by Zentner and Eerola (2010) while also drawing on the potential benefits of emoji depictions of emotion.

Twenty-seven emoji provided the starting point for this consultation. These emoji were selected for inclusion based on their alignment with emotions identified as relevant within existing emotion research (Cowen & Keltner, 2017; Ekman, 1992; Ortony et al., 1988; Plutchik, 2001; Russell, 2003). Given observations that the meanings of emoji can be ambiguous (Bai et al., 2019; Cherbonnier & Michinov, 2021; Fane et al., 2018), the consultation process sought to establish the emotional meanings participants attributed to emoji as well as the perceived relevance of these emotions. The first phase of consultation centred on a worksheet depicting

the 27 emoji (Figure 4-5), which invited participants to freely tally-mark those emoji that matched their emotional experiences across three school days. In addition to tallying against the supplied emoji, worksheets also allowed participants to draw their own emoji if they felt the provided depictions did not capture their emotions. On the third day, I met with the focus groups to discuss their markings and explore the meaning and relevance of the different emoji. Table 4-2 lists the questions that guided the focus group discussions. This discussion facilitated the selection of a list of basic emotions for use in the second phase of research.




Put a mark next the face that most closely matches how you feel. You can mark one or more each time and you can mark the same face lots of times. If none of these are the right face for how you feel, you can draw your own face in the empty space.	
	
	
	
	
	
	
	
	
	
	
	
	
	
	

Figure 4-5. Emotion study, phase one emoji consultation worksheet

Table 4-2. Emotion study, phase one focus group interview protocol

1) Which emoji did you use the most? What does that face mean to you?
2) Are there any that you don't really understand what they mean?
3) Did any of you draw your own faces?" If so "Can you describe what that face is showing?
For any emoji that have not been discussed:
4) What do you think this one means? Do you think there might be times at school where it would show how you feel?

**4.3.3.2 Phase two: Emotion consultation**

In the second phase of research, all 55 participants reported the emotions they experienced using a simple worksheet (Figure 4-6). This reporting included both a dimensional measure of core affect and selection of a basic emotion. The dimensional measure required participants to make a mark on three 10-centimetre lines representing arousal, valence, and tension dimensions. This approach relates to Linnenbrink-Garcia et. al.'s (2016) bi-polar measures of affect, although here a 10-centimetre line replaces their 100-point scale. These markings were supplemented with the selection of the emoji that most closely matched how they felt. The emoji included were determined by phase one, the details of which are clarified in section 4.3.4. In addition to completing worksheets, focus group participants were asked to give short verbal updates on their emotional experiences. This was guided by the open question "How have you been feeling today?" Phase two aimed to synthesise basic and dimensional approaches to capturing emotions. The brief daily verbal updates from focus group participants provided qualitative data that was designed to complement questionnaire outcomes.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Instrument: \_\_\_\_\_

**Step 1: put a mark on the three lines to show how you feel**

So if I was very sleepy, quite happy and a bit worried I might put this:

Tired \_\_\_\_\_ Wide awake  
 Most unhappy \_\_\_\_\_ Happiest  
 Tense \_\_\_\_\_ Relaxed

Each line measures a different thing. The first line measures how tired or awake you feel. The second line measures how happy or unhappy you feel and the third line measures how tense or relaxed you feel

**Step 2: Draw a circle around the face that most closely matches how you feel**

Day & Time	Put a mark to show how much energy you have and how happy your are feeling	Pick the emoji that most closely matches your mood.
Day 1	1 Tired _____ Wide awake Most unhappy _____ Happiest Relaxed _____ Tense	😊 😐 😡 😞 😟 😱
	2 Tired _____ Wide awake Most unhappy _____ Happiest Relaxed _____ Tense	😴 😐 😡 😞 😟 😱
	3 Tired _____ Wide awake Most unhappy _____ Happiest Relaxed _____ Tense	😴 😐 😡 😞 😟 😱

Figure 4-6. Phase two consultation worksheet

**4.3.3.3 Phase three: Understanding the outcomes of emotion consultation**

Phase three of the research aimed to better understand the data collected in phase two through further consultation with the focus groups. Each focus group was presented with anonymised information about the responses to the self-report measures. Students were asked to offer their understanding of what the data showed and attribute these findings to

potential causes. They were also asked to judge the efficacy of the methods of measuring their emotions. These discussions targeted the dimensional and emoji measures separately and in combination. The questions guiding these discussions are detailed in Table 4-3. The open-ended format allowed broad perspectives to inform the previous closed response consultation (Zentner & Eerola, 2010). This phase explored the meanings within the phase two data, offering insight into participants' understandings of emotion and the success of the measures used. This final phase of research sought to guard against making assumptions about participants' understandings and experiences of emotions.

Table 4-3. Questions guiding focus group discussion for phase three of the research

1)	This shows on average how people in your class marked the lines. What do you notice about these answers? What do you think they show?
2)	This shows how big the difference between people's markings on the different lines were. What do you think that might show? Does that affect what you think about how people were feeling? Why do you think the answers might have been so different?
3)	This shows how often people put answers on different parts of the line. What do you notice about where people marked the different lines? What do you notice about people's answers on the tired to awake line/unhappy to happy line/relaxed to tense line?
4)	This shows how often people used the different emoji. What do you notice? Why do you think that one was used a lot? Why do you think these weren't used?
5)	These two graphs show how often people used emoji during music time compared with out of music time. What do you notice? What do you think it shows about how people feel in and out of music time?
6)	This shows how people made marks on the lines in music time and non-music time. What differences do you notice? Why do you think it might be different in that way?
7)	These are all the things we've looked that show answers from the three lines. Do you think asking people about these three things and using the lines like this is a good way to find out how they feel? What is good about it? Are there any problems with this way of finding things out?
8)	This is all the information about the emoji we used. Do you think asking people to choose emoji is a good way of finding out how they feel? What is good about it? Are there any problems with this way of finding things out?

#### 4.3.4 Procedure

All three phases of research were carried out in January 2019 at the participants' school during the school day. An overview of the three phases of research is presented in Table 4-4. This details the type of participant involved in each phase of research and notes which materials were used.










Table 4-4. Summary of the emotion research procedure



















<b>Phase</b>	<b>Participants</b>	<b>Activity</b>	<b>Timing</b>
Phase one	Year 3, 4, and 5 Focus group	Emoji tally-marking (worksheet Figure 4-5)	Freely chosen reporting across three school days
		Discussion	Final day of tally mark activity

Phase two	All participants	Basic and dimensional emotion reporting (worksheet Figure 4-6)	Nine times in total over three school days (times dictated by the researcher)
	Year 3, 4, 5, and 6 Focus group	Verbal updates on emotional experiences	Once per day after final worksheet reporting
Phase three	Year 3, 4, 5, and 6 Focus group	Group discussion about phase two outcomes (Table 4-3)	Week after completion phase two data collection

In the first phase I met with three of the focus groups on two separate occasions. Focus group four were unable to participate in this phase of research as school staff had not noticed that the scheduled research plans conflicted with a school trip for the year 6 class. While it would have been preferable to include all focus groups in this phase of research, it was felt that the remaining three focus groups would be able to offer sufficient insight to support the subsequent phases of the research. In the first focus group meeting, participants were given the emoji tally worksheet (Figure 4-5) and the tallying task was explained to them. They were asked to make use of this worksheet freely during the school day between this first meeting and a follow-up discussion later in the week. This process allowed participants freedom to dictate when and how often they made use of the worksheets allowing their interactions with this tool to unfold organically. A further meeting with the focus groups on their third day using the worksheets sought to establish the meanings and relevance of emoji in relation to participants' emotional experiences. This discussion informed the creation of a shorter list of emoji representing basic emotions for inclusion in the second phase of research. A detailed justification for the inclusion or exclusion of emoji within this list is provided in Table 4-5.

*Table 4-5. Justification for the inclusion/exclusion of emoji arising from phase one of the research*

<b>Emoji</b>	<b>Include/Exclude</b>	<b>Justification</b>
1) 	Exclude	Confusion about whether it indicated literal laughter. Similarity to meanings associated with number 2
2) 	Include	Popular with focus group. Captures greater levels of happiness than number 4.
3) 	Exclude	Participants expressed uncertainty about the meaning. The sweat element caused confusion.
4) 	Include	Popular with the focus groups and the meaning was clear.
5) 	Exclude	Variety in interpretations and it appeared to represent mixtures of emotions.
6) 	Exclude	Infrequently used and descriptions seem to relate to behaviour (e.g. pranks) rather than emotions.
7) 	Include	Clear on meaning and although some are wary of it, others used it to express feelings towards something
8) 	Exclude	Participants expressed uncertainty about the meaning. Confused and conflicting descriptions of meaning.
9) 	Include	Clear meaning and highly valued by participants








10)		Include	Frequently used and it allows for more neutral feelings
11)		Exclude	Two distinct means taken from this (thinking and boredom) risked confusion
12)		Exclude	Multiple different meanings offered and it was infrequently used
13)		Exclude	Focus on literal descriptions (e.g. coldness) rather than emotions.
14)		Exclude	Similar meanings between numbers 14, 15, 16, 17
15)		Exclude	Similar meanings between numbers 14, 15, 16, 17
16)		Exclude	Similar meanings between numbers 14, 15, 16, 17
17)		Include	Although not used a great deal meaning seemed consistent
18)		Exclude	Participants expressed uncertainty about the meaning. Mixed and literal interpretations (e.g., feeling cold) caused confusion
19)		Exclude	Participants expressed uncertainty about the meaning. Mixed and literal interpretations (e.g., sneezing) caused confusion
20)		Include	Frequently used, clear meaning, and highly valued by participants
21)		Include	Capture boredom/distaste more consistently than the other emoji
22)		Exclude	Variety in interpretations and it appeared to represent mixtures of emotions.
23)		Include	Clear meaning and offers a lower intensity of sadness than number 24.
24)		Include	Clear meaning and offers a higher intensity of sadness than number 23
25)		Exclude	Duplication/unnecessary extension of number 24.
26)		Include	Clear meaning and highly valued by participants
27)		Exclude	Emphasis on physical wellness a distraction from emotional experiences

Some focus group participants also included their own drawings of emoji in the space provided. The drawings and the descriptions of their meanings are shown in Table 4-6. Most of these drawings and their descriptions did not communicate emotions omitted by the provided emoji. Some drawings focused on the causes of emotions (Samantha & Claire) or depicted non-emotional experiences (Nick), others duplicated the meanings of existing emoji (Paula), and at times the articulation of the emoji's meaning was problematic (Sam). In these instances, the option of drawing an emoji appeared to complicate and confuse the communication of emotional experiences. Brian and Hayden attempted to depict experiences of arousal in their emoji, however, arousal is particularly hard to illustrate visually (as discussed in section 4.2.4.3). While emoji may fail to effectively capture such experiences, the arousal and tensions aspects of dimensional measures do address these aspects of core affect. Given these



observations no further emoji were added to the list of basic emotions and the decision was taken to remove the option for participants to draw their own emoji to avoid confusing the communication of emotions.

Table 4-6. Participants' own emoji drawings from phase one

<b>Participant</b>	<b>Emoji drawing</b>	<b>Explanation of meaning</b>
Brian		"It shows that I'm hyper and I want to go outside"
Hayden		"like really awake but really sleepy"
Paula		"It's a little happy"
Samantha		"I did a victory emoji"
Claire		"Upset because he hurt himself"
Nick		"I put it as like freezing"
Sam		"Whenever you do 'errr' [...] like you're trying to think but you're like. I don't know how to explain it"

In the second phase of the research the full population of participants were asked to report their emotions using the worksheet shown in Figure 4-6. This process was completed three times throughout the school day (before, during, and after music activities) ensuring measures captured different points in their musical experiences. This process was repeated at the same time on three separate days in the week including one day without any musical activity. In addition to reporting using worksheets, brief focus group discussions were held each day after the final report point to capture verbal accounts of participants' emotional experiences that day.

In phase three of the research each of the focus groups met to discuss the outcomes of the phase two consultation. This discussion focused on some basic visual summaries of their class's responses during the second phase of research. These summaries included mean responses to each dimension (tension, arousal, and valence) across all reporting and the distribution of responses across the different dimensions in and out of music. Emoji reporting was summarised to show the total use of each emoji as well as the number of uses in and out of music time. Examples of each type of visual summary are shown in appendix J. These summaries were produced for each class rather than one summary for all year groups, to allow participants to focus on the experiences and responses of their immediate peers. Focus group

discussions used the questions presented in Table 4-3 to explore the summaries of the phase two outcomes.


#### **4.3.5 Analysis**

The three phases of the research process generated a mixture of questionnaire and interview data. Questionnaire data consisted of 55 participants' responses to dimensional and emoji measures of emotion at nine reporting points. Dimensional responses in the form of marks on 10cm lines were converted into numeric data, allowing the mean responses to each different dimension to be calculated. T-test analysis was carried out to establish whether there was a statistically significant difference between mean dimensional reports given during music tuition when compared with those given outside music tuition. Emoji data were analysed in terms of the frequency with which each emoji was reported, comparing responses in and out of music time. Analysis also sought to examine how dimensional and emoji measures related to one another by calculating the mean dimensional reporting for each emoji based on the combined responses of participants to both measures.


Each research phase produced a different type of focus group interview data. Phase one involved three focus group interviews addressing the meaning and relevance of emotions as understood through emoji depictions. Phase two produced 12 brief daily updates on focus group participants' emotional experiences. Phase three included four focus group interviews examining the outcomes of the phase two emotion consultation. All interview data were recorded and transcribed verbatim. Thematic analysis of interview transcripts was carried out in NVivo 12. Data from all three phases were subject to the inductive approach and latent theming described in section 3.4.1, allowing the factors influencing participants' emotions and their reflections on the methods used to emerge from interview data. This process was carried out for all three types of interview data. An extract of coded interview transcript from phase three is shown in Table 4-7 with the identified codes shown on the right side. At the bottom of the table the themes and subthemes into which these codes were organised are listed with codes shown in corresponding colours.

Table 4-7. Extract of coded interview transcript (phase three) with codes shown in colour on the right side. The themes and subthemes that contain these codes are shown at the bottom of the table, with codes highlighted in corresponding colours.


Luke:	most people are, starting from Tuesday, no starting from Wednesday two changed because we did some tests I think on Wednesday?	
Lara:	yeah	
Sophie:	yeah, we were doing tests, and everybody got tense.	
Lara:	Some people got angry	
Kate:	So, you think that um the activity that people were doing was making people feel a bit more stressed out then and then by the end of the week people were feeling more relaxed.	
Luke:	cos they were like, it's Friday, there's not that much work	
Lara:	just chilled out	
Kate:	So, you think that Friday people were feeling more relaxed because it was towards the end of the week, towards the weekend.	
Luke:	yeah	
Kate:	okay	
Lara:	cos it's really high here. Wasn't that the day that we done the art with the pipe cleaners?	
Sophie:	mm	
Luke:	Oh yeah	
Lara:	we did all the things with all the art	
Sophie:	I think we're doing it today because I saw string	




Hard work




school tests



Day of the week



not hard work



School subjects

Theme	Subtheme	Code
Work and Leisure	Effort	Hard work
		Not hard work
	Type of work	School tests
		School subjects
Practical matters	Time and day	Day of the week

The phase two daily verbal emotion updates were also subject to a more theoretical approach to thematic analysis. This used emotion terms to code participants' responses allowing these qualitative data to be compared with worksheet responses. An example of this coding is shown in Figure 4-7.

Claire: After lunch I was mostly unhappy

Kate: Oh no, why?

Claire: Mostly tense and pretty tired. Because, this boy, called Peter, was being mean to my friends and I didn't like it

Kate: Ok, so that was the drama that I heard when I first came into classroom

Claire: Yeah, and I was angry

Kate: So, you think lots of people's thing there might be a bit unhappy?

Claire: Maybe a little bit yeah

Kate: Um and, what about the rest of the afternoon?

Claire: Um, tired, I got a bit happier but still was pretty angry at the end. And err about there for this. I got angrier then straight face.

Kate: So, you were angry at the beginning but then you weren't as much later

Claire: And then I just got tired and I got happy because, we're going to be doing iPads. And um

Angry NM  
Arousal NM  
Valence NM

Figure 4-7. Extract of phase two daily emotion updates with relevant coding (shown on the right side) NM stands for 'not music' indicating that the code did not apply to a description of musical activity.

## 4.4 Findings

The findings will now be discussed in relation to the research questions identified in section 4.3.1.

1. What is the influence of IHON music tuition on students' emotions, and how does this relate to the influence of other factors?
2. How can the emotions of key stage 2 primary students be monitored and assessed?

Participants' reports of their emotions inform both research questions and therefore an initial exploration of the use of emoji and dimensional reporting measures will precede the specific examination of each question. This provides foundational understandings on which subsequent examination of IHON's influences and the efficacy of reporting measures can be built.

### 4.4.1 Reported emotions

Fifty-five participants reported their emotions using dimensional and emoji measures three times a day on three separate school days. Focus group participants also gave daily verbal updates on the emotions that they experienced. Data were gathered in and out of music tuition to facilitate comparison between these contexts. The outcomes for each form of reporting will be examined and their combined implications assessed before turning to the research questions.

Responses to dimensional measures were given by making a mark on 10cm lines for arousal, valence, and tension dimensions. Figure 4-8 outlines the mean responses to the three dimensions across all report points. Unsurprisingly, these mean responses arise from highly varied reporting, as indicated by standard deviation error bars. Nonetheless, some basic observations about dimensional reporting can be made. There was a broad tendency for participants to report feeling more relaxed than tense. The reports of valence were more focused toward the happy end of this dimension, and the mean report of arousal was on the alert side of the centre of this dimension. These observations of the dimensional data offer a starting point for the closer examination of the dimensional reporting as it relates to IHON.

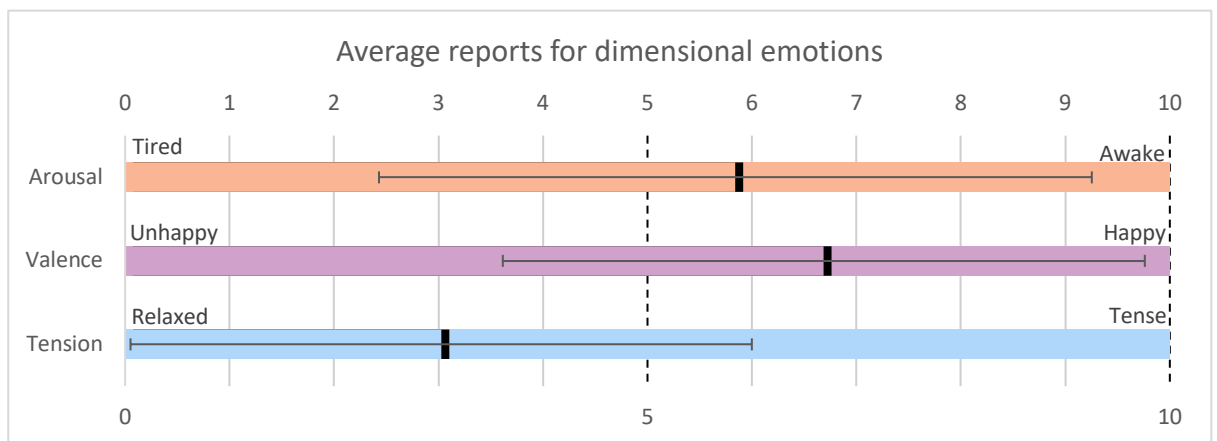


Figure 4-8. Participants' mean response for three dimensions with error bars indicating standard deviation

A paired-samples t-test allows comparison between the reports in and out of music for the three dimensions of emotion. There was no significant difference for reports of arousal in music ( $M = 5.82$ ,  $SD = 2.87$ ) compared with non-music ( $M = 5.84$ ,  $SD = 2.08$ ); ( $t = 0.152$ ,  $df = 54$ ,  $p = 0.87$ , two-tailed). Similarly, there was no significant difference for reports of valence in music ( $M = 6.49$ ,  $SD = 2.47$ ) compared with non-music ( $M = 6.73$ ,  $SD = 1.76$ ); ( $t = 0.949$ ,  $df = 54$ ,  $p = 0.35$ , two-tailed). These results therefore do not indicate a difference in participant experiences of arousal or valence between music and non-music. However, for the final dimension, tension, there was a significant difference between reports in music ( $M = 3.52$ ,  $SD = 2.33$ ) and non-music ( $M = 2.85$ ,  $SD = 1.88$ ); ( $t = 2.314$ ,  $df = 54$ ,  $p = 0.024$ , two-tailed). These results are summarised in Figure 4-9. Although both conditions were associated with reports towards the relaxed end of this dimension, results indicate that relaxation was more pronounced outside music tuition. Existing research has identified a mixed relationship between music and experiences of tension. Music listening has been associated with lowered tension (Campbell et al., 2007; Hallam, 2010b, 2015; Thayer et al., 1994). Bailey and Davidson (2003) note that lowered tension has been identified as a feature of music listening more than group music participation, and Gellrich and Parncutt (1991) note the physical tension arising from high levels of concentration during musical activity. Elevated tension has also been

observed as a feature of music participation for musicians with performance anxiety (Guyon et al., 2020). Participants’ reports of less pronounced relaxation during IHON tuition are therefore not surprising when understood in the context of existing research. Dimensional reporting provides some limited evidence that participants experienced emotions in terms of relaxation differently in and out of music. However, the small sample of participants reporting emotions across just three separate days offer limited reliability meaning that these observations cannot be generalised beyond this context.

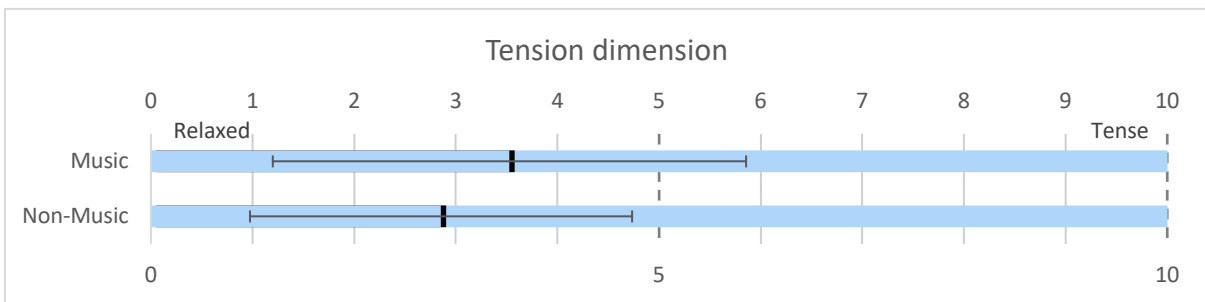


Figure 4-9. Comparison of participants’ mean response to tension dimension in and out of music tuition time.

At each reporting point, participants also selected a basic emotion from a list of eleven emoji. Figure 4-10 summarises how frequently participants selected each emoji overall, as well as in and out of music, as a percentage of the total report points.

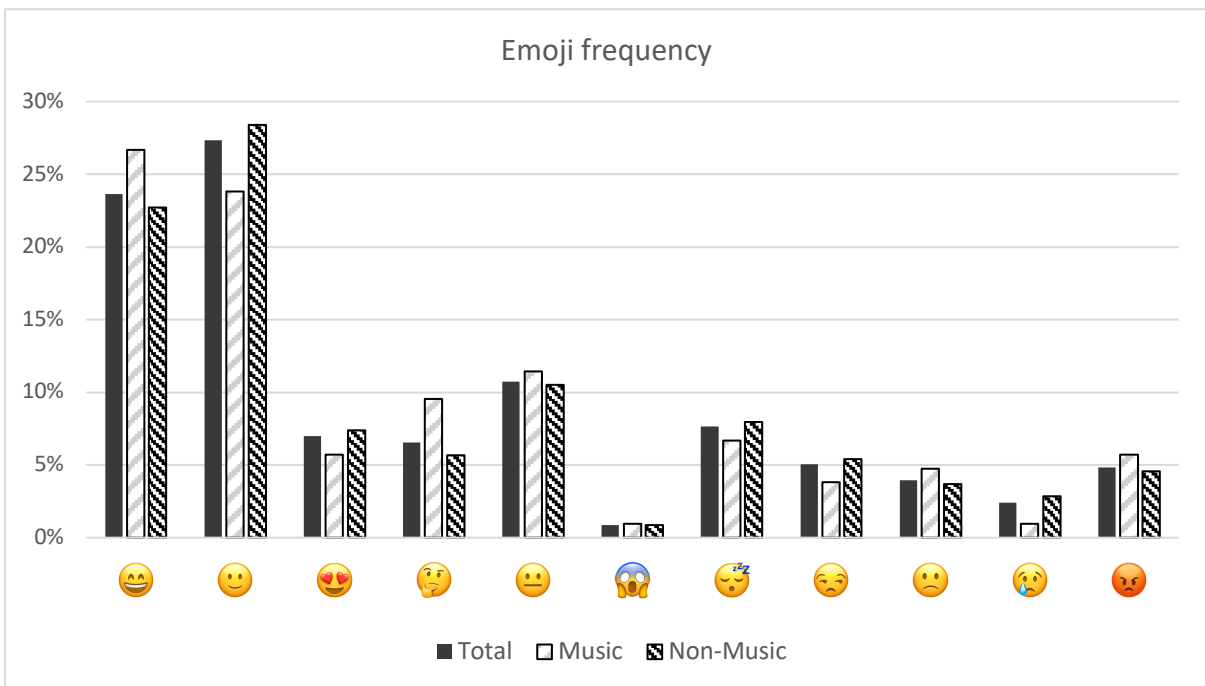


Figure 4-10. Frequency of emoji selection in total, for music, and for non-music shown as a percentage of the total report points.

Each emoji featured to some degree in both musical and non-musical contexts and their use was largely similar in these two contexts. Participants most frequently selected the two smiling faces, though the grin (😄) was more common within musical contexts and the smile (😊) was more common within non-musical contexts. The dominance of these emoji supports the emphasis on positive valence within dimensional reporting (Figure 4-8). For some participants their use of the emoji measure focused almost exclusively on the smiling emoji; One participant in year 6 listed the smiling emoji (😊) at eight of the nine report points. There were some emoji that differed in and out of music; the thinking face (🤔) was more commonly associated with music. This may support the association between music participation and cognitive concentration skills (Gellrich & Parncutt, 1991; Hallam, 2015). The lesser experience of relaxation during music (Figure 4-9) may relate to these observations, resulting from the perceived challenges associated with music tuition. However, such implications are based on one of many possible interpretations of this emoji, and the limited report points cannot support a definite association between this emoji and music tuition. Although there were some small differences in the way participants used emoji in and out of music, the similarities in reporting between the contexts is striking. The shared features of musical and non-musical emoji selection echo the similarities identified in dimensional reporting in both contexts.

The focus group participants offered daily verbal updates about how they had been feeling, to supplement their dimensional and emoji reporting. These accounts captured the way that participants freely described their emotional experiences. Participants' reports of emotions were coded using emotion terms, the outcomes are summarised in Table 4-8 with some examples of the coded data. The 'Ref.' column indicates the total number of references to emotions of that type and the 'M' numbers indicate where accounts of these emotions made specific reference to music. Participants infrequently referred to music in their daily descriptions of their emotions.

Table 4-8. Emotions described by focus group participants during daily updates. (Ref. indicates the total number of references to that type of emotional experience and 'M' numbers indicate the number of accounts that related to music specifically.)

<i>Emotions</i>		<i>Ref.</i>	<i>Example</i>
Dimensions	Valence	26 M2	<p>"Kate: And how have you been feeling this afternoon, Paula? Paula: Er, happy Kate: Happy, anything in particular making you happy? Paula: Er, no Kate: You're just feeling happy Paula: Yeah" <b>(Paula, year 3)</b></p> <p>"Claire: In the middle of lunchtime, we were dancing, and I fell over and I hurt myself, so I was pretty upset then." <b>(Claire 1, year 5)</b></p> <p>"Leah: During instruments I felt happy" <b>(Leah Year 4)</b></p> <p>"Hayden: And for orchestra I was a little bit sad because my hand hurt and I wanted to go home" <b>(Hayden, year 3)</b></p>
	Arousal	10 M1	<p>"Jeff: Err, I felt sleepy Kate: You felt sleepy. Any particular reason you were feeling sleepy? Jeff: Because I was tired" <b>(Jeff 1, year 5)</b></p> <p>"Nick: When it was instruments I feeled so tired I just wanted to go to sleep." <b>(Nick 2, year 4)</b></p> <p>"I was super tired because I was just running, I did a race." <b>(Claire 2, year 5)</b></p>
	Tension	3 M1	<p>"Jeff: Because at dinner time I was running around so much that when I came back to class and sat down my legs were like, I couldn't feel them [...] So then I was relaxed" <b>(Jeff 2, year 5)</b></p> <p>"Kate: So, anything that you've been particularly thinking about when you've been filling out that sheet. Yes Brian Brian: Err, the instruments Kate: What about them? Brian: Coz, they, it's nice to play instruments Kate: So, is that something that was making you feel different? Brian: Yes Kate: So how was it making you feel? Brian: Relaxed" <b>(Brian 1, year 3)</b></p>
Normal	7	<p>"Kate: Luke, how are you feeling today? Luke: Err, alright Kate: Alright, alright. Anything in particular making you feel good, bad, sad, happy? Luke: Err, just normal Kate: Just normal Luke: Yeah" <b>(Luke, year 6)</b></p>	
Angry	5 M2	<p>"Sophie: Um, I was angry because I told Miss I was sick and she thinks I have this chest thingy and she wants me to go outside, and I didn't want to go outside." <b>(Sophie, Year 6)</b></p> <p>"Brian: I just don't want to go sing [hurried and unclear]. And I'm mad because Kate: You just don't want to? Brian: Singing and Kate: So, you didn't want to do singing and that made you mad Brian: And, and I don't get why we didn't do instruments." <b>(Brian 2, Year 3)</b></p>	
Good	4	<p>"Kate: Nick, how have you been feeling today? Nick: Good</p>	



		Kate: Good. Anything particularly making you feel good? Nick: Nothing” ( <b>Nick 1, year 4</b> )
Excited	3	“Lara: I was getting a bit more excited because it was getting towards the end of the day and I get to go home and go see my dad, so I get quite excited about that.” ( <b>Lara, year 6</b> )
Worried	1	
Moody	1	
Bored	1	
Annoyed	1	

Within these accounts references to valence were most common. Participant descriptions of happiness or feeling good were often presented as simple and self-explanatory (Paula & Nick 1, Table 4-8). The focus groups’ emphasis on positive valence echoes the wider tendency towards positive reporting of dimensional valence and the frequent use of the smiling emoji (Figure 4-8 & Figure 4-10). Some participants described being sad or upset and usually presented these accounts alongside the source of their feelings (Claire 1, Table 4-8). Reports of musical valence echoed these observations: Leah described her happiness in music in simple terms (Leah, Table 4-8) and Hayden reported his sadness with reference to the cause of these feelings (Hayden, Table 4-8).

Participant references to arousal focused almost exclusively on feeling tired. Most of these reports described a sleepy tiredness (Jeff, Table 4-8), which was on occasion associated with music tuition (Nick 2, Table 4-8). In a small number of cases participants described arousal in terms of physical exertion (Claire 2, Table 4-8). The discussion of tiredness emerged as central to participants’ verbal accounts, yet this was less dominant in outcomes from dimensional and emoji measures (Figure 4-8 & Figure 4-10). While Claire described exertion in terms of tiredness, Jeff perceived similar exertion to be associated with relaxation, an element of the tension dimension (Jeff 2, Table 4-8). These different perceptions point to the close connection between the different dimensions of emotion discussed in section 4.2.2.2. Brian’s description of the relaxation that resulted from playing musical instruments (Brian 1, Table 4-8), differs from the observations of less relaxation during musical activity within dimensional reporting (Figure 4-9). Focus group descriptions of tension or relaxation were infrequent and where they did occur, participants often referred to their use of the dimensional measure. This demonstrates that the act of reporting their emotions throughout the day may have influenced the way participants verbalize their emotional experiences.

At times, participants used emotion language in a manner that appeared organic and fluent. Being excited, angry, worried, and moody all featured naturally in the discussion of participants’ experiences. They described excitement in terms of the positive anticipation of an upcoming event (Lara, Table 4-8). Accounts of anger focused on injustice or unfairness (Sophie,

Table 4-8). Brian talked with urgency about being angry due to the change in arrangements for music tuition (Brian 2, Table 4-8). There is a strength of feeling within these reports and the use of emotional language is confident. Conversely, accounts of feeling 'normal' were associated with neutral feelings or a perceived absence of emotion (Luke, Table 4-8). This supports Russell's (2003) argument that dimensional measures may benefit from their ability to capture affective state even where an individual is not aware of, or able to articulate particular emotional experiences. The contrast between reports of anger and feeling normal demonstrates that the challenges associated with the articulation of emotions vary depending on the emotions being described.

This examination of dimensional and emoji measures and daily verbal descriptions of emotion offers insights into the ways that participants reported their emotions. While it is beyond the scope of this research to reach firm or broad conclusions about the impact that IHON has on children's emotions, there are some interesting initial observations that can be raised on this topic. There is striking similarity between musical and non-musical reports for both dimensional and emoji measures. The reports of less relaxation during music and the more frequent use of the thinking emoji (🤔) represent initial signs of differences in emotional experiences in and out of music. While future research may seek to better understand these initial observations, the aspirations of the present research are focused on examining how IHON features within the influences impacting emotional experiences and establishing whether measuring children's emotions in this way is effective and insightful.

#### **4.4.2 Research question one: What is the influence of IHON music tuition on students' emotions, and how does this relate to the influence of other factors?**

In all three phases of research, participants described the factors that can influence emotional experiences. At times these accounts were hypothetical, they used such descriptions to clarify their understandings of the emotions being discussed. In other cases, the discussion of influences was drawn from recent events. Thematic analysis produced six main themes focusing on the factors perceived to influence emotions. The first two themes, 'practical matters' and 'work and leisure', address more extensive and varied descriptions than the remaining themes. Therefore, themes one and two are presented with subsections exploring on their respective subthemes while the remaining four smaller themes are examined as a whole. An outline of the six themes is shown in Table 4-9. IHON features to some degree within each of the themes. This raises some of the aspects of music tuition that can influence emotions as well as illustrating the way IHON was subject to the same influences that were more widely relevant to participants' lives.

Table 4-9. Summary of the six themes capturing factors influencing participants' emotions

1. Practical matters 1.1 Physical and environmental influences 1.2 Material influences 1.3 Influence of time and day
2. Work and leisure 2.1 Type of work 2.2 Effort and competence 2.3 Leisure time
3. Other people
4. Entertainment
5. Personal experience of influence
6. Predictability of events

#### 4.4.2.1 Theme 1: Practical matters

##### 4.4.2.1.1 Subtheme 1.1: Physical and environmental influences

When discussing environmental and physical experiences, participants described the impact that being hurt, tired, or even needing the toilet, had on their emotions (e.g., Brian 1, Table 4-10). These accounts were closely related to participants' perceptions of environmental factors such as temperature (Brian 2, Table 4-10). In addition to the experiences of a specific feature of an environment, certain contexts were described as having associations which impacted participants' emotions, such as feeling safe in their classroom and looking forward to going home (Leah 1 & Luke, Table 4-10). Participants' accounts of these physical and environmental influences resonates with existing research, which has observed the relationship between experiences of physical warmth and perceptions of emotional warmth (Bruno et al., 2017). The impact of physical and environmental factors on the emotions experienced within music was at times embedded within the wider perception of these matters; Hayden's desire to be at home detrimentally impacted his experience of music tuition (Hayden, Table 4-10). In other respects, music tuition was associated with particular physical and environmental experiences. Sam suggested that the physical demands of playing an instrument may have resulted in reduced relaxation during music (Sam, Table 4-10). The sounds associated with music tuition were also described as influencing emotions, for some music was perceived to soothe and relax and for others it was associated with greater alertness (Samantha & Leah 2, Table 4-10). The specific physical and environmental experiences of music appeared to influence the emotions associated with IHON, yet the wider experiences described within the subtheme were also present and pertinent to the musical context.

Table 4-10. Subtheme 1.1 Physical and environmental influences

<b>General</b>	<b>Music</b>
----------------	--------------

<p>“Brian: when you’re like red face and you’re angry that you just want to go to the toilet.” <b>(Brian 1, year 3, phase 1)</b></p> <p>“Brian: Um, coz it’s cold and I just want to get some energy up.” <b>(Brian 2, year 3, phase 2)</b></p> <p>“Leah: I was trying to say that people used the most happiest because they feel happy in class, and they feel happy and they feel like they are in a safe place” <b>(Leah 1, year 4, phase 3)</b></p> <p>“Luke: Yeah, especially to the end yeah, I was like really happy cos it was home time” <b>(Luke, year 6, phase 2)</b></p>	<p>“Like I want to go home and, cos we’ve been on a trip on a bus. But we have to do singing so I was angry.” <b>(Hayden, year 4, phase 2)</b></p> <p>“Sam: That most people are relaxed when it’s not music because then you don’t have to like use your hands to play the notes anymore.” <b>(Sam, year 5, phase 3)</b></p> <p>“Samantha: I think they’ve put that because um, they, in music, everything else is going out of their mind cos they’re like, like they play soft soothing music. But in class you’re just like working and then everything else comes back in your mind” <b>(Samantha, year 4, phase 3)</b></p> <p>“Leah: that in music people are wide awake because there’s noise around them and when it’s not music and you’re learning you can kind of get a little bit bored.” <b>(Leah 2, Year 4, phase 3)</b></p>
---	--

#### 4.4.2.1.2 Subtheme 1.2: Material influences

Participants’ descriptions of material influences focused on food, technology, and possessions. Descriptions of food sometimes examined how hunger might impact emotions, but more commonly centred on the enjoyment of pleasurable food (Brian & Claire, Table 4-11). Participants also described how positive emotions arose from their use of technology (Jeff, Table 4-11). This was closely associated with the impact that possessions in general can have on emotions; Paula described the experience of losing her rubber as the dominant factor influencing her emotions that day (Paula, Table 4-11). This resonates with Richins and Chaplin’s (2021) observations about the pleasure that objects bring children and the way that this contributes to childhood materialism. While these emotional associations of material influences may seem unrelated to music tuition, Sophie noted her positive feelings about her instrumental teacher’s tendency to bring in food treats (Sophie, Table 4-11). This demonstrates the potential for emotional experiences of IHON to be informed by factors that may appear far removed from the musical experience.

Table 4-11. Subtheme 1.2 Material influences

<b>General</b>	<b>Music</b>
<p>“Brian: A bit unhappy, because I’m still hungry.” <b>(Brian, year 3, phase 2)</b></p> <p>“Kate: What about the hearty eyes one [👁️] have we used that one at all?</p> <p>Claire: I have once cos I had my dinner and I really liked it.” <b>(Claire, year 5, phase 1)</b></p> <p>“Kate: Jeff how have you been feeling today?</p> <p>Jeff: Happy [...] Cos we’re going to do tablets” <b>(Jeff, year 5, phase 2)</b></p> <p>“Kate: How have you been feeling today, Paula?</p> <p>Paula: Sad</p> <p>Kate: Sad? Why have you been feeling sad?</p> <p>Paula: Because I’ve lost something.</p>	<p>“Sophie: [...] sometimes she brings treats so we can eat stuff, cos last time we had some KitKat” <b>(Sophie, year 6, phase 3)</b></p>

Kate: What have you lost? Paula: A rubber” ( <b>Paula, year 3, phase 2</b> )	
---	--

#### 4.4.2.1.3 Subtheme 1.3: Influence of time and day

Participants described the influence of different times of day and days of the week on emotional experiences. When discussing times of day, they explained how early mornings, the time after lunch, and the end of the school day each might be associated with tiredness (e.g., Brian 1, Table 4-12). Different days of the week were also described as influencing emotional experiences (Luke, Table 4-12). Such accounts support observations by Trampe et al. (2015) that weekends positively impact emotional experiences. Brian described how IHON tuition was influenced by its place within the broader context of the school day (Brian 2, Table 4-12). While descriptions of music tuition referring to time or day were uncommon, Brian’s account when understood in the context of participants’ non-musical comments demonstrates that the timetabling of IHON is likely to impact the associated emotional experiences.

Table 4-12. Subtheme 1.3. Influence of time and day

<b>General</b>	<b>Music</b>
“Brian: Because they just woke up and they’re going to school and they’re so exhausted” ( <b>Brian 1, year 3, phase 3</b> ) “Luke: cos, err it says Tuesday, it’s like the first one, it’s the start of the week. Everybody’s tired and they don’t want to go to school so why everyone’s tired. [...]” Kate: by the end of the week people were feeling more relaxed. Luke: Cos they were like, it’s Friday, there’s not that much work” ( <b>Luke, Year 6</b> )	“Brian: Because they’ve done a lot of things in the afternoon and they just came out of music that they’re like, not bothered to sing because they’re so tired” ( <b>Brian 2, year 3, phase 3</b> )

#### 4.4.2.2 Theme 2: Work and leisure

##### 4.4.2.2.1 Subtheme 2.1: Type of work

Different elements of learning were also described as influencing emotions. Learning itself appeared to be entwined with emotional experiences (Samantha 1, Table 4-13). More common was the idea that different school subjects had unique emotional impacts, though the nature of this impact differed based on individual perspectives (Year 5 focus group, Table 4-13). Participants also identified the impact of different types of learning activity; while participants’ negative experiences of tests may be predictable, the positive experience of homework is perhaps surprising (Luke & Samantha 2, Table 4-13). These accounts support observations made by Raccanello et al. (2013) who identified the different emotional associations of school subjects as well as the varied and at times opposing emotional associations for different learning activities. Participants’ descriptions of musical learning sometimes indicated a separation between IHON and other school subjects (Leah, Table 4-13). Samantha described being engrossed in music in a manner that did not apply to other subjects

(Samantha 3, Table 4-13). This account supports observations that playing music may facilitate the positive experience of being in a flow state (Csikszentmihalyi, 2008). However, specific aspects of IHON tuition were cited as eliciting negative feelings (Brian and Luke 2, Table 4-13). There are signs that IHON may have been experienced differently to other elements of the school curriculum, yet there are also indications that emotional experiences of music tuition were varied much like other school subjects.

Table 4-13. Subtheme 2.1 Type of work

<b>General</b>	<b>Music</b>
<p>“Kate: Um what about the one with the hand on it 😊”</p> <p>Samantha: I think it like means that you’re curious to learn something.” <b>(Samantha 1, year 4, phase 1)</b></p> <p>“Claire: school is boring, not school, just some subjects. Maths is boring</p> <p>Jeff: It’s interesting</p> <p>Claire: it’s hard</p> <p>Kate: different people think different things don’t they, so there’s no right answer here.</p> <p>Jeff: I know why I like it, coz I’m the smartest in the class.” <b>(Year 5 focus group, phase 1)</b></p> <p>“Luke: Like at the start of the day you might be doing like all fun activities and that like and then the afternoon you’re doing all tests and you just get stressed and all tense and everything.” <b>(Luke, year 6, phase 3)</b></p> <p>“Kate: So, it might be being bored</p> <p>Samantha: yeah. Like, like me when I don’t have homework.” <b>(Samantha 2, year 4, phase 1)</b></p>	<p>“Leah: [...] when it’s not music and you’re learning you can kind of get a little bit bored.” <b>(Leah, year 4, phase 3)</b></p> <p>“Samantha: I think they’ve put that because um, they, in music, everything else is going out of their mind cos they’re like, like they play soft soothing music. But in class you’re just like working and then everything else comes back in your mind.” <b>(Samantha 3, year 4, phase 3).</b></p> <p>“Brian: Yeah, because they don’t want to do singing because they hate singing.” <b>(Brian, year 3, phase 3)</b></p> <p>“Luke: Because not that many people like music. Cos you know that people do new instruments, and they don’t like their instrument they want to be like on a different instrument. So, they don’t like playing it, they can’t be bothered to play it.” <b>(Luke 2, year 6, phase 3)</b></p>

#### 4.4.2.2.2 Subtheme 2.2: Effort and competence

Participants described how emotions may be impacted by the effort of schoolwork. High levels of work were associated with negative emotions and low levels of work were associated with positive emotions (Hayden 1 & Luke, Table 4-14). However, effort was not always framed negatively: Lara explored the way that music tuition stimulated thought and demanded attention in more positive terms (Lara, Table 4-14). This once again resonates with the idea of being in a state of flow, and supports the impression that music facilitates such experiences (Csikszentmihalyi, 2008). In addition to the demands of work, participants also described the positive emotional experiences of high competence and the negative experiences of low competence (Jeff & Hayden 2, Table 4-14). These associations echo the research of Kiuru et al. (2020) who found that high expectancy of task success was related with positive emotions during that task. In some cases, participants’ descriptions of musical competence moved beyond this personal sense of achievement, focusing on the external acknowledgement and

reward that arises from musical proficiency (Sophie, Table 4-14). This engagement with extrinsic rewards is incongruous with experiences of musical flow which are founded in intrinsic motivation (Csikszentmihalyi, 2008). Gagné and Deci (2005) observe the potential for certain types of extrinsic motivation to undermine intrinsic rewards and therefore be detrimental to overall satisfaction. Emotional experiences of IHON appear to be informed by this complex relationship between intrinsic and extrinsic motivation.

Table 4-14. Subtheme 2.2 Effort and competence

<b>General</b>	<b>Music</b>
<p>“Kate: Why have you been feeling a little bit sad do you think? Hayden: Cos, um, coming to school and we’re going to do loads and loads and loads and loads of writing. And I’m like can I just have a break and she’s like no, no.” <b>(Hayden 1, year 3, phase 2)</b></p> <p>“Luke: cos they were like, it’s Friday, there’s not that much work” <b>(Luke, year 6, phase 3)</b></p> <p>“Kate: Why are you happy Jeff? Jeff: Because on all the lessons that we did I never got a question wrong today” <b>(Jeff, year 5, phase 2)</b></p> <p>“Hayden: If you’ve done something wrong in a test and then, but then you actually know it but then when you’ve handed it in to Miss, you’re like [gasps] ‘I got it actually wrong’.” <b>(Hayden 2, year 4, phase 1)</b></p>	<p>“Lara: [...] Maybe it’s getting their brain going, do you know because we’ve got all the chords and we need to remember how to play this certain note and remember to hold the bow and how to pluck and things like that.” <b>(Lara, year 6, phase 3)</b></p> <p>“But because I was really good at music, at my instrument, they gave me higher level to a double bass.” <b>(Sophie, year 6, phase 3)</b></p>

#### 4.4.2.2.3 Subtheme 2.3: Leisure time

Participants discussed the way that break time and school holidays impacted their emotional experiences. These forms of leisure time were associated with happiness and laughter (Leah & Brian, Table 4-15). However, break time at school was also described as vulnerable to conflict and unpleasant experiences arising from the unregulated behaviour of classmates (Lara 1, Table 4-15). Embedded within accounts about leisure time is a sense that participants valued the freedoms associated with this context. This value was further explored by the celebration of small freedoms within schoolwork (Lara 2, Table 4-15). IHON was not explicitly discussed within this subtheme, nonetheless there were signs that inclusion of breaks and freedoms may benefit the emotional experiences associated with music tuition, however, increased freedom may also create an environment more vulnerable to conflict.

Table 4-15. Subtheme 2.3 Leisure time

<b>General</b>
<p>“Leah: Cos at lunchtime me and friends were being a little bit silly, and it made me laugh lots.” <b>(Leah, year 4, phase 1)</b></p> <p>“Brian: [...] they’re happy that they’re having a school holiday.” <b>(Brian, year 3, phase 3)</b></p> <p>“Lara: Possibly things that happen outside because, at the moment, with the group of friends that I’m with what’s happening there’s these boys and they’re in our class and they keep coming over to us and pestering us and annoying us and frustrating us. And then what happens is that</p>

they start to get a bit giddy with things and then it just makes us get quite annoyed at them so then when we go back into class, we're quite stressed and annoyed because they've just, well to be honest they've just bugged us and annoyed us." **(Lara 1, year 6, phase 3)**  
 "Lara: Yeah, cos you got to um, get pipe-cleaners and make your name and draw and make things out of them like hearts or squares or letters. And then cos you could get to choose whatever kind of colour or design you like, so it was just your turn to choose." **(Lara 2, year 6, phase 3)**

#### 4.4.2.3 Theme 3: Other people

When discussing the emotional impact of different relationships participants described the uplifting impact of friends and family as well as the negative impact of undesirable relationships (Lara & Brian, Table 4-16). At times they discussed the more complex emotional experiences that arise from positive relationships (Year 4 focus group, Table 4-16). These more complex understandings were further explored within participants' descriptions of their empathetic experience of emotions (Hayden 1 & Claire, Table 4-16). This resonates with Kawachi and Berkman's (2001) observations that social connection can cause people to suffer vicariously on the basis of other people's suffering. Negative emotional experiences were also described as arising from mistreatment by others, ranging from mild accounts of exclusion to reports of physical fighting (Sam & Hayden 2, Table 4-16). In some cases, participants' emotional responses were associated with the injustice or lack of consequences following these unfair actions (Luke, Table 4-16). This supports the impression that teachers play a complex role in managing childhood conflict (Blunk et al., 2017). Participants' descriptions of the emotional impact of their teachers tended to focus on the specific attributes of the teacher in question (Nick, Table 4-16). Sophie's account of her interaction with her instrumental teacher portrays the specific influence of this particular musical relationship (Sophie, Table 4-16). Within this subtheme participants identified the complex impact of other people on their emotional experiences, moving beyond a simple concept of good and bad relationships. The absence of music within this discussion makes it hard to understand how these complex influences are manifest within IHON. The ideas captured within this theme, and the desire for further insight specific to IHON, support the more detailed examination of social experiences within chapter five.

Table 4-16. Theme 3. Other people

<b>General</b>	<b>Music</b>
"Kate: Any particular reason [you're feeling quite happy]? Lara: Um, [...] in after school club I'm going to get to play with one of my closest friends." <b>(Lara, year 6, phase 2)</b> "Brian: [describing 🤔] Like when the bullies go away, you're like running and crying so badly." <b>(Brian, year 3, phase 1)</b> "Samantha: [describing 😭] I think it means like, you're about to cry because somebody in your family is leaving to another country. Nick: or passed away" <b>(Year 4 focus group, phase 1)</b>	"Sophie: my teacher, I normally concentrate because I give her confidence because she lost her hearing in one of her ears, so she wears a hearing aid and she



<p>“Hayden: a lot of people are like just feeling the same most of the time, like if one person’s sad, it might make another person sad”  <b>(Hayden 1, year 3, phase 3)</b></p> <p>“Claire: Mostly tense and pretty tired. Because, this boy, called Peter, was being mean to my friends and I didn’t like it” <b>(Claire, year 5, phase 2)</b></p> <p>“Sam: like cause sometimes people are like, and sometimes my friends don’t play with me, or they just leave me out.” <b>(Sam, year 5, phase 1)</b></p> <p>“Hayden: when you’ve got beaten up or like you got punched in your weak spot or something” <b>(Hayden 2, year 3, phase 1)</b></p> <p>“Luke: I was very unhappy, because Louisa spitted in my face [...] And err, then I had to go wipe my face, then I had to, but Louisa didn’t even get in trouble.” <b>(Luke, Year 6, phase 2)</b></p> <p>“Kate: Why do you think the happy emoji got used the most? [...] Nick: I feel because Mr L’s quite funny sometimes”” <b>(Nick, year 4, phase 3)</b></p>	<p>said that music gives her passion. So, what I always do is I always make her more confident at the start listening to her more, so she doesn’t feel sad”  <b>(Sophie, year 6, phase 3)</b></p>
--	---

#### 4.4.2.4 Theme 4: Entertainment

Entertainment, or a lack of entertainment, was described as impacting participants’ emotional experiences. Participants talked negatively about their experiences of under-stimulated boredom (Sam, Table 4-17). Existing research has suggested that such boredom can positively encourage the pursuit of alternative stimulation (Bench & Lench, 2013). However, boredom was also framed as arising from schoolwork and music tuition (Year 3 focus group, Table 4-17); evidently the school context often does not allow children to seek alternative stimulation when bored as suggested by Bench and Lench (2013). However, Leah’s account separated music tuition from other schoolwork, framing musical contexts as less susceptible to boredom (Leah, Table 4-17). Participants also described their experiences of entertainment through play and humorous events (Sophie & year 5 focus group, Table 4-17). This resonates with existing research that notes how children’s emotions are positively informed by play and particularly free choice in play (Howard et al., 2017). The role of different school contexts in the descriptions of boredom and entertainment demonstrates how this theme is informed by the issues of work and leisure discussed in theme 2. Positive experiences of entertainment within IHON appear restricted by the associated controlled work environment, yet the perception of entertainment within this context varies based on different perspectives.

Table 4-17. Theme 4 entertainment

<b>General</b>	<b>Music</b>
<p>“Kate: Sam how have you been feeling today?            Sam: Bored            Kate: Bored, why have you been feeling bored?            Sam: Cos there’s been nothing to do” <b>(Sam, year 5, phase 2)</b></p>	<p>“Brian: Every whole day they’re tired because they have to do lots of work or they have to do lots of playing instruments, they have to do lots of singing and it just gets, um like            Hayden: Boring</p>

<p>“Sophie: I’ve been feeling happy, just playing with my friends and that’s it.” <b>(Sophie, year 6, phase 2)</b></p> <p>“Kate: Sam, how have you been feeling?”</p> <p>Sam: Happy</p> <p>Kate: Anything in particular making you feel happy?</p> <p>Sam: Because, when I came in from dinner, me and Philip fell over</p> <p>Jeff: [laughs]</p> <p>Kate: And today falling over was funny?</p> <p>Group: [laughs]” <b>(Year 5 focus group, phase 2)</b></p>	<p>Brian: Boring” <b>(year 3 focus group, phase 3)</b></p> <p>“Leah: in music people are wide awake because there’s noise around them and when it’s not music and you’re learning you can kind of get a little bit bored.” <b>(Leah, year 4, phase 3)</b></p>
---	---

#### 4.4.2.5 Theme 5: Personal experience of influences

Emotional influences were, at times, perceived to be differently experienced based on individual factors. Participants described how individual dispositions or attitudes could result in varied emotional responses to shared contexts (Lara, Table 4-18). The range of emotional responses to IHON was described as arising from such differences in opinions and attitudes (Hayden, Table 4-18). Participants also described how the differences in people’s lived experiences can result in different emotional responses (Brian & Paula, Table 4-18). These accounts demonstrate participants’ awareness of the diversity of human experience and their perception that this interacts with emotional experiences. While these issues were largely absent from the discussion of IHON, the influence of personal experiences and perspectives is naturally relevant to all contexts, including music tuition.

Table 4-18. Theme 5. Personal experience of influences

<b>General</b>	<b>Music</b>
<p>“Lara: I think it might be something possibly to do with maybe the attitude of some of the kids. Because we have some children in the classroom that are always quite happy and hyper and like always up for doing something fun, aren’t we? And then we’ve some children in the classroom which, they just can’t be bothered, and they’ve got a negative attitude and they, well they purposefully try and make themselves try and make a problem” <b>(Lara, year 6, phase 3)</b></p> <p>Brian: they have different like. If you have a small house and the other person has a big house, you’d feel tense, and your next-door neighbour would feel relaxed.” <b>(Brian, year 3, phase 3)</b></p> <p>“Paula: I only felt sad once, but it wasn’t like super sad because I’m used to that kinda thing” <b>(Paula, year 3, phase 1)</b></p>	<p>“Hayden: They might be putting themselves really happy in music because some people like to play the instruments and sing but some people don’t, and they’re not putting themselves in the middle.” <b>(Hayden, year 3, phase 3)</b></p>

#### 4.4.2.6 Theme 6: Predictability of events

Participants described the impact of expected and unexpected events or activities. The familiarity of experiences that form part of a regular routine was described as reassuring and

unexpected events were framed as unsettling (Hayden & Samantha 1, Table 4-19). These observations support existing research which identifies the potentially detrimental impact that the removal of routine can have on children’s socio-emotional development (Egan et al., 2021). Music tuition was subject to such critique: participants described the negative emotional experiences that followed where IHON tuition deviated from the expected routine (Brian, Table 4-19). However, predictable events were not always framed positively, musical routines were at times problematised (Leah, Table 4-19). Additionally, unexpected events were sometimes described positively; here participants discussed the anticipation of something unusual but exciting (Samantha 2, Table 4-19). These accounts also resonate with observations made by Egan et al. (2021) who note that departure from predictable events can offer positive experiences and remove the pressures of a routine. IHON is therefore seen to positively impact emotions where it can offer predictable routines as well as planned positive departures from these routines.

Table 4-19. Theme 6. Predictability of events

<b>General</b>	<b>Music</b>
<p>“Hayden: Maybe because they’re relax and like it’s not something new cos, they do the same thing every day and they’re just like ‘I know what to do so I’m relaxed’.”  <b>(Hayden, year 4, phase 3)</b></p> <p>“Samantha: [describing 😊] I think it means like, um, you’re blushing because you’ve just had something coming to you that you weren’t sure about.” <b>(Samantha 1, year 4, phase 1)</b></p> <p>“Samantha: So, the one above it [😊] is like, you’re just not, not laughing, you’re just like excited as if you were off on a school trip to somewhere that you love.”  <b>(Samantha 2, year 4, phase 1)</b></p>	<p>“Brian: I just don’t want to go sing. And I’m mad because [...] I don’t get why we didn’t do instruments.” <b>(Brian, year 3, phase 2)</b></p> <p>“Leah: I think it shows that people, um like music the most and in this one I think that people want to go to music, but it’s not the day to go” <b>(Leah, year 4, phase 3)</b></p>

#### 4.4.2.7 Conclusions

Participants talked insightfully about the things that might impact their own or other people’s emotions. The range of influences that they identified and the way they echo observations from existing research demonstrates participants’ ability to engage meaningfully with these ideas. At times aspects of IHON music tuition were cited as specifically influential. The physical demands of playing musical instruments and the sound of the music played were described as impacting emotions. Music was sometimes presented as distinct from other school subjects, with the potential to offer experiences of a flow state and being less vulnerable to boredom than other subjects. Descriptions of teachers, and in one case a music teacher, highlighted the impact that the individuals specifically associated with music tuition might have on participants’ emotional experiences. These observations suggest that IHON can make claims about positive emotional impacts associated with their music tuition, however these claims

must be married with a recognition of children's negative emotional experiences of what adults might consider to be small or inconsequential elements within tuition. While IHON appears to influence participants' emotions in some specific ways, isolating these observations from the wider context sacrifices deeper understandings of the emotional experiences of this music tuition. Within each of the six themes participants discussed emotional influences that were largely not focused specifically on music. However, the broad relevance of these influences does not deny their pertinence to a musical context; instead it allows the emotional influences that participants experience throughout their lives to connect with this musical context. Figure 4-11 illustrates this interaction between the different general and specific influences that impact the emotions associated with IHON. The factors influencing emotional experiences throughout life identified as themes in the present research are indicated in the upper portion, and these are illustrated as contributing to emotions experienced in musical contexts. The lower portion highlights how IHON specifically informs emotional experiences and the relationship between these factors and the six themes is indicated through colour coding. The arrows in the lower portion of the diagram aim to demonstrate the interrelations between the different musical influences, highlighting how, for example, the physical demands of music may well have an impact on experiences of musical flow. If IHON aspires to maximise the positive emotional experiences associated with their music tuition, broad experiences of emotional influences as well as the specific musical influences must be simultaneously considered.

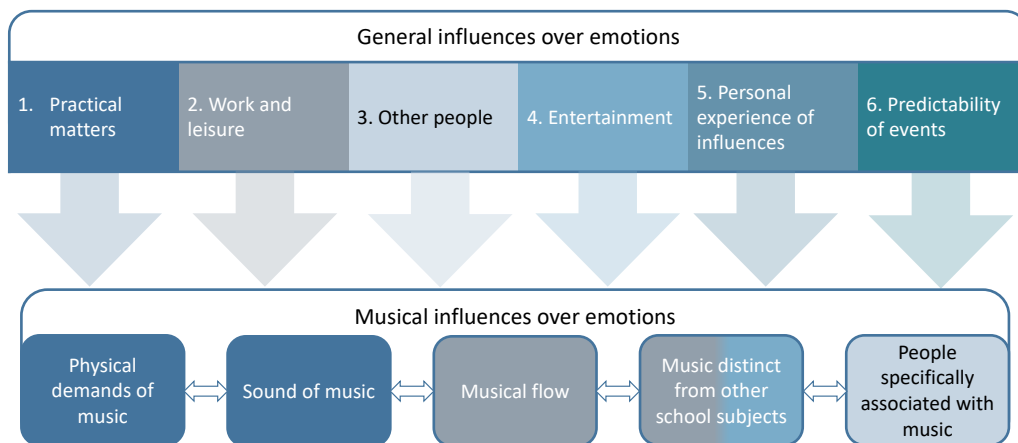


Figure 4-11. Interaction between broad emotional influences and specific musical emotional influences. The relationship between musical influences and the six themes is indicated through colour coding. Arrows on the lower level illustrate interconnections between influences.

### 4.4.3 Research question two: How can the emotions of key stage 2 primary students be monitored and assessed?

The second research question is concerned with the efficacy of dimensional and emoji measures and the insights that they can offer. This is informed by the way that participants engaged with and reflected on the emotion measures. To address this question, the use of dimensional and emoji measures will be more closely examined, focusing on how effectively they appear to have been utilised. These observations will be followed by an exploration of participants' accounts about the measures. This discussion focuses on the three main themes that emerge from interview data: 'emotions themselves', 'individuality and emotion measures' and 'opinions on measures'. By drawing together the observations taken both directly from reported emotions and the insights from interview data the value of the dimensional and emoji measures can be better understood.

#### 4.4.3.1 Use of emotion measures

Each time participants selected an emoji they also indicated their position on the three dimensions of emotion. This simultaneous use of both measures allows the interaction between them to be examined. These understandings can be further scrutinized by calling upon participant accounts of their emotional experiences that day. Drawing together this emoji, dimensional, and verbal reporting provides insights into the ways that these different approaches supported and undermined each other and thus facilitates scrutiny of the tools in use.

##### 4.4.3.1.1 Diversity within responses

Figure 4-12 provides a summary of dimensional reporting in comparison to emoji reporting. Each emoji is listed with the number of times it was selected and is presented alongside the mean dimensional reporting that accompanied the selection of that emoji. Standard deviation error bars demonstrate that these means were derived from varied responses. These error bars are unsurprisingly smaller for those emoji that were most frequently reported and higher for those less frequently reported. Nonetheless, there are some interesting observations that can be drawn from this variation. The valence dimension has the lowest standard deviation for eight of the eleven emoji, indicating that reports on this dimension were more similar for most emoji than tension or arousal dimensions. This is particularly noticeable for the smiling and grinning emoji (😊😄) as well as the angry emoji (😡). The arousal and tension dimensions were generally associated with higher variation, though there were some exceptions; participants showed greater similarity in their arousal reports for the sleepy emoji (😴), while the

associated valence was more mixed. These observations point to some shared understandings within the highly mixed reports.

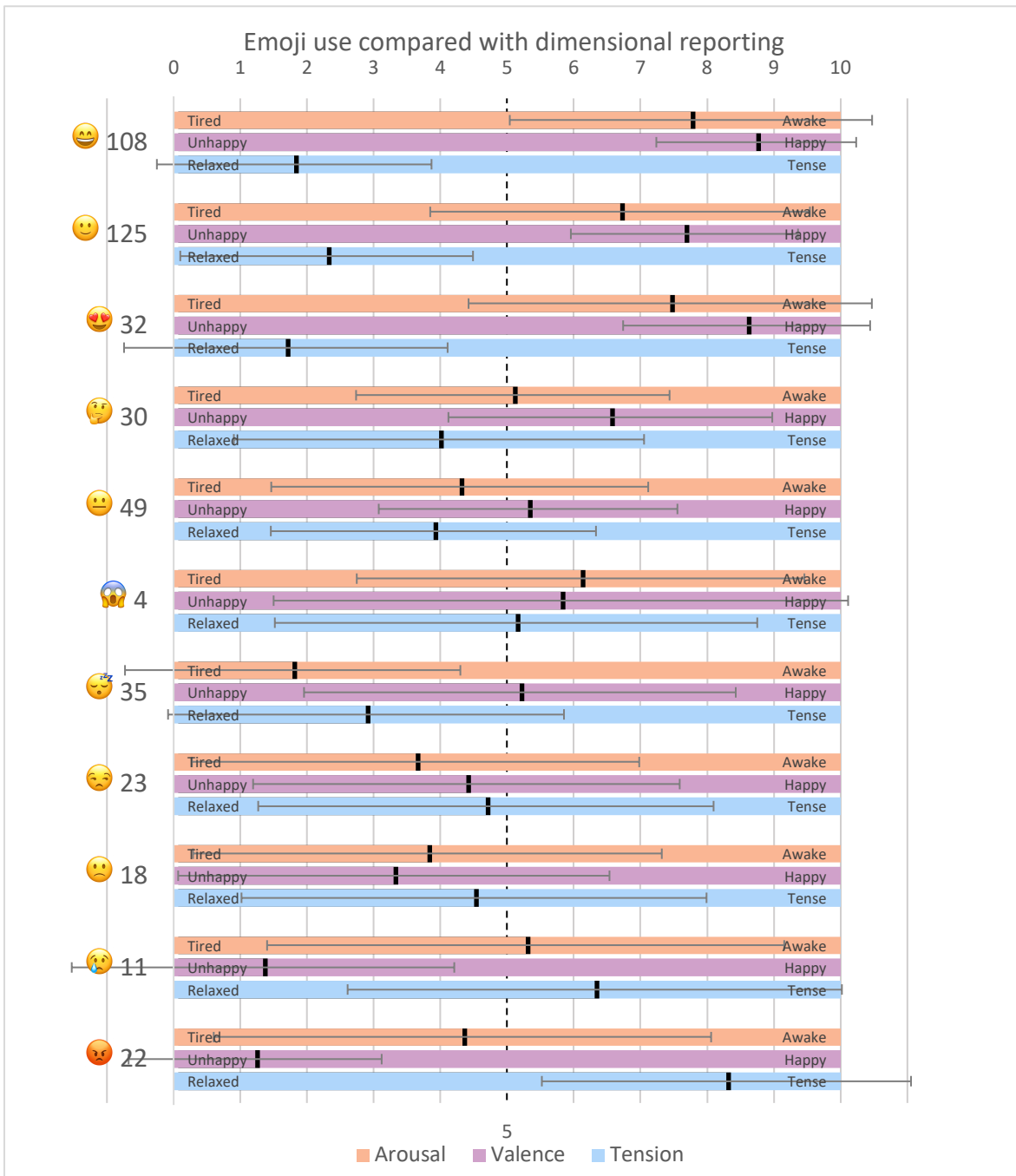


Figure 4-12. Mean dimensional reports for each emoji with error bars indicating standard deviation. Numbers presented alongside emoji indicate the total number of times participants reported that emoji.

4.4.3.1.2 Reporting of emoji and valence

There are signs that participants successfully communicated valence through emoji and dimensional measures. Figure 4-13 demonstrates a corroboration between dimensional and emoji reports of valence: the grinning emoji (😊) was associated with the highest (positive)

mean valence and the crying emoji (😭) was associated with the lowest (negative) mean valence.

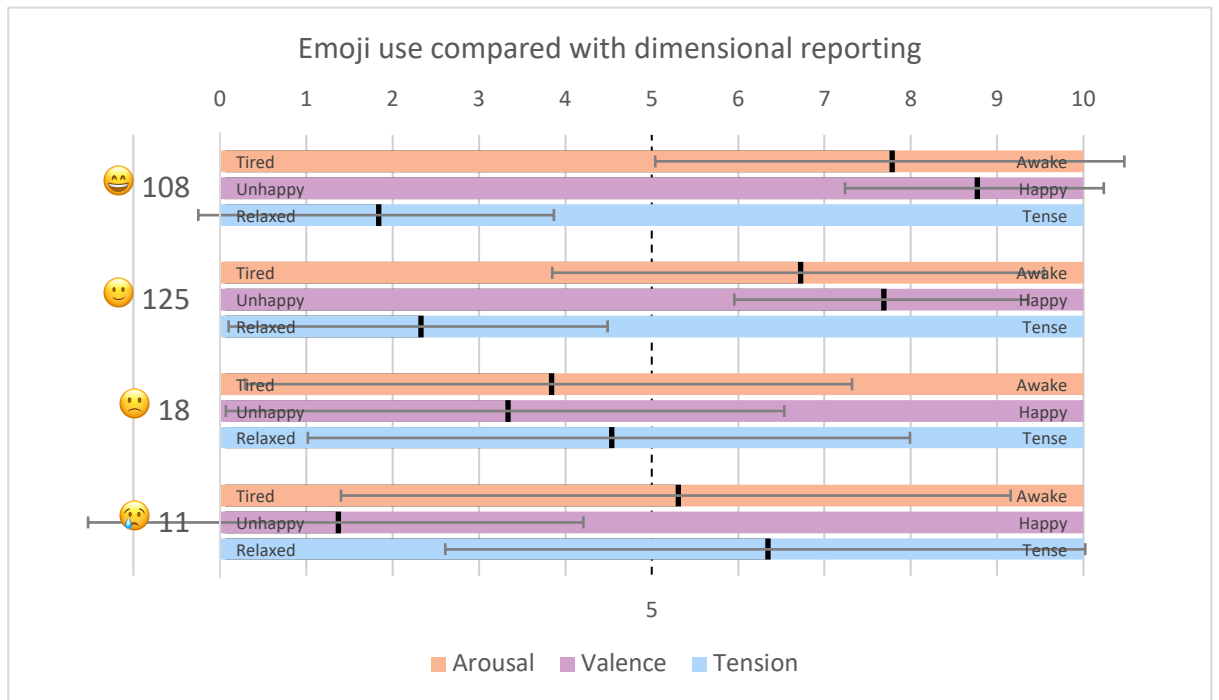


Figure 4-13. Mean dimensional reports for emoji focused on valence (error bars indicate standard deviation)

The communication of valence using these measures did however differ between individuals. Both Leah and Samantha’s dimensional valence and emoji selection appear logical (Figure 4-14). Despite signs that they generally grasped the valence measure, they differed in their use of the smiling emoji (😊). For Leah it was associated with the maximum positive valence whereas Samantha selected this emoji when valence was listed just beyond the midpoint of this scale. In this instance participants’ experience of valence is most clearly understood from the combination of both dimensional and emoji measures.

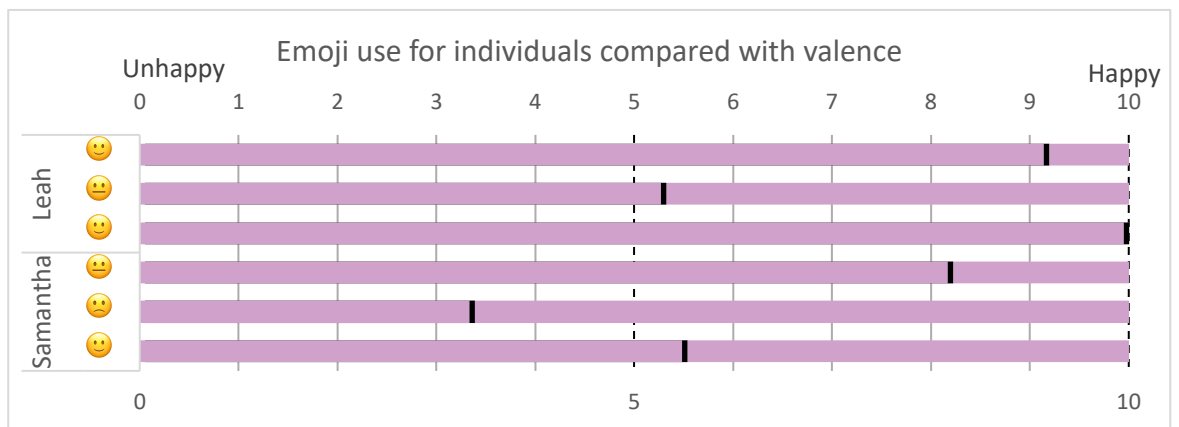
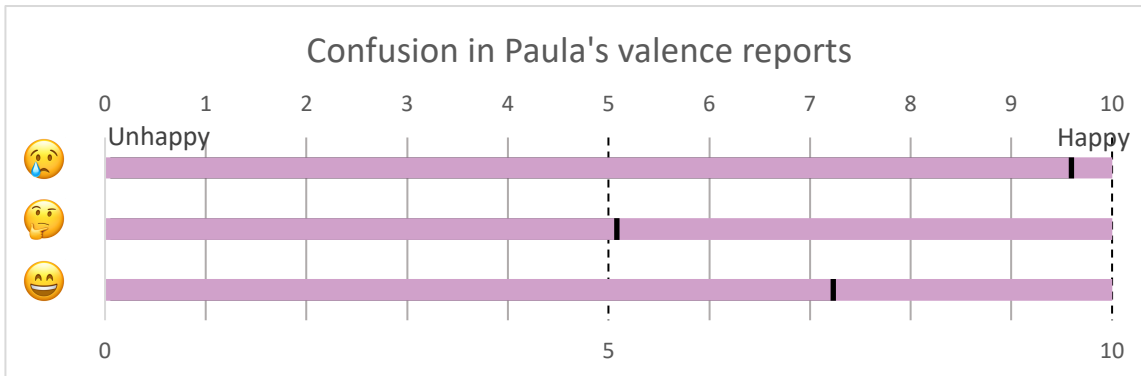


Figure 4-14. Comparison of dimensional valence and emoji selection for Leah and Samantha.

The combined impression of Paula’s dimensional and emoji reports along with her daily verbal update demonstrates a problematic understanding of the dimensional measure of valence

(Figure 4-15). Despite having selected a crying emoji (😭) at the first report point and having described being upset that day, the accompanying valence report was listed at the extremely positive end of the scale. In this instance it appears that Paula struggled to effectively draw upon the dimensional reporting of valence to communicate her emotional experience.



“Kate: How have you been feeling today, Paula?”

Paula: Sad

Kate: Sad? Why have you been feeling sad?

Paula: Because I’ve lost something.

Kate: What have you lost?

Paula: A rubber

Kate: You lost a rubber. When did you lose it?

Paula: Today

Kate: Today. And so, do you think that’s affected how you’ve been feeling on this sheet?

Paula: [nods]”

Figure 4-15. Paula's dimensional valence reporting, emoji selection and verbal daily emotion update point to some confusion with this dimensional measure.

#### 4.4.3.1.3 Reporting of emoji and tension

Tension is less obviously represented in emoji depictions than valence, yet connections between emoji and the tension dimension did emerge. Figure 4-16 illustrates participants’ association between higher tension and unpleasant emotions: the emoji depicting positive valence (😊😄😍) were reported alongside mean reports at the relaxed end of the dimension, and the angry emoji (😡) and crying emoji (😭) were reported alongside the highest mean levels of tension.



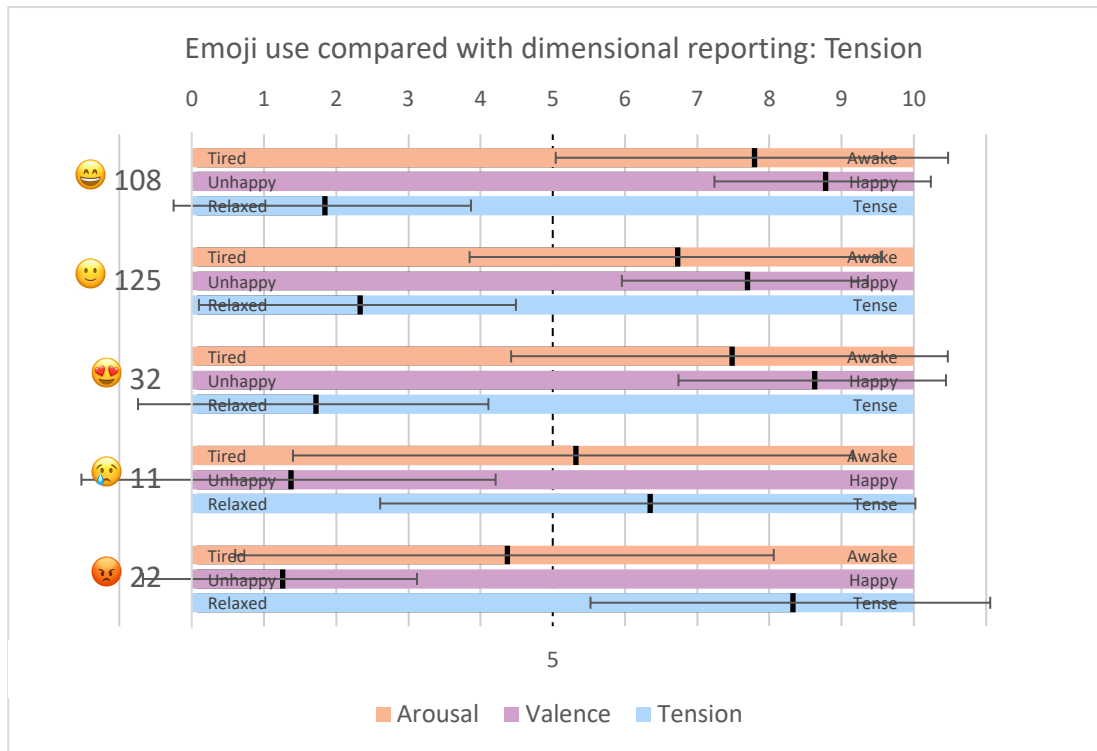
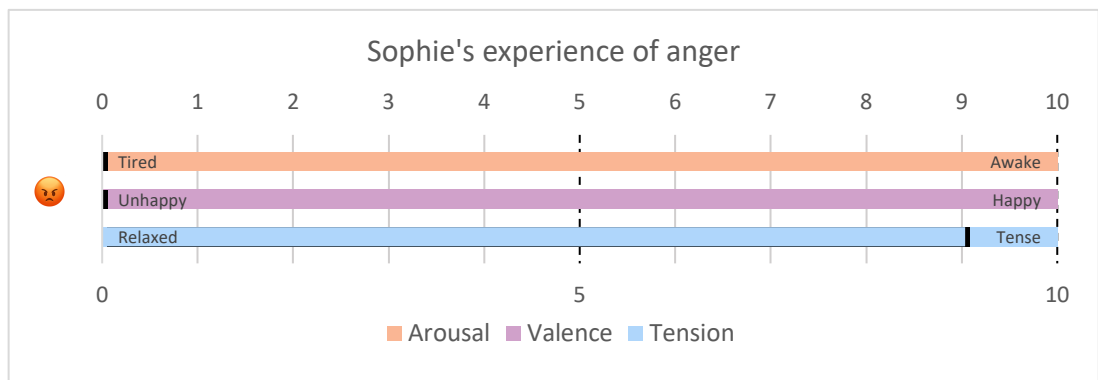


Figure 4-16. Mean dimensional reports for emoji associated with high and low tension (error bars indicate standard deviation)

High tension was particularly commonly associated with the use of the angry emoji (😡). This association supports Russell’s (1980) mapping of emotion terms onto the two-dimensional circumplex (Figure 4-2, p.60). Sophie reported this predictable high tension and low valence alongside the angry emoji, however she also noted low arousal (Figure 4-17). This combination of high tension and low arousal would not be possible on Russell’s (1980) two dimensional circumplex. Sophie’s accompanying verbal account clarifies that she attributed her bad mood in part to tiredness. The three forms of reporting, emoji, dimensions, and verbal accounts, create a clear impression of Sophie’s emotional experience and support use of separate arousal and tension dimensions.



Sophie: "Sophie: I've been feeling moody and grumpy because I've not had enough sleep.  
 Kate: Oh, you've not had enough sleep. Why have you not had enough sleep?  
 Sophie: Because I found a rat yesterday and it was really tiny, but it made a big noise. And I was, cos my mum said when I sleep I always put my hand out, so I didn't want to sleep because I didn't want it to crawl on me when I'm sleeping.  
 Kate: Oh, so it kind of freaked you out and then you were like, couldn't get to sleep.  
 Sophie: I went to bed worried."

Figure 4-17. Reporting associated with Sophie's description of anger

4.4.3.1.4 Reporting of emoji and arousal

The sleepy emoji (😴) was unsurprisingly associated with the lowest mean dimensional arousal (Figure 4-18), yet the remaining emoji do not explicitly depict aspects of arousal. High arousal was often associated with positively valenced emoji (e.g., 😊). The remaining emoji associated with mid to low mean arousal appeared to portray muted emotions (😞😟), as seen in Nick's use of the sneering emoji (😏, Figure 4-19). Nick's dimensional reporting of arousal matches his verbal account of tiredness while this emoji perhaps captures some of the other aspects of his emotional experience which may be manifest in low dimensional valence. These observations demonstrate the challenge of using a single emoji to communicate the different aspects of emotional experiences represented by the three different dimensions. While valence and tension have some clear manifestations in the different emoji, arousal is only an explicit feature of the sleepy emoji (😴).

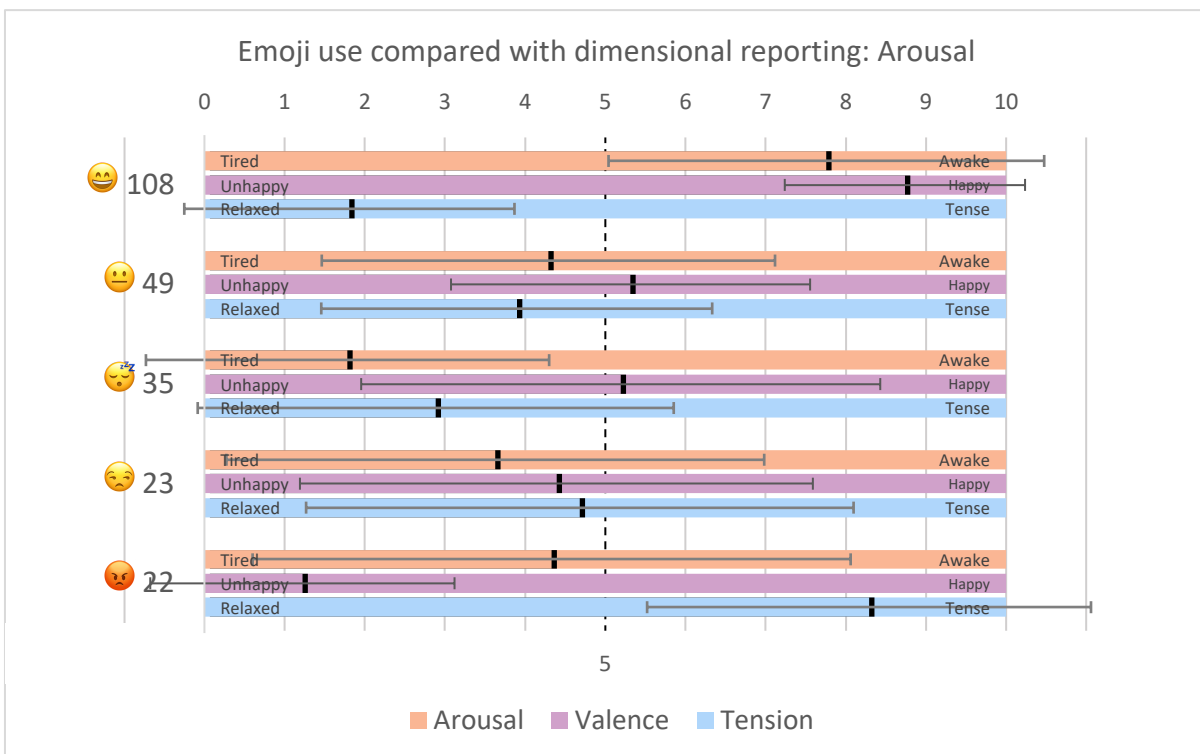
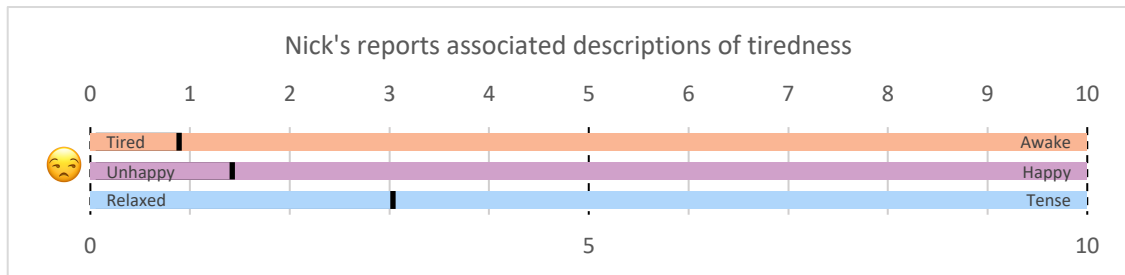


Figure 4-18. Emoji associated with different reports of arousal (error bars indicate standard deviation).



“Nick: When it was instruments I feeled so tired I just wanted to go to sleep.”

Figure 4-19. Reporting associated with Nick's description of tiredness

#### 4.4.3.1.5 Implication for the measures

This examination of participants' use of the dimensional and emoji measures demonstrates some broad competence working with these tools. While there was evidently variation in the understandings of the measures, closer examination of individual participants' reports illustrates the different logical interpretations of emoji and dimension measures. However, in a small number of cases, there were signs that measures were misunderstood and therefore misused. In addition to indicating participant competence, the use of measures highlights the kinds of insight offered by the emoji and dimensional measures. Valence was the most stable of the three dimensions and is the aspect of emotion most explicitly attended to within emoji depictions. Tension is less overtly addressed with emoji depictions, though it was a clear feature of participants' experiences of anger. The different reports of tension justify the use of separate arousal and tension dimensions. The emoji illustrations are less obviously focused on the arousal dimension, with the exception of the sleepy emoji (😴). The relationships between the emoji and dimensional measures demonstrates how they offer different degrees of freedom to communicate the various aspects of emotion. The simultaneous use of both dimensional and emoji measures allowed a detailed impression of participants' emotions to emerge and those instances where participants struggled with the tools to be identified.

#### 4.4.3.2 Thematic analysis

The insights gained from the examination of how dimensional and emoji measures were used can be expanded by drawing upon participants' thoughts on the process of reporting emotions. These aspects of interview data were also subject to thematic analysis. This captures participants' conscious reflections on reporting processes as well as illustrating their interactions with, and understandings of the methods. Three main themes emerge from this analysis: 'emotions themselves', 'individuality and emotion measures', and 'opinions on measures'. The first two themes explore factors, emotional and otherwise, that appear to inform the reporting process. The final theme is concerned with scrutinizing the tools

themselves. This scrutiny connects with understandings established within the first two themes which is why the themes are presented in this order.

#### 4.4.3.2.1 Theme A: Emotions themselves

The theme, 'emotions themselves', explores the influence and demand that emotional experiences place upon reporting measures. Subthemes explore the complex and varied nature of emotions, the challenges that emerge when assessing emotions, and the idea of desirable emotions.

##### 4.4.3.2.1.1 Subtheme A.1: Complex and varied emotions

The ability of the participants to attend to the more complex aspects of emotions was most prominent in their descriptions of emotional intensity. While the dimensional measure is well disposed to portray variation in the intensity of emotions, emoji appear less well-suited to this. The year three focus group tentatively explored how different emoji might represent different levels of anger (year 3, Table 4-20). This ability to recognise and consider the experience of different emotional intensities has been observed to improve throughout childhood (Herba et al., 2006). The issue of emotional intensity may account for some of the varied interpretations of emoji (e.g., Leah and Samantha's reporting of valence, Figure 4-14, p.97). Participants also noted how emotions change over time, both in terms of the onset and development of a single emotion as well as the development of emotions over longer periods (Leah & Lara, Table 4-20). In addition to changing emotions, participants described experiences of mixed emotions (Brian, Table 4-20), a development in emotional understanding that Pons et al. (2004) classify as advanced and associate with ~9-year-old children. Samantha pushed this concept further by describing the simultaneous experience of contradictory emotions (Samantha, Table 4-20). These observations present a potential problem for dimensional reporting which only allows for a single position on each dimension at a given time.

Table 4-20. Subtheme A.1 Complex and varied emotions

Intensity of emotion	<p>"Kate: What do we think that one means? [🤔]"</p> <p>Paula: Angry</p> <p>Hayden: Really, really angry</p> <p>Brian: Mad, super angry</p> <p>Kate: Do you think that there are any that are a bit angry, if that one's super angry? What would you put if you were a bit angry? [...]"</p> <p>Hayden: this one [😡] like 'grrr' like a little bit" <b>(year 3, phase 1 focus group)</b></p>
Changing emotions	<p>"Kate: what about [...] this one here [points to 😊]"</p> <p>Leah: Like you're just about to cry" <b>(Leah, year 4, phase 1 focus group)</b></p> <p>"Um, so for the first part of the day I was quite awake and happy, um but getting towards the middle I was getting a bit more excited because it was getting towards the end of the day and I get to go home and go see my dad,</p>

	so I get quite excited about that. But then at the end of the day Miss were playing these poem videos that I don't really enjoy at all; I weren't quite the happiest about that." ( <b>Lara, year 6, phase 2 daily updates</b> )
Mixed or opposing emotions	<p>"Brian: [describing 😞] Oh yeah, yeah I know that, that's easy. Like you're shocked but you're like sad because you've got shocked." (<b>Brian, year 3, phase 1 focus group</b>)</p> <p>"Kate: What does that one mean to you [😞]?"</p> <p>Samantha: Um it means um. Like I've just thought of something that's like sad to me, but it makes me happy thinking of it." (<b>Samantha, year 4, phase 1 focus group</b>)</p>

#### 4.4.3.2.1.2 Subtheme A.2: Challenges in appraising emotions

Participants were also challenged by the appraisal of emotions. The struggle to recall their emotional experiences during daily updates (year 5, Table 4-21) reflects existing observations that emotion reporting can become inaccurate or distorted when emotions are recalled after the fact (Schubert, 2010). Such accounts support the use of real-time consultation as was the case for emoji and dimensional measures. At times participants struggled to perceive or verbalise their emotional experiences (Brian 1, Table 4-21), two potential weaknesses that have been identified within self-report measures of emotion (Zentner & Eerola, 2010). In other cases participant accounts were limited to basic emotion terms (Jeff, Table 4-21), echoing existing observations that young children are generally comfortable with the concepts of basic emotions and valence but may struggle with more complex aspects of emotion (Davidson, 2006; Simoës-Perlant et al., 2018). These challenges support the emphasis on non-verbal tools within this research. In some cases, participants struggled to discern what constitutes an emotional experience. Brian's report about feeling sick emphasised this physical experience and sacrificed exploration of the deeper associated emotional experiences (Brian 2, Table 4-21). Samantha's choice to draw her own 'victory emoji' (Figure 4-20) places similar emphasis on the source of emotions rather than the emotions themselves (Samantha, Table 4-21). The potential distraction of non-emotional factors informed the development of the basic emotions used in the main phase of emotion consultation.

Table 4-21. Subtheme A.2 Challenges in appraising emotions

Recalling emotions	<p>"Kate: Right, anything else to say about how you've been feeling today?          Jeff: Err, can I see my sheet?          Claire: Yeah, can I see my sheet too?          [Noise talking over each other while the group finds their individual sheets]          Jeff: This morning I felt awake          Claire: This morning I felt super tired" (<b>Year 5, phase 2 daily updates</b>)</p>
Articulating or perceiving emotions	<p>"Kate: Brian, how have you been feeling today?          Brian: Um, quite odd.          Kate: quite odd. What kind of odd have you been feeling?          Brian: Crazy          Kate: Crazy. Why have you been feeling crazy?          Brian: Um, coz it's cold and I just want to get some energy up.</p>

	<p>Kate: You want to get some energy up.” (Brian 1, year 3, phase 2 daily updates)</p> <p>“Kate: Why do you think other people would want to use it?</p> <p>Jeff: Because they might feel happy, and they might want to put it down because their happy.” (Jeff, year 5, phase 1 focus group)</p>
Not an emotion	<p>“Brian: And the sick one is about the trip.</p> <p>Kate: You felt sick when you were on the trip, or while you were on the coach?</p> <p>Brian: yeah, every time I feel sick” (Brian 2, year 3, phase 2 daily updates)</p> <p>“Samantha: D71 I did a victory emoji.</p> <p>Kate: Ah</p> <p>Samantha: because, um, today I joined a new club with some of my friends and um, and um the other day, um, me and three of my friends who were in this club we got victory because at break time, C15 well in maths we couldn’t work out this question but as soon as we went outside, we worked it out.” (Samantha, year 4, phase 1 focus group)</p>

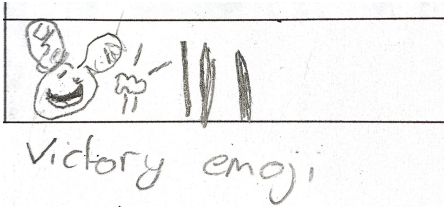


Figure 4-20. Samantha’s own drawing of a victory emoji described in Table 4-21.

4.4.3.2.1.3 Subtheme A.3: Desirable emotions

Participants also discussed the desirability of different emotions. The year 4 focus group explored how certain emotions might be embarrassing or garner unwanted attention (year 4.1, Table 4-22). They suggested that reporting positive emotions may avoid these challenges. Claire’s judgement that it is a good thing that no classmates were really unhappy or tense illustrates her perception that certain emotional experiences are undesirable (Claire, Table 4-22). These observations support Zentner and Eerola’s (2010) warning that self-reported emotions may be compromised by self-presentation bias. While these observations relate to how emotions might be reported, descriptions of controlling emotions focused on the emotional experience itself (year 4.2, Table 4-22). Such control represents awareness and engagement in emotion regulation, a skill classified as advanced and associated with ~9-year-old children’s emotional development (Pons et al., 2004). Participants’ awareness of the desirability of emotions, both in terms of reporting and controlling emotions, may have informed the emphasis on positive valence within both emoji and dimensional reporting (Figure 4-8, p.79 & Figure 4-10, p.80).

Table 4-22. Subtheme A.3 Desirable emotions

Undesirable emotions	<p>“Nick: because if they get really angry, they might err, people, when they get really angry at someone, then the person might tell them off.</p>
----------------------	---

	<p>Kate: so, they might not use some of them because they don't want people to know that's how they're feeling, it's too obvious</p> <p>Group: Yeah</p> <p>Kate: it's easier to say that you're smiley and people won't be annoyed or tell you off, but if you say that you're angry you might feel like somebody will tell you off</p> <p>Samantha: Embarrassed</p> <p>Kate: you might feel embarrassed about showing some of the harder ones.</p> <p>Nick: I would say this one as well</p> <p>Kate: so maybe some of the sad, so you pointed at the frowning face, so you think maybe it's harder to put some of the sad or angry emoji because people might think bad things about you. Ok, right</p> <p>Samantha: And then they might want to talk to you" <b>(Year 4.1, phase 3 focus group)</b></p> <p>"Claire: I notice that not, err, not in any of the things, none of them were right at the top or right at the bottom so that's good. It means that nobody was really unhappy, and nobody was really, really tense" <b>(Claire, year 5, phase 3 focus group)</b></p>
Controlling emotions	<p>"Leah: [Describing 😞] you feel sad, but you don't want to cry</p> <p>Samantha: Um I think the same, like you're sad but you're not acting like you are.</p> <p>Kate: Wow. Nick?</p> <p>Nick: you just calm yourself down" <b>(year 4, 2, phase 1 focus group)</b></p>

#### 4.4.3.2.1.4 Implication for the measures

The different aspects and perceptions of emotions explored within this theme illustrate the demands placed upon any measure of emotion. In some respects, the dimensional and emoji measures used within this research appear to have met these demands. Both measures captured real-time emotions, did not require participants to verbally articulate their emotional experiences, and focused on emotional rather than superficial aspects of emotion. However, both approaches were susceptible to distorted reporting based on the desirability of emotions. In other respects, the two measures presented different strengths or limitations. The dimensional measure accommodated participants' awareness of different intensities of emotion more successfully than the emoji measure. The ability for measures to capture mixed emotions depended upon the emotions in question. At times emoji were perceived to portray a mix of emotions, yet they only offered a single visual communication. While the dimensional measure may have benefitted in some contexts from simultaneously examining three separate dimensions of emotion, this approach did not accommodate mixed feelings within a single dimension.

#### 4.4.3.2.2 Theme B: Individuality and emotion measures

The second theme captures the way emotion measures were influenced by participant individuality. The first subtheme examines the role of participants' interaction with the

emotion measures and the second subtheme explores how individual perspectives and interpretations influenced reporting outcomes.

#### 4.4.3.2.2.1 Subtheme B.1: Individual interaction with emotion measures

The focus groups explored how individuals' interactions with the emotion measures may inform outcomes. Participants were at times disposed to literal interpretations of emoji which were either focused on physical aspects of the emotion or were divorced from emotional connotations altogether (Hayden & Nick, Table 4-23). However, emoji were also perceived to be able to portray things beyond their literal interpretation (year 3, Table 4-23). Participants noted that liking an emoji could influence how it was used, particularly where this intersects with texting habits (year 6, Table 4-23). The privacy of the emotion measures was described positively by participants. It was seen to ensure that reports were only shared with the relevant people while also avoiding the pressure of talking about emotions (Hayden & Samantha, Table 4-23). It appears that this privacy of the emotion measures may have helped minimize the risk that self-presentation bias discussed in subtheme A.3.

Table 4-23. Subtheme B.1 Individual interaction with emotion measures

Literal interpretation	<p>"Nick: [Describing 🥵] I think I know. That um, you're getting too sweaty and your head feels cold." <b>(Nick, year 4, phase 1 focus group)</b></p> <p>"Hayden: [Describing 😂] because you're crying, because you're really, really, really happy. You're crying happy tears" <b>(Hayden, year 3, phase 1 focus group)</b></p> <p>"Lara: They kind of show how your face is" <b>(Lara, year 6, phase 2 daily updates)</b></p> <p>"Kate: why do you think the sleepy one was used a lot [😴]?"</p> <p>Brian: Because they just woke up and they're going to school and they're so exhausted</p> <p>Hayden: they're bored like</p> <p>Kate: So, you think sleepy might mean bored as well as tired</p> <p>Brian: Yes" <b>(Year 3, phase 3 focus group)</b></p>
Liking emoji	<p>"Kate: The big smile. So those are the two most common ones, why do you think that people used those so much?</p> <p>Sophie: Because that's like a common one, like when I use my phone, I always use these two to say hi to somebody. [...]</p> <p>Kate: Why have people used the smiley ones, Lara?</p> <p>Lara: I think maybe because they might like them ones the most</p> <p>Kate: So, you might like those faces the most</p> <p>Lara: Yeah, because when I text someone, I always put on the emoji that I like the most and I'm into at the moment, I always put the one that I like so usually it will be my favourite first." <b>(Year 6, phase 3 focus group)</b></p>
Privacy	<p>"Hayden: Yeah, because they can just say it on a sheet and they know like, if they're saying it to like to a teacher, some people might hear, and it might make them upset. But like if they're writing it on a piece of paper then only one person will see." <b>(Hayden, year 3, phase 3 focus group)</b></p>



	<p>“Samantha: So, they don’t have to like speak to them about how they’re feeling, they can just keep it to themselves and whoever wants to know.”  <b>(Samantha, year 4, phase 3 focus group)</b></p>
--	--

4.4.3.2.2.2 Subtheme B.2 Individual interpretations and preferences

Individual outlooks on the emotion measures appear to have informed reporting outcomes. The focus groups presented their contrasting opinions on the meanings of emoji (Year 4, Table 4-24). At times participants even recognised the personal nature of these interpretations (Nick, Table 4-24). The year 6 focus group discussed their preferences for the emoji or dimensional measures of emotion and concluded that these tools may be differently appropriate for different people (Sophie, Table 4-24). The personalisation of reporting was further explored within the first phase of research during which participants were given the option of drawing their own emoji. While Paula made efforts to explain the unique relevance of her emoji drawing (Figure 4-21), it is unclear how her image contributes something different to the existing emoji (Paula, Table 4-24). This raises questions about what motivated Paula to draw her own emoji. It may be that she simply enjoyed the act of drawing, however it may represent her feelings, whether accurate or not, that her emotional experience was unique and did not match those images provided. This influence of individuality and personal preference may inform the apparent diversity in participants’ interpretation of the emotion measures (Figure 4-12, p.96).

Table 4-24. Subtheme B.2 Individual interpretations and preferences

Different interpretations	<p>“Leah: [describing 😊] umm I think it means that you’re like you’re that you’re grateful for something  Nick: I think it’s um, it means like that you’re trying to calm down.” <b>(year 4, phase 1 focus group)</b>  “Nick: the um, cos um. For me, when the smiley one it makes me a bit laugh so that’s why I use it a lot.” <b>(Nick, year 4, phase 1 focus group)</b></p>
Personal preferences	<p>“Kate: You prefer the emoji. So, Luke prefers the lines, but you prefer the emoji.  Sophie: It’s because he’s [does hand gesture to indicate talking]  Kate: It’s because he’s chatty?  Sophie: [noise of agreement]” <b>(Sophie, year 6, phase 3 focus group)</b></p>
Personal relevance	<p>“Kate: Ok, Paula what does your face show?  Paula: happy  Kate: How can we use that one rather than one of the ones that were already here?  Paula: er, it’s a little happy  Kate: So, less than this one say? [😊]  Paula: Mmm” <b>(Paula, year 3, phase 1 focus group)</b></p>



Figure 4-21. Paula's own drawing of an emoji described in Table 4-24

#### 4.4.3.2.2.3 Implication for the measures

The efficacy of dimensional and emoji measures of emotion is informed by participants' varied interpretations, preferences, and interactions with these tools. The exploration of these issues within this theme demonstrates that such variation was particularly apparent within the emoji measure which was impacted by liking emoji as well as literal or varied interpretations of different emoji. However, participants' divergent understandings of emotions and emotion tools arise from deeper more fundamental differences in outlook. These represent issues that cannot easily be regulated, instead the diverse and unique understandings of emotions must be accommodated, allowing methods to serve the individuality of research participants. Pertinent to these demands is providing methods that participants trust; both dimensional and emoji measures appear to benefit from offering privacy in reporting.

#### 4.4.3.2.3 Theme C: Opinions on measures

The final theme captures participants' explicit opinions about the dimensional and emoji emotion measures. The measures will first be appraised in terms of their perceived strengths and participant preferences for that method. This will be followed by a discussion of the observed weaknesses and relevance of each approach, before exploring participant recommendations for improvements to these tools. This examination of participants' perspectives on the reporting methods offers insight into the efficacy of the tools used and highlights some aspects of emotion consultation that participants valued.

#### 4.4.3.2.3.1 Dimensional measures

Participants identified some strengths within the dimensional measure of emotion. They noted the detailed insights offered by different positions on the dimensions (Jeff, Table 4-25). The combination of the three dimensions was described as valuable and seen to accurately capture emotional experiences (Lara 1 & Luke, Table 4-25). Such strengths were cited where participants expressed a preference for the dimensional measure (Lara 2, Table 4-25). These accounts point to a perception that this method was well suited to capturing different intensities of emotion and mixed emotions, issues discussed in the subtheme A.1. The nuanced perception of dimensional measures may account for the varied dimensional reporting associated with a single emoji (Figure 4-12, p.96). Participants' use of the dimensional measure, their perceptions of emotions themselves, and their reflections on the strengths of the dimensional measure, all suggest that this approach can capture the finer details of complex emotional experiences.

Table 4-25. Dimensional strengths and preferences

<p>“Jeff: because err, if you ask them, they will say they feel tired and then they’ll put err, someone thinks tired and you ask someone else how they feel and they feel like not tired and they feel err, less tired. And if they feel wide awake, they can put this person feels wide awake.” <b>(Jeff, year 5, phase 3 focus group)</b></p>
<p>“Lara: It would be really good because um if a child is feeling quite like upset but it’s like, it’s still relaxed it isn’t like all tense and horrible and things like that. Then it shows that you can, are able to do that, well you can show how you feel.” <b>(Lara 1, year 6, phase 3 focus group)</b></p>
<p>“Luke: you like express like how happy you are, how unhappy you are, how tired you are how wide awake you are, how tense you are, how relaxed you are. It’s like a good way to express how you feel.” <b>(Luke 1, year 6, phase 3 focus group)</b></p>
<p>“Lara: I prefer the lines because you can show on a scale how much you are actually happy, or like awake or something like that.” <b>(Lara 2, year 6, phase 3 focus group)</b></p>

However, participants also problematised the dimensional measure. They described this method as less intuitive than the emoji measure (Leah, Table 4-26) and the resultant frustration was perceived to risk hurried and inaccurate reporting (Brian & Lara, Table 4-26). These accounts may explain Paula’s confused reporting of valence when compared with emoji and verbal accounts (Figure 4-15, p.98). Participants raised concerns about the tension dimension both in terms of comprehension and relevance (Samantha & Brian, Table 4-26). Claire’s argument that the tension and arousal dimensions targeted similar experiences supports Russell’s (1980) two dimensional circumplex (Claire, Table 4-26). However, this contradicts participant reports where tension and arousal were opposed. The tension dimension appears particularly susceptible to challenges in the perception and articulation of emotions (issues discussed in subtheme A.2) which may explain the high variation in the tension reports associated with different emoji (Figure 4-12, p.96). There are signs that the dimensional measure may be vulnerable to misuse or misinformed use, and that these vulnerabilities may distort outcomes for this tool.

Table 4-26. Dimensional weaknesses and relevance

<p>“Um I think, cos you can’t really, cos if you only had them three boxes [referring to three dimensions] you might be trying to think of an emoji what they’re trying to say and [...] with emoji [...] you can straight away tell what that person’s saying.” <b>(Leah, year 4, phase 3 focus group)</b></p> <p>“Brian: Maybe because they, their answer didn’t like show what they wanted so they just put it at the end.” <b>(Brian 1, year 3, phase 3 focus group)</b></p>
<p>“Lara: Sometimes people will just put it because they can’t be bothered so they just, so they’ll just quickly put a line on it somewhere, because they can’t be bothered and they can’t be fussed with it, and I think maybe that’s what some children have done.” <b>(Lara, year 6, phase 3 focus group)</b></p>
<p>“Samantha: Because people might not know what tense means” <b>(Samantha, year 4, phase 3 focus group)</b></p>
<p>“Brian: I think change the relaxed one because when you’re relaxed yeah, you’re like on a seaside yeah, you’re not as relaxed when you’re in your house” <b>(Brian 2, year 3, phase 3 focus group)</b></p>
<p>“Claire: I think you feel more relaxed when you feel more tired, and you feel more tense when you’re wide awake because you’re wide awake and you can hear everything and see everything really clearly</p> <p>Kate: so, do you think that these things, being at the tense end of this is more likely to go with being wide awake and being the relaxed end is more likely with being relax</p>

Claire: tired  
 Kate: with being tired  
 Claire: Yeah” (Claire, year 5, phase 3 focus group)

Having identified these weaknesses, the participants proposed some recommended improvements to these measures. Luke suggested that the emoji measure may be responsible for rushed dimensional reports and that focusing exclusively on dimensions might yield better outcomes (Luke, Table 4-27). The year 6 focus group expressed concerns that the three dimensions might not be sufficient. Luke and Sophie argued that they might be supplemented with further dimensions and Lara tried to articulate a type of emotional experience that these dimensions alone neglect (year 6, Table 4-27). Claire suggested the replacement of the tension dimension with an alternative focused on anger (Claire, Table 4-27). Although participants’ recommendations for the development of further dimensions were mixed, they all sprang from a sense that the three dimensions alone may not offer sufficient information. While Claire and Lara suggested what aspects of the emotional experience may be neglected, in other cases the recommendation for further dimensions appears to have been driven by a less precise feeling that the three dimensions alone were reductive and therefore insufficient.

Table 4-27. Dimensional recommendations

“Luke: Cos like people just like, cos people like emoji right, people will just rush this and do the emoji like Kate: So, you think that people aren’t interested in this bit, so they rush this bit and get to the emoji bit because they find that bit more exciting. Luke: Yeah, if they take this away one time and you just do this [indicating the lines] then you might get a better result.” (Luke, year 6, phase 3 focus group)

“Luke: err you could add like and extra line, like

Kate: What would you add on the extra line?

Luke: like err, like, I don’t know how to say the word, like how...

Kate: so, you think that something might be missing, but you’re not sure what? Luke: yeah

Kate: Okay, Lara?

Lara: Maybe you could add, like Luke said, maybe an extra line, but maybe it could be to do with, well sometimes children have problems outside, so say if they’re happy they could be happy in the classroom, but they could be, so like with the problems, say if there’s not a problem to if there’s a really bad problem they show how much of a problem there is with the child so then you know how to show how happy they really are. [...]

Sophie: I agree with Lara

Kate: you agree with Lara that we might need more than just

Sophie: Yeah like...five

Kate: So, it feels like maybe it’s simplifying it a little bit” (year 6, phase 3 focus group)

“Claire: I think that tired to awake would be a good thing to know about how people are feeling, happy to unhappy is a good thing to know how people are feeling, but maybe the relaxed to tense part. Maybe instead of putting that you could put um, err, you could put angry to not angry, because people, and if you look at the graphs, people um, it was the emoji ones, people were quite a lot angry than they were in the relax and tense ones.”

(Claire, year 5, phase 3 focus group)

## 4.4.3.2.3.2 Emoji measures

Participants described the different emoji as having clear meanings, making this an accessible approach to depicting emotions (Jeff & Leah, Table 4-28). The ability of the participants to understand the meanings of different emoji was evident in the coherent use of emoji when compared with the valence dimension (Figure 4-13, p.97). These observations support existing arguments for the use of accessible visual tools when researching children’s emotions (Bradley & Lang, 1994; Fane et al., 2018; Gabb & Singh, 2015; Pons et al., 2004). Participants also seemed to enjoy working with emoji: Claire was enthused when the focus group discussion shifted to this topic (Claire, Table 4-28). This enjoyment of the method resonates with accounts of the personal preferences associated with emotion reporting discussed in the subtheme B.2. The emoji measures therefore appear to benefit from their accessibility and clarity, while also offering an enjoyable means of reporting emotions.

Table 4-28. *Emoji strengths and preferences*

<p>“Jeff: Because if they put it as happy you might see them as a big smile, or if somebody put angry, you’ll see them with a big frown.          Kate: So, you think the emoji are good because they match, they literally look what somebody looks like.          Jeff: Yeah” <b>(Jeff, year 5, phase 3 focus group)</b></p>
<p>“Leah: that they can show how you can actually feel and they’re emoji with faces on so you can tell how that person feels straight away.” <b>(Leah, year 4, phase 3 focus group)</b></p>
<p>“Kate: ok. Right, we’re going to look now at – [pulls out graph showing emoji use]          Claire: ooo yay I like this one” <b>(Claire, Year 5, phase 3 focus group)</b></p>

Participants also identified weaknesses associated with the emoji measure. Challenges arising from divergent personal interpretations of emoji meanings have already been discussed (subtheme B.2). Participants also identified some emoji as irrelevant to the school context (Year 5.1, Table 4-29) and focus group discussions highlighted the potential for emoji to duplicate each other’s meanings (year 5.2, Table 4-29). Such observations justified the reduced list of 11 emoji used in the main consultation phase. While the relevance of this list of basic emotions was also critiqued (Claire 1, Table 4-29), it was more often described as restrictive (Claire 2 and Jeff Table 4-29). These accounts point to the absence of a specific emotion within the emoji measure. However, Sophie raised broader concerns, suggesting that the small number of emoji could not to capture the full range of emotions represented by the dimensional measure (Sophie, Table 4-29). These accounts suggest that the emoji measure may not offer the nuanced reporting that complex emotional experiences demand. This may explain why some participants’ emoji reporting lacked variety.

Table 4-29. *Emoji weaknesses and relevance*

<p>“Kate: The one here [🙄].</p>
---------------------------------

<p>Jeff: Chill          Claire: yeah that's, you're chilling on the sofa like this          Kate: Do you think you'd need that one at school?          Group: No [...]          Jeff: you're not allowed to chill miss.          Claire: Yeah, you're not allowed to chill in school." <b>(year 5.1, Phase 1 focus group)</b></p>
<p>"Kate: Jeff what do you think [describing 🤨]?          Jeff: being scared          Claire: Shocked          Kate: shocked?          Jeff: Scared          Claire: Scared and shocked          Sam: No, I think that one's shocked [😱] [...]          Kate: What about this one up here? [😬]          Claire: That one's not shocked that like,          Sam: Somebody's shouting          Claire: You've just started to get shocked          Kate: That one looks shocked again to you?          Jeff: I think this one's shocked [😱]" <b>(Year 5.2, phase 1 focus group)</b></p>
<p>"Claire: But like I say I don't think we needed um this one [...] the shocked one, because there's not much things to be shocked about in school unless somebody passes out" <b>(Claire 1, year 5, phase 3 focus group)</b>          "Claire: these didn't really match which one I was feeling [indicating emoji]. I was feeling more energetic.          Kate: So, the faces didn't really match how you were feeling?          Claire: No" <b>(Claire 2, year 5, daily updates)</b></p>
<p>"Jeff: err on these emoji, I think like err, if you're feeling sick, it doesn't have an emoji that feels sick there." <b>(Jeff, year 5, phase 3 focus group)</b></p>
<p>"Sophie: Because, not all of the emoji spin out, because if somebody puts this one here [pointing to dimensional measures], and then this one a little bit here, and this one a little bit here, there's not a face for that.          Kate: Ok so you don't feel like there's an emoji for all of the line positions, yeah?          Sophie Yeah" <b>(Sophie, year 6, daily updates)</b></p>

Participants proposed several recommendations to improve the emoji measure. Some suggestions arose from a desire for greater input and freedom within reporting (Hayden & Lara, Table 4-30). They also suggested that the selection of multiple emoji may provide more nuanced reporting that caters for mixed feelings (Claire & Jeff, Table 4-30). Sophie, appearing frustrated by the reduction to a list of basic emotions, suggested using a much wider range of emoji, with a particular focus on differing intensities of emotion (Sophie, Table 4-30). Despite the variety in these recommendations, they all stemmed from a shared perception that emoji reporting may lack the ability to capture a nuanced or detailed impression of a person's emotions.

Table 4-30. *Emoji recommendations*

<p>"Hayden: I think what we should do is put a box here where I could write what they think it means" <b>(Hayden, year 3, phase 3 focus group)</b></p>
<p>"Lara: A few days ago, I felt really embarrassed about something so they could draw how they feel.</p>

<p>Kate: So maybe drawing how they feel from scratch would be better?  Lara: yeah, so then you don't have to squish all the emoji on, and they all look bundled up." <b>(Lara, year 6, phase 3 focus group)</b></p>
<p>"Claire: you should be able to circle two  Jeff: put them both" <b>(Claire and Jeff, year 5, phase 3 focus group)</b></p>
<p>"Sophie: Well, I still agree with Luke that we should, we should have like two emoji each for those ones, cos you might be happy, and you might be like 'meh'  Kate: Okay so you think we need more emoji. Do you think if we put loads and loads of emoji on?  Sophie: like the whole emoji set, yes" <b>(Sophie, Year 6, phase 3 focus group)</b></p>

#### 4.4.3.2.3.3 Implication for the measures

Participants' appraisals of the reporting tools highlight their feelings about the efficacy of these methods of emotion reporting. In some respects, the two approaches were described as presenting opposing strengths and limitations. The dimensional method was celebrated for its ability to capture the nuanced detail of emotional experiences while it was criticised for limitations in accessibility. The emoji method, however, was celebrated for its accessibility and criticised for its less refined illustration of emotional experiences. Different participants offered support and criticism for the two methods demonstrating the personal perspectives that inform the efficacy of these tools. Thus, the implications of the different merits and limitations of each approach differ depending on the person being consulted. The mixed recommendations for both measures at times lacked clarity or contradicted each other, however, within these recommendations there was a sense that both dimensional and emoji measures sometimes felt reductive and could be developed further to provide a fuller impression of emotional experiences. The reflections offered by participants were convincingly drawn from their wider perceptions of emotions, their experiences of reporting emotions, and their evaluation of peer reporting on emotions.

#### 4.4.3.3 Conclusions

The success of dimensional and emoji measures as a means of capturing children's emotions was evidently informed by a complex mix of factors. This demanding combination of pressures make Jeff's suggestion that researchers use a mind-reading machine particularly appealing:

Kate: okay, so what's the problem with them? [...]  
Jeff: you put it on a piece of paper instead of reading their mind  
Kate: So, you put it on a piece of paper. Why do you think putting it on a piece of paper is a problem?  
Jeff: Because you can't see on a piece of paper, but if you read their mind with, a brain-minder, or whatever it is, you can see how he feels. **(Jeff, year 5, phase 3 focus group)**

Without such a machine the dimensional and emoji measures were scrutinized in terms of their ability to cater to complex emotional experiences, accommodate the individuality of participants, and provide tools that they perceived as valuable and appropriate. The relative

strengths and weaknesses of the two measures in meeting these demands are summarised in Figure 4-22.

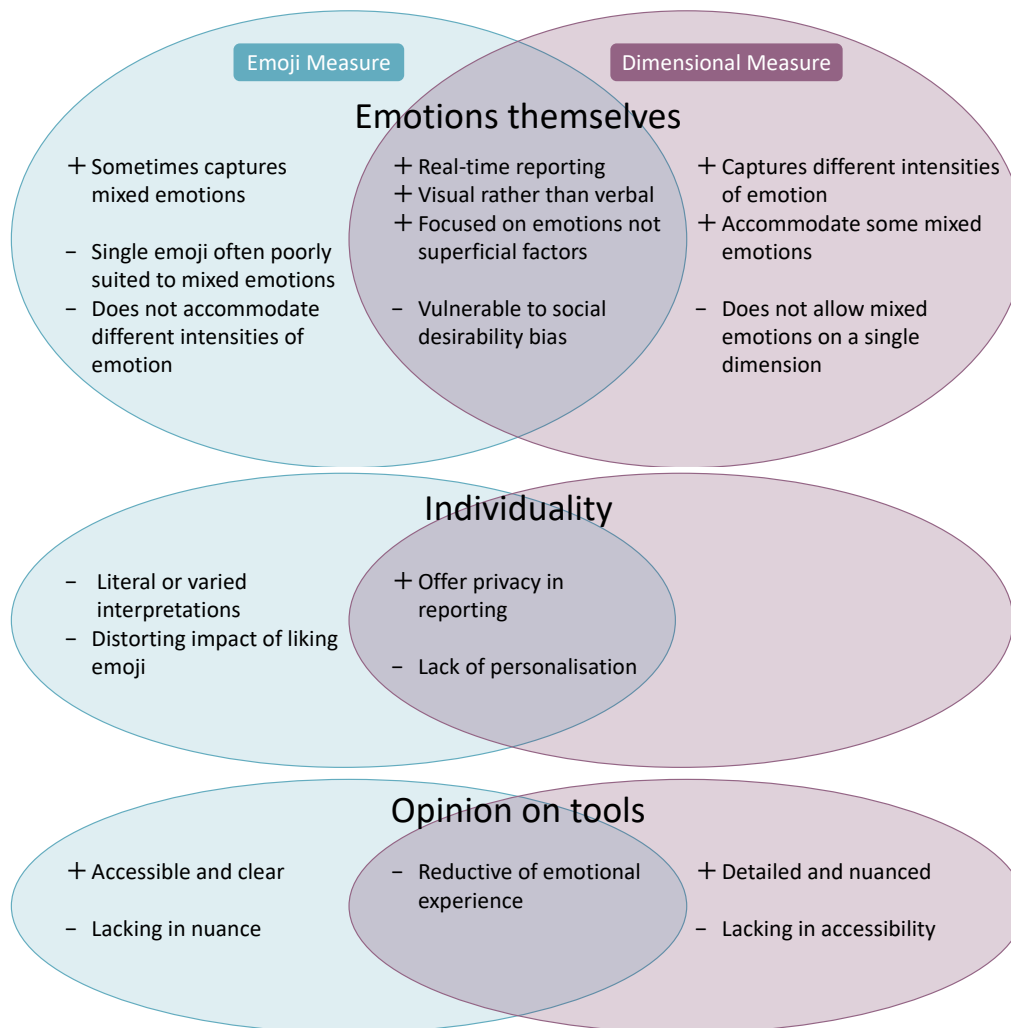


Figure 4-22. Summary of the strengths and weaknesses of emoji and dimensional measures

The focus group reflections on these tools demonstrate that there was not a right option for everyone, instead different people favoured different approaches. This acts as a reminder that one purpose of self-report measures of emotion is to provide participants with a sense of having successfully communicated their emotional experiences. Evidently the success of dimensional and emoji measures is derived from their ability to meet the demands of emotion reporting while also providing participants with a process that they believe to have been insightful. It is the combination of dimensional and emoji measures that has the potential to meet these demands. The opposition between these two methods allows them to complement one another. Their combination supports scrutiny of the coherence within reporting and allows diverse populations of participants to draw upon tools that they believe functional and perhaps even enjoyable. While Jeff's concept of a mind-reading machine may be appealing, the purpose of self-report tools is not simply to know how someone feels, but to



know what they wish to communicate about their feelings. The simultaneous use of dimensional and emoji measures balances the desire to accurately capture emotional experiences with the goal of providing participants with tools that facilitate communication of their subjective experience of emotions.

## 5 The Social Impacts of IHON

### 5.1 Introduction

The second study examining IHON's potential impacts was concerned with children's social experiences. The following chapter details the development of a method to appraise impacts in this area and the outcomes that this method yielded. The opening literature review (section 5.2) explores the social impacts associated with musical activity and their manifestation in different musical contexts before examining existing approaches to measuring social connections. On this basis a method of social mapping is presented (section 5.3) which aspires to maximise meaningful content in map data while upholding the values for evaluative child-centred research detailed in section 2.4. The findings of the research (section 5.4) explore how IHON's contributions to social experiences feature within children's wider social experiences before examining the efficacy of the mapping methods developed within the research.

### 5.2 Literature review

A meaningful examination of the social impact of IHON depends upon a clear understanding of the relationship between music tuition and social experiences. To establish such understanding the potential reasons for the association between music and social gains will be briefly examined before exploring the nature of the social benefits that have been ascribed to participation in music. This will be followed by an examination of the different ways that research has sought to capture experiences of social connection.

#### 5.2.1 Social impacts of music

Arguments suggesting that social impact arise from music participation are partly drawn from evolutionary theory. Huron (2001) notes that the ubiquity of musical activity across cultures and throughout history supports the impression that music serves or has served an evolutionarily valuable purpose. While numerous potential evolutionary purposes for music have been proposed, arguments for music as a social adaptation have become increasingly popular in recent years (Fitch, 2006). Huron (2001) explored the potential role of music as an aid to social bonding, facilitating the synchronising of individuals' moods within a large group. Interpersonal synchrony, the matched timing of movement or play, has been observed to increase experiences of affiliation (Hove & Risen, 2009). Kirschner and Tomasello (2010) observed increased prosocial behaviours in children as young as four following musical activity and attributed this to the synchronous nature of musical activity and music's role in creating group social cohesion. These accounts are supported by research identifying the potential social impact of music. Krause et al. (2018) identify socializing as one of the five areas of

wellbeing impacted by participation in musical activity. Hallam (2015) includes chapters on 'social cohesion and inclusion' and 'prosocial behaviour and teamwork' in her exploration of the power of music, and Harland et al. (2000) note the social development facilitated by secondary school arts education. While these accounts support an association between music and potential social gains, further examination of the nature of this relationship is required. The following discussion exclusively examines musical participation as this is the focus of the present research.

Participation in musical activity has been associated with a range of social benefits. Such experiences have been observed to provide the opportunity to connect with like-minded people (Eerola & Eerola, 2014; Pitts, 2007) as well as meet new people outside the usual social experience (Campbell et al., 2007). Participation in music is therefore commonly associated with the development of new friendships and social bonds (Campbell et al., 2007; Hallam, 2010b; Hargreaves & Lamont, 2017; Krause et al., 2018; Pitts, 2007). Beyond these individual connections, experiences of group cohesion and belonging benefit from participation in music (Hallam, 2010b; Krause et al., 2018; Pitts, 2007). The enjoyment of shared identities and connection with a community have also been observed as arising from music participation (Hallam, 2015; Krause et al., 2018). In some respects, music has been associated with the development of socially valuable skills. The development of prosocial behaviours and skills in teamwork, collaboration and negotiation have all been attributed to participation in musical activity (Hallam, 2010b; Hargreaves & Lamont, 2017; Kirschner & Tomasello, 2010). Further benefits to communication have been observed in student relationships with parents and teachers (Broh, 2002). Socially inclusive behaviours have also been noted, with evidence suggesting that musical activity promotes an awareness of others, the breaking down of social barriers, and the development of empathy (Campbell et al., 2007; Hallam, 2010b, 2015; Kirschner & Tomasello, 2010). These accounts demonstrate the breadth of potential social benefits that can arise from participation in music, which raises the question: how do the differences between musical activities impact their associated social benefits?

While collaborative music-making may share common social features, it is worth examining the specific observations associated with different types of musical activity. Further consideration of ensemble size, the connection with teachers and conductors, and the impact of choral or instrumental music provides different perspectives on the social implications of music participation. Volpe et al. (2016) explored the social exchanges associated with different musical ensembles and examined the differences between larger orchestral settings and small groups. The orchestra was associated with a formalized social exchange based on the roles of leader or conductor and followers. In this context the communication and responsiveness that

exists between conductor and musician represents a complex social exchange which has the potential to reduce interaction between musicians. It appears that larger conductor-led ensembles offer a social experience with an emphasis on the conductor themselves. Research examining the social experiences of musicians within a string quartet has noted that this smaller ensemble context requires the management of conflict and compromise (Murnighan & Conlon, 1991). These groups were also observed to benefit from both leadership and democratic values and were more successful when group members were friends. Investigations into the interactions associated with piano duos has highlighted the need for negotiation between musicians and identified social interaction and the development of friendship as desirable and beneficial features of pairings (Blank & Davidson, 2007). Friendship and social connection have been observed as more important and more common within smaller musical ensembles (Hallam, 2010b; Parker, 2014). Musical activity within smaller groups may therefore be associated with the development of social skills to manage the challenges within this context, as well as the positive development of relationships with fellow musicians.

The examination of relationships with instrumental teachers and ensemble leaders presents a different perspective on the musical social experience. Rife et al. (2001) developed the Music Lesson Satisfaction Scale which highlights a number of aspects of students' relationships with their instrumental teachers that can positively inform the experience of private instrumental tuition. These include liking the teacher, appreciation of their musical talent and their ability to promote learning, valuing the interest and empathy they afford pupils, enjoying play duets with their teacher, and appreciating the opportunity tell their teacher their problems. Creech and Hallam's (2011) examined interpersonal pupil-teacher relationships using the teacher qualities derived from Rife et al. (2001) and on this basis they suggest that these qualities have the potential to positively impact learning outcomes. It therefore appears that relationships with instrumental teachers are influential both in terms of students' enjoyment of instrumental learning as well as the development of their musicianship. The relationship between musician and conductor may be less immediate, and in the context of youth music can at times be conflated with that of teacher. Adderley et al. (2003) observed that high school students described their musical experiences as being positively informed by their relationship with their conductor. Interpersonal and leadership skills have been identified as essential components of effective conducting (Varvarigou & Durrant, 2011). These skills have the potential to influence relationships throughout the ensemble. Matthews and Kitsantas (2007) examined the relationship between supportive conductors and group cohesion, collective efficacy, and motivational climate and note that positive experiences of these three conditions

were associated with perceptions of supportive conductors. Evidently relationships with music teachers and conductors can in themselves be experienced positively, yet they also have the potential to influence the wider musical social experience as well as musical outcomes.

The examination of specific musical activities and their potential social benefits have overwhelmingly focused on group singing. Collective singing has been associated with more rapid development of social ties when compared with non-musical group activities (Pearce et al., 2017). A comparison of the experience of solo and group singing saw the latter more clearly associated with improved wellbeing (Stewart & Lonsdale, 2016). While research increasingly identifies the social benefits of collective singing, the great variety in singing provision and approaches to such research have made generalisation of these associations problematic (Clift et al., 2010). This is further problematised by Glew et al. (2020) who note the absence of equivalent research relating to children or young people. Their systematic review identified only 13 articles examining the impact of group singing on the wellbeing of under 18s. However, the review cites social connectedness as one of the main areas of potential impact resulting from group singing. Parker's (2014) examination of social identity and group singing focused on high school choirs. This research explored the factors that facilitate or undermine the central experience of a choir as a 'team'. The observed positive social experiences were associated with the unity of purpose shared between choir members. Smaller teams were also experienced within the greater team in form of vocal sections (i.e., soprano, alto, tenor, bass). Choirs associated with more rehearsal time were seen to offer an increased sense of belonging. However, in some cases friendships associated with choir were observed to be limited to that context. The authors also note that egos and cliques had the potential to undermine the team experience associated with participation in a choir. These observations may help to identify how social benefits may follow from participation in group singing, but it is unclear how these may relate to other musical activities.

The social impact of instrumental music-making has received much less attention. Williamson and Bonshor (2019) note this imbalance in their examination of the experiences associated with participation in a brass band. Many of the social impacts identified within their research intersect with the social experiences that have been observed in choral research. However, the importance of social interactions that extend beyond the musical activity itself and the scope for intergenerational social connection represent new areas of impact compared with existing research into singing. The authors emphasise that the unique musical profile of the brass band, particularly their engagement with musical competition, informs the experiences of band members. This example illustrates that while different musical activities may share common

features, the unique behaviours and expectations associated with different contexts determine the specific nature of the associated social experiences.

This examination of existing research demonstrates the complex and varied social implications of participation in music. It is vital that the present research accommodate and scrutinize this complexity. The variation within IHON music tuition may be associated with diverse social experiences and impacts. These demands coexist with the wider aspirations to access and foreground the perspectives and experiences of the children themselves. To further clarify these aspirations and devise an approach appropriate to the present research, existing methods used to examine social connection must first be considered.

## **5.2.2 Existing approaches to capturing social connection**

The Social Connectedness Scale (Lee & Robbins, 1995), the Inclusion of Other in Self (IOS) scale (Gächter et al., 2015), and Eco-mapping (Hartman, 1978) are three existing approaches used to capture social experiences. The Social Connectedness Scale, alongside subsequent developments, uses pre-set statements about experiences of social connection (Carroll et al., 2017; Lee et al., 2001; Lee & Robbins, 1995). The IOS Scale and eco-mapping are two approaches that seek to visually capture social connections. A closer examination of each approach can inform the development of a method for the present research.

### **5.2.2.1 The Social Connectedness Scale and Statement Measures**

A number of measures addressing social connection ask participants to respond to statements describing social experiences using a Likert scale. The Social Connectedness Scale, originally presented by Lee and Robbins (1995), includes eight statements describing experiences of social isolation, for example, “I have no sense of togetherness with any of my peers” (p. 236). Participants are asked to respond on a 6-point Likert scale from strongly agree to strongly disagree. This work was further developed by Lee et al. (2001) who argued that the use of exclusively negatively worded statements made the original scale susceptible to response bias. On this basis they supplemented the eight original statements with ten positively worded statements and two further negatively worded statements (Figure 5-1). The statements used do not target particular people or groups, such as family or friends. This does not allow specific relationships to be examined and fails to account for potential differences in experiences of social connection in different areas of life. Within the present research this measure would not offer specific insight in the social experiences of IHON. The abstract statements used, e.g. “I am in tune with the world” (Lee et al., 2001, p. 312), pose challenges in terms of interpretation and are problematic in the context of research with children.

## Item

- 
1. I feel distant from people.
  2. I don't feel related to most people.
  3. I feel like an outsider.
  4. I see myself as a loner.
  5. I feel disconnected from the world around me.
  6. I don't feel I participate with anyone or any group.
  7. I feel close to people.
  8. Even around people I know, I don't feel that I really belong.
  9. I am able to relate to my peers.
  10. I catch myself losing a sense of connectedness with society.
  11. I am able to connect with other people.
  12. I feel understood by the people I know.
  13. I see people as friendly and approachable.
  14. I fit in well in new situations.
  15. I have little sense of togetherness with my peers.
  16. My friends feel like family.
  17. I find myself actively involved in people's lives.
  18. Even among my friends, there is no sense of brother/sisterhood.
  19. I am in tune with the world.
  20. I feel comfortable in the presence of strangers.
- 

Figure 5-1. Revised social connectedness scale (Lee, Draper and Lee, 2001, p. 312)

Carroll et al. (2017) sought to further develop the social connectedness scale for use with participants aged 12-17 years old. Their version of the measure consists of 46 statements relating to four different forms of social connection: family, peers, school, and community. Alternatively, Karcher and Sass (2010), in their research on multicultural adolescent connectedness, adopt the Hemmingway Measure of Adolescent Connectedness which is divided into 10 areas (neighbourhood; friends; self-in-the-present; parents; siblings; school; peers; teachers; self-in-the-future; reading). These areas are assessed using a questionnaire with 57 statements each rated using a 5-point Likert scale. Both approaches seek to add clarity by targeting specific areas of connectedness while remaining accessible to a younger population. Carroll et. al. (2017) note that their measure has a “readability of approximately eight years” (p. 101). While researchers may be able to adjust language to improve accessibility, the demands of the measure are raised by high volume of statements. Hawthorne (2006), when working with an elderly population, sought to address the potential response resistance that may result from longer questionnaires. The resultant Friendship Scale consists of 6 items, measured on a 5-point response scale. While this lowers the demands placed upon participants, the Friendship Scale, like the original Social Connectedness Scale, does accommodate examination of specific relationships. It seems that developing a measure that allows examination of different areas of social connection while maintaining accessibility is potentially problematic.

### 5.2.2.2 Inclusion of the Other in the Self (IOS) Scale

The Inclusion of the Other in the Self (IOS) scale seeks to visually capture an individual's experiences of relationships (Gächter et al., 2015). Participants are presented with seven images representing a relationship (Figure 5-2). The closeness within that relationship is indicated by the extent to which two circles overlap, with one circle representing the participant themselves, and the other, labelled X, representing the other person. Participants select the image that most closely matches how they perceive the relationship in question. The approach has been adapted to capture the degree to which an individual identifies with a given group (Pearce et al., 2017). This measure allows social connection to be visually represented, and selection from seven given images offers clear reporting. However, this method only allows one relationship or connection to be examined and cannot capture an individual's multiple relationships. Within the present research the clarity and accessibility of this method may be appealing, yet the inability to address multiple relationships prevents the examination of the range of social connections that IHON offers.

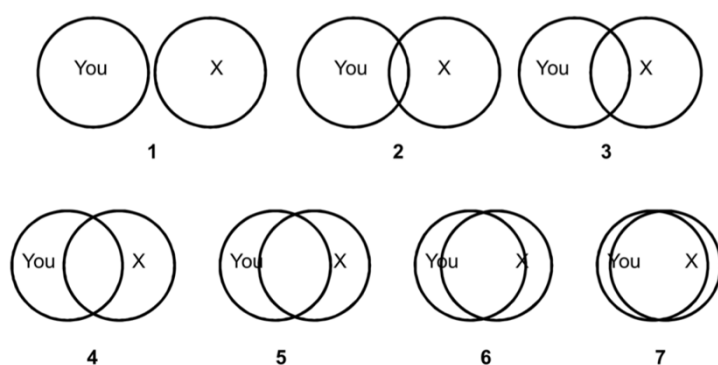


Figure 5-2 IOS scale images (Gächter et al., 2015, p. 2)

### 5.2.2.3 Eco-Mapping

An ecological map or eco-map is a “diagrammatic representation of all the relationships identified in a person’s or family’s life” (Harris & White, 2018, para. 1). The method is commonly used in social work and it is in this context that it was originally developed by Ann Hartman (1978). Hartman (1978) provides a map template and outlines clear instructions for the construction of an eco-map. The family tree is first outlined in the centre of the map before connections to outside groups and individuals are indicated. The nature of these relationships is then clarified with different connecting lines which classify strong or tenuous, as well as stressful relationships and indicate the direction of energy flow. An example of a completed eco-map is shown in Figure 5-3. Hartman (1978) emphasises the diverse prospective uses of an eco-map and recognises its potential as an interview tool.



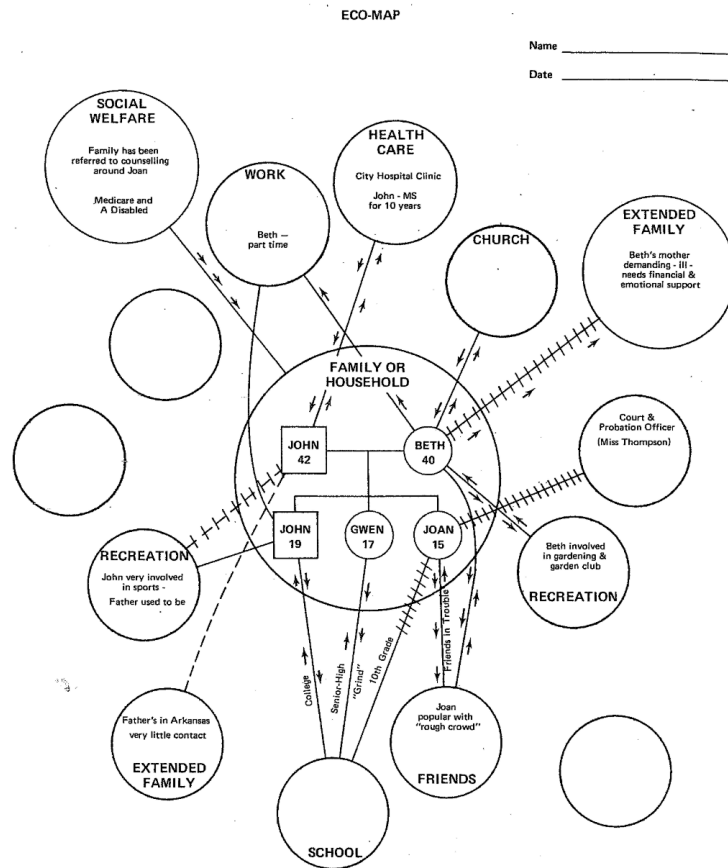


Figure 5-3 Completed eco-map (Hartman, 1978, p. 470).

Since this introduction to eco-mapping, subsequent research has developed and adapted the method in different contexts. The maps constructed by Crawford, Grant and Crews (2016) include quotations from participants, foregrounding the associated explanations. Baumgartner et al. (2012) offer a more complex set of coded symbols and colours to classify different relationships in their investigation into children's support networks. Here symbol shapes indicate the significance of the caregiver, colours relate to the aspect of development affected, three classifications are offered for the positivity of the relationship, and there are four options of line weight to indicate strength of relationship. These tools seek to serve the specific research context. It seems that ecomaps are adaptable in terms of context and purpose.

Despite the flexibility in these interpretations of the ecomap, these processes remain complex, raising concerns about their suitability for research with children. Curry et al. (2008) present a method of eco-map construction specifically developed for use with children in the context of grief counselling. In this creative approach to map generation children are supplied with "colored construction paper, glue sticks, safety scissors, glitter, markers, and any other materials that may help such as shiny foil star stickers" (Curry et al., 2008, p. 237). With these tools the participant constructs their 'solar system'. The child places themselves as the Sun in

the centre and other people are added as planets in the space around them. Figure 5-4 shows the example maps for one child before and after counselling. This process of map construction is not only accessible to children, it also benefits from the structured yet creative and fun approach to consultation, a celebrated approach to research with children (Angell et al., 2015; Greig et al., 2016). Curry et. al. (2008) close by explaining that this creative approach “allows children to use multiple mediums to project their thoughts, beliefs, emotions, and experience of events or circumstances” (p. 239). Although the maps in Figure 5-4 appear to demonstrate a clear development in this individual’s experiences of social connection, the meanings taken from maps alone remain ambiguous. Curry et. al. (2008) argue that the conversations and justifications given in the construction process are fundamental to understanding the maps. While such contributions are clearly valuable, the ambiguities in the maps themselves limit what can be gleaned from a given map.

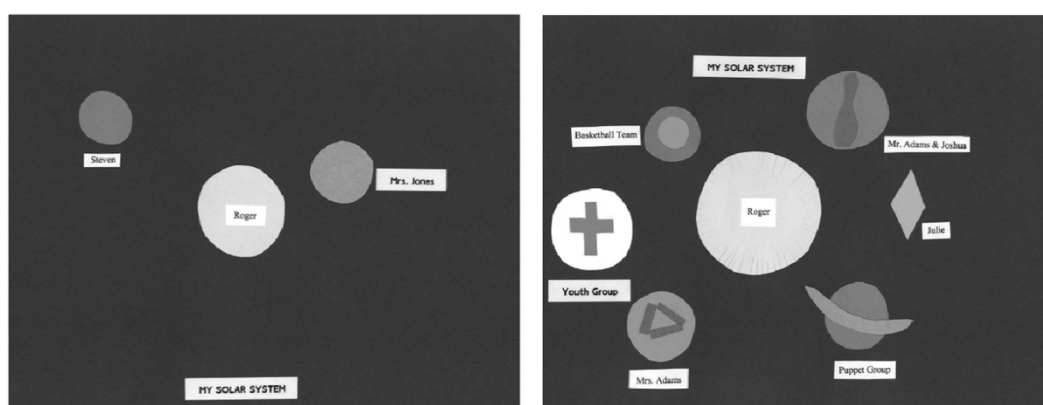


Figure 5-4. My Solar System eco-map, before (left) and after (right) counselling (Curry et al., 2008, pp. 241-242)

#### 5.2.2.4 Implications for the research

This examination of The Social Connectedness Scale, IOS scale, and eco-maps demonstrates the diverse existing approaches to capturing social connections. While statement-based measures are a common approach to this task, the inflexibility and demands in terms of comprehension and effort of these methods make them unsuitable within the present research. Visual methods are more appealing. Eco-mapping appears to offer a flexible approach that can accommodate relationships specific to IHON and be accessible to child participants. However existing approaches appear to promote either clarity of map outcomes or childhood accessibility, methods promoting both are not readily available. While the IOS scale may lack the scope to assess multiple relationships, this method illustrates an accessible yet clear approach to the visualisation of social connections. By drawing together the different strengths of these existing research tools a method specifically intended to capture the social connections of children within IHON can be proposed.

## 5.3 Method

### 5.3.1 Aims

The present examination of children's social experiences is simultaneously concerned with better understanding how IHON contributes to social experiences and examining how children's social experiences can be meaningfully captured. The research seeks to fulfil these aspirations by developing and testing a method of social mapping that can offer insights into social experiences in general and within IHON. The research is consequently focused on the following three research questions:

1. How do children describe their experiences of social connection when constructing social maps?
2. How do children describe their experiences of social connection within *IHON* and how does this relate to descriptions of their wider experiences of social connection?
3. To what extent does the mapping process successfully capture experiences of social connection?

The first question, exploring the descriptions of social experiences in general, provides important context for both understanding the social experiences associated with IHON and scrutinizing the efficacy of the methods developed within the research.

### 5.3.2 Participants

Participants were recruited from the same school that formed the focus of the research detailed in chapter four. Working in this same context allowed me to draw upon the relationships that I had built with staff and students in earlier research, supporting the development of research plans. All students from four classes (years 3-6, aged 7-11) were invited to take part. These students were targeted because they receive full IHON tuition consisting of weekly choir and orchestra rehearsals and instrumental lessons (called sectionals). I visited each class to explain the purpose and requirements of the research including a demonstration of the research methods (detailed in appendix F) and provided them with information letters and consent forms for their parents/guardians (appendix E). The school followed this with a text home to all parents in the relevant classes inviting them to visit the school to speak with the researcher further. A following reminder text was sent home to encourage participants to return letters. This process resulted in the recruitment of 31 participants: 8/28 students from year 3, 11/28 students from year 4, 8/30 students from Year 5, and 4/28 students from Year 6. There was higher uptake from female participants with 24

female participants and 7 male participants. All participants were allocated pseudonyms to protect their identities. Participant details are summarised in Table 5-1.

Table 5-1. Social study, participant details

	<b>Pseudonym</b>	<b>Year</b>	<b>Gender</b>	<b>Instrument</b>
1)	Caitlin	3	F	Violin
2)	Penny	3	F	Violin
3)	Layla	3	F	Violin
4)	Hayden	3	M	Violin
5)	Brian	3	M	Cello
6)	Clara	3	F	Violin
7)	Paula	3	F	Cello
8)	Jayde	3	F	Violin
9)	Agata	4	F	Cello
10)	Rachel	4	F	Cello
11)	Samantha	4	F	Violin
12)	Dahlia	4	F	Violin
13)	Taba	4	F	Violin
14)	Karen	4	F	Violin
15)	Mia	4	F	Cello
16)	Samira	4	F	Viola
17)	Harry	4	M	Violin
18)	Zain	4	M	Viola
19)	Leah	4	F	Violin
20)	Jeff	5	M	Violin
21)	Katie	5	F	French Horn
22)	Aalia	5	F	Violin
23)	Alice	5	F	Clarinet
24)	Julia	5	F	Violin
25)	Luke	5	M	Trombone
26)	Darius	5	M	Viola
27)	Asha	5	F	Viola
28)	Amelia	6	F	Clarinet
29)	Louisa	6	F	Flute
30)	Millie	6	F	Cello
31)	Lara	6	F	Cello

### 5.3.3 Materials

The method developed within this research proposes a new approach to eco-mapping. Here the space that forms the eco-map, which is usually open and subject to interpretation, was structured to create shared understandings between researcher and participant of meanings associated with different map locations. At the centre of the map is a figure representing the participant and the space around them is organised into four sections in concentric rings around the individual. Each section denotes the degree of significance or importance attributed to relationships indicated by the labels: big part of life; big to average part of life; small to average part of life; small part of life (Figure 5-5). The organisation of the mapping space into labelled zones was intended to support the accurate interpretation of participants'

meanings within their social mapping. A range of figures were used to populate maps (Figure 5-6). These show different group sizes as well as individuals, although other identifying factors, such as gender or age were intentionally omitted to allow flexibility in their interpretation. To further clarify the nature of the depicted relationships, participants were invited to place a coloured dot alongside each figure on their map. Red dots indicate a negative relationship, green dots indicate a positive relationship and white dots indicate a neutral relationship. This offers a simplified version of the coding systems adopted in traditional eco-mapping and was designed to be accessible to child participants. Participants were supplied with sufficient materials to accommodate all mapping requirements, ensuring that their reported social experiences were not limited by the practical constraints of the tools. These physical tools sought to establish a tactile and interactive method intended to engage children meaningfully in the research (Angell et al., 2015; Curry et al., 2008; Greig et al., 2016). The map itself was constructed from felt and was approximately ~65cm in diameter, figures were printed on card and backed with black felt, and fluffy craft dots were used for colour coding.

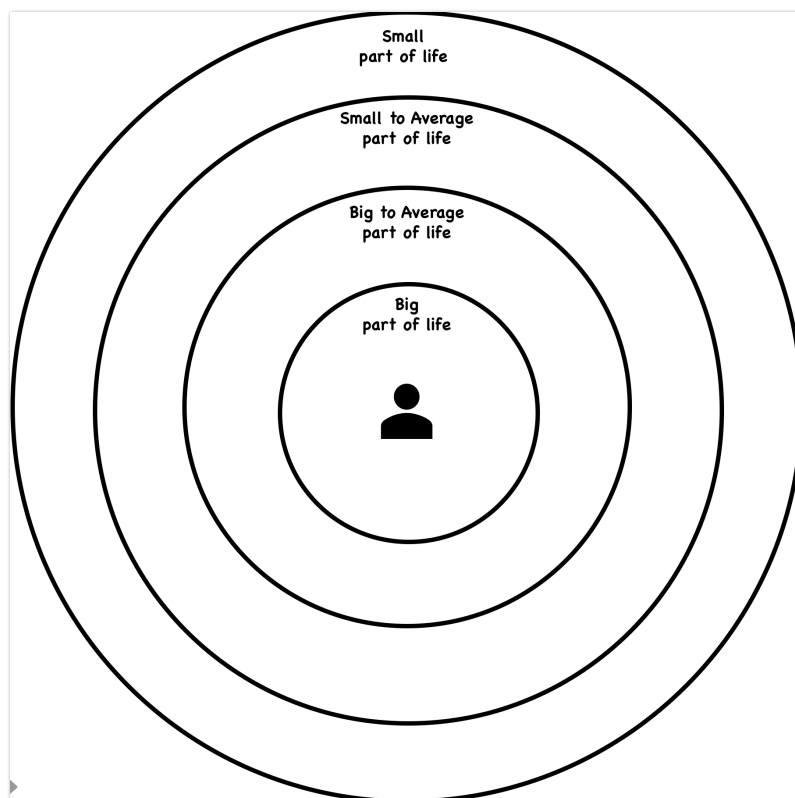


Figure 5-5 Proposed eco-map structure

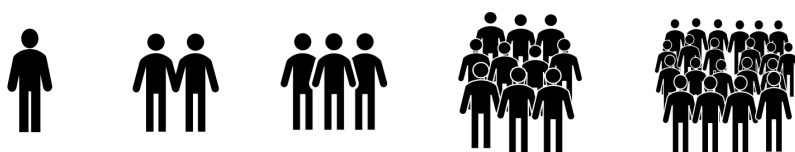


Figure 5-6 Figures used to populate eco-map

The mapping process was divided into two phases. The first allowed participants to freely populate their maps with relationships that they identified independently. The second prompted phase targeted those relationships pertinent to IHON. This consisted of six types of musical relationship, three groups (sectionals<sup>7</sup>, orchestra and choir) and three individual relationships (instrumental teacher, orchestra leader and choir leader). Specific prompts were developed to target these relationships (prompts 3, 4, 6-9 in Table 5-2). In some cases, school teaching staff learnt instruments alongside their pupils, attending sectional lessons and orchestra rehearsals, these individuals were targeted using prompt 5 in Table 5-2. Prompts one and two were intentionally vague allowing participants greater freedom prior to the more prescriptive prompts. The move from broad to specific prompts allowed scrutiny of the prompting required for participants to list each of the groups/people associated with IHON, which could act as a further indicator of how these relationships were perceived. The last prompt offered a final opportunity for participants to freely add anything to their eco-map.

*Table 5-2 Prompts used for second phase of map construction targeting IHON*

1.	Are you part of any clubs or groups in and outside school? How would you put them on the map?
2.	Now I'd like to talk about music. Are there any musical people and groups that are part of your life?
3.	What instrument do you learn? And you learn that in a group with other people don't you? How many of you are there in your sectional group? Where would they go on this map?
4.	You play in orchestra as well don't you? Where would that group go on this map?
5.	Do any of your school teachers play with you in your sectionals or in orchestra? Where would they go on the map?
6.	You sing in a choir too don't you? Where would they go on the map?
7.	We've talked quite a bit about the groups that you make music with. Now I'd like to think about some individuals. Where would your [                      ] teacher go on this map
8.	Who leads the orchestra sessions? Where would you put them on the map?
9.	Who runs choir rehearsals? Where would you put them on this map?
10.	That's everyone that I would like you to include on your map. Is there anyone else you'd like to add?

An observation schedule was developed to complement the social mapping method. This allowed the impressions emerging from social mapping to be compared with observation data, thus providing a means of identifying the contribution of the mapping process. The observation schedule was structured to try and focus attention on social aspects of participants' experiences and was designed to be manageable for real-time use in a classroom

---

<sup>7</sup> Sectional is the term used in IHON to describe group instrumental lessons.

context (Robson, 2011). Notes were taken in a table format to organise observations (shown in Table 5-3.). The top two rows were used to capture basic details of activities taking place and whole group behaviours and further rows were dedicated to each participant, this was intended to ensure my attention was evenly distributed between different participants. Table columns were divided into five-minute intervals to capture how events unfolded over time. Nine forms of social behaviour were targeted in observations, each of which was allocated a number code (shown in categories portion of Table 5-3). All observation notes indicated the number code for the category of observed behaviour followed by freeform notes describing what was observed. This sought to focus my attention specifically on the social experiences relevant to the research.

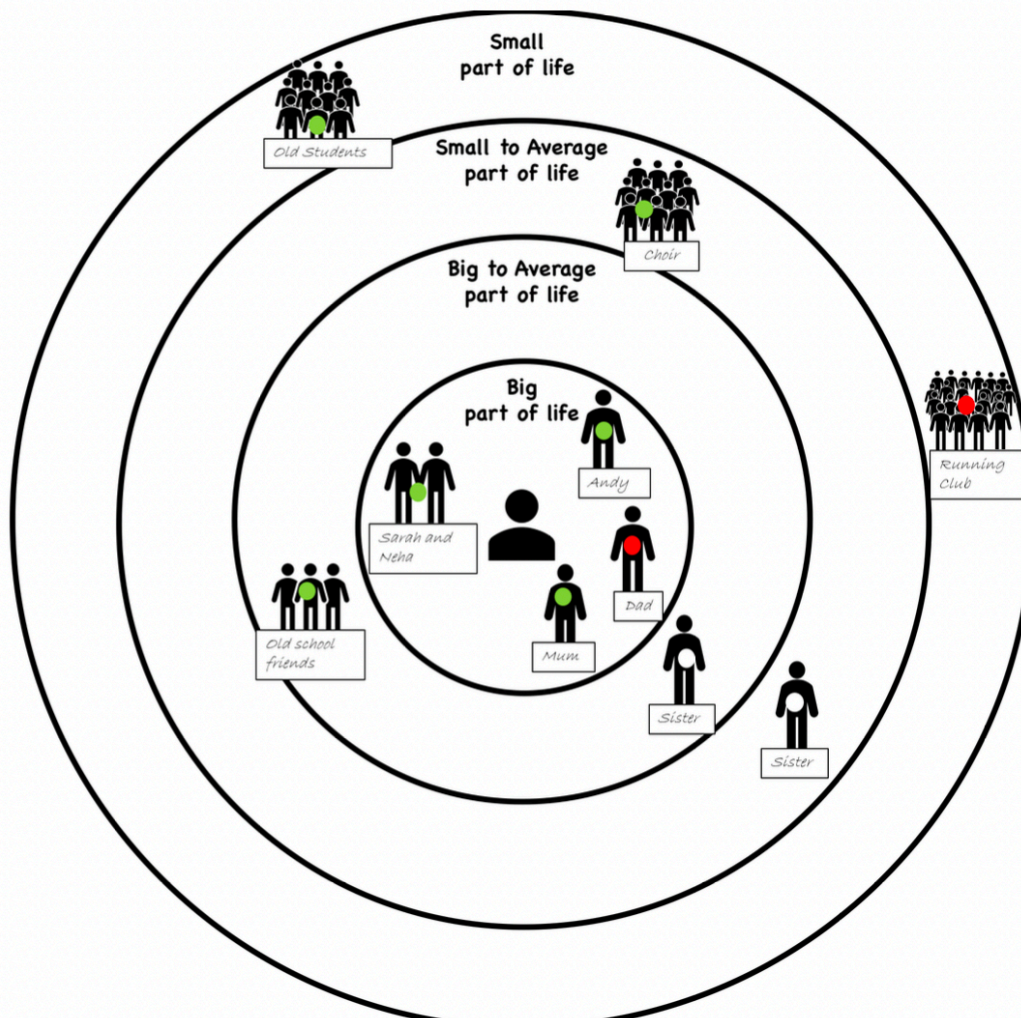
*Table 5-3. Observation schedule. Rows focus attention on different participants and columns organise observations temporally. The nine categories of social behaviour listed at the top act as a code to organise observation notes.*

Categories of social behaviour:			
	<ol style="list-style-type: none"> <li>1. Interaction with peers (voluntary)</li> <li>2. Interaction with peers (involuntary)</li> <li>3. Non-verbal interaction with peers</li> <li>4. Interaction with adult (voluntary)</li> <li>5. Interaction with adult (involuntary)</li> <li>6. Non-verbal interaction with adult</li> <li>7. Disengaged from others</li> <li>8. Participation in musical group (engaged)</li> <li>9. Participation in musical group (disengaged)</li> </ol>		
	0-5m	5-10m	Etc.
Activity			
Group			
Karen			
Harry			
Etc.			

#### 5.3.4 Procedure

The research was carried out in June/July 2019 at the participants' school during the school day. Before starting, the process of map creation was explained to participants and the researcher modelled the construction of an example map. Two of the depicted relationships were elaborated upon to demonstrate the explanations that children would be asked to provide when constructing their own maps. These explanations deliberately addressed a number of areas important to the mapping process (extract included in Figure 5-7, the full student explanation is detailed in appendix F). Explanations referred to individual and group relationships demonstrating reflection on these different types of relationships. Inclusion of both positive and negative relationships supported the legitimacy of this varied social experience. The description of a person of importance that was not physically present was

intended to prevent significance becoming synonymous with frequency of contact. The description of the depicted relationships was intended to be rich and unique to avoid imitation of these examples and demonstrate the complex factors influencing these judgements. Participants were invited to ask questions and clarify their understanding of the process before constructing their own maps.



**Example 1:** "So first I'm going to put my Mum on. She died last year, which was very sad, but she's still a really big part of my life so I'm going to put her right in the middle. Here I've added a green dot and that is to show that I feel good about my mum, I have a good relationship with her, and I like that she's a big part of my life."

**Example 2:** "I've added a group of people this time. Here I've put my running club on and they're a small part of my life. I've given them a red dot to show that I feel bad about my relationship with them. I don't go to my running club a lot and it makes me feel guilty, plus there are some people in the group who are a bit rude and I don't really get on with."

Figure 5-7 Example map and explanations used to demonstrate the method

Participants constructed their maps in a quiet room working alone with the researcher. During the first phase participants freely chose who to report within their map. They selected figures, placed them on the map, and allocated them a colour-coded dot. After each new addition to the map the participant was asked to clarify who the figure represented and talk about the



choices they had made in the mapping process. The researcher assigned each figure a number and took corresponding commentary notes outlining the identity of the person/group and summarising the participant's comments. The prompted phase of map construction followed once participants had exhausted their independent contributions to the map. Participants were taken through the prompt statements detailed in Table 5-2. Where the initial open prompts resulted in an addition to the map they were repeated until no further additions were made. During the prompted phase participants placed a representative figure on the map and add a coloured dot while telling the researcher the reasons for their choices. The researcher, who continued to make commentary notes on each addition to the map, recorded where prompts were given in the process. Audio recordings of the map construction process allowed the commentary notes to be reviewed and amended. This emphasis on map commentaries allowed these descriptions to illuminate the maps themselves and avoided misinterpretation of the visual depictions in line with recommendations from existing research (Angell et al., 2015; Curry et al., 2008). Completed maps were photographed and stored alongside the map commentaries and the researcher made brief memo notes after each map construction to capture thoughts or observations arising during this process. The process lasted 19'35" on average, though there was a great deal of variation with the shortest lasting only 9'33" and the longest lasting 37'05" (this was the only interview to last over 30 minutes).

Four observations took place with one of the research classes (year 4). These observations were carried out in a mixture of musical and non-musical classroom contexts and observations differed in length as dictated by the activities involved. The profiles of each observation are detailed in Table 5-4 and observation notes were organised using the structure shown in Table 5-3. In addition to these notes taken in real-time, each observation was followed by reflective note-taking that allowed the researcher to reflect on the observation as a whole. These notes were made for the whole group and for each individual participant.

*Table 5-4. Details of the observations carried out*

<b>Observation</b>	<b>Length</b>	<b>Activities observed</b>
1	100 minutes	Guided reading Poetry
2	70 minutes	Handwriting Religious studies
3	75 minutes	Handwriting Orchestra Guided reading
4	30 minutes	Choir

### 5.3.5 Analysis

The research produced 31 photographed maps, with accompanying map commentaries, and four sets of observation notes. Thematic analysis of map commentaries and observation data was carried out in NVivo 12 as described in section 3.4.1. The theming process focused on how participants framed their social experiences and the factors influencing these experiences. Analysis of the visual data was carried out to complement thematic analysis. Aggregate maps were compiled for each theme, these indicate the map locations and colour codes that applied to each relationship described with reference to each of the theme's component subthemes. Similarly aggregate maps were created for the six musical relationships that were included in all participant maps. These aggregate maps show the different locations and colour codes attributed to each type of relationship and indicate whether the participant required prompting to include this relationship on their map.

An example of the thematic and visual analysis is illustrated in the tables and figures below. Table 5-5 includes one participant's description of their relationship with their choir and the codes identified in this description. The physical mapping they attributed this relationship is shown in Figure 5-8. Table 5-6 shows the themes and subthemes into which these codes were subsequently organised (text shown in grey represent the other subthemes within the theme that were not relevant to this example). Finally, Figure 5-9 uses this example to show how aggregate maps for themes and musical relationships were constructed. The aggregate maps for themes (shown in the upper portion) combine the physical mapping (Figure 5-8) with the subthemes that applied to the description of the relationship (Table 5-5 & Table 5-6). The aggregate maps for musical relationship show the physical mapping as it related to this specific type of relationship. This illustrates how a single relationship might feature within aggregate maps. Completed aggregate maps combine all participants' physical mapping with their relevant subthemes and the different types of musical relationship.

Table 5-5. Example description of a relationship with the relevant coding

<b>Description</b>	<b>Codes</b>
Choir – I'm not being rude but I'm really not into singing. Some children will purposefully do things wrong so we have to do it again, and then they'll do it again and it just goes in circles. I don't like it how if there's a child singing, really actually trying even though they haven't got the best voice, people with glare at them. Sometimes they get a bit judgy about people's singing.	Activity worse due to problem characters; Lack of progress; Peer judgement; Mixed abilities; Dislike activity



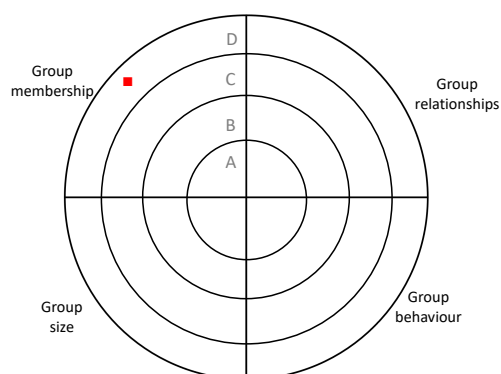
Figure 5-8. Physical mapping of choir associated with the descriptions in Table 5-5.

Table 5-6. The themes/subthemes relating to the codes identified in Table 5-5 example. Text shown in grey represent the other subthemes within the theme that were not relevant to this example.

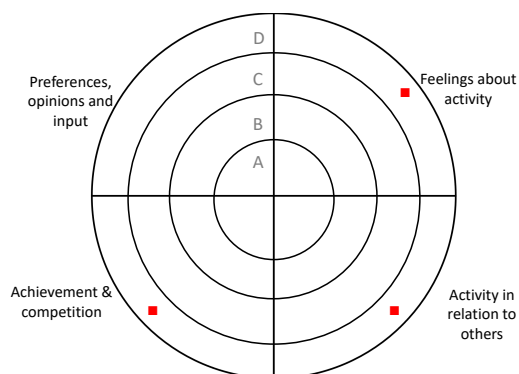
<b>Theme</b>	<b>Subthemes</b>	<b>Codes from example</b>
9. Features of groups and associated experiences	9.1 Group relationships	
	9.2 Group behaviour	
	9.3 Group size	
	9.4 Group membership	Mixed abilities
11. Thoughts on activity	11.1 Feelings about activities	Dislike activity
	11.2 Activity in relation to others	Activity worse due to problem characters
	11.3 Achievement & competition	Lack of progress; Peer judgement
	11.4 Preferences, opinions, and input	

**Contribution to aggregate maps by theme**

Theme 9: Features of groups and associated experiences



Theme 11: Thoughts on activity



**Contribution to aggregate maps for types of musical relationship**

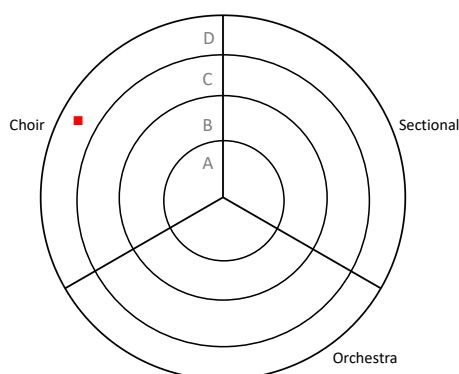


Figure 5-9. Illustration of the construction of aggregate maps based on the combined descriptions in Table 5-5 and the physical mapping of this relationship in Figure 5-8.

## 5.4 Findings

Three questions guide the examination of the social mapping research findings:

1. How do children describe their experiences of social connection when constructing social maps?
2. How do children describe their experiences of social connection within IHON and how does this relate to descriptions of their wider experiences of social connection?
3. To what extent does the mapping process successfully capture experiences of social connection?

The first two research questions will be examined together. Research question one explores the way that participants described their experiences of social connection, the physical representations attributed to such relationships, and the connections with their observed behaviours. Exploration of the second research question will situate relationships associated with IHON in this wider context, allowing the social contribution of music tuition to be better

understood. The understandings established within the first two research questions support examination of the final research question which focuses on the efficacy of this method of capturing experiences of social connection. Such scrutiny informs the understandings taken from this research and the recommendations for the development of this method.

**5.4.1 Research questions one and two: How do children describe their experiences of social connection when constructing social maps?; How do children describe their experiences of social connection within *IHON* and how does this relate to descriptions of their wider experiences of social connection?**

Participants each produced a physical social map populated with figures representing relationships of their own choice as well as those for prompted relationships relating to *IHON*. Each map was supplemented with a commentary, documenting the participants' descriptions of every depicted relationship. Thematic analysis produced 11 main themes outlined in Table 5-7. The final frequency column shows the total number of references made by all participants (Ref.) as well as the number of participants (P.) who referred to each theme (total out of 31). The order in which themes are presented attempts to logically move through different framings of social experiences. Early themes focus on descriptions about the participant themselves, the focus then shifts to the other person/people, before addressing matters of contact and interaction. Practical and temporal factors are considered before the final three themes explore matters particularly pertinent to musical contexts.

*Table 5-7: Summary of themes with descriptions. Frequency indicates the total number of references to that theme (Ref.) and the number of participants making references to that theme (P.)*

	<b>Theme Name</b>	<b>Theme description</b>	<b>Frequency</b>
1	How they relate to my life and identity	Descriptions of identity, interests, personal space, and home life as well as the roles that people played in participants' lives.	73 Ref. 27 P.
2	Emotional experience	Descriptions of the emotions that were brought about by relationships and interactions with people.	67 Ref. 21 P.
3	Behaviour and thoughts of others	Descriptions of the behaviours directed towards the participant and the perception of people's thoughts about the participant, other people, and activities.	109 Ref. 29 P.
4	Person's qualities or attributes	Descriptions of people's personalities as well as their demographic attributes (age and gender).	230 Ref. 29 P.
5	Familiarity, contact, and expectations	Description of the degree to which people were known and the frequency, duration, and nature of their contact with the participant	199 Ref. 31 P.
6	Interaction	Descriptions of the types of interactions that did and did not support relationships, as well as experiences of conflict and congeniality.	191 Ref. 30 P.

7	Practical factors	Descriptions of material reward, experiences of the environment, physical experiences, and geographical factors.	94 Ref. 27 P.
8	Past, future, and changing experiences	Descriptions of historic experiences, predicted future experiences, and changes in circumstances.	23 Ref. 12 P.
9	Features of groups and associated experiences	Descriptions centred on aspects of groups including group behaviours, relationships within groups, membership of groups, and group size.	125 Ref. 27 P.
10	Teaching and peer support	Descriptions of teaching, the wider school system, and the role of or opportunity for peer support.	185 Ref. 30 P.
11	Thoughts on activity	Descriptions of the features of, and responses to activities, as well as descriptions of activities in relation to others.	211 Ref. 31 P.

This summary of the themes offers basic insights into the factors that informed participant understandings of their social experiences. To focus on those issues most pertinent to the present research, closer examination of the themes will be selective, omitting themes and subthemes that offer less relevant insights. Theme 2, 'emotions', and theme 8, 'past, future, and changing experiences', had the lowest number of total references and were largely absent from the discussion of musical relationships. On this basis these themes will not be discussed further. The remaining themes will be examined more closely, either in their entirety or focusing on selected subthemes.

#### **5.4.1.1 Theme 1: How they relate to my life and identity**

The first theme explores the participants' own place within relationships. Here social connections were described in terms of their service to the participant and how they interacted with the participant's identity and personal space or home life. These issues form the basis for three subthemes. Table 5-8 provides a summary of the theme. The 'obs.' columns indicate how many times a code applied to classroom observation data either in or out of music time. The physical mapping associated with this theme is summarised in Figure 5-10. Sections of the map have been labelled for ease of reference; zone A refers to the central portion of the map, used to represent relationships that were a big part of participants' lives. Zone B indicates an average to big part of life, zone C indicates a small to average part of life, and zone D indicates a small part of life. Valence is shown both by colour and shape: green circles represent positive feelings about the relationship, white triangles represent neutral feelings, and red squares represent negative feelings. Those figures that are underlined represent reports of musical relationships.

Table 5-8. Summary of theme 1, How they relate to my life and identity

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
1. How they relate to my life and identity	73 Ref. 27 P.	30 Ref. 19 P.	3	4	6	3	5	1	8		
1.1 Role they play in my life	31 Ref. 20 P.	6 Ref. 4 P.					3		3		
1.2 Identity	30 Ref. 19 P.	18 Ref. 15 P.	3	4	4	2	2		3		1
1.3 Personal space or home life	12 Ref. 9 P.	6 Ref. 5 P.			2	1		1	2		

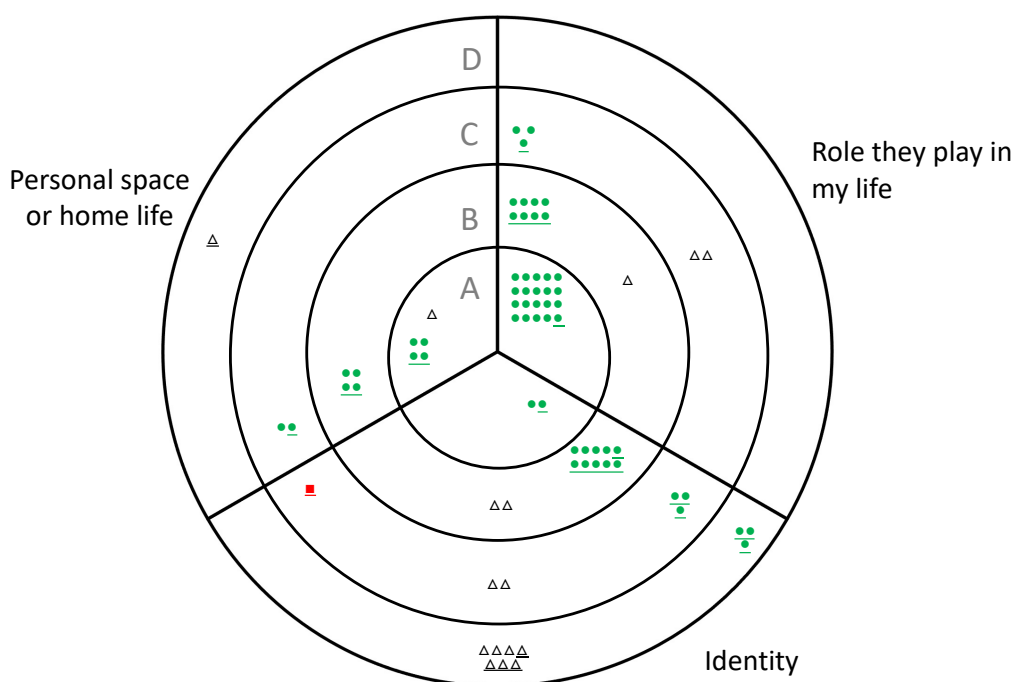


Figure 5-10: Physical mapping for theme 1, How they relate to my life and identity  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

This was one of the less frequently discussed themes, though it was raised in some form by most participants. Where musical relationships were discussed, this was largely focused on the second subtheme ‘identity’, and this subtheme also featured the in the observation data. The ‘identity’ subtheme therefore merits closer examination. The first subtheme ‘role they play in my life’, highlights participants’ perceptions of relationships that served their needs and is largely focused on parental care-giving. Given this focus the first subtheme will not be explored further. The final subtheme (‘personal space or home life’), which explores the way relationships benefitted from connection with the participant’s locus, is worth examining more

closely despite the low number of musical references as it highlights particular features of social experiences relevant to IHON.

#### *5.4.1.1.1 Subtheme 1.2: Identity*

The 'identity' subtheme captures the participants' sense of self, how they perceived this to interact with the identity of others, and the consequent implications for associated social experiences. The subtheme explores this from two perspectives: perceptions of shared identities and awareness of differences in identity. Darius' description of his shared national identity within his scout group (Darius, Table 5-9), echoes the influence of experiences of belonging within a group that are well established in existing research (Carroll et al., 2017; Hallam, 2010b; Lee & Robbins, 1995). These associations were present in the description of musical relationships; participants described the benefits of shared instrumental identities (Agata, Table 5-9). The single instance of observation data relevant to this theme supported this impression while highlighting the potential implications of instrumental identities on the relationships between students and their teachers (observation 3, Table 5-9). Several participants positively described the support offered by a teacher associated with a different instrument, yet these relationships were described as positive despite the potential hurdle that a difference in instrumental identity might pose (Karen, Table 5-9). The choir and choir leader did not feature in the discussion of shared identities due to the emphasis on instrumental identities within this subtheme.

Although the subtheme focuses on similarities in identity, differences in identities were at times associated with a distancing effect (Millie 1, Table 5-9). The choir and orchestra were both described by some participants in such terms. For Leah differences in instrumental identities had a distancing impact on the relationships associated with orchestra, and Mia described how the mixed classes within her choir were responsible for the less positive colour coding attributed to this group (Leah & Mia, Table 5-9). It appears that the diverse collection of identities associated with IHON sometimes impacted the significance and valence of the associated relationships.

The impressions emerging from these accounts of similar and dissimilar identities were, to some extent, echoed within physical mapping. Relationships associated with differences in identity were commonly reported as neutral and placed in the outer areas of the map indicating low significance. However, relationships associated with shared identities were reported at all levels of significance and were depicted as both positive and neutral in valence (Figure 5-10). This mixed impression resonates with the more complex accounts of some participants. Millie's perception that her individual identity was compromised due to an emphasis on shared instrumental identities (Millie 2, Table 5-9) may indicate that such



experiences denied her the validation of her individuality that is an essential component of positive social experiences (Barber & Schluterman, 2008). Jeff's positive description of playing in a sectional group with mixed classes demonstrates that mixing identities did not always negatively influence musical relationships (Jeff, Table 5-9). This may reflect the potential for musical activities to help bridge differences in identity as described by Campbell et al. (2007) and Hallam (2015). Within IHON it appears that social connections associated with shared instrumental identities often benefitted on this basis and that ensembles, which represent mixed identities, may have lacked affinity of this sort. However, the voices of Millie and Jeff act as a reminder that a simplification these ideas to frame shared identities as good and differences in identity as bad cannot be justified.

Table 5-9. Subtheme 1.2, Identity

	<b>Non-music evidence</b>	<b>Music Evidence</b>
Shared identities	<p>"Scouts group – There was 39 people. I've seen nearly all of them somewhere else. And they all speak my language [Lithuanian is Darius' first language]." <b>(Darius, year 5)</b></p>	<p>"Sectional - When we go outside at lunch time, we usually act out doing the cellos. And we make up your own music, we take pieces of paper out and do our own music. We can do it with our partners or whoever is doing the cellos" <b>(Agata, Year 4)</b></p> <p>"There seemed more of a connection with the violins [...] The leader is a violinist, and I think this is often the case for the whole class stuff. The children might connect better with their own teacher or simply someone who plays their instrument" <b>(observation 3, orchestra)</b></p>
Different identities	<p>"Girl guides - Some of the people I like and some of them they just keep themselves to themselves. They just keep themselves in a group, I think it's because they're older" <b>(Millie 1, Year 6)</b></p>	<p>"Cello teacher 1 (not her instrumental teacher) – Even though I'm a violinist, and she teaches the cello, she still helps a lot. There's never arguments between me and music" <b>(Karen, year 4)</b></p> <p>"Orchestra – sometimes we don't get to be in small groups together. Sometimes, there's cellos, violas and violins and I play the violin and the violas and cellos are in a different section so sometimes we don't get time to work together." <b>(Leah, year 4)</b></p> <p>"Choir – Millions. Because we usually sing in a group and the year 3s sing in one group and the year 4s sing in one group. When we sing together, we all sound amazing. [Interviewer asks why it doesn't get a green dot given the positivity] Because I don't really know some of the year 3s." <b>(Mia, Year 4)</b></p>
Exceptions		<p>"Orchestra leader - [...]he just talks to us as a group of cellos, a group of violins and things like that. So, you don't really talk to him" <b>(Millie 2, year 6)</b></p> <p>"Sectional - There's only six people in my group [...] The group always talk to me. Some are from my class some from the other class" <b>(Jeff, Year 5).</b></p>

#### 5.4.1.1.2 Subtheme 1.3: Personal space or home life

The third subtheme captures participants' descriptions of their own home life as well as experiences of being connected with the home life of others. Samira noted the connection to home as a positive feature of her relationship with extended family (Samira, Table 5-10). Invitations into the home lives of others were also described in positive terms (Millie 1, Table 5-10). Both experiences were associated with relationships shown as positively valenced in the mapping process; however, relationships that relate to participants' own home lives were more commonly associated with high significance, featuring more centrally on physical maps (Figure 5-10). This appears to connect with Berndt's (1979) observations that parents and the home context often form the most important elements of young children's social experiences. Within IHON, choir was described by some participants as benefiting from a connection to their home life. Layla described the relevance of choir to her home life as informing her positive feelings about the leader of this ensemble (Layla, Table 5-10). However, references to exclusion from the home life were focused entirely on relationships associated with instrumental music. Luke cited this exclusion from his home life when describing the low significance of his relationship with his trombone teacher (Luke, Table 5-10). Relationships that were disconnected from participants' home lives were associated with low significance within physical maps, though they were all portrayed as positively valenced (Figure 5-10). Thus, the relevance of singing to participants' home lives may increase the significance of associated social connections, while relationships associated with instrumental music may experience diminished significance due to their exclusion from the home life.

Table 5-10. Subtheme 1.3, Personal space or home life

	<b>Non-music Evidence</b>	<b>Music Evidence</b>
Part of home life	<p>"Family in Africa – I love them so much sometimes they sleep at my house but not all the time. They only come for a holiday once." <b>(Samira, year 4)</b></p> <p>"Best friend at girl guides – go to her house quite a bit. She's really kind. She's invited me on holiday with her family. So I've been on holiday with her" <b>(Millie 1, year 6)</b></p>	<p>"Choir leader - I really like them. They're a big part of my life. I always go home and start singing to mummy, so they get a green" <b>(Layla, year 3)</b></p>
Not part of home life		<p>"Trombone teacher - He's just really kind. He's not a big part of my life. I don't play trombone that much, because I don't take it home" <b>(Luke, year 5)</b></p>

#### 5.4.1.1.3 Conclusions

The theme 'how they relate to my life and identity' focuses on the way that participants' sense of self informed their perceptions of social connections. Relationships largely benefitted where they were more closely aligned with the participant's identity and home life. When considering

the implications for IHON a mixed impression emerges. While relationships associated with instrumental music often benefitted from shared instrumental identities, they were detrimentally impacted by an exclusion from participants' home lives. Conversely, relationships associated with choir often lacked the affiliation associated with shared identities, but these relationships did benefit from connection with home life. Where accounts differed from these common observations there were signs that music tuition helped participants to transcend differences in identity, or that group identities were at times too dominant. The theme demonstrates the important role that participants' sense of self played in determining their experiences of social connection. Musical relationships benefitted when they engaged positively and sensitively with participants' identity and locus.

#### 5.4.1.2 Theme 3: Behaviour and thoughts of others

The third theme, 'behaviour and thoughts of others', focuses on how other people influenced relationships. Participants described the varied treatment and attention they received from others, as well as discussing their perceptions of the feelings that other people experienced. This forms the basis for three subthemes: 'their actions towards me', 'level of attention they give', and 'other people's feelings'. The theme and its component elements are summarised in Table 5-11 and the physical mapping of relationships associated with this theme is shown in Figure 5-11. The first subtheme is largely concerned with experiences of inclusion and exclusion. While these are clearly important aspects of social experiences more generally, supported by existing literature (Greener & Crick, 1999), they did not feature in the descriptions of musical relationships. The small number of musical references within this subtheme focused on fair treatment from teachers, an issue explored within theme 10. Based on this limited relevance to musical relationships, the following examination of this theme will focus exclusively on the latter two subthemes.

Table 5-11. Summary of theme 3, Behaviour and thoughts of others

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
3. Behaviour and thoughts of others	109 Ref. 29 P.	35 Ref. 18 P.	4	1	3	8	8	8	3		
3.1 Their actions towards me	57 Ref. 27 P.	8 Ref. 5 P.	1			1	4	1	1		
3.2 Level of attention they give	27 Ref. 12 P.	16 Ref. 7 P.	1		3	5	3	3	1	5	1
3.3 Other people's feelings	25 Ref. 12 P.	11 Ref. 9 P.	2	1		2	1	4	1		2

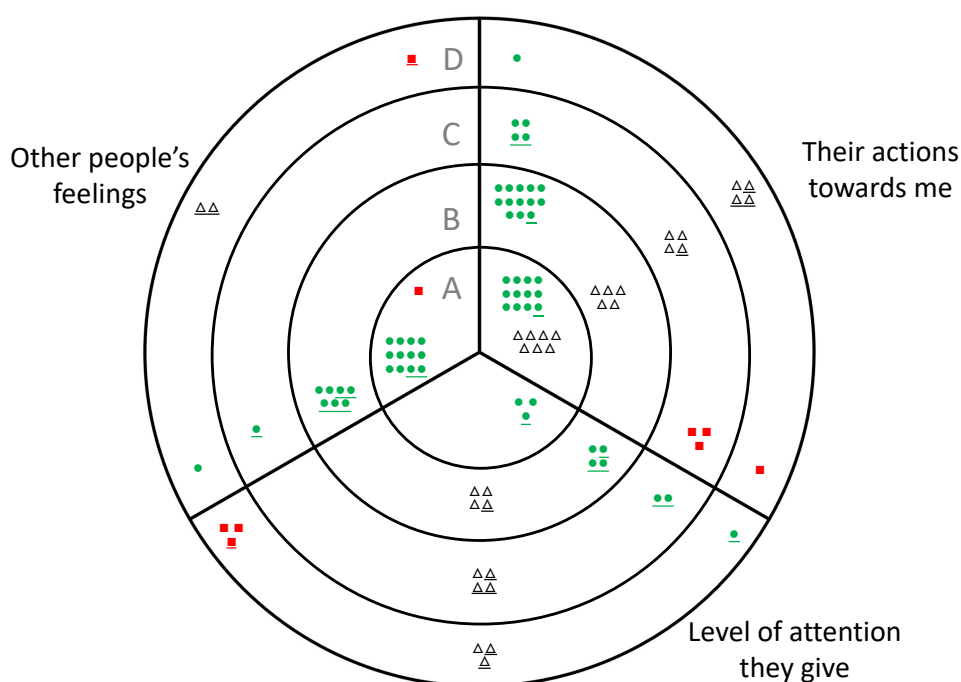


Figure 5-11: Physical mapping for theme 3, Behaviour and thoughts of others  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life

#### 5.4.1.2.1 Subtheme 3.2: Level of attention they give

The subtheme 'level of attention they give' focuses on the perceived markers of high and low attention. Levels of attention were described in terms of feeling seen and heard as well as being spoken to. These observations echo existing measures of social connection and attachment (Carroll et al., 2017; Gullone & Robinson, 2005). References to low levels of attention were dominant within this theme and these experiences were described as detrimental to the relationship in question (Caitlin, Table 5-12). Descriptions of low attention within musical relationships were associated with the choir and orchestra as well as the leaders of these ensembles. The observation data captured an example of the low attention resulting from a larger ensemble context (Observation 3, Table 5-12). Participants described the impact of such experiences in mixed terms. For Lara the lack of attention appeared to be hurtful (Lara 1, Table 5-12), whereas Jeff was more muted in his reaction to such treatment (Jeff 1, Table 5-12). Leah's account showed sympathy with the challenging social context that the choir leader faced (Leah, Table 5-12). These mixed accounts all support existing observations about children's desire for high levels of attention from their teachers (Hutchings et al., 2008). The unpleasant experiences of low attention were reflected in reports of neutral or negative valence for associated relationships; Leah was the only participant to use positive colour coding in this context, echoing her more positive reflections on these experiences (Figure 5-11). Relationships associated with low attention were never portrayed at the highest level of significance; they featured only in zones B, C and D. Although the reports of low

attention within music differed in tone, each pointed to the detrimental impact that the lack of attention associated with orchestra and choir rehearsals had on the associated relationships.

Experiences of high levels of attention were reported less frequently. Here participants described their value of being noticed and attended to (Agata, Table 5-12). The musical reports of such experiences were focused on sectional rehearsals and instrumental teachers. Lara's description was markedly different to her portrayal of the choir leader; she perceived her cello teacher as engaged and attentive to her needs (Lara 2, Table 5-12). Jeff was once again more muted, but he noted his violin teacher's effort to talk to him (Jeff 2, Table 5-12). These observations were reflected in physical maps (Figure 5-11). All relationships associated with high levels of attention were presented as positively valenced, and they did not feature at the lowest level of significance, being reported across zones A, B and C. The subtheme demonstrates participants' desire for high levels of attention. The relevance of this subtheme to music indicates the varying levels of attention afforded by different elements of IHON; while relationships with sectional groups and instrumental teachers were positively associated with such experiences, this was not the case the larger ensembles and their leaders.

Table 5-12. Subtheme 3.2, Level of attention they give

	<b>Non-Music Evidence</b>	<b>Music-Evidence</b>
Low levels of attention	<p>"Dad – He doesn't really spend a lot of time with us, he only spends probably one hour or something. He doesn't really pay for the bills and he doesn't send us money. He never really comes with us [...] It's not bad that he doesn't spend a lot of time with us, but then it is bad." <b>(Caitlin, year 3)</b></p>	<p>"Agata was sat right at the back. She mostly followed well, there was a slight sense of isolation and more limited communication. This was greater than for the violins at the back. She seemed engaged, but not necessarily enthusiastic. Having seen her in the classroom environment you would expect her to be much like Karen, or Samantha, but her location and instrument seems to limit this. She has a much lesser connection to the leader." <b>(Observation 3, orchestra)</b></p> <p>"Choir leader – [...] He's not very close to any of the children, if you got upset and started crying, he'd just send you to the teacher, he wouldn't ask you what the problem is [...]" <b>(Lara 1, year 6)</b></p> <p>"Orchestra leader – He doesn't always look at everyone, he only looks if people are doing the right thing. If they're doing the wrong thing, he tells them to do it again or something. He doesn't talk to everyone" <b>(Jeff 1, year 5)</b></p> <p>"Choir leader - Like I know he has to work with everyone else, but there's also other people that have to, sometimes they have to answer questions, I have to answer questions and I don't think he can focus on everyone at once." <b>(Leah, year 4)</b></p>

High levels of attention	<p>“Trainer at majorette – Give everybody a chance, if you’re stuck they’ll help. Sometimes if they notice that you’re struggling and if you get a bit stressed because you do something wrong, they’ll come over to you and will talk it through, and tell your parents. They might do private session sometimes.” <b>(Agata, year 4)</b></p>	<p>“Cello teacher – She always tries to help me. She can stop arguments, always tries to help with it. So rarely things go wrong because people respect so they’re not bad with her. If she sees that you’re upset, she tries to help and will come and talk to you about it and speak to your teacher. She’ll try and help you with your struggles, she’ll come and play with us and try and help us as much as she can.” <b>(Lara 2, year 6)</b></p> <p>“Violin teacher – I don’t see her that much. She always talks to everyone in the group.” <b>(Jeff 2, year 5)</b></p>
--------------------------	--	--

#### 5.4.1.2.2 Subtheme 3.3: Other people’s feelings

The subtheme ‘other people’s feelings’ captures descriptions of similarities or differences in participants’ own feelings compared with others, as well as accounts of how others felt towards the participant themselves. At times, participants described a given relationship with reference to their peers’ feelings towards that person or group (Lara 1, Table 5-13). This relates to Berndt’s (1979) examination of the increasing influence of peer conformity from childhood into adolescence. Descriptions calling upon peer enthusiasm and ill-feeling to explain participants’ own feelings applied almost exclusively to musical relationships with the choir and orchestra leaders. Lara referred to her awareness of other people’s ill-feelings about choir in her description of the choir leader, an account echoed by her classmates (Lara 2, Table 5-13). However, Samira explained her positive feelings towards the choir leader in part through her perception of shared peer enthusiasm (Samira, Table 5-13). While participants called upon their peers’ opinions in their description of these musical relationships, these opinions differed depending on the year group being consulted. The influence of peer perceptions on the way that these relationships were described was also present in physical mapping (Figure 5-11). Shared negative feelings were associated with negatively valenced reports, and shared positive feeling with positively valenced reports. It seems that the perceived opinions of peers were factored into participants own feelings about a person or group, and within music this was pertinent to relationships with the ensemble leaders.

Participants also described relationships in terms of how that person felt about them. These feelings were all framed positively: participants reported feeling trusted, valued, cared about, and liked (Jeff, Hayden, Alice & Katie, Table 5-13). Such descriptions demonstrate that the understanding and value of these relationships was in part based on how participants felt they were perceived by others. The influence of such perceptions is drawn upon in measures of social connection and attachment which reference being valued and trusted (Carroll et al., 2017; Gullone & Robinson, 2005). These accounts were infrequent in the discussion of musical relationships. Where they did occur, reports were positive, focusing on feeling liked, and did

not focus on any particular type of musical relationship (Katie & Layla, Table 5-13). All relationships described in these terms were physically mapped as positive and listed in zones A and B with the majority in the central portion, denoting high significance (Figure 5-11). Thus, relationships where the other person was perceived to have positive feelings toward the participant, were themselves viewed as positive and of high importance.

Table 5-13. Subtheme 3.3, Other people's feelings

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Shared feelings with peers	<p>"Disliked member of class - We were doing work today and no one in my group gets on with her. She's rude, never nice to us." <b>(Lara 1, year 6)</b></p>	<p>"Choir leader – [...] The teacher asked today if people wanted to do singing and only one child put their hand up. I think they don't like the song choice, I'm not too keen. It's always a song I don't know. Doesn't relate to work. I think we should have more choice over songs that we want to sing." <b>(Lara 2, year 6)</b></p> <p>"Choir leader - He teaches how to sing other stuff and new stuff. Also, everybody enjoys it." <b>(Samira, year 4)</b></p>
Feelings towards the participant	<p>"Friend – [...] he told me his secrets" <b>(Jeff, year 5)</b></p> <p>"Mum – [...] she's very grateful for the things I do for her" <b>(Hayden, Year 3)</b></p> <p>"Sister's boyfriend – [...] He cares a lot about me and my nieces." <b>(Alice, year 5)</b></p>	<p>"French horn teacher - Even if he's poorly he still comes in to teach because he likes us a lot, well that's how he makes out" <b>(Katie, year 5)</b></p> <p>"Orchestra – I like doing stuff with them. When it's like music I go and I do music. They really like having us with them, they say that we're the best class." <b>(Layla, year 3)</b></p>

#### 5.4.1.2.3 Conclusions

The theme 'behaviour and thoughts of others' focuses on the way that other people's actions and attitudes informed relationships. Participants talked positively about experiences of social connection that offered high levels of attention, with such relationships reported as more significant and positively valenced than those associated with low attention. Within IHON the sectional groups and instrumental teachers stood out as offering high levels of attention, while the orchestra and choir and their leaders were associated with low attention. Participants' discussions of other people's feelings highlighted their experiences of sharing feelings with their peers. Such shared opinions were called upon when describing relationships with the choir and orchestra leaders. While there may be signs that year groups or classes shared collective perspectives, these similarities in opinion did not appear to be shared between year groups. Where others were perceived to have positive feelings towards the participant themselves, this was reflected in positive feelings about that relationship. Such experiences were infrequently cited within musical relationships, yet they applied across the range of group and individual relationship within IHON tuition.

### 5.4.1.3 Theme 4: Person's qualities or attributes

The fourth theme explores how relationships may be influenced by people's qualities and attributes. Subthemes explore descriptions of positive and negative qualities as well as references to the influence of age and gender. This theme had the highest number of references of all themes and was relevant to the map commentaries of 29 of the 31 participants. Observation data once again rarely applied to this theme, however, at times a personal quality, such as 'funny', was observed in the associated behaviours. The theme and its component elements are summarised in Table 5-14, and physical mapping of the relationships associated with each subtheme is shown in Figure 5-12. While participants described musical relationships in terms of positive and negative qualities, there were only two descriptions of demographic in reference to musical relationships. For this reason, the following discussion will focus exclusively on the first two subthemes.

Table 5-14. Summary of theme 4, Person's qualities or attributes

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
4. Person's qualities or attributes	230 Ref. 29 P.	64 Ref. 22 P.	11	2	6	21	10	10	4	9	
4.1 Positive qualities/attributes	155 Ref. 28 P.	49 Ref. 20 P.	7	2	3	20	6	8	3	8	
4.2 Negative qualities/attributes	53 Ref. 23 P.	13 Ref. 11 P.	4		1	1	4	2	1	1	
4.3 Demographic	22 Ref. 16 P.	2 Ref. 2 P.			2						



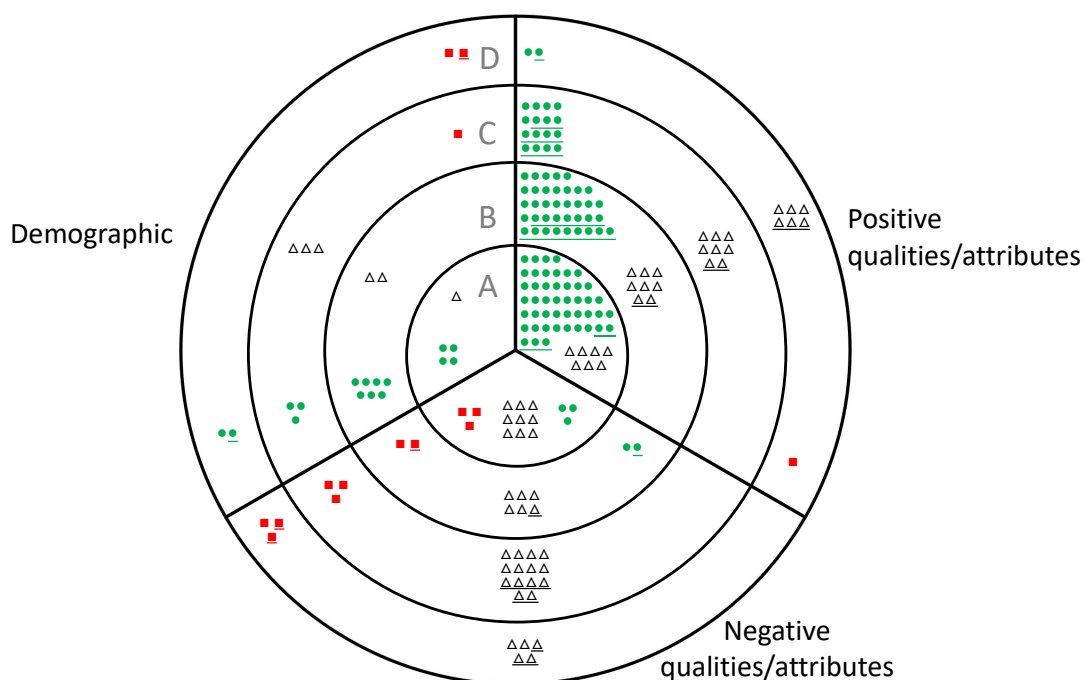


Figure 5-12. Physical mapping for theme 4, Person's qualities or attributes  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.3.1 Subtheme 4.1: Person's positive qualities or attributes

The first subtheme captures the descriptions of 'positive qualities or attributes'. This subtheme was frequent across all social reporting, with a high number of references and descriptions of this sort from almost all participants. Figure 5-12 illustrates the positive physical manifestations of this subtheme, with positive valence (green colour-coding) and high significance (central location) dominating depictions of the associated relationships. The most common descriptors were 'nice', 'kind', 'funny' and 'dependable'. These descriptors were often presented as self-explanatory (Darius, Table 5-15). Although positive qualities and attributes were identified across the different types of musical relationship, instrumental teachers featured particularly often within this subtheme (Table 5-14). The descriptions for instrumental teachers were often effusive, emphasising their positive qualities (Jayde, Table 5-15). Yet these descriptions also often defied further elucidation: Aalia's efforts to provide a full explanation resulted in a simple repetition of the descriptors 'nice' and 'kind' (Aalia, Table 5-15).

The descriptions of dependability were generally associated with family relationships and were almost entirely positive. Dependability was often closely aligned with references to care-giving, an issue pertinent to subtheme 1.1 (Layla, Table 5-15). This supports existing observations about the central role of dependability in forming positive parental attachment (Oldfield et al., 2016), and the importance of reliability in social connection and attachment

(Carroll et al., 2017; Gullone & Robinson, 2005). The instrumental teacher was the only musical relationship that was referenced in terms of dependability (Katie, Table 5-15). While participants appeared to perceive people's positive qualities across their musical relationships, instrumental teachers were viewed particularly positively within this subtheme and were uniquely associated with dependability.

Table 5-15. Subthemes 4.1, Person's positive qualities or attributes

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Nice, kind, or funny	"Year 3 teacher – She's kind." <b>(Darius, year 5)</b>	"Violin teacher - She's always making us laugh and telling us jokes. Sometimes she lets us play games, because sometimes people's hands hurt she says 'lets us play a game'. She always cheers us up if we're feeling sad or if something happened. And she never laughs at us if we do anything silly." <b>(Jayde, year 5)</b> "Violin teacher - She's nice, but she's not that big a part of my life. She's just a nice person, but not that big a part of my life. She's very kind, she's nice. She teaches us to play." <b>(Aalia, year 5)</b>
Dependability	"Mum & Dad - they do everything for me, they're always there for me when I need help, or when I've fallen." <b>(Layla, year 3)</b>	"French horn teacher – [Very sure about choice of a green dot choice] He's really nice. He's the kindest music teacher. He teaches me all the time. Even if he's poorly he still comes in to teach because he likes us a lot, well that's how he makes out." <b>(Katie, year 5)</b>

#### 5.4.1.3.2 Subtheme 4.2: Person's negative qualities or attributes

Although descriptions of negative qualities were less frequent, they were still cited by 23 of the 31 participants. The physical mapping of relationships associated with these descriptions was largely neutral or negative, however they did not cluster in one area of the map, indicating that perceived negative qualities may impact the valence of relationships but not the significance. Descriptions of 'annoying' were most common, although 'mean' and 'angry' were also cited relatively often. Where people were described as annoying this was once again often cited without further explanation (Penny, Table 5-16). Participants' distaste for annoying behaviour was reported in relationships with musical peers (Millie, Table 5-16). Reference to 'mean' people was also largely focused on peers (Jayde 1, Table 5-16), though these were generally absent in the discussion of musical relationships. Descriptions of anger were more commonly associated with adult relationships (Jayde 2, Table 5-16). Within the discussion of music these arose in descriptions of the orchestra leader and instrumental teachers and were cited as detrimentally impacting these relationships (Katie, Table 5-16). However, negative qualities were often reported alongside positive qualities, resulting in mixed impressions of the associated relationships (Jayde 2 & Katie, Table 5-16). Descriptions of negative qualities within IHON were mostly focused on peers, echoing the frustrations within the subtheme as a whole.

Where IHON teachers were described in negative terms this focused on anger, however such reports were commonly mixed with accounts of positive qualities.

Table 5-16. Subtheme 4.2, Person's negative qualities or attributes

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Annoying	"School friends - I've been friends with them since I started school. They can be a bit annoying." <b>(Penny, year 3)</b>	"Annoying cellist – When we're in our little groups [sectionals] he's alright because the music teacher makes us sit at the other side of the room from each other. In orchestra he's always tapping my chair with his bow, distracting me for no reason. I haven't done anything to him and he's just distracting me and I say stop it and he just thinks it's really funny and it's kind of annoying." <b>(Millie, year 6)</b>
Mean	"Friends – Sometimes my friends can be a bit mean to me and I feel sad. And they don't really apologise they just go away and don't play with me. And then they don't be my friend." <b>(Jayde 1, year 3)</b>	
Angry	"Auntie – Sometimes she can get angry at us and we get in trouble, but sometimes she can be really nice and play with us if we're bored and make jokes so we can feel better." <b>(Jayde 2, year 3)</b>	"Orchestra leader – [...] Sometimes if people aren't doing things right, he shouts, and I don't like it, but he's kind, he's nice. I just don't like it when he shouts. He doesn't really shout, he just raises his voice." <b>(Katie, year 5)</b>

#### 5.4.1.3.3 Conclusions

The overwhelming number of references to the 'person's qualities or attributes' theme demonstrates the relevance of these issues to the perception of relationships. While other themes highlight the participant's own place within the relationship or examine the interactive qualities of a relationship, within this subtheme the focus is exclusively on the other person or people. This isolated examination of others, divorced from any exchange or connection with the participant, facilitates a relatively simple exposition of the good and bad qualities that others possess. This identification of character traits is a feature of existing research into children's perception of role models (Hutchings et al., 2008). The theme emphasises positive qualities and while these were apparent throughout musical relationships, they were particularly dominant in the description of instrumental teachers. Negative qualities were referenced less frequently across all relationships and were at times presented alongside positive attributes. The description of negative qualities within musical relationships saw teachers described as 'angry' and peers described as 'annoying'. There was a clear correlation between the descriptions of positive or negative attributes and the colour coded valence for associated relationships (Figure 5-12).

#### 5.4.1.4 Theme 5: Familiarity, contact, and expectations

Theme 5, 'familiarity, contact, and expectations', consists of three subthemes capturing descriptions of time together, the degree to which a person or group was known, and the expectations associated with different types of relationship. All participants offered descriptions relevant to this theme and it was one of the most referenced themes emerging from the research. The proportion of these references referring to musical relationships was relatively low compared with other themes, however, 26 participants identified aspects of this theme within their musical relationships. Observation data were largely absent, though where they did feature this focused on musical activity. Table 5-17 offers a summary of the theme, and physical mapping of the relationships associated with each subtheme is shown in Figure 5-13. The first two subthemes, focusing on time together and levels of knowing, merit closer examination. However, the final subtheme, which largely focused on family and had low relevance within musical relationships, will not be discussed further.

Table 5-17. Summary of theme 5, Familiarity, contact, and expectations

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
5. Familiarity, contact, and expectations	199 Ref. 31 P.	48 Ref. 26 P.	5	3	3	13	6	10	8		
5.1 Time together	123 Ref. 30 P.	29 Ref. 18 P.	5	2		6	3	6	7		
5.2 Level of knowing	43 Ref. 23 P.	18 Ref. 12 P.		1	3	6	3	4	1		3
5.3 Expectations of relationship	33 Ref. 18 P.	1 Ref. 1 P.				1					

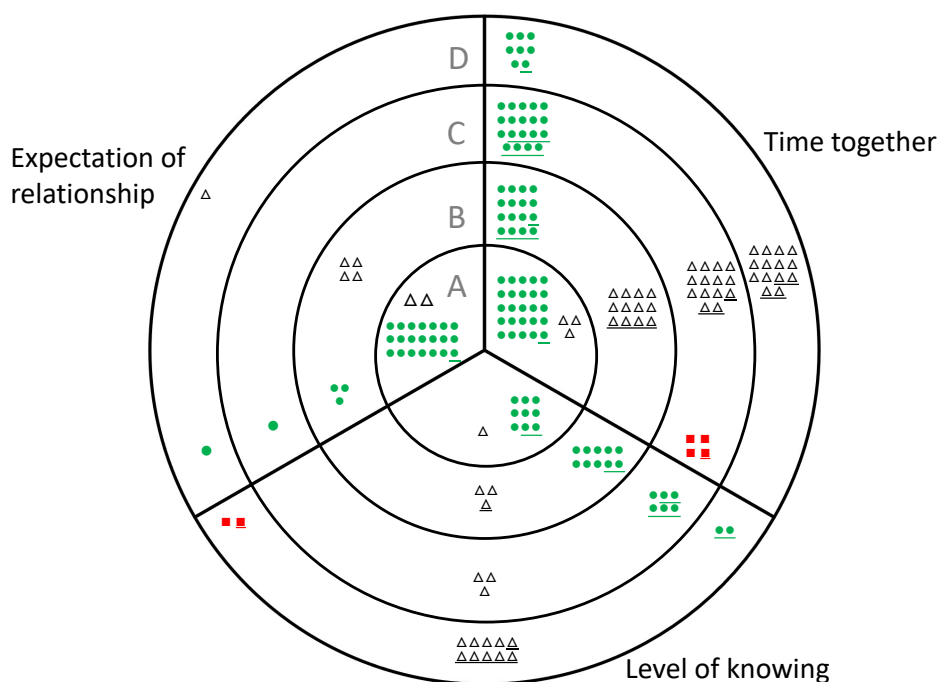


Figure 5-13. Physical mapping for theme 5, Familiarity, contact and expectations  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.4.1 Subtheme 5.1: Time together

Participants' frequent references to contact time suggest that this was an important aspect of how relationships were perceived. Descriptions of low contact were most common within this subtheme, often focusing on the consequent diminished importance of the associated relationship (Penny, Table 5-18). Where high contact was discussed, it was generally associated with positive feelings towards the person and a high importance of that relationship (Karen, Table 5-18). These accounts echo existing observations of the manner in which time together supports positive social connections (Carroll et al., 2017). These associations applied to musical relationships: Brian explained that his relationship with orchestra leader was positively informed by the more frequent contact that this relationship offered (Brian, Table 5-18). However, within this subtheme musical relationships were generally described in terms of limited contact time. Darius described how limited contact and missed time with the choir undermined the significance of the associated relationships (Darius, Table 5-18). All types of musical relationship within IHON were described in terms of low contact time.

Some accounts differed from these common positive associations of high contact and negative associations of low contact. The benefits of high contact time could be undermined by limited interactions (Julia, Table 5-18) and Millie articulated a value for her relationship with her cello teacher that persisted despite the limited contact associated with this relationship (Millie,

Table 5-18). These exceptions demonstrate that while low and high contact time was often associated with costs and benefits respectively, these associations depended upon the nature of contact time. This subtheme is therefore clearly informed by issues examined in theme 6, ‘interaction’.

Although the physical mapping of this subtheme largely reflected the common implications of contact time, the more nuanced accounts also appear to have influenced this reporting (Figure 5-13). Relationships associated with high contact were predominantly listed as positive, yet their significance varied with reporting across all map areas. Relationships associated with low contact were often presented as neutral or negative, however, they were also shown as positive and featured highly at all levels of significance.

Table 5-18. Subtheme 5.1, Time together

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Low contact		<p>“Choir leader - He’s a smaller part because we don’t do that much more than the others. Cos with the violin teacher and the orchestra leader we do that like three times a week, but we only do this once a week.”  <b>(Penny, year 3)</b></p> <p>“Choir leader and accompanist – They’re not really part of my life, I only see them one time a week. The white dot is because I don’t go to the big sing, like last time because I went to scouts.” <b>(Darius, year 5)</b></p>
High contact	<p>“Friend - I put her there because I know Leah very well because we’ve been friends since nursery. She’s taught me a lot of things and she’s just a good friend.” <b>(Karen, year 4)</b></p>	<p>“Orchestra leader – teaches me at samba club and music club. He’s listening and I see him every day, so I’m used to him working with me.” <b>(Brian, year 3)</b></p>
Exceptions	<p>“Neighbours – always see them, but never talk to them. They’re not good or bad, in the middle.” <b>(Julia, year 5)</b></p>	<p>“Cello teacher – She’s not really a big part of my life, only see her once a week. But, I don’t know, she’s just really friendly. And when I go to the college of music, because my tutor knows my cello teacher, my tutor there tells her what I’m working on [...]”  <b>(Millie, year 6)</b></p>

#### 5.4.1.4.2 Subtheme 5.2: Level of knowing

Participants offered a range of both explicit and implicit descriptions of high and low familiarity. References to low familiarity were more common and the implications for the associated relationships were clear in their physical mapping: these relationships were largely depicted as neutral and of low significance (Figure 5-13). Low familiarity was often associated with group relationships; these descriptions focused on differences in age and identity, issues relevant to subthemes 1.2 and 4.3 (Millie 1, Table 5-19). Choir was described in terms of low group familiarity by several participants, and it was the only musical relationship that featured

within these descriptions (Louisa, Table 5-19). At times low familiarity was not referred to directly, but instead signposted by the code 'don't know their name'. This issue was raised almost exclusively in descriptions of musical relationships. Millie cited the fact that she did not know the choir leader's name as an indicator of the limitations of that relationship (Millie 2, Table 5-19). The relevance of knowing someone's name features in measures of social connectedness (Carroll et al., 2017). Although Millie showed awareness of this as a marker of familiarity, for most participants the association was not made explicit (Amelia, Table 5-19). The issue of not knowing someone's name most commonly applied to the IHON ensemble leaders, although instrumental teachers did also feature in such descriptions. These accounts point to the potentially detrimental impact that limited familiarity had on social connections throughout IHON, although choir appears to have suffered uniquely from low group familiarity.

High familiarity was discussed less frequently, though it was also manifest in the physical depictions of the associated relationships, which were largely presented as positively valenced with varied significance across the three inner zones of the map (Figure 5-13). Most descriptions of high familiarity were raised in participants' descriptions of best friends. However, such accounts were not expanded upon; the classification of best friend, much like the codes 'nice' and 'kind' in subtheme 4.1, was presented as self-explanatory (Samantha, Table 5-19). This marker of high familiarity did not feature in the description of any musical relationships. More explicit discussion of knowing the members of a group and knowing people well were infrequently discussed, both in relation to music and more generally. Although such accounts were broadly uncommon, for Rachel her relationship with her violin teacher benefitted from increasingly high familiarity (Rachel, Table 5-19). Experiences of high familiarity with instrumental teachers were also captured in the observation data (Observation 4, Table 5-19). This observation addressed comparative levels of familiarity within IHON, noting that the instrumental teacher appeared to be more familiar to participants than the choir leader. Nonetheless, reports of high familiarity were broadly infrequent and particularly so in the discussion of musical relationships.

*Table 5-19. Subtheme 5.2, Level of knowing*

	<b><i>Non-Music Evidence</i></b>	<b><i>Music Evidence</i></b>
--	----------------------------------	------------------------------

Low familiarity	"Debating club – Some of the people I don't really know. It's year 5 and 6, some of the people I don't really know." <b>(Millie 1, year 6)</b>	"Choir – [...] They're all alright, but I don't really know them. They're all in my school but I don't really know them." <b>(Louisa, year 6)</b> Choir leader – I don't even know the guy's name. I don't really dislike him but at the same time I don't really like him, because we don't really speak to him." <b>(Millie 2, year 6)</b> "Choir leader – [Interviewer describes this person] I don't know who he is [interviewer clarifies further] Oh. I like his singing." <b>(Amelia, year 6)</b>
High familiarity	"Friend– best friend in my class. But I've only been best friends with her since like the end of year 2." <b>(Samantha, year 4)</b>	"Violin teacher – [...] I really like her, she's really nice. She was the one who was new before, but now we know her a lot. She was the one who took us to university to play our instruments, so I feel really nice about that." <b>(Rachel, year 4)</b> "I feel like today I have seen the musical/rehearsal outcomes of the weaker relationship that the children have with the choir leader when compared with the violin teachers. For some students during orchestra, it felt like there was an invisible ambilocal chord between the kids and the violin teacher <sup>8</sup> , that simply wasn't the case here." <b>(Observation 4, choir rehearsal)</b>

#### 5.4.1.4.3 Conclusions

Participants' descriptions of familiarity and contact within their broad social connections were largely focused on their perceptions of limitations, with such associations compromising the quality of these relationships. This emphasis was echoed in the descriptions of musical relationships, which were often associated with low contact and low familiarity. Low contact time was referred to across different musical relationships in both group and individual contexts. While low contact time may have been detrimental to these relationships, some participants highlighted the potential for quality contact time to counteract such limitations. Choir was the only ensemble associated with low familiarity. Although all relationships associated with IHON appeared vulnerable to the limitations arising from low familiarity and contact, this appeared more pronounced for the choir and the ensemble leaders. Conversely, instrumental teachers offered some departures from these more common experiences, demonstrating the potential for musical relationships to transcend the limitations perceived within this theme.

#### 5.4.1.5 Theme 6: Interaction

Experiences of interactions are captured in four subthemes focused on conflict and congeniality, the presence and absence of interactions promoting relationships, and perceptions of interactions between others. A summary of the theme and its component

---

<sup>8</sup> Although this account talks about the orchestra rehearsal, it was not the orchestra leader running this session, but instead one of the sectional violin teachers.



elements is shown in Table 5-20 and physical mapping of the relationships associated with each subtheme is shown in Figure 5-14. Observation data featured within this theme more than any other, reflecting the fact that social interactions can be observed. Descriptions of musical relationship made up a relatively small portion of the total references and were inconsistently relevant to the different subthemes. Due to the low number of references and near total absence of musical references, the final subtheme, 'interactions between others', will not be explored further.

Table 5-20. Summary of theme 6, Interaction

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
6. Interaction	191 Ref. 30 P.	47 Ref. 20 P.	14	12	7	4	2	3	5	12 7	30
6.1 Conflict and congeniality	86 Ref. 18 P.	24 Ref. 13 P.	10	7	6				1	11	5
6.2 Interactions promoting relationship	54 Ref. 21 P.	6 Ref. 4 P.	2			2			2	87	9
6.3 Limitation on interactions promoting relationship	32 Ref. 18 P.	16 Ref. 10 P.	2	5	1	2	2	3	1	29	16
6.4 Interactions between others	18 Ref. 9 P.	1 Ref. 1 P.							1		

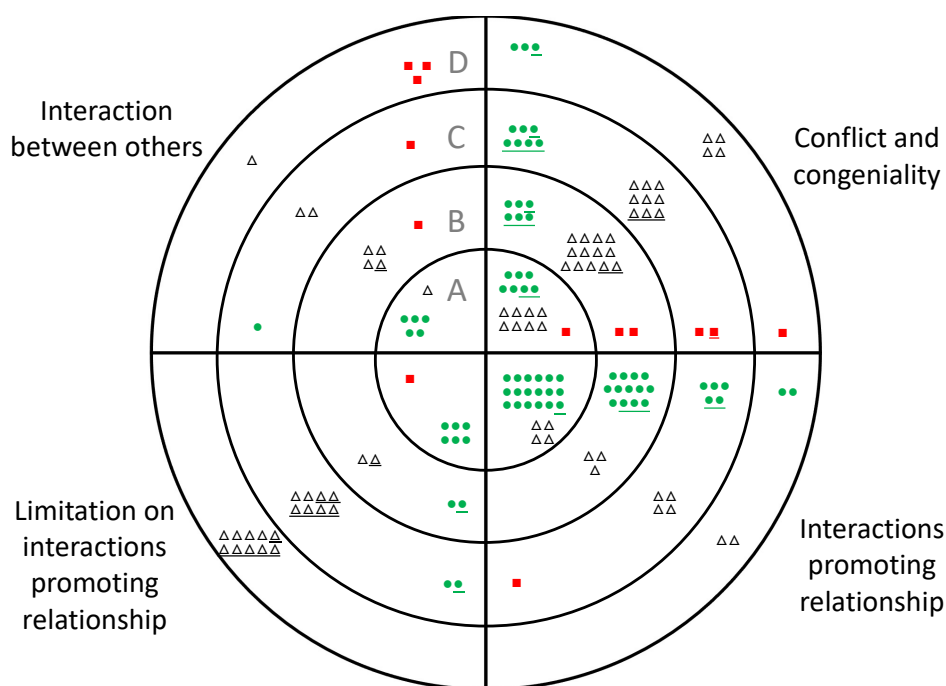


Figure 5-14. Physical mapping for theme 6, Interaction

Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.

Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.5.1 Subtheme 6.1: Conflict and congeniality

The first subtheme captures descriptions of conflict and congeniality. These accounts were most associated with peer and familial relationships. Negative descriptions of conflict featured roughly as often as positive descriptions of congeniality; the 'arguing or fighting with friends' and 'teamwork' codes featured most often. In some cases, descriptions of arguments or fighting appeared to be the dominant feature of a relationship (Aalia, Table 5-21). For most participants however, conflict was described as a frequent but inconsistent aspect of relationships (Mia, Table 5-21). This common experience of conflict was evident in the minor arguments that featured in observation data (observation 1, Table 5-21). These accounts relate to existing observations about the negative impact of conflict on experiences of peer attachment (Gullone & Robinson, 2005). Such observations were manifest in physical reporting: participants used neutral or negatively valenced colour coding when mapping associated relationships, though they featured at all four levels of significance (Figure 5-14). Only five musical relationships were described with reference to conflict. These accounts, which were raised for the orchestra, choir, and sectional groups, generally communicated mild conflicts that were easily resolved (Lara, Table 5-21). In some cases, participants noted the absence of conflict within musical relationships (Karen, Table 5-21). This emphasis echoes Greener and Crick's research into children's perceptions of prosocial behaviour, which includes 'avoid being mean' and 'end conflict' (1999, p. 353). Although conflict was reported as a

common and influential aspect of participants' social experiences, this appears to have been limited within their musical relationships.

Congeniality was generally described in terms of teamwork, focusing on mutual support within activities or schoolwork (Leah, Table 5-21). Participants' positive descriptions of teamwork support existing observations that collaboration can foster feelings of affiliation and social connection (Carroll et al., 2017; Lee & Robbins, 1995). Accounts of congeniality were associated with positively valenced map depictions, though these were also spread across all levels of significance (Figure 5-14). Descriptions of teamwork were overwhelmingly focused on musical relationships, with the choir, orchestra and sectional groups described in these terms (Samira, Table 5-21). The potential for musical activity to facilitate experiences of teamwork was also evident in observation data (observation 3, Table 5-21).

Table 5-21. Subtheme 6.1, Conflict and congeniality

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Conflict	<p>"Football group –they get that dot because they fight a lot, they don't really get on and sometimes, when my team is playing there are arguments." <b>(Aalia, year 5)</b></p> <p>"Friends at school – I chose white because sometimes we fall out, but we end up being friends in the end." <b>(Mia, year 4)</b></p> <p>"Slightly aggressive discussion about placement of the stationary that is on their table" <b>(Observation 1)</b></p>	<p>"Sectional – We sometimes do argue, but because it's a small group, we end up getting on and can be nice to each other." <b>(Lara, year 6)</b></p> <p>"Orchestra – [choosing between white and green] I was going to do white, but then I thought about it and, we hardly ever get into arguments. We hardly ever say, "oh you're better at violin" or "I'm better than you, your worse'." <b>(Karen, year 4)</b></p>
Congeniality	<p>"Whole class – They're all my friends, if I get stuck, they can support me, and I can support them [...]" <b>(Leah, year 4)</b></p>	<p>"Choir – Everybody sings together and is nice when they're singing and they don't shout or do anything like that and they help each other." <b>(Samira, year 4)</b></p> <p>"The moments where they were all playing together or singing were the equivalent of the silently working on poems or similar. But these moments are not the same social disengagement. Because they are all playing together, working collectively, and following the signals and instructions from the teacher they represent fundamentally social interactions. This means that the non-verbal interactions with adults are much higher." <b>(Observation 3)</b></p>

5.4.1.5.2 Subtheme 6.2 & 6.3: Interactions promoting relationship & Limitations on interactions promoting relationship

Participants identified a range of interactions that they felt promoted relationships.

Subthemes 6.2 and 6.3 capture accounts of the presence and absence of such interactions.

These subthemes have clear manifestations in physical mapping: relationships associated with such interactions were largely depicted as positively valenced and featured most in zones A and B, denoting high significance; relationships perceived to deny these interactions were associated with neutral valence and were dominant in the outer portions of the map, indicating low significance (Figure 5-14). It therefore appears that the presence or absence of desired interaction contributed to the perceived significance and valence of the associated relationship. These two subthemes address similar experiences from different perspectives and on this basis, they will be explored simultaneously.

Play was the most frequently cited form of interaction promoting positive relationships; participants described time spent playing with others as central to their perception of these relationships (Rachel, Table 5-22). Despite being focused on lesson time, observation data included multiple references to play, illustrating the pervasive role of play within the working classroom (observation 3, Table 5-22). These accounts and observations support existing research highlighting the value of play in childhood: Baumgartner et al. (2012) observe children's love of play and Greener and Crick (1999) describe the inclusive power of play. Play only featured once with reference to musical relationships: Jayde described how her violin teacher used play to promote a positive experience in sectional rehearsals (Jayde, Table 5-22). The absence of play-based interactions was less frequently discussed, although Penny described a lack of play as a sign of a less friendly relationship (Penny, Table 5-22). The absence of play was only raised once within a musical relationship: Hayden noted that fun was not prioritized within orchestra rehearsals (Hayden, Table 5-22). The issue of play was clearly socially important to participants and was conspicuously absent, in both positive and negative forms, in the description of musical relationships.

Participants' descriptions of talk within relationships raised some surprising observations. Talk is well established as a valuable aspect of social connection (Baumgartner et al., 2012; Carroll et al., 2017; Gullone & Robinson, 2005; Pearce et al., 2017). However, participants only explicitly raised this issue in negative terms, and these references were relatively limited in number. Lack of talk with peers was described as limiting relationships (Mia, Table 5-22). Such descriptions were most associated with group musical relationships (Julia, Table 5-22). Lack of talk with teachers was exclusively raised with reference to musical relationships. At times these accounts simply implied disconnection (Jeff, Table 5-22), in other cases such experiences were clearly frustrating (Brian, Table 5-22). Although such descriptions were raised for instrumental teachers, they applied most frequently to the orchestra and choir leaders. Positive experiences of talk were perhaps better illustrated through the observation data. Observations captured the frequent one-to-one interactions between students and their

classroom teacher and the role of unfocused lesson time in facilitating talk with nearby peers (observation 1a & 1b, Table 5-22). Such examination of the observation data demonstrates that both peer and teacher talk did feature within participants' social experiences. It seems that participants' awareness of talk was focused on the absence of these experiences and such absence was apparent in both peer and teacher relationships within IHON.

Table 5-22. Subtheme 6.2 & 6.3, Interactions promoting relationship & Limitation on interactions promoting relationship

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Play	<p>"Breakfast club – Everybody's nice there and we have lots of things to play with and everybody shares the stuff, so everybody gets a turn. Big to average because they're really nice and play with you and can be kind to you." <b>(Rachel, year 4)</b></p> <p>"Leah has a silent game playing with feet of another student. They both work while this continues." <b>(observation 3, Handwriting)</b></p> <p>"Church friends – We don't really play because I don't have a friendly relationship with them." <b>(Penny, year 3)</b></p>	<p>"Violin teacher - She's always making us laugh and telling us jokes. Sometimes she lets us play games, because sometimes people's hands hurt she says 'lets us play a game'. She always cheers us up if we're feeling sad or if something happened." <b>(Jayde, year 3)</b></p> <p>"Orchestra leader and cello teacher – I don't see them that much. I like them teaching us how to play our instruments, but they don't have that much fun." <b>(Hayden, year 4)</b></p>
Talk	<p>"Swimming group – [...] sometimes I miss days off and sometimes I'm the only girl in the group. [Interviewer prompts asking about the choice of white dot] Because I don't talk to them that much, don't really know any of them." <b>(Mia, year 4)</b></p> <p>"Agata raises her hand and has a quiet conversation with the teacher. Teacher says 'perfect' to describe work. Praise seems important." <b>(observation 1a, poetry)</b></p> <p>"Those who have recently finished work are able to socialise. There isn't really an expectation of what they should do. Some choose to read, but it isn't a problem if not. Finishing work equates to social time." <b>(observation 1b, poetry)</b></p>	<p>"Orchestra – I have a partner that I play with. That's what matters to me and then all the other people are just playing so I don't talk with them. So I'm not in a big relationship with them." <b>(Julia, year 5)</b></p> <p>"Choir leader – He doesn't talk to people too. If he sees a person doing the wrong thing, he moves you. If they're talking and naughty." <b>(Jeff, year 5)</b></p> <p>"Cello teacher 2 – If I tell her something, she says 'follow instructions', it's just at the end she lets us talk." <b>(Brian, year 3)</b></p>

#### 5.4.1.5.3 Conclusions

Within this theme participants demonstrated an awareness of the interactions that inform their experiences of social connections. Participant accounts suggest that experiences of conflict were both common and influential in their perception of various relationships. While this may have been the case for participants' broad social experiences, the accounts of musical relationships were presented in more positive terms. Conflict was rarely discussed in relation to music and accounts of congeniality were largely focused on musical relationships. Participants expressed a desire for social play in their discussion of interactions that promote

relationships. While this was broadly relevant to participants, such play was largely absent from their descriptions of musical relationships. The issue of talk was also identified as important to social experiences, yet these accounts were focused on cases where talk was lacking. Such descriptions of the absence of talk were focused on musical relationships. It appears that while musical relationships may have been experienced positively in terms of conflict and congeniality, they were not associated with interactions that promote positive social connections.

#### 5.4.1.6 Themes 7: Practical Factors

The theme ‘practical factors’ captures descriptions of relationships that were either supported or undermined by the associated practical experiences. Subthemes explore ‘logistics’, ‘sensory experiences’ and ‘associated reward’. A summary of the theme and its component parts is shown in Table 5-23 and the associated physical mapping is shown in Figure 5-15. The issues addressed within this theme were less overtly focused on the social experience. Yet most participants made references to codes within this theme, demonstrating that these issues commonly featured in their perception of relationships. The relevance of this theme to musical relationships was largely focused on the second subtheme, ‘sensory experiences’, which will be explored in more detail. While the subthemes ‘logistics’ and ‘associated reward’ will not be examined closely, it is important to note that these seemingly non-social factors influenced participants’ social experiences.

Table 5-23. Summary of theme 7, Practical factors

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
7. Practical factors	94 Ref. 27 P.	33 Ref. 17 P.	4	9	10		2	4	4		5
7.1 Logistics	37 Ref. 18 P.	6 Ref. 6 P.	2					2	2		
7.2 Sensory Experiences	32 Ref. 17 P.	26 Ref. 16 P.	2	9	10		2	2	1	3	1
7.3 Associated reward	30 Ref. 12 P.	1 Ref. 1 P.							1		

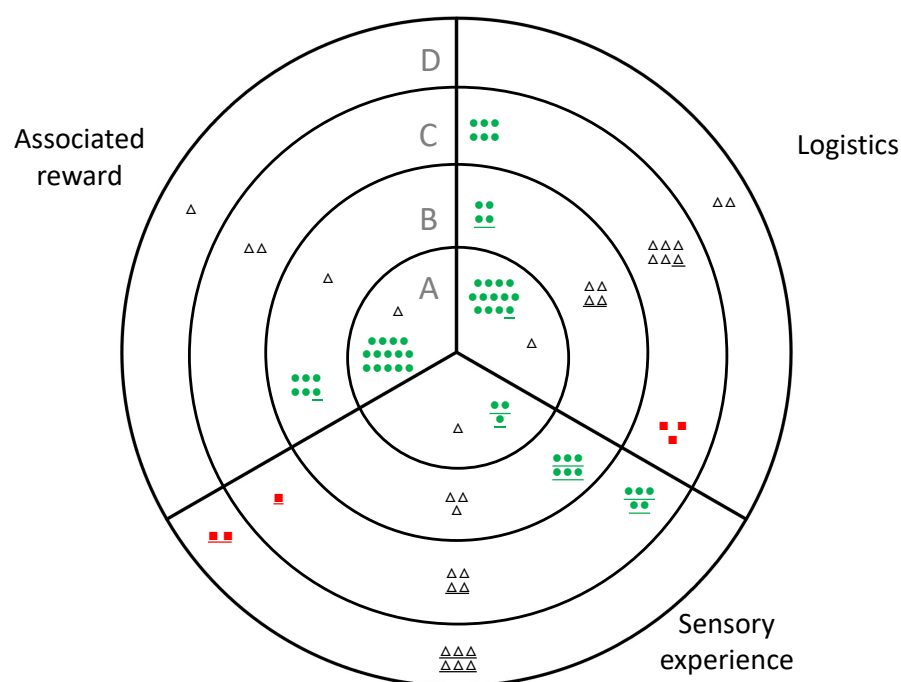


Figure 5-15. Physical mapping for theme 7, Practical factors

Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.

Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.6.1 Subtheme 7.2: Sensory experiences

The subtheme 'sensory experiences' was largely focused on descriptions of sounds as well as some references to physical experiences. Although musical relationships were dominant within this subtheme, negative descriptions of loud environments were cited for both non-musical and musical relationships (Karen & Luke, Table 5-24). These complaints support Eerola and Eerola's (2014) classroom climate measure which includes reference to a quiet working environment. The negative descriptions of loud environments were unsurprisingly associated with the larger choir and orchestra ensembles. However, these ensembles were also the focus of participants' positive accounts of enjoying the sounds associated with the activity (Julia & Alice, Table 5-24). Participants also described the physical challenge or discomfort associated with musical activities. In some cases this discomfort arose from the physical demands of the instruments, (Harry, Table 5-24), for others the physical demands of standing up and sitting down in choir rehearsals were problematic (Layla, Table 5-24). These physical associations were once again linked to the choir and orchestra ensembles. The physical mapping of the significance of relationships associated with these descriptions was varied. However, the implications in terms of valence were clearer: where participants associated ensembles with nice sounds these relationships were almost exclusively depicted as positive, while the descriptions of unpleasant, loud environments or physical discomfort were associated with relationships depicted as neutral or negative (Figure 5-15). The theme

demonstrates that perceptions of relationships were influenced by factors beyond the overtly social, and relationships associated with IHON were particularly influenced by perceptions of sounds and physical experiences.

Table 5-24. Subtheme 7.2, Sensory experiences

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Loud environment	“Mosque – Sometimes it gets really loud, and I always get really annoyed” <b>(Karen, year 4)</b>	“Orchestra – It’s not really a thing I like to do. So everyone plays, the flutes and the brass, and the clarinets are squeaky and sometimes the flutes when they play and it’s just annoying me. And it’s too loud.” <b>(Luke, year 5)</b>
Enjoying sounds		“Choir – [...] Just very peaceful, it’s very high songs [...]” <b>(Julia, year 5)</b> “Orchestra – I get on with everybody in my orchestra. I like the sound when the instruments join together. I don’t know music just makes me feel happy. Even just playing, singing it makes me happy.” <b>(Alice, year 5)</b>
Physical challenge/discomfort		“Sectional – [...] I don’t really like instruments because it hurts my arms and the rest part hurts my neck.” <b>(Harry, year 4)</b> “Choir – [...] we sit down and do music and we have to keep standing up and sitting down, I don’t like it.” <b>(Layla, year 3)</b>

#### 5.4.1.7 Theme 9: Features of groups and associated experiences

Theme 9 explores the articulation of social experiences associated with groups. Four subthemes address ‘group relationships’, ‘group behaviour’, ‘group size’, and ‘group membership’. Table 5-25 provides a summary of the theme, and the physical mapping associated with the subthemes is shown in Figure 5-16. Musical relationships featured heavily within this theme, making up more than two thirds of the total references. Observation data were relevant to the second subtheme both with reference to music and non-music activities. The relevance of this theme to musical relationships merits closer examination of each subtheme in turn.

Table 5-25. Summary of theme 9, Features of groups and associated experiences

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
9. Features of groups and associated experiences	125 Ref. 27 P.	86 Ref. 25 P.	23	18	23	2	6	3	11		
9.1 Group relationships	47 Ref. 20 P.	24 Ref. 16 P.	12	8	1		1		2		
9.2 Group behaviour	30 Ref.	27 Ref.	3	3	13	1	2	2	3	8	7



	12 P.	11 P.									
9.3 Group size	24 Ref. 15 P.	22 Ref. 14 P.	4	7	5	1	2	1	2		2
9.4 Group membership	24 Ref. 13 P.	13 Ref. 9 P.	4		4		1		4		

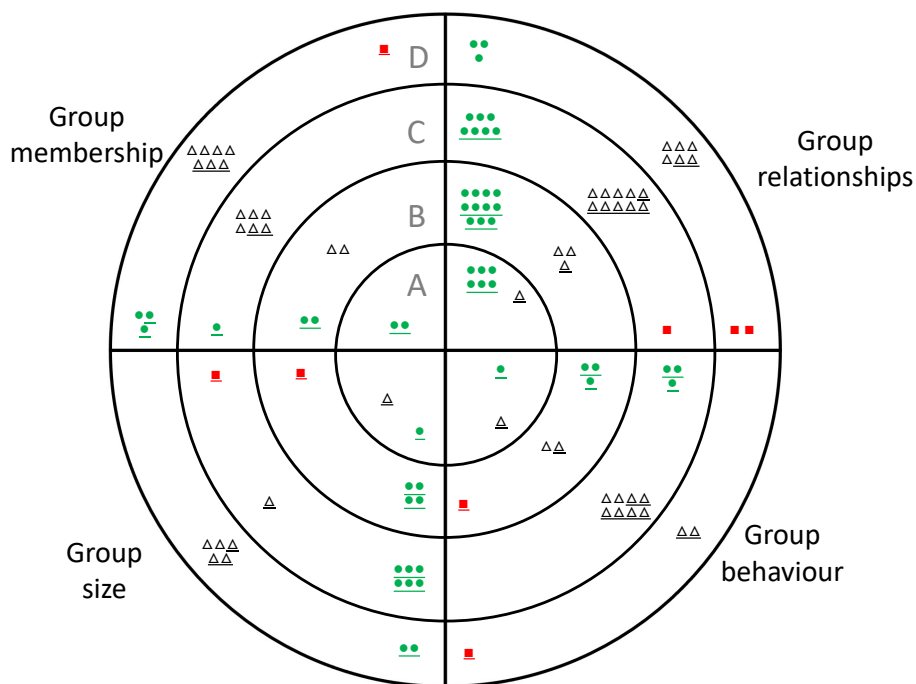


Figure 5-16. Physical mapping for theme 9, Features of groups and associated experiences

Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.

Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.7.1 Subtheme 9.1: Group relationships

Within the subtheme 'group relationships' participants described the influence that individual relationships had on the perception of groups. At times participants cited the multiple different forms of connection that they shared with group members. For example, Jeff noted that a school friend was also a neighbour (Jeff, Table 5-26). Connection through multiple contexts appeared to positively influence the significance of these relationships, with the associated groups depicted in central locations of the map (Figure 5-16). Multiple forms of connection were identified in experiences of music tuition, perhaps unsurprisingly given that IHON ensembles were formed from participants' school classes and orchestras brought together different sectional groups. Alice's description of her sectional group demonstrated her value of specific existing friendships within this group (Alice, Table 5-26). Such reports of multiple forms of connection were common in the descriptions of orchestra and sectional groups, though this only applied once with reference to choir. It appears that instrumental groups may have been perceived as more significant because they offer multiple forms of connection.

This subtheme also captured descriptions of the degree of consistency experienced across the individual relationships within a group. Participants described the benefit of experiencing consistently positive relationships with all group members (Caitlin, Table 5-26). These relationships were almost exclusively depicted with positive colour-coding, though they varied in significance, featuring evenly across the map zones (Figure 5-16). Within musical relationships, orchestra and sectional groups were described as offering such group consistency (Jayde, Table 5-26). However, reports of confused group relationships, resulting from mixed feelings towards different members of a group, were more common for both musical and non-musical relationships (Lara & Aalia, Table 5-26). Within music these descriptions once again applied to orchestra and sectional groups. Some participants struggled to map the valence of relationships associated with such confusion and resolved this by using multiple colour codes to imply mixed valence (example shown in Figure 5-17). This use of the mapping tools is further explored in section 5.4.2. It appears that inconsistency in the multiple individual relationships within a group setting detrimentally impacted the connection with the group as a whole. These reports reflect the value of group social cohesion discussed by Eerola and Eerola (2014).

Table 5-26. Subtheme 9.1, Group relationships

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Multiple forms of connection	“Friends at school – One of them lives next to me. They always play with me and talk to me. They ask me if I want to play.” <b>(Jeff, year 5)</b>	“Sectional group – Four people in the group. I have a certain friend that plays clarinet with me, and she makes me laugh. [Interviewer clarifies that she was friends with this person before they were in the same clarinet group.] The others they talk to me as well and make me feel happy. [Interviewer asks whether she got to know the group through playing the clarinet] One of them I know because of the clarinet, the other two were before that.” <b>(Alice, year 4)</b>
Consistent group relationships	“Rugby group – no bullies there, I’m friends with all of them and they’re really, really, really nice.” <b>(Caitlin, year 3)</b>	“Sectional – [...] We’re always like working together, we never get upset with each other. We’re always like playing together and nothing comes between us.” <b>(Jayde, year 3)</b>
Inconsistent group relationships	“Breakfast club – Really mixed. Some are my best friends. It’s also a mixed age group. Some that are even in my year that I dislike and don’t get on with.” <b>(Lara, year 6)</b>	“Orchestra – I like most of the people there. Some people, I just don’t get along with them.” <b>(Aalia, year 5)</b>



Figure 5-17. mixed relationships depicted with mixed colour coding by Lara, year 6.

#### 5.4.1.7.2 Subtheme 9.2: Group behaviour

The second subtheme addresses group behaviours and is dominated by the discussion of poor behaviour. Participants described how poor behaviour could ruin an activity (Dahlia 1, Table 5-27). Accounts of poor behaviour were common in descriptions of musical relationships. At times these referenced the detrimental impact of the behaviour itself (Hayden, Table 5-27). However, for most participants the discussion of poor behaviour focused on the negative reactions of teachers (Jayde, Table 5-27). Although all musical ensembles were discussed in terms of poor behaviour, choir featured most often. The observation data captured examples of poor behaviour unfolding and the reactions of culprits (Observation 4, Table 5-27), however, they did not capture the impact this had on other members of the group. Conversely, Dahlia described the relief of her orchestra rehearsals, where behaviour was not problematic (Dahlia 2, Table 5-27). This description appears to support Hallam's (2010b) observation of the importance of mutual respect for the functioning of small musical groups. Where participants reported bad group behaviour these actions appeared to undermine such respect and elicit undesirable consequences, damaging the perception of the group as a whole. The physical mapping of group relationships associated with poor behaviour was most commonly depicted as neutral (Figure 5-16).

Table 5-27. Subtheme 9.2, Group behaviour

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Poor behaviour	<p>“Dance club – Some people in dance they can get annoying because they spoil it and mess about. They only do it sometimes. I don’t see them that much. Some people are in different classes. Sometimes people have to sit out because they mess about. If we mess about, we don’t get to do a game at the end.”</p> <p><b>(Dahlia 1, year 4)</b></p>	<p>“Choir – I kind of like the relationship. I kind of like it because I like to sing. I like singing the songs that we sing. [Interviewer asks why it isn’t completely positive] Sometimes I don’t like it that much. Some people are talking next to me or messing about.” <b>(Hayden, year 4)</b></p> <p>“Choir – When we sing together it makes a difference, sometimes in choir when he tells us to stand up some people are silly, and we get in trouble.” <b>(Jayde, year 3)</b></p> <p>“He started the session sat with a group of boys. He was frequently turning around, talking or when he sang, he was almost never focused on the choir leader. The teacher then moved him and he sat in a more isolated position. Although this resolved the unwanted talking and being silly, he became no more engaged in the music.”</p> <p><b>(Observation 4, choir rehearsal)</b></p>
Good behaviour		<p>“Orchestra – They don’t mess about in orchestra. They actually do the piece, and we can have a laugh. They do play, everybody does the right thing, they don’t mess about.” <b>(Dahlia 2, year 4)</b></p>

## 5.4.1.7.3 Subtheme 9.3: Group size

The subtheme ‘group size’ focuses on the positive and negative impressions of large and small groups and is almost entirely focused on musical relationships. Within these descriptions negative reports about large groups were most common. This tended to focus on the limited collaboration that participants experienced within the bigger musical ensembles (Leah, Table 5-28). Such distaste was reflected in the physical mapping of groups described in these terms, which were presented in the outer zones of the map, indicating low significance (Figure 5-16). Participants generally perceived smaller groups to be conducive to more successful work than their less fruitful, larger counterparts (Millie, Table 5-28). The positive descriptions of smaller groups were associated with positive valence, though their significance varied across the three central zones of the map (Figure 5-16). Group size appeared to influence the quality of musical collaboration and working, and these experiences impacted the perception of these group relationships. Such impressions support Hallam’s (2010b) observations that smaller musical groups tend to promote more important relationships. Thus, within IHON the sectional group appeared to benefit from its smaller size when compared with the larger choir and orchestra. While there may have been a common social preference for smaller groups, this outlook was not universal: Rachel shared her preference for the larger group context of her orchestra, which she felt offered more sources of support (Rachel, Table 5-28).

Table 5-28. Subtheme 9.3, Group size

	<b>Music Evidence</b>
Big groups (-)	“Choir – I put it in a small part of my life because we don’t get sometimes to work together. Somehow, we do work together somehow but I don’t feel like we’re working together when we’re in choir. [Interviewer asks why she feels that way] Because there’s like four classes and there’s a lot of people. The choir leader, he learns us how to sing. There’s other people in the classes what I don’t know, sometimes we do work together, but sometimes we don’t.” <b>(Leah, year 4)</b>
Small group (+)	“Sectional – I like this one better [than orchestra]. Because in orchestra, the music teacher he works with us but in one big group, in sectionals the music teacher can work more with individuals, so it’s easier and you can understand the music better. Because there’s a whole classroom of people in orchestra, he can’t really work with us.” <b>(Millie, year 6)</b>
Big group (+)	“Orchestra - Because, it’s more people to help you than just like a little group of people. Some people in sectionals cannot really understand some things. In orchestra lots more people to understand lots more things.” <b>(Rachel, year 4)</b>

## 5.4.1.7.4 Subtheme 9.4: Group membership

The final subtheme, ‘group membership’, captures descriptions of mixed group identities (discussed in subtheme 1.2), mixed group abilities, and the presence bullies within a group. Although descriptions of mixed group abilities were relatively infrequent, they were raised exclusively in the discussion of music. Here participants offered different perspectives on the impact of mixed ability groups. For Lara the mixed abilities within her choir encouraged unpleasant, judgmental behaviour (Lara, Table 5-29), whereas Rachel described the potential for peer support within her mixed ability sectional group (Rachel, Table 5-29). These descriptions connect with Hallam’s (2010b) assertions that group musical relationships depend upon trust. The opposed perspectives of Lara and Rachel may represent the greater levels of trust associated with the sectional group compared with the choir. However, such generalisation cannot be confidently drawn from these isolated reports.

The negative descriptions of group membership were more pronounced when groups were associated with bullying. Such reports were infrequent, though they did occur for both musical and non-musical groups (Jayde & Caitlin, Table 5-29). The two reports of bullies within musical groups both applied to sectional groups. Where group relationships featured bullying these social connections suffered: participants classified these relationships as negative or neutral in valence, and placed them in the outer zones of the map indicating low significance (Figure 5-16). These impressions support Eerola and Eerola’s (2014) observations of the detrimental impact that the presence of bullies can have on classroom relationships.

Table 5-29. Subtheme 9.4, Group Membership

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Mixed abilities		<p>“Choir – I don’t like it how if there’s a child singing, really actually trying even though they haven’t got the best voice, people with glare at them. Sometimes they get a bit judgy about people’s singing.” <b>(Lara, year 6)</b></p> <p>“Sectional – They always help us when we play our instruments, sometimes the cello teacher tells us when we need to ask other people if they’re ok. One person sometimes struggles to play his instrument, but we always tell him where to put his fingers, or how he has to hold his bow, because sometimes he plays wrong. All the others they’re really nice to us. When we’re stuck, they can help us because they probably know what the note is or they can tell us where to put our fingers.” <b>(Rachel, year 4)</b></p>
Bullies	<p>“Dance club – I don’t really feel comfortable with them. Sometimes when I’m there they bully me and laugh at me and I don’t really like it.” <b>(Jayde, year 3)</b></p>	<p>“Sectional – Some of the kids in our thing, in our group, they’re kind of mean. Sometime when we’re supposed to play, “people say that you’re not playing good”, “you’re not doing it right”, “you’re doing it awful”. And then other people might say “actually they’re doing good”. Sometimes I go there and am sad. Always when I went there, they just bully me but the other people that are there, they kind of stick up for me.” <b>(Caitlin, year 3)</b></p>

#### 5.4.1.7.5 Conclusions

Participant descriptions of group relationships emphasised a desire for group cohesion and outlined some common factors that supported or undermined such experiences. Groups that offered consistent relationships, multiple forms of connections with group members, and opportunities for meaningful collaboration benefitted from these experiences. Conversely, group relationships were undermined where they were associated with inconsistent relationships with individual members, poor behaviour or bullying, and ineffective collaboration. These aspects of group relationships were experienced differently throughout the IHON programme. Orchestra and sectional groups were most commonly discussed within these descriptions, though they featured in both positive and negative accounts. Choir was generally discussed less, though the issue of poor behaviour was largely focused on this ensemble. Participants valued the collaboration supported by the smaller sectional groups compared with the larger orchestra and choir ensembles.

#### 5.4.1.8 Theme 10: Teaching and peer support

The penultimate theme, ‘teaching and peer support’, focuses on aspects of learning and their role in social experiences. Four subthemes examine ‘reflections on received teaching’, ‘aspects of peer support’, ‘behaviour management’, and ‘teacher feedback’. The theme is summarised in Table 5-30 and the associated physical mapping is shown in Figure 5-18. The focus on elements of teaching makes this theme particularly relevant to observation data. Descriptions

of musical relationships dominate throughout this theme meaning each subtheme merits closer examination.

Table 5-30. Summary of theme 10, Teaching and peer support

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
10. Teaching and peer support	185 Ref. 30 P.	137 Ref. 29 P.	13	11	9	28	27	25	23	80	16
10.1 Reflections on received teaching	99 Ref. 28 P.	77 Ref. 26 P.	1	4	5	19	16	18	14	30	8
10.2 Aspects of peer support	39 Ref. 15 P.	24 Ref. 11 P.	11	4	1	1			7	38	7
10.3 Behaviour management	25 Ref. 14 P.	19 Ref. 13 P.		1	1	7	6	2	2	8	1
10.4 Teacher feedback	18 Ref. 8 P.	16 Ref. 7 P.	1	2	2	1	5	5		4	0

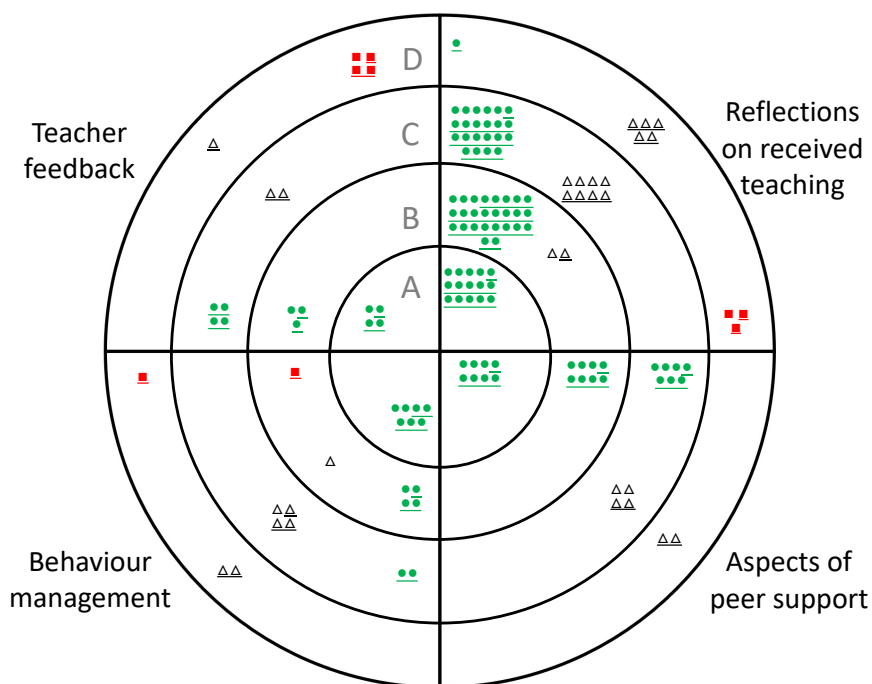


Figure 5-18 Physical mapping for theme 10, Teaching and peer support  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

5.4.1.8.1 Subtheme 10.1: Reflections on received teaching

Participants described their perceptions of teaching and the way this informed their experiences of social connection. This was overwhelmingly focused on positive descriptions of

teaching. These positive perceptions were manifested in physical mapping, with associated relationships largely depicted as positively valenced and significance listed in the three inner zones of the map (Figure 5-18). The most common codes within the subtheme focused on learning, teacher skills, and teacher effort. This echoes research by Hutching et al. (2008) who found that children value teacher knowledge, skill, and effort. The descriptions of teachers facilitating learning illustrate the way participants valued learning (Leah, Table 5-31). This was also reflected in the observation data where participants were frequently observed seeking guidance from their teachers (observation 1, Table 5-31). Positive experiences of learning from teachers were evident within musical relationships (Zain, Table 5-31). Such descriptions applied to the orchestra leader, choir leader and instrumental teacher, indicating that desirable opportunities to learn featured across IHON tuition.

Reports of teacher skill focused on the respect that participants had for their teachers' proficiencies. Although such accounts were almost exclusively focused on musical relationships, there were some cases where participants reported similar respect for their class teacher's knowledge (Rachel 1, Table 5-31). The reports of skill within musical relationships were offered for the orchestra leader, choir leader and instrumental teachers, however the choir leader was most often described in these terms (Julia, Table 5-31). Descriptions of teacher effort were infrequent and featured exclusively in the description of musical relationships. Dahlia described various Opera North staff in terms of her gratitude for their teaching efforts (Dahlia, Table 5-31). Participants appeared to value their music teachers in part for their skills, and the efforts associated with teaching, descriptors that were largely absent from other accounts of teaching.

While this subtheme largely focused on positive experiences of teaching and learning, there were some descriptions of unfair treatment which were reflected in the negative and neutral valenced relationships shown in physical mapping (Figure 5-18). Descriptions of unfair treatment were largely focused on participants' experiences of being in trouble without just cause (Aalia 1, Table 5-31). Within musical relationships, choir was most frequently reported in such terms, although orchestra was referenced on one occasion. These accounts presented such unfair treatment as an accidental consequence of the teacher's misunderstanding (Aalia 2, Table 5-31). Large groups contexts, both in and out of music, were associated with such misunderstanding and consequent unfair treatment from teachers.



Table 5-31. Subtheme 10.1, Reflections on received teaching

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Facilitate learning	“Class Teacher – [...] He teaches us like nearly every single day. He helps us learn to get really good jobs when we grow up.” <b>(Leah, year 4)</b> “Taba asks teacher to review progress. Discussion of how the work can be furthered.” <b>(Observation 1, poetry lesson)</b>	“Orchestra – They teach you how to play instruments. [Interviewer asks about the green dot] I like learning about instruments.” <b>(Zain, year 4)</b>
Teacher skill	“Class teachers – [...]When we learn new things they can tell us more about it, they tell us lots of things that will help us when we carry on doing it [...]” <b>(Rachel 1, year 4)</b>	“Choir leader – I love singing, he’s good at singing. And he’s funny and stuff.” <b>(Julia, year 5)</b>
Teacher effort		“Violin teacher 2 – She does get all her energy to teach us and stuff.” <b>(Dahlia, year 4)</b>
Unfair teaching	“Cover teacher – [...] She’s not really fair on me. She is fair on other people but not me. I don’t know why. I say stuff and she’s like “be quiet”. She doesn’t say it in a rude way, and she doesn’t say it in a nice way, she’s in the middle. She just gives me a lot of warnings for no reason.” <b>(Aalia 1, year 5)</b>	“Choir – [...] sometimes I can be talkative and sometimes they can be talkative to me and sometimes I get in trouble because the teacher didn’t see them talking.” <b>(Aalia 2, year 5)</b>

## 5.4.1.8.2 Subtheme 10.2: Aspects of peer support

Participants also described the ways that they both learned from and taught their peers. These accounts relate to Vygotsky’s (1978) Zone of Proximal Development (ZPD) which states that learners are able to carry out more challenging tasks when supported by adults or more able peers, experiences which improve subsequent independent proficiency. Those participants referring to peer learning seemed to recognise and value the contribution to their ZPD. Some participants described the way they learnt from a particular individual (Karen, Table 5-32). Within musical relationships this individual support was manifest in the desk partner relationship that was particularly relevant to orchestra rehearsals (Zain, Table 5-32). However, for most participants peer support was associated with group contexts (Agata, Table 5-32). Musical experiences of group peer support were most often reported as an aspect of sectional groups (Mia 1, Table 5-32). The observation data captured examples of participants benefitting from peer learning within their musical ensembles (Observation 3, Table 5-32). Participants also expressed enthusiasm for teaching their peers, though this was less frequent (Leah, Table 5-32). Within music this once again focused on the sectional group (Rachel, Table 5-32). The positive associations of peer learning were reflected in the dominance of positively valenced colour coding within this subtheme (Figure 5-18). However, Mia described the lack of opportunity for peer support in choir rehearsals (Mia 2, Table 5-32). Participants valued opportunities to learn from and to teach their peers and within music these experiences were associated with sectional groups and to a lesser extent the orchestra.

Table 5-32. Subtheme 10.2, Aspects of peer support

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Learning from peers	<p>“Friend - I put her there because I know Leah very well because we’ve been friends since nursery. She’s taught me a lot of things and she’s just a good friend.” <b>(Karen, Year 4)</b></p> <p>“Majorette group – because they’re friendly, help you out when you’re stuck. There’s not really any drama, they all work together. And when someone’s sad they’ll always come up to you ask what’s wrong.” <b>(Agata, year 4)</b></p>	<p>“Sectional – [...] My partner, she’s also really good at playing instruments so we don’t get anything wrong.” <b>(Zain, year 4)</b></p> <p>“Sectional – Some of them help me, so if I’m stuck on a part of the music some people help me to get through it.” <b>(Mia 1, Year 4)</b></p> <p>“I get a sense that Taba benefits from the proximity to other able and engaged students. I got less of a connection between her and the teachers, but she seems to ride on the coat tails of the other girls. Her bonds to peers perhaps supersede her connections with adults.” <b>(Observation 3, Orchestra rehearsal)</b></p>
Teaching peers	<p>“Karate teachers – obviously there’s loads of them. They teach me karate they help me learn. In the first hour, cos I do three hours, I get to teach, because they’ve taught me loads, so I can teach other people.” <b>(Leah, year 4)</b></p>	<p>“Sectional – They always help us when we play our instruments, sometimes the cello teacher tells us when we need to ask other people if they’re ok. One person sometimes struggles to play his instrument, but we always tell him where to put his fingers, or how he has to hold his bow, because sometimes he plays wrong [...]” <b>(Rachel, year 4)</b></p>
No peer support		<p>“Choir – Millions. Because we usually sing in a group and the year 3s sing in one group and the year 4s sing in one group. When we sing together, we all sound amazing. [Interviewer asks why it doesn’t get a green dot given the positivity] Because I don’t really know some of the year 3s. People can’t help you in it because you’re not allowed to talk. [Interviewer asks what kind of thing she might need help with] Remembering some of the words.” <b>(Mia 2, year 4)</b></p>

## 5.4.1.8.3 Subtheme 10.3: Behaviour Management

The third subtheme captures participant descriptions of good and bad behaviour management. Teacher shouting was central to negative and positive descriptions within this subtheme, supporting the observations of Hutchings et al. (2008) who found that children most commonly cited shouting among negative teacher attributes. Positive descriptions of behaviour management praised teachers for not shouting (Katie, Table 5-33). This gentler form of behaviour management was captured in observation data (observation 2, Table 5-33). When discussing musical relationships, participants again celebrated those teachers who did not shout (Samira, Table 5-33). These descriptions were almost all focused on instrumental teachers. Relationships associated with positive behaviour management were depicted almost exclusively as positively valenced and placed in the three inner zones of significance (Figure

5-18). Although weaknesses in behaviour management were referred to less often, these references were largely focused on musical relationships. Descriptions of teacher shouting, where they did arise, referred to the orchestra leader (Caitlin, Table 5-33), and the choir leader was perceived to struggle to correct misbehaving students (Dahlia, Table 5-33). Relationships associated with these less successful instances of behaviour management were perceived in less positive terms, being predominantly portrayed as neutral in valence, and depicted as lower in significance, featuring zones B, C and D (Figure 5-18). Perceptions of behaviour management clearly influenced participants' social experiences and were mixed throughout IHON. While instrumental teachers were described in exclusively positive terms, the orchestra and choir leaders were associated with negative accounts. This may reflect the approaches of individual teachers to behaviour management. However, it may also point to the more challenging task of managing children's behaviour in a larger ensemble context.

Table 5-33. Subtheme 10.3, Behaviour management

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Good behaviour management	<p>"Favourite teacher – Year 3 teacher. She's the kindest teacher ever. I still see her at play time. I've never heard her shout, she laughs all the time. She's kind." (Katie, year 5)</p> <p>"table is very gently told off by TA. Responds immediately by looking busy" (Observation 2, Religious Studies)</p>	<p>"Viola teacher – she's really nice. She doesn't shout, she just talks nicely. When we do something, she just says don't do it." (Samira, year 4)</p>
Behaviour management problems		<p>"Orchestra leader – He's a small part of my life because he sometimes shouts at us, because other people are being silly. It's too loud and it hurts my ears." (Caitlin, year 3)</p> <p>"Choir – They always mess about when the person who tries to teach us. They mess about and don't respect it, but a lot of other people do sing. Choir leader is taking all his energy to teach us. He keeps on telling them to stop but they don't." (Dahlia, year 4)</p>

#### 5.4.1.8.4 Subtheme 10.4: Teacher feedback

Descriptions of teacher feedback focused on the way that teachers responded to mistakes and were almost exclusively raised when discussing musical relationships. Participants reported experiences of teachers working positively to correct mistakes (Agata, Table 5-34). Within musical accounts the orchestra and choir leaders were described in terms of positive responses to mistakes. Participants valued the socially sensitive correction of musical mistakes and noted the way feedback positively contributed to their learning (Alice & Rachel, Table

5-34). This desire for informative feedback, which connects with the value of learning discussed in subtheme 10.1, also featured in observation data (observation 1, Table 5-34). The description of negative responses to mistakes applied exclusively to the orchestra and choir leaders. For Jeff, this was manifest in a lack of attention for weaker students, whereas Millie struggled with the choir leader's emphasis on the comparatively poor performance of her class (Jeff & Millie, Table 5-34). The relationship between these reports and physical mapping is clear: positive reports about teacher feedback were associated with relationships depicted as positively valenced and with significance ranging across the three central zones of the map, whereas relationships associated with poor handling of mistakes were reported as neutral or negative and of lower significance, featuring in zones C and D (Figure 5-18). References to the orchestra and choir leaders dominated this subtheme in both positive and negative accounts. It appears that the issue of feedback and responses to mistakes was particularly influential within IHON's larger ensembles.

Table 5-34. Subtheme 10.4, Teacher feedback

	<b>Non-Music Evidence</b>	<b>Music Evidence</b>
Positive response to mistakes	<p>"Trainer at majorette – [...] Sometimes if they notice that you're struggling and if you get a bit stressed because you do something wrong, they'll come over to you and will talk it through [...]" <b>(Agata, year 4)</b></p> <p>"Students are routinely asking for the teacher to check through what has been completed." <b>(Observation 1, poetry lesson)</b></p>	<p>"Orchestra leader – When he teaches us all together. He tells us how to do it if we're doing it wrong. He has really good ears so he can tell when someone is playing the wrong note. He knows who the person is, but he doesn't just tell them, he tells them after." <b>(Alice, year 5)</b></p> <p>"Choir leader – He's the one who helps us the most when we're singing. He can tell us whether we need to do a high or low note. He's really kind and helpful. He can tell us if we're doing it right or not. He can tell us to do the whole entire song and give good comments." <b>(Rachel, year 4)</b></p>
Negative response to mistakes		<p>"Orchestra leader – He doesn't always look at everyone, he only looks if people are doing the right thing. If they're doing the wrong thing, he tells them to do it again or something. He doesn't talk to everyone." <b>(Jeff, year 5)</b></p> <p>"Choir – It's not that I dislike singing [...] sometimes the younger people are singing louder than us. And then they think it's just all them singing and it makes us look bad because they're singing louder than us. Sometimes he's saying that he doesn't think we're singing at all and that we're just moving our mouth." <b>(Millie, year 6)</b></p>

#### 5.4.1.8.5 Conclusions

The discussion of teaching and peer support highlights a range of aspects of learning that were important to participants. They expressed enthusiasm for markers of quality teaching that help

them to learn, showed keenness for opportunities to both learn from and teach their peers, identified features of positive behaviour management, and expressed a desire for insightful and sensitive feedback. While quality teaching was referenced throughout IHON, other aspects of the theme varied depending on the element of tuition being discussed. The sectional group stood out as offering opportunities for desirable experiences of peer support, and instrumental teachers dominated descriptions of positive behaviour management. The orchestra and choir were the focus for both positive and negative reflections on feedback and featured in the negative descriptions of behaviour management. In these respects, the social experiences of choir and orchestra were subject to particular demands in terms of teaching and learning.

#### 5.4.1.9 Theme 11: Thoughts on activity

The final theme, 'thoughts on activity', examines the social experience of group activities through four subthemes: 'feelings about activities', 'activity in relation to others', 'achievement and competition', and 'preferences, opinions, and input'. The theme is summarised in Table 5-35 and the associated physical mapping is shown in Figure 5-19. Not only was this one of the most referenced themes in within the research, but these discussions were particularly pertinent to IHON. Observation data were mixed for the different subthemes, applying more frequently to subthemes 11.1 and 11.2, and again there was greater emphasis on the observation of musical activities. Given the clear relevance to music tuition, each subtheme will be examined more closely.

Table 5-35. Summary of theme 11, Thoughts on activity

	All reports	All music	Sectional	Orchestra	Choir	Inst teacher	Orch. leader	Choir Leader	Other	Non-Music Obs.	Music Obs.
11. Thoughts on activity	211 Ref. 31 P.	175 Ref. 31 P.	25	39	48	11	16	17	19		
11.1 Feelings about activities	70 Ref. 26 P.	61 Ref. 26 P.	7	14	18	4	4	7	7	3	19
11.2 Activity in relation to others	Ref. 55 23 P.	37 Ref. 20 P.	11	9	6	4	2	1	4	8	26
11.3 Achievement and competition	Ref. 54 19 P.	47 Ref. 18 P.	3	14	17	3	7	2	1		
11.4 Preferences, opinions, and input	32 Ref. 20 P.	30 Ref. 19 P.	4	2	7		3	7	7		5

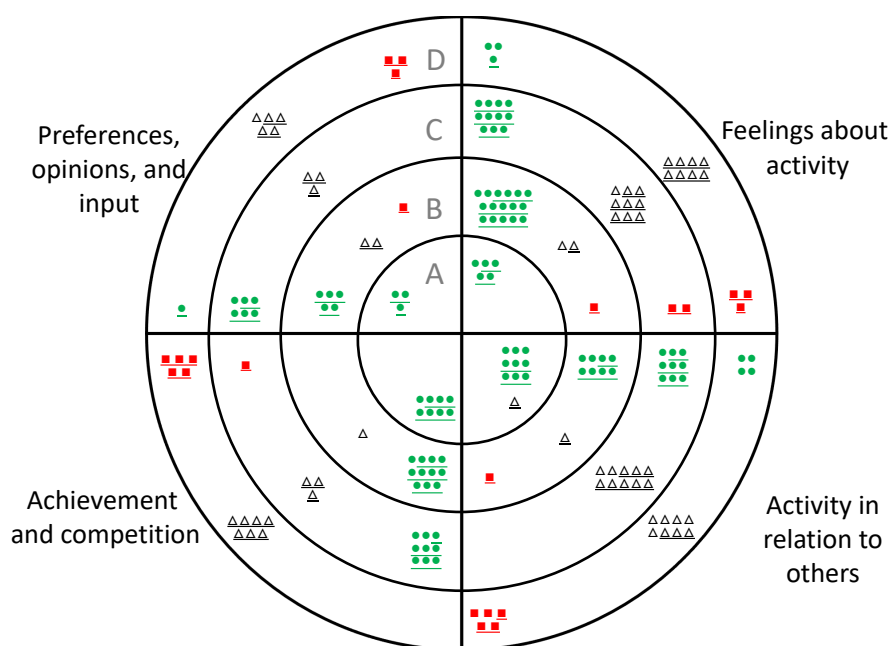


Figure 5-19. Physical mapping for theme 11, Thoughts on activity  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined denote musical relationships.  
 Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.9.1 Subtheme 11.1: Feelings about activity

The first subtheme captures participants positive, negative, and mixed feelings about activities, focusing almost exclusively on music. Positive descriptions, which were dominant within this theme, described the intrinsic enjoyment of an activity (Millie, Table 5-36). This echoes statements about 'enjoyment' and 'fun' in Eerola and Eerola's (2014) quality of school life measure. Descriptions of such enjoyment were a feature of all group and individual relationships associated with IHON, although the orchestra and choir were most commonly discussed in these terms. The observation data captured moments where participants demonstrated enjoyment of activities (Observation 3.1, Table 5-36). Negative accounts offered an equally simple explanation of feelings of distaste (Lara, Table 5-36). Such negative perceptions were again most common for orchestra and choir, though these experiences were not captured in the observation data. The descriptions of mixed feelings created a more confused impression, here participants described partial or inconsistent positive and negative feelings (Brian, Table 5-36). Although the enjoyment of activities is not an overtly social issue, participants cited such feelings when describing their social connection with associated groups and individuals. Within physical maps relationships associated with enjoyable activities were shown largely at the two average levels of significance (zones B/C) and they were almost exclusively depicted as positively valenced (Figure 5-19). Reports associated with mixed and negative feelings about activities were mostly depicted as neutral or negative in valence and associated with the lowest levels of significance. These reports emphasise Hallam's (2010b)

observations that the social benefits of musical activities are dependent upon these experiences being enjoyable.

Participants also described factors that affected perceptions of an activity's legitimacy. At times they expressed uncertainty about the legitimacy of music tuition because these experiences were limited to school (Jayde, Table 5-36). In other cases, participants questioned the legitimacy of singing as a musical activity (Aalia, Table 5-36). Participants cited these feelings of lesser legitimacy to explain the neutral feelings towards the associated relationships shown in physical maps (Figure 5-19). While low legitimacy was generally described as detrimentally impacting the perceptions of associated relationships, Samantha's description of choir as not being like 'a proper lesson' was embedded in a report that emphasised the positive perception of this group and activity (Samantha, Table 5-36).

Table 5-36. Subtheme 11.1, Feelings about activity

	<b>Music Evidence</b>
Positive/ negative	<p>"Orchestra –I enjoy it quite a lot [...] I don't know I just I just like music. It's one of my happy sounds." <b>(Millie, year 6)</b></p> <p>"During the performance the students are looking intently at the violin teacher. The children cry 'no' when they find out it is there last session." <b>(Observation 3.1, Orchestra rehearsal)</b></p> <p>"Choir – I'm not being rude but I really not into singing." <b>(Lara, year 6)</b></p>
Mixed feeling	<p>"Choir – I don't like singing, but it's good for me. I don't like singing but I like it just a little bit." <b>(Brian, year 3)</b></p>
Legitimacy	<p>"[responding to prompt about knowing musical people or groups] Just during school but not after school" <b>(Jayde, year 3)</b></p> <p>"[responding to prompt about knowing musical people or groups] If it's like singing would that count?" <b>(Aalia, year 5)</b></p> <p>"Choir – I've put them there because we learn songs and I really like getting to the songs. Everybody there, like last week, year 3s sung quietly and year 4s sung loudly. Sometimes we do, I don't know what it's called, but when one year group starts and then then next come in or half of us. It makes me feel happy because we're doing it in different ways teaching us. Even though it's not like a proper lesson." <b>(Samantha, year 4)</b></p>

#### 5.4.1.9.2 Subtheme 11.2: Activity in relation to others

Within the second subtheme participants described activities and relationships from two perspectives: 1) how relationships influenced the perceptions of activities; 2) how the activities influenced perceptions of relationships. Perceptions of activities were both positively and negatively influenced by the associated relationships. Theme 9 explored how relationships within groups and the behaviour of people within activities positively or negatively impacted these social experiences. At times participants identified the impact of a specific relationship on their experience of musical activities (Millie, Table 5-37). The negative impact of others on an activity was captured in observation data (observation 4, Table 5-37). Relationships

associated with these negative descriptions were depicted as negative or neutral in valence and in the lower significance zones of the map (Figure 5-19). Participants also described how friends positively influenced their perceptions of activities (Zain, Table 5-37). Orchestra, choir, and sectional groups were all described as benefitting from the positive influence of friends and this was captured in the observation of musical activity (Rachel & Observation 3, Table 5-37). These positive accounts were reflected in the valence of depicted relationships, which was largely positive, although significance varied across all map zones (Figure 5-19). Hallam (2010b) observes children's enjoyment of playing music with friends. Participants support these assertions by describing how perceptions of an activity associated with positive and negative relationships can benefit or suffer on this basis.

The remainder of the theme reverses these associations; here participants described the friendships that they experienced as a result of an activity (Samantha, Table 5-37). These accounts were less common across all relationships and only applied twice within music. Alice's description of the friendships experienced at music club (an optional after school music activity) illustrates the fostering of new relationships (Alice, Table 5-37). However, for other participants the emphasis was on the way relationships were perceived to be limited to a given activity (Lara, Table 5-37). The potential for relationships to exist only in certain contexts was reflected in the physical mapping which showed these relationships as positive or neutral in valence but limited them to the outer three zones of significance (Figure 5-19). Pitts' (2007) exploration of the motivations influencing extracurricular participation cites friendship as an important positive element of these experiences. While accounts like Samantha's and Alice's support the impression that participants valued the manner in which activities fostered friendships, Lara described limitations within the resultant relationships.

Table 5-37. Subtheme 11.2, Activity in relation to others

	<i>Non-Music Evidence</i>	<i>Music Evidence</i>
Relationships negatively influence activities		<p>"Annoying cellist – When we're in our little groups [sectionals] he's alright because the music teacher makes us sit at the other side of the room from each other. In orchestra he's always tapping my chair with his bow, distracting me for no reason. I haven't done anything to him and he's just distracting me and I say stop it and he just thinks it's really funny and it's kind of annoying."  <b>(Millie, Year 6)</b></p> <p>"Harry - He started the session sat with a group of boys. He was frequently turning around, talking or when he sang, he was almost never focused on the leader. The teacher then moved him and he sat in a more isolated position. Although this resolved the unwanted talking and being silly, he became no more engaged in music."  <b>(Observation 4, Choir rehearsal)</b></p>



Friends positively influence activity	<p>“Friends at school – I put them there because every day, the only reason I want to come to school is because of my friends.” <b>(Zain, Year 4)</b></p>	<p>“Orchestra – When we’re doing orchestra we can help each other. They’re lots of my friends. We all help each other if we’re stuck on a note or we don’t know how to play that note or we don’t know what the symbol is they can help us if they know it. I’ve put it as green everybody is nice to each other. They’re all kind and help with where they have to put fingers, or which note they have to play.” <b>(Rachel, year 4)</b></p> <p>“Taba is stood towards the front of the violin section. I get a sense that she benefits from the proximity to other able and engaged students. I got less of a connection between her and the teachers, but she seems to ride on the coat tails of the other girls. Her bonds to peers perhaps supersede her connections with adults.” <b>(Observation 3, Orchestra rehearsal)</b></p>
Influence of activities on relationships	<p>“Gymnastics – I’ve been doing it, probably since I were a toddler. I’ve made loads of friends there and my mum’s a volunteer coach there, so I’m there throughout all the sessions and I’ve made loads of friends.” <b>(Samantha, year 4)</b></p>	<p>“Music club – They make me laugh, none of my other friends they go, they’re the only people I talk to them on the bus.” <b>(Alice, year 5)</b></p> <p>“Sectional – We sometimes do argue, but because it’s a small group, we end up getting on and can be nice to each other. If I was having a normal day I wouldn’t go and have a play and chat with them, I’m more likely to be polite and have a bit of fun with them in music, but I don’t really play with them that much.” <b>(Lara, year 6)</b></p>

5.4.1.9.3 *Subtheme 11.3: Achievement and competition*

The third subtheme refers to the feelings of achievement and competition associated with activities. This discussion was almost exclusively focused on musical activities, emphasising how the opinions of others and comparison with peers can influence relationships. At times participants described their comparative success within music (Layla, Table 5-38). Where others recognised and celebrated participants’ work these experiences positively influenced the perception of the associated relationship (Mia, Table 5-38). Existing research has observed the important role of extrinsic rewards in the motivation of young musicians (Davidson et al., 1996; Sloboda et al., 1996), within the present research such experiences of celebration and reward appear to have informed understandings of associated social experiences. These accounts of achievement featured across different musical relationships but were most commonly associated with orchestra. Such positive experiences were reflected in the physical depiction of associated relationships which were almost exclusively shown as positively valenced and with significance at the two mid-level zones (Figure 5-19).

Conversely, reports of teachers implying poor quality work had a detrimental impact on the perception of associated relationships. While teachers were rarely described as being overtly critical of students’ musical skills, participants demonstrated their awareness of subtle implications of poor proficiency (Jeff, Table 5-38). Negative experiences were more commonly

associated with judgement from peers (Caitlin, Table 5-38). For Darius the prospect of such peer judgement brought unpleasant performance pressure (Darius, Table 5-38). Negative experiences of competition with peers were also described as dispiriting (Millie, Table 5-38). Negative accounts were raised with reference to each of the group activities within IHON. These negative experiences were also manifest in physical mapping which predominantly showed associated relationships at the lowest level of significance and neutral or negative in valence (Figure 5-19). Both positive and negative accounts within this subtheme are clearly connected with ideas about self-efficacy explored in chapter six.

Table 5-38. Subtheme 11.3, Achievement and competition

	<b>Music Evidence</b>
Positive experiences	<p>“Orchestra – I like doing stuff with them. When it’s like music I go and I do music. They really like having us with them, they say that we’re the best class.” <b>(Layla, year 3)</b></p> <p>“Orchestra – I chose green because, sometimes we play in a group and the orchestra leader recorded us once because of how amazing we are.” <b>(Mia, year 4)</b></p>
Negative experiences	<p>“Orchestra leader – He doesn’t always look at everyone, he only looks if people are doing the right thing. If they’re doing the wrong thing, he tells them to do it again or something. He doesn’t talk to everyone.” <b>(Jeff)</b></p> <p>“Sectional – Some of the kids in our thing, in our group, they’re kind of mean. Sometime when we’re supposed to play, ‘people say that you’re not playing good’, ‘you’re not doing it right’, ‘you’re doing it awful’. And then other people might say ‘actually they’re doing good’.” <b>(Caitlin, year 3)</b></p> <p>“Orchestra leader – other people like him more, but I just don’t really concentrate when he’s there. Because he tells all of us to play and sometimes just violas. When it’s just violas I get scared because like 50% of them might be looking at me.” <b>(Darius, year 5)</b></p> <p>“Choir – [...] I don’t feel that good about it because, it’s kind of hard to explain. Because sometimes the younger people are singing louder than us. And then they think it’s just all them singing and it makes us look bad because they’re singing louder than us. Sometimes he’s saying that he doesn’t think we’re singing at all and that we’re just moving our mouth.” <b>(Millie, year 6)</b></p>

5.4.1.9.4 Subtheme 11.4: Preferences, opinions, and input

Participants described both the opinions they held as well as the degree to which their opinions were accommodated. The most common codes within this subtheme referred to liking or disliking musical repertoire (Asha & Millie, Table 5-39). The observation data captured the impact of participants engaging with repertoire they enjoyed (Observation 4, Table 5-39). Choir dominated both positive and negative descriptions of repertoire. These accounts appeared to be influenced by the age of participants, with positive reports from participants in years 3, 4, and 5, and negative reports almost exclusively from year 6 students. Participant descriptions resonate with the research of Campbell et al. (2007) who note student descriptions of the detrimental impact of undesirable repertoire. Descriptions of disliking repertoire were reflected in the physical mapping of associated relationships which were

shown as negative or neutral in valence and most often reported at the lowest level of significance (Figure 5-19). Relationships associated with enjoyment of repertoire were more mixed with positive or neutral reported valence and featuring at all levels of significance (Figure 5-19).

Participants expressed a desire for input and valued those cases where their input was incorporated (Lara & Dahlia, Table 5-39). These accounts support Evans' (2015) examination of self-determination theory, which notes the importance, and common absence, of experiences of autonomy within classical music education. Participants also valued high degrees of freedom within an activity and were frustrated by limitations in freedom (Paula & Brian, Table 5-39). These accounts were raised across a range of musical experience and were not associated with any one relationship. Despite participants' descriptions highlighting input and freedom as valued experiences, the physical mapping for associated relationships was mixed (Figure 5-19). Both indications of valence and significance varied in positive and negative accounts of this type. These physical impressions appear to indicate that different degrees of input and freedom had a limited positive and negative impact on associated relationships.

Table 5-39. Subtheme 11.4, Preferences, opinions, and input

	<b>Music Evidence</b>
Like/dislike repertoire	<p>“Choir – I like singing in a choir because yesterday we started a song that I really liked. It sounded good.” <b>(Asha, year 5)</b></p> <p>“Choir – It’s not that I dislike singing, I think it’s mostly the songs. I don’t like the opera songs.” <b>(Millie, year 6)</b></p> <p>“The chosen song gets a much more clear reaction. The mood shifts significantly. There is a focus that goes with this familiar song.” <b>(Observation 4, choir rehearsal)</b></p>
Opportunity for input and freedom	<p>“Choir leader – [...] I think they don’t like the song choice, I’m not too keen. It’s always a song I don’t know. Doesn’t relate to work. I think we should have more choice over songs that we want to sing.” <b>(Lara, year 6)</b></p> <p>“Cello teacher 4 and orchestra leader – They come here to teach us, they let us play lots of pieces and do like surprises for our class teacher.” <b>(Dahlia, year 4)</b></p> <p>“Orchestra – It’s funner than sectionals. You can play whatever you like.” <b>(Paula, year 3)</b></p> <p>“Samba club – I just started and we didn’t get to choose the instrument yet. I have to get used to it.” <b>(Brian, year 3)</b></p>

#### 5.4.1.9.5 Conclusions

The final theme draws together a range of factors that influenced the social experiences of activities. Intrinsic enjoyment of musical activities in themselves was positively reflected in the accounts of associated relationships. People within activities positively and negatively influenced how that activity was perceived. While activities fostered new relationships in some cases, these accounts were uncommon and resultant relationships were sometimes limited to their musical context. Experiences of achievement and competition within group musical activities appeared to influence associated relationships positively or negatively, depending on

the nature of these experiences. Activities were surveyed in terms of participants' opinions and the degree to which these were listened to and accommodated. Broad experiences of musical activities were cited as influencing social connections associated with IHON, demonstrating the way that perceptions of relationships were interwoven with wider musical experiences.

#### **5.4.1.10 Impressions of the social experiences associated with IHON**

The exploration of the themes highlights those issues that were pertinent to participants' perceptions of their social experiences. This discussion has foregrounded how musical relationships featured within each theme. To best understand the impressions of social experiences associated with IHON these observations must be drawn together. This process allows the contributions of different musical relationships to participants' social experiences to be better understood and the similarities and differences between different elements of IHON to emerge. In some respects, all relationships associated with IHON were observed to possess similar features, yet other aspects of the different musical relationships promoted diverse and contrasting social experiences. These mixed impressions highlight the differences between group and individual relationships as well as the distinct features of different types of relationship. To synthesise this information, the findings presented throughout section 5.4.1 can be summarised diagrammatically (Figure 5-20 & Figure 5-21). These visualisations illustrate the positive influences (shown in the upper portions) and negative influences (shown in the lower portions) impacting the social experiences associated with different elements of IHON tuition. Both diagrams include influences that were perceived across all musical relationships in the right top/bottom portions. Figure 5-20 focuses on relationships with musical groups (sectional, orchestra, and choir) and Figure 5-21 focuses on relationships with musical individuals (instrumental teacher, orchestra leader, and choir leader). The shared features of these types of relationship are shown in the left top/bottom portions of each illustration. The central portions identify features of specific types of relationships with overlapping sections acting as a Venn diagram to show where two types of relationship shared common influences.

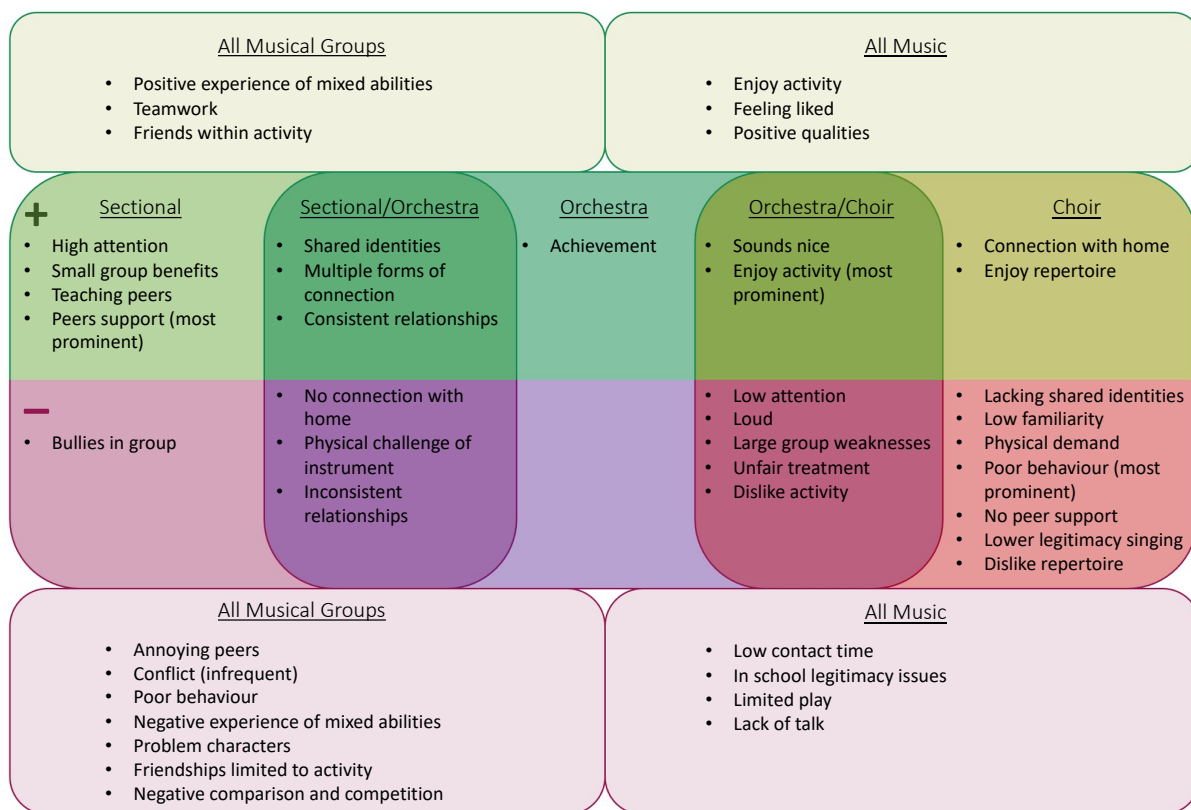


Figure 5-20. Summary of the factors influencing social perceptions of musical ensembles within IHON. Upper portions denote positive experiences and lower portions denote negative experiences. Overlapping sections illustrate those experiences that are shared between ensembles and upper and lower portions capture experiences that apply to all musical groups and all music.

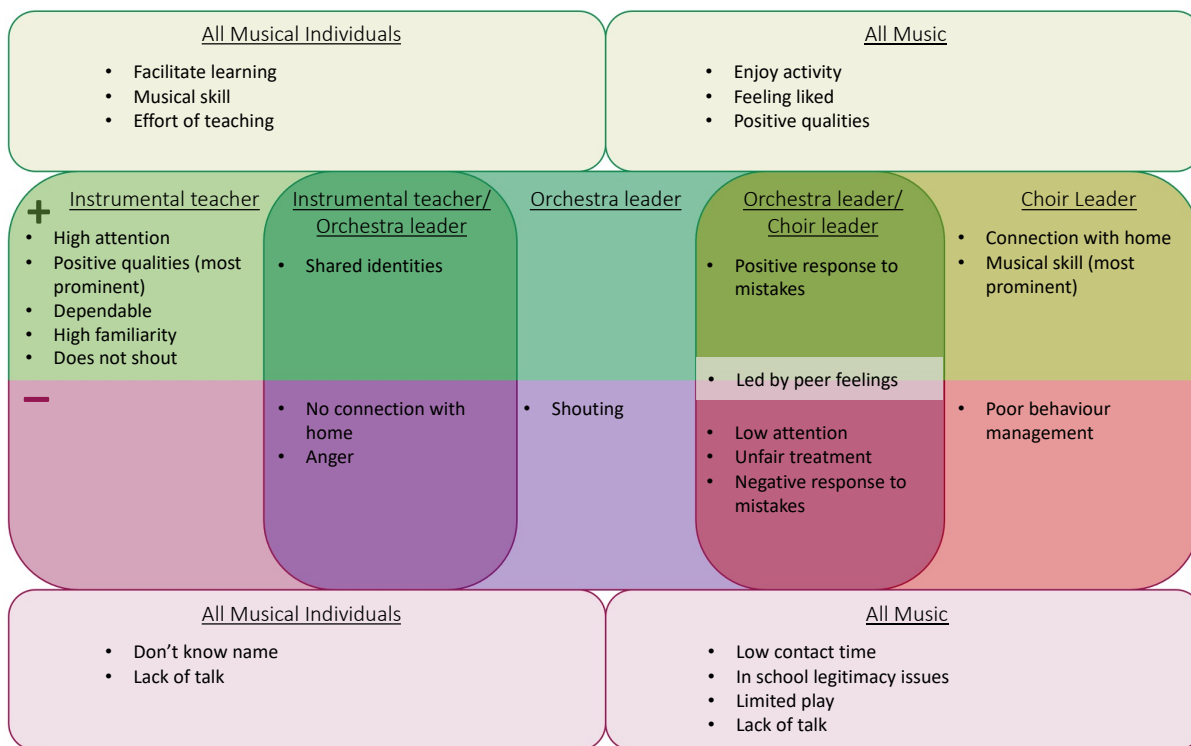


Figure 5-21. Summary of the factors influencing social perceptions of musical individuals within IHON. Upper portions denote positive experiences and lower portions denote negative experiences. Overlapping sections illustrate those experiences that are shared between ensembles and upper and lower portions capture experiences that apply to all musical individuals and all music.

#### *5.4.1.10.1 All musical relationships*

The positive and negative influences shared between all elements of IHON allow some observations about the programme as a whole to be made. The shared positive influences demonstrate that experiences which may appear focused on group and individual relationships, impacted social experiences outside their obvious context. Enjoyment of activities contributed beyond group relationships to influence connections with associated individuals. Conversely, participants' feelings about other people's qualities and the ways that other individuals perceived them impacted associated group relationships as well as the immediate individual relationship. While the illustrations largely emphasise the diversity of social experiences within IHON, the shared positive factors demonstrate the way influences sometimes blended between different contexts. The factors detrimentally impacting social experiences across all music tuition reflect some limitations in the way that IHON as a whole was perceived. Limitations on contact time and restricted scope for interactions were observed throughout music tuition and the place of IHON within regular schooling detrimentally impacted the legitimacy of these experiences. In these respects, the overall design of IHON tuition may limit social experiences which are valuable to children in their wider lives.

#### *5.4.1.10.2 Musical groups*

Figure 5-20 portrays the features of IHON's musical ensembles that inform the associated social experiences. Descriptions common to each of the ensembles focused on positive and negative aspects of group membership. At times group membership was problematised; all groups were detrimentally impacted by the presence of problem characters, poor behaviour, annoying individuals, and conflict. Negative reports of competition or comparison with peers also applied to all ensembles. Despite these challenges, musical groups were positively associated with teamwork and reports of mixed group abilities were described in both positive and negative terms. The description of friendships within groups demonstrates how these ensembles benefitted from the presence of existing friends. Issues of group membership appear to have similarly influenced all the ensembles of IHON, with both positive and negative implications for the associated relationships. Despite these shared observations, there were respects in which the perceptions of ensembles differed.

The unique descriptions of social experiences associated with sectional groups were largely focused on the opportunity for meaningful peer collaboration within this context. The scope for drawing on peer support and teaching peers was a celebrated feature of the sectional group. The sectional was also uniquely associated with high levels of attention from teaching staff. These experiences may have been a result of this ensemble's smaller size, a feature of

this group that was itself cited as positive. Despite these positive reports, accounts of the detrimental impact of bullies were also limited to this ensemble. It appears that the sectional group offered a unique dynamic within the ensembles of IHON that was largely experienced positively in terms of group collaboration and teacher interaction. However, the individual membership of this group fundamentally dictated the associated experiences and the presence of undesirable members undermined the common positive associations.

Descriptions of the sectional group shared some features with the orchestra. The sectional group and orchestra both benefitted socially from shared instrumental identities. However, the significance of these relationships associated with instrumental music was at times compromised due to the lack of connection with participants' home lives. Furthermore, the physical act of playing instruments brought negative experiences of challenge or discomfort for some participants which detrimentally impacted their perception of the sectional and orchestra. Both the sectional and orchestra offered multiple forms of connection: participants noted that the sectional groups formed the orchestra, and both ensembles were formed from their school class. These descriptions focused on the resultant familiarity with the members of these groups. Relationships within the sectional and orchestra were also described as consistent and inconsistent by different participants. While experiences of high familiarity and the consistency of relationships appear to have been beneficial to the social experiences of the sectional and orchestra, these experiences once again depended upon the membership of the specific group in question.

The social descriptions of the orchestra also intersected with the choir. These descriptions focused on the quality of music making, the enjoyment of these activities, and the size of the ensembles. The orchestra and choir were both noted for the nice sounds associated with this music making. Participants valued the high-quality performances that were associated with both of these larger ensembles. Descriptions of the orchestra also referred to the sense of achievement associated with this activity. Participants framed their social value of these groups in terms of their enjoyment of the activity; both ensembles were described with a focus on liking or disliking the activity. The descriptions of these ensembles also highlighted the disadvantages that arose from their larger size, with some participants describing negative experiences of big groups. They also referenced the low attention and perceived unfair treatment that they receive from teachers in these ensembles, experiences that were at times attributed to the ensemble size. Finally, both ensembles were sometimes described as being unpleasantly loud, a further consequence their larger size. Descriptions of the orchestra and choir differed from the sectional group, with the focus on quality music making and the degree

of enjoyment of these activities. However, in some respects these ensembles suffered due to their larger size when compared with the sectional group.

The descriptions of social connections with the choir were unique in several respects. These accounts highlighted the specific focus on singing, the influence of repertoire, and the dynamic of choir rehearsals. The focus on singing made this the only ensemble that was described as connected or relevant to participants' home lives. Despite these positive associations of singing, multiple participants questioned the legitimacy of singing as a musical activity. This was also the only musical ensemble which elicited discussion of the musical repertoire, with younger participants noting their enjoyment of the chosen songs and older participants expressing their distaste for the choir's repertoire. The dynamic of choir rehearsals was critiqued in various ways. Practical complaints of unpleasant physical experiences of stand up and sit down repeatedly throughout rehearsals detrimentally impacted the associated social experiences. Limitations were also attributed to a lack of shared identities and low familiarity between group members, issues that were sometimes attributed to the combination of four school classes within this ensemble. The choir was most associated with poor behaviour and was seen to lack opportunity for peer support, factors that might have arisen from the size of this ensemble. While the choir offered unique social experiences associated with singing, it appears that the arrangements for this ensemble, in particular the mixing of classes, may have created an environment that was perceived less favourably than other ensembles.

Participant accounts demonstrated that perceptions of social connections associated with these ensembles were experienced differently, these mixed experiences were echoed in their physical mapping. Figure 5-22 provides an aggregate map illustrating the different locations, denoting significance, and colour codes, indicating the valence, attributed to each musical ensembles by all participants. Within this map those icons that are underlined show where participants reported the relationship without being explicitly prompted to do so. Each group was presented in all zones of the map, indicating the full range of significance. Although reports of positive valence were most frequent for all groups, neutral reports were also common, and each was reported with negative valence at least once. While perceptions of all ensembles were varied, the physical reporting for the choir echoed the descriptions of the unique and more numerous challenges that this ensemble faced (Figure 5-20). The choir was reported at the lowest level of significance (zone D) more than either of the other ensembles and featured less in the central two zones. The choir was also listed as neutral or negative in valence slightly more often than the sectional or orchestra. Each musical ensemble within IHON appears to have contributed uniquely to participants' social experiences. This varied impression was captured in participant descriptions as well as the highly varied mapping of



these groups. However, there are indications that the significance, and to some extent the valence, of social connections with the choir were detrimentally impacted by the unique social profile of this ensemble.

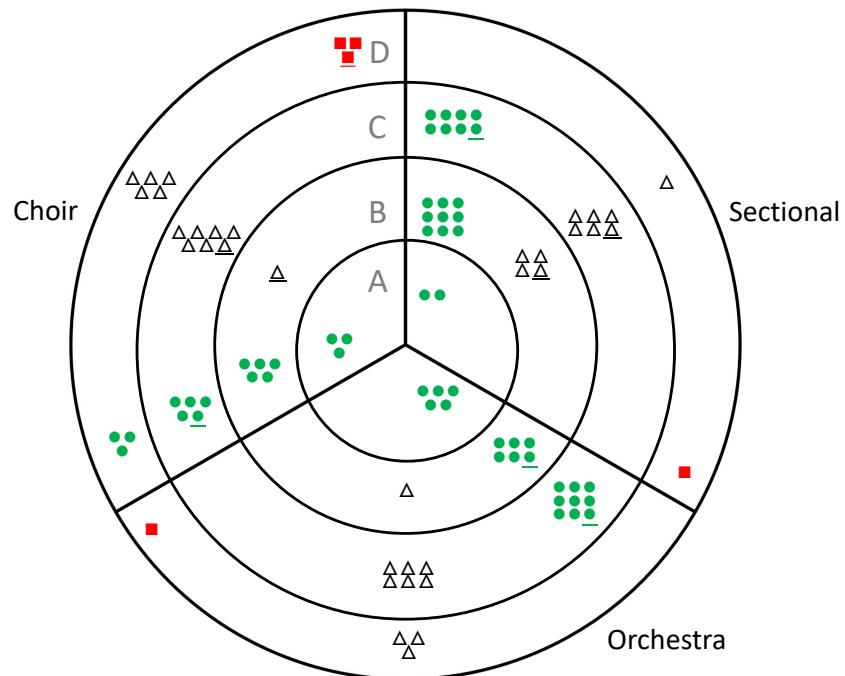


Figure 5-22. Physical mapping for group musical relationships

Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined are those that were reported without explicit prompting. Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.

#### 5.4.1.10.3 Musical Individuals

Figure 5-21 (p. 183) portrays the features of relationships with individuals in IHON that informed the associated social experiences. This summary, which includes the instrumental teacher, orchestra leader, and choir leader, highlights some common observations that applied to each of these teachers. They were all recognised for their positive contribution to learning, with some participants noting the effort they put into this teaching. They were also all noted for their musical skill. Shared limitations among these individuals focused on not knowing teachers or participants' names and a lack of talk. It appears that to an extent, relationships with the teachers of IHON were supported and undermined by common factors. However, unique features of each of these relationships that create a more nuanced impression of social experiences within IHON tuition are once again apparent.

Relationships with instrumental teachers were influenced by shared instrumental identities, the personal qualities of teachers, the way they interacted with participants, and their behaviour management skills. This relationship was impacted by the relevance of the

instrument itself in terms of shared identities and a lack of connection with home in a manner similar to that described for the sectional group. Descriptions of instrumental teachers emphasised personal qualities more than other musical relationships; they were often described in terms of positive attributes as well as their dependability. Interactions with instrumental teachers were associated with high attention and, to a lesser extent, high familiarity. Although reports of not knowing teachers' names and not talking with them did apply to the instrumental teacher, these were less common than for both ensemble leaders. The behaviour management of instrumental teachers was largely described in positive terms, with participants valuing the fact that they did not shout. Despite these positive reports, instrumental teachers were at times seen to get angry. Descriptions of the instrumental teacher were nonetheless mostly positive, highlighting the many ways that this relationship was uniquely associated with desirable social experiences within IHON.

Descriptions of the orchestra leader shared some features with the instrumental teacher. Once again shared instrumental identities, where they applied, were viewed in positive terms, though the focus on instrumental music diminished the relevance of this relationship to participants' home lives. The behaviour management of the orchestra leader was also associated with anger, though this relationship alone attracted several reports of unpleasant shouting. There were many respects in which the descriptions of the orchestra leader were closely aligned with those given for the choir leader. Some accounts captured perceived mistreatment, with participants citing low attention and unfair treatment as detrimental features of these relationships. Descriptions of both positive and negative responses to mistakes highlighted participants' value and varied opinions of the quality of teaching within choir and orchestra rehearsals. The perceptions of these relationships were also noted as connected with the opinions of peers, with shared positive or negative feelings being called upon to explain participants' own feelings. These accounts appear to illustrate the way that relationships with the ensemble leaders were informed by less immediate aspects of the relationships, with the experiences and constraints of the ensemble itself playing a bigger role in determining the nature of these relationships.

In addition to those descriptions shared with the orchestra leader, there were unique aspects of reporting about the choir leader. Behaviour management was once again problematised for the choir leader, however this was not described in terms of anger or shouting, but rather limited control over group behaviour. This was often described as resulting from the large size of this ensemble. Accounts of this relationship once again highlighted the different perceptions of singing compared instrumental music-making. The choir leader, as a singer, offered a relationship that was seen as more relevant to participants' home lives. The choir leader also

dominated descriptions of high levels of skill that were reported for all IHON teachers. The differences in the reporting of singing activity observed in relation to the choir were clearly also manifest in relationships with the choir leader.

Once again, impressions of participant experiences of individual relationships within IHON were echoed in physical mapping. Figure 5-23 provides an aggregate map illustrating the physical depictions relationships with individuals in IHON. Participants' mapping of the instrumental teacher differed from other relationships, echoing the unique profile of this relationship summarised in Figure 5-21 (p. 183). While all individual relationships were once again presented at different levels of significance and with varying valence, the instrumental teacher was reported more positively than either of the ensemble leaders. Relationships with instrumental teachers were presented as more significant than any other musical relationship; they alone did not feature at the lowest level of significance (zone D) and were most common at the highest level of significance (zone A). Relationships with instrumental teachers were more commonly reported as positively valenced, were less frequently shown as neutral in valence, and were the only type of musical relationship that was not reported as negatively valenced by any participants. Instrumental teachers were also reported without explicit prompting more than any other musical relationship. Although the physical mapping of all musical relationships was mixed, reflecting participants' varied experiences, the descriptions and physical depictions of the instrumental teacher appear to mark this relationship as more significant and positive than any other within IHON.

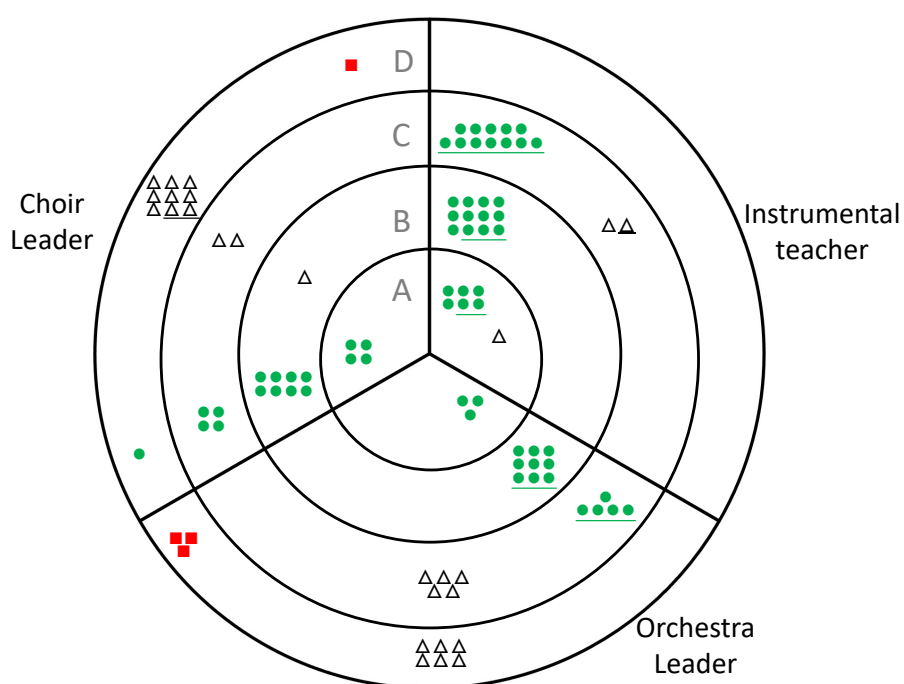


Figure 5-23. Physical mapping for individual musical relationships  
 Colour codes are shown by colour and shape: Red squares = negative feeling; white triangles = neutral feeling; green dots = positive feelings. Figures that are underlined are those that were reported without explicit prompting

*Areas of the map are labelled by letter for ease of reference: A = big part of life; B = big to average part of life; C = Small to average part of life; D = small part of life.*

#### **5.4.1.11 Conclusions**

The examination of participants' social reporting allows understanding of their broad experiences as well as those more specifically associated with IHON to emerge. The 11 themes demonstrate the complex combination of factors that participants attended to when considering their social experiences: they identified their own place within relationships as well as the influence of others, they highlighted how interactions could underpin relationships, and they demonstrated that seemingly non-social factors were embedded in the understandings of associated relationships. The description of musical relationships within this wider context was naturally focused on those themes that aligned most closely with musical experiences. Here participants discussed experiences groups, peers and teaching, and activities themselves. Despite this focus, music did feature to some degree throughout the 11 themes demonstrating that the relationships associated with IHON were embedded within these wider understandings of social connection.

While some social experiences associated with IHON were shared across music tuition, the various elements of the programme were experienced differently. These observations demonstrate that the different types of activity and group size were associated with different social experiences. Relationships with each ensemble and individual within the programme were impacted positively and negatively based on their unique profile. The small sectionals appear to have offered an environment that supported more interactive and familiar social bonding, whereas the larger ensembles seemed to give participants a sense of musical pride and achievement. Those relationships associated with instrumental activity offered opportunity to share in these identities, an experience that was absent from accounts about singing activities. Yet instrumental music was perceived as disconnected from the home in a way that singing was not. Within these mixed impressions, relationships with the instrumental teacher stood out as particularly positive, though this relationship alone did not offer all the positive social experiences felt throughout the programme. As IHON develops, the diverse social impacts associated with different elements of tuition must be considered. Any changes to the design of IHON will result in different emphasis on these impacts. The larger group tuition (orchestra and choir) may be the most cost-effective element of the programme, however these activities alone do not offer the wealth of positive experiences observed within this research. The observed positive impacts of strong relationships with instrumental teachers depends upon the continued investment in this more labour and resource intensive element of tuition.

#### **5.4.2 Research question three: To what extent does the mapping process successfully capture experiences of social connection?**

The final research question is concerned with the efficacy of the social mapping tools and the insights that this method offers. These findings impact the understandings of IHON and the future development of the method. The exploration of the first two research questions demonstrates the rich and extensive data that the social mapping method produced. This discussion created a detailed impression of the unique profiles of different musical relationships, connected these impressions with wider social experiences, and foregrounded the voices and distinct experiences of individual participants. While these observations suggest some of the successes of this method, closer scrutiny of the method itself is required. Such scrutiny will first explore participants' interaction with the mapping tools before examining the process of map construction. An assessment of the insights afforded by social mapping compared with the observation data allows the potential contribution of this method to be contextualised. Based on these appraisals, the implications for the present research and the future of the method can be addressed.

##### **5.4.2.1 Mapping tools**

Each of the 31 maps constructed within this research offered relevant insights into participants' social experiences; all participants managed to engage successfully with the mapping tools to some degree. Lara's map (Figure 5-24) was most highly populated with 25 relationships depicted in total and included the full range of locations and colour codes to portray different social experiences.



Figure 5-24. Lara's social map was the most extensive of all participants.

While Lara's confident and extensive engagement with the mapping tools could be attributed to her being one of the older participants in the research, successful engagement with the tools was not limited to the eldest participants; Caitlin used the full range of locations and colour codes despite being one of the youngest participants (Figure 5-25).



Figure 5-25. Caitlin's map made full use of space and colour coding despite her being one of the youngest participants

Hayden was also one of the youngest participants, yet my post-interview reflections noted his confidence working with the tools: “He seemed comfortable articulating where he was putting people and why. There was a good spread of the different sections in this one” (Hayden, post-interview memo). This successful utilisation of the mapping tools was perhaps most striking for Clara who was a new student at the school with very limited English. In this case my reflections noted how confident I was in her use of the tools and the soundness of her completed map: “This was more challenging because she is a very early stage EAL [English as an Additional Language] student. I’m confident she understood what she was doing, this was evident in the little bits of explanation that were given” (Clara, post-interview memo). Furthermore, coherent use of the mapping tools was suggested by the connections between physical mapping and the positive and negative descriptions of the depicted relationships identified throughout section 5.4.1. Evidently there are numerous signs that participants were able to grasp and make use of the meanings associated with different map locations and colour codes and thus use the tools to communicate their social experiences. Despite the broadly convincing use of mapping tools, there were some instances where engagement with these physical representations was confused or less successful. The representative figures, colour-coding dots, and physical map locations each raised issues that require further consideration.

#### 5.4.2.1.1 *Figure representation*

Participants were supplied with a range of figures to represent different types of social connection (Figure 5-26). While these figures offered a range of group sizes, they were intentionally devoid of details such as gender or age to avoid overcomplicating the map construction process.



Figure 5-26. The range of figures supplied for map construction

Participants generally adopted use of these figures without hesitation or question, however five participants expressed concerns or uncertainty when using them. This was mostly focused on the accurate representation of group sizes, concerns that were relatively easily addressed by the interviewer: “Dance club – [Harry mumbles trying to choose a figure, the interviewer reassures him that the image does not need to match the number of people exactly.] I like dancing and they’re good friends to me.” (Harry, year 4). For one participant the engagement with figures revealed more substantial challenges. Paula’s figure selection demonstrates some fundamental confusion about representations within her map.



Orchestra – [Paula chooses an individual figure]

*Interviewer:* who's that that you've got in your hand there?

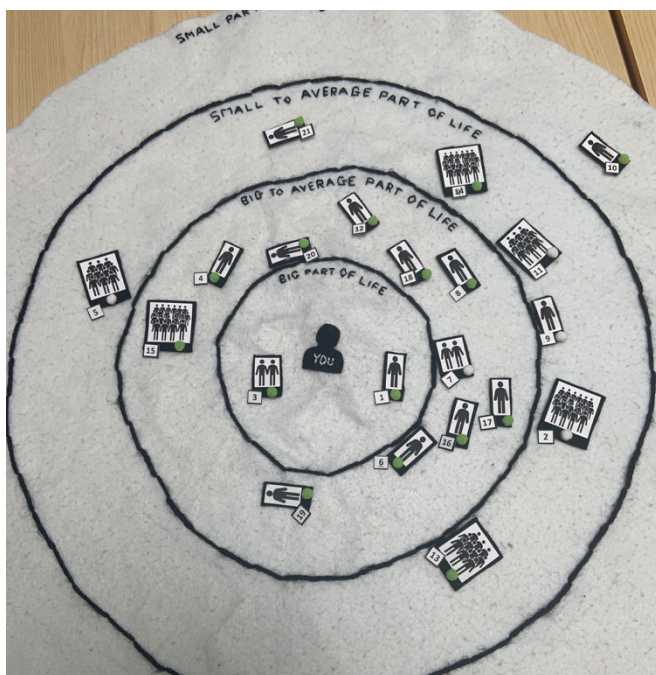
*Paula:* me

*Interviewer:* ok so I'd like you think about the other people, the group that you're part of. So that's you [indicating central figure] so you can't put yourself on again, so I want you to put orchestra on. (Paula, year 3)

While this raises concerns about the method for this participant, these challenges appear to have been uniquely experienced by Paula within this research.

#### 5.4.2.1.2 Colour-coding as a depiction of valence

Participants were also largely confident in their use of colour coding to indicate the perceived valence of a relationship. In a small number of cases participants asked for reminders of the meanings of different colour codes. For most participants social mapping was dominated by positive green colour-coding. This was illustrated in Karen's completed map, and post-interview reflections explore the idea that this may have resulted from her desire to report things positively (Figure 5-27). This relates to the issues of social desirability and demand characteristics which will be discussed further in section 5.4.2.2.2.



“She was definitely inclined to list things as positive. I wonder whether the red dots might feel a bit much.” (Karen, year 4, post-interview memo)

Figure 5-27. Karen's map illustrating the tendency to use positive green colour coding and reflective comments on this captured in post-interview memo.

The tendency toward such positive reporting did not apply to all participants; Luke listed the majority of his nineteen relationships as neutral and only listed four as positively valenced (Figure 5-28).





Figure 5-28. Luke's map was dominated with neutral (white) colour-coding

Lara made more extensive use of the negative red colour coding (Figure 5-24, p.192) and she also combined colour-coding dots to try and communicate complex mixed feelings (Figure 5-29).



“After school club – I’m not sure what to do because some I like and some I really don’t like.” (Lara, year 6)

Figure 5-29. Lara's map combined different colour codes to communicate more complex feelings

While participants appeared to be largely comfortable communicating valence using colour-coded dots, the use of these tools varied, and these simple classifications were sometimes restrictive in the context of group relationships.

#### 5.4.2.1.3 Location as a depiction of significance

The practical constraints of the physical space proved problematic for a few participants. In Layla's case this related to the available physical space.

Sectional – I don't have any more space in here [indicating central circle] so I'll put them here. [Interviewer suggests that things can be rearranged to allow them to be included in the central circle]. Big part of life. When I feel sick, they're nice and when I hurt my ankle they were nice as well. (Layla, year 3)

This issue was only raised in this one case and was resolved at the time, allowing the participant to also place this relationship in the central zone. In two cases participants attempted to add further nuance to the mapping space with figures placed across zones or intentionally aligned against zone borders (Figure 5-30). The simplification of social

experiences to four categories of significance appears to have been problematic for these participants.



Figure 5-30. Examples from Amelia (left) and Karen's (right) social maps that sought to add further detail to the four zones of significance.

Where participants appeared to struggle to communicate relationship significance through map location this was often signalled by the decision to change the location of a figure already placed on the map. Amelia's inability to articulate why she made a change, and Aalia's decision to switch the location of two figures provide two examples of such challenges in practice.

Sectional – [Initially the group is placed in the centre, the interviewer notes that this makes them a bigger part of life than some other people on the map, Amelia moves the figure to the first ring as a consequence] They're nice. [Interviewer asks whether they're all people that she gets on with] Some people. Some of the people are mean. [Interviewer asks why this doesn't affect the green dot, Amelia couldn't give an answer.] (Amelia, year 6)

Interesting shifting of placement right at the end saw the orchestra leader moved from zone B to zone C and the class teachers moved the opposite way. Such a shift points to the fact that those judgments are not hard and fast. (Aalia, year 5, post-interview memo)

It may be that the resultant locations accurately captured participants' feelings, but the uncertainty about the positions attributed to relationships point to challenges that participants experienced in the mapping process. Layla's description of negative feelings about her relationship with her real dad was cited as her reason for listing this relationship at the lowest significance.

Real dad – When it's my sister's birthday, he doesn't care about her so he's a very small part of my life now. These two I only care about [indicating mum and dad]. (Layla, year 3)

While this captured interesting and relevant aspects of her relationships, her use of the physical space appears to have been a protest about the quality of this relationship rather than a reflection of its significance.

Given the young population of participants within this research there was clear potential for the distinct meanings of colour coding (indicating valence) and map locations (indicating

significance) to become confused. Despite these risks participant explanations often demonstrated their comfort with these two elements of the social maps.

Little sister – not that bad to me, not that good to me, she’s in the middle. But she’s still a big part of my life. (Julia, year 5)

She seems an articulate student who can think through why she has placed things there. She was able to grasp the tools in use well, the difference between dots and distance seemed to be no problem for her. (Rachel, year 4, post-interview memo)

For other participants there were signs that the distinction between the valence and significance of a relationship may have been unclear.

There is a slight danger that white is referring to indifference and this is confusing when considering the distance issue (Brian, year 3, post-interview memo)

Where such confusion did occur, it appeared that colour-coded valence may have been slightly easier to grasp, and where participants struggled to engage with location as an indicator of significance, colour-coding may have carried greater meaning.

#### **5.4.2.2 Mapping process**

All participants were able to work through the free-choice and prompted stages of the process to construct their social maps. Participants made a confident start to map construction, adopting the use of tools and identifying people to include in their maps without hesitation. Post-interview memos for the first two participants capture my perception that they were engaging positively with the research process.

Karen is an articulate student who took to the task very well. (Karen, year 4, post-interview memo)

Samantha is a keen student [...] She talks happily about her choices. (Samantha, year 4, post-interview memo)

Draw and write methods have been recognised for their potential to help child participants warm up to the interview process (Angell et al., 2015; Punch, 2002; Sewell, 2011). It appears that the social mapping method developed within this research offered similar benefits. Despite these broadly positive impressions of mapping construction, there were some respects in which the process raised certain challenges. The effort or demand associated with map construction, the tendency towards socially desirable or performative reporting, procedural confusion, and challenges in articulation and communication each impacted the mapping process.

#### 5.4.2.2.1 *Effort/demand of mapping process*

In contrast to broad observations that participants were comfortable from the beginning of the process, reflections on Luke's social mapping describe how he appeared to become more comfortable and fluent with the mapping task over time.

On listening back, I realise that he was more responsive later in the process. I think this is a student that benefitted from warm up time. (Luke, year 5, post-interview reflections)

Although this appeared to be an isolated case, the focus on relationships of particular interest in the latter phase may benefit from the fluency developed in the discussion of wider social experiences. Conversely, some participants gave less full answers in the latter stages of interview. It may be that these participants simply had less to say about the targeted musical relationships. However, the notes taken alongside Amelia's interview attributed the extensive prompting required in this process to fatigue.

Orchestra – [...] They're ok, they are good. Don't really like music [asked to explain more] I just don't like it. [There is a lot of hesitation, she seems unsure of her responses, I think she gets fatigued and the prompted task feels more challenging]. (Amelia, year 6)

Louisa provided fairly extensive early answers, however, later in the process her responses were more clipped, perhaps reflecting a similar fatigue.

Orchestra leader and French Horn teacher – I don't know what to put because I don't hate them, but I don't. [Interviewer reminds her that she won't share her answers that she can use red dots if needed] So why are you recording this? [Interviewer clarifies that the recording is just for her own use and that answers won't be shared] I'm not bothered about you telling anyone. I feel that they're too bossy. (Louisa, year 6)

This tiring, although uncommon, was particularly undesirable in the present research given the impact on the latter portion of the interview focusing on musical relationships.

In a small number of cases limitations in terms of the extent of mapping, the use of spaces, and the descriptions offered, appeared to arise from lower levels of participant effort. Jeff listed just three relationships before requiring some encouragement to think more widely.

He seemed to quite quickly feel like he was done with ideas. This is perhaps more surprising given that I know that this is a very able student. I felt like he had to be prompted a fair bit. (Jeff, year 5, post-interview memo)

Participants' repeated mapping of relationships in a single location may have represented habitual mapping. This resulted in maps that appeared to lack full engagement with the different levels of significance (Figure 5-31).

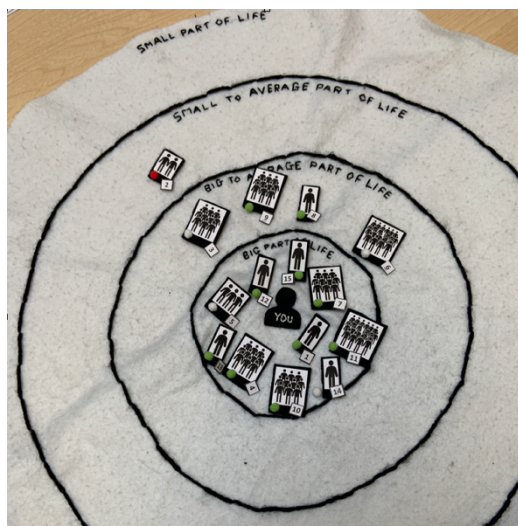


Figure 5-31. Habitual placement in the central zone resulted in other map areas remaining largely unused in Jayde's map

Such habitual reporting may also have impacted the descriptions that participants offered: Luke used the same description of 'annoying' for eight of the sixteen relationships depicted on his map. This may have reflected his limited ability to articulate his feelings about relationships. However, such reporting resonates with observations that children tend to repeat responses that they feel successfully answered the interview question (Hatch, 1990). The habitual reporting both in descriptions and physical mapping may reflect instances where participants felt that their responses were working and therefore merited repeating.

In one instance the process of social mapping was upsetting to a participant. The free choice phase of mapping caused Luke to examine his challenging relationship with his father which made him tearful. This incident was dealt with according to the risk assessment that was devised prior to research. The interview was paused, Luke was given time to recover and then asked whether he would like to proceed. Luke's class teacher was notified of the incident to ensure that his school were aware of issues raised. While this was an isolated incident within this research, it acts as a reminder that the process of social mapping has the potential to raise challenging aspects of participants' social lives.

#### 5.4.2.2.2 Social desirability and demand characteristics

There were signs that some participants may have been influenced by social desirability bias, offering responses that presented them favourably rather than representing their true feelings (Robson, 2011). Louisa's description of her grandparents illustrates her efforts to censor her inclination towards negative reporting.

Dad's parents – Because they never lived with my dad, they don't really notice me. They know me but they just don't tend to like 'tolerance' me. I'm going to

give them white because, just because they don't always tolerance me it doesn't mean I shouldn't tolerance them. (Louisa 1, year 6)

Hatch (1990) describes the tendency for power imbalances between child participants and adult interviewers to result in children seeking the correct answers within the research process. In the context of the present research there were signs of participants sought the right responses in their reports of musical relationships. Some post-interview memos captured concerns that participants reporting for these relationships may have been inauthentically positive.

This was interesting there was a real sense of distance for everyone except family. That was until I prompted conversation about musical people, these were all placed very centrally. This could be because they are important, or it could reflect a desire to please me. (Leah, year 4, post-interview memo)

Efforts to limit participants' tendency to offer such expected responses were effective to a point; the negative accounts of musical relationships demonstrate that most participants appeared to report their social relationships with relative freedom. However, the method of social mapping is evidently vulnerable to issues around social desirability and demand characteristics.

#### 5.4.2.2.3 *Procedural confusion*

There were aspects of the process of map construction that appeared to challenge or confuse participants. While the intention was that meaning be drawn exclusively from location, colour coding, and descriptive commentaries, Lara attributed meaning to the order in which she populated her map: "Dad – He went on second because I don't see him as much, but I love him as much" (Lara, year 6). Such consideration of order is potentially insightful and attending to this matter did not appear to cause Lara problems, however this does highlight the potential for participants to complicate the mapping process. Brian attempted to place a figure on the map before deciding who it was.

[places the next figure on and then pauses to decide who it is. The interviewer explains that he needs to decide who it is before putting them on the map. He takes off the figure and thinks again] (Brian, year 3)

Although this was corrected during map construction, it demonstrates the risk of the mapping process itself superseding the ideas being discussed. A small number of participants chose to map things that stretched beyond social connections as demonstrated by Agata's inclination to include Harry Potter on her map. Some participants struggled to keep track of the relationships they had mapped.

Dad – I forgot my dad, that's not good. Have I done my mum? [Interviewer confirms she has]. He should be [considers location and asks about other people on the map as a reference points, and on this basis places him]. He

doesn't live with me. [Interviewer asks why he's such a big part of life] Because he's my dad. (Louisa, year 6)

While the freedom within the mapping process allowed participants to dictate how maps were populated, the size of the task may have been challenging to manage for those participants who felt they have a great deal to report. Regular updates on who had already been mapped supported participants in identifying who they had included and who was missing as they moved through the map construction process. While procedural problems were evident in the research process, the infrequency of these problems and the ease with which they were corrected demonstrates that they were surmountable. Nonetheless, the factors that may complicate or distort mapping must be attended to, to ensure that research outcomes remain insightful.

#### 5.4.2.2.4 *Articulation and communication challenges*

There were some respects in which the mapping process posed challenges in terms of articulation and communication. There were several instances where participants or the researcher required clarification of the language used to describe the different musical relationships.

Orchestra – When we all sing together [Interviewer clarifies that she's talking about choir not orchestra.] (Jayde, year 3)

This confusion, although resolved within the discussion, demonstrates the linguistic challenges that impact this research. In a small number of cases participants appeared comfortable carrying out the practical task of social mapping but struggled to articulate the reasons for their decisions.

This one was a struggle. She really found it hard to articulate any reasons for why people were put on. She seemed to instinctively place people with different proximity [...]. I felt it harder to access this student. (Amelia, year 6, post-interview memo)

Penny struggled to explain the differences that were embedded within her physical mapping.

Choir – Most of them are very nice. [Interviewer asks her to explain why choir, which includes her class, gets a green dot where her class was given a white dot] I feel better about choir than class because, I just feel better about them. (Penny, year 3)

This may indicate that physical mapping illustrated something that Penny felt unable to articulate verbally. While this creates the impression that the method offers accessible tools to capture social experiences, the detailed understandings of these experiences drawn out through this research depend in large part upon the accompanying descriptions. Where participants struggled to articulate these feelings, the outcomes are less informative.

### 5.4.2.3 Observation VS mapping

By examining the relationship between observation data and social mapping data the potential contribution of the mapping method can be further understood. Observation methods are largely celebrated for their ability to capture things as they unfold rather than relying on participant recollection which is vulnerable to distortion through failures of memory and social desirability bias (Robson, 2011). The examination of the first two research questions highlights how observation data featured within each of the themes emerging from the research. Although the relevance of observation data within each theme varied, it was largely absent from most themes emerging from the social mapping data. This general absence may have arisen for several reasons. Some themes, such as 'past, future and changing experiences' and 'familiarity and contact' captured long term aspects of relationships that could not readily be observed. Other themes focused on matters outside the bounds of school-based observation such as aspects of participants' home life or social activities outside school. However, most themes addressed issues that may have applied to the observation context but remained challenging or impossible to observe. This reflects the fact that the research was concerned with participants' subjective perception of social experiences. For example, theme 11, 'thoughts on activities', may have connected with activities that were observed, yet the theme captures feelings about these experiences that were privately perceived by participants during observations. Observed behaviours may have offered signs of some of the issues identified within the theme, but the meaning behind these signs could not be deciphered from observation alone.

Observation data most commonly applied to theme 6, 'interactions'. Here those interactions that participants identified as valuable or damaging to relationships were at times witnessed within social exchanges. These observations captured the role of talk in participant social interactions, an issue that was notably absent in the descriptions given during map construction. In this respect observation data offered a different insight into social experiences of participants. However, where observation data capture elements of social interaction, the implications for the relationship were often not explicit. Agata's experience of rejection by her peers was captured by observation data, yet this was limited to a superficial account of the exchange itself, meaning that the implications for the relationships remained unclear (discussed in subtheme 3.1). While the observation data can play a valuable role in documenting the types of social exchange that take place, the impact of such exchanges on relationships is better examined through social mapping. The scope for social mapping to offer detailed insights as well as accessing more stable aspects of experiences that cannot be captured through observation lends support to this method of examining social experiences.



However, there are signs that observation captures aspects of social experiences that the mapping method may neglect. It is therefore reasonable to conclude that social mapping appears a powerful means of examining social experiences while accepting that it can be further supplemented with observation methods.

#### **5.4.2.4 Implications for the method**

This research sought to capture in-depth insights into the social experiences of IHON. The social mapping method developed and trialled in this context has fulfilled that aim.

Participants were able to utilise this method to communicate detailed information about their social experiences across all aspects of life. The nuanced impression of IHON and the different musical relationships within this tuition is testament to the method's ability to target specific areas of interest and capture their associated complexities. The insights offered were derived from the accessible and engaging nature of the mapping tools as well as the clarity of the mapping process. Challenges associated with the method were often easily resolved at the time through interviewer clarification.

There are questions about the development of this process for future research. The mapping tools and process could be applied in other contexts, the only element of the process specifically tied to the present research was the prompted phase which targeted IHON relationships. Nonetheless there are some respects in which the process may benefit from adaptation in future research. These recommendations, arising from the instances where participants appeared to struggle with the demands of social mapping, focus on the potential differentiation of the mapping task for varied abilities. The accessibility of tools must be appropriately aimed at participants. Less able participants may require more extensive illustration of the meaning of map zones and the concept of relationship significance. However, more able participants may desire further development of colour-coded valence to capture more nuanced and mixed feelings. The support offered during the mapping process must also be tailored to participants. In some contexts, participants may benefit from careful management of the size of the mapping task, rather than the limitless model used here which may lead to fatigue. Consideration of the prompting that accompanies the mapping process ensures that participants are offered appropriate levels of support. While the research method has been insightful in the present research, future research would benefit from careful consideration of the target population and adaptation of the tools and process to suit their abilities.

Further development of the social mapping method must also consider how it might be adapted to suit the researcher and their research context. The process outlined within this research was labour intensive. The data collection itself was relatively time consuming, with 31

individual interviews conducted, lasting on average 19'35". The process of thematic analysis was particularly time consuming, in part because participants engaged so successfully in the process and produced such rich data. Future development of the research method would benefit from considering how the process can be adapted to make data collection and analysis less onerous and therefore more accessible.

## 6 The Academic Impacts of IHON

### 6.1 Introduction

The final element of the research was concerned with IHON's potential academic impacts. The following chapter explores this topic through the study of children's academic and musical self-efficacy. The opening literature review (section 6.2) situates self-efficacy theory in relation to arguments about music tuition's academic impacts, before expanding on self-efficacy theory as a theory of motivation and identifying the features of self-efficacy sources. The Method (section 6.3) describes questionnaires developed to assess academic and musical domains of self-efficacy and an interview schedule designed to appraise experiences of self-efficacy sources. The Findings (section 6.4) address three research questions examining participants' self-efficacy beliefs, the contribution of IHON to sources of self-efficacy, and the success of the measures used within the research.

### 6.2 Literature review

#### 6.2.1 Academic impacts and self-efficacy theory

Chapter two explored how arguments for music education often centre on the potential for tuition to improve academic achievement and attainment. While these arguments support the examination of IHON's impact in these areas, such research faces specific challenges. Examination of achievement and attainment calls into question what is meant by academic and musical ability. Chapter two detailed some of the measures used to assess the performance of schools. This context promotes specific understandings of academic ability. In primary school, academic ability focuses on children's abilities in reading, writing, and mathematics. Assessments at this stage judge whether students are working at, above or below the expected standards in these areas (Standards & Testing Agency, 2020). Assessments at the end of key stage 2 (aged 11) are carried forward into secondary school education and used to predict students' likely achievements across a wider range of subjects. Academic ability is thus framed in terms of students' test performance with particular emphasis on early performance in literacy and mathematics. In addition to subject-based testing, schools often adopt additional testing to measure students' cognitive ability. Such cognitive tests claim to examine the "main types of reasoning ability known to make a difference to learning and achievement" which they argue provides "a rounded profile of the whole child" (GL Assessment, n.d., para. 1). While such tests may target a different type of knowledge or skill from those examined through school assessments, academic ability remains framed in relatively narrow terms.

Musical ability is an equally challenging concept. Within the English education system musical ability is generally framed in terms of instrumental/vocal performance skills which are primarily measured through graded performance exams. Hallam's (2013) exploration of the musical attainment of young instrumentalists includes observations about the limitations of instrumental examination as a marker for musical ability. Efforts to measure musical aptitude have resulted in forms of musical testing. Bentley (1969) developed a battery of four types of test focusing on aural perceptions which allowed teachers to classify the musical ability of primary aged students. Academic and musical ability have both consistently been framed within a context of testing and measuring skills. The problem with this understanding of ability is that it reduces abilities of interest to those monitored within this system of testing and encourages peak performance within these tests by whatever means possible (Mazzoli Smith, 2021). Considering the relationship between musical activity and achievement and attainment therefore engages with the challenging task of considering what are the relevant and insightful measures of such achievement and attainment.

Existing research has sought to explore the relationship between music and academic achievement within the English education system. Hallam and Rogers (2016) present evidence that supports a relationship between instrumental tuition and improved exam performance. However, they note the mixed outcomes from previous research in this field and the relative absence of UK based evidence to support such claims. This suggests that exploring IHON's impacts through measures of academic attainment may fail to produce clear outcomes. Hallam and Rogers (2016) conclude by exploring some theories that might explain the relationship between music tuition and improved academic attainment. This suggests that even if examining the attainment data of children within IHON was able to identify a relationship between music tuition and wider academic impacts, it would not explain the cause of this relationship. Such an approach therefore fails to align with the evaluative aspirations of the research which focus on exploring how and why IHON may have impacts on participating children (discussed in section 2.4.3). The present research therefore prioritises examining the causes of any academic impacts arising from participation in IHON by considering the relationship between music tuition and self-efficacy beliefs.

Self-efficacy is defined as a person's belief in their ability to "organize and execute the courses of action required to produce given attainments" (Bandura, 1997, p. 3). Levels of self-efficacy belief determine task avoidance or engagement as well as task persistence (Schunk, 1991). Research examining the impact of self-efficacy beliefs on performance outcomes is extensive and has been applied in diverse contexts. Within schooling positive self-efficacy beliefs have been associated with improved problem-solving, raised academic attainment, and altered

career aspirations (Bandura, 1997; Bandura et al., 2001; Jinks & Morgan, 1999; Pajares, 1996; Zimmerman et al., 1992). While the study of self-efficacy within music education has been less extensive, similar relationships between self-efficacy and musical achievements have been observed. Studies of children's achievements within instrumental exams have cited self-efficacy beliefs as the clearest predictor of exam outcomes (McCormick & McPherson, 2003; McPherson & McCormick, 2006). Nielsen (2004) identified a positive relationship between high musical self-efficacy and the adoption of positive strategies for learning music. Both academic and musical self-efficacy beliefs appear to be predictors of learning behaviours and achievements within these domains. This suggests the merit of better understanding the self-efficacy beliefs of children within IHON. To meaningfully examine self-efficacy within this context first greater clarification of the concept of self-efficacy is required. This will explore how self-efficacy aligns with alternative theories of motivation before examining the different sources of self-efficacy. Finally, existing approaches to measuring self-efficacy and self-efficacy sources will be explored.

#### **6.2.1.1 Self-efficacy as a theory of motivation**

Self-efficacy theory has a complex interconnected relationship with other theories of motivation (Cook & Artino, 2016; Schunk, 1991). Cook and Artino (2016) sought to delineate the distinguishing features of different theories of motivation. They conclude that "although different theories rarely contradict one another outright, each theory emphasises different aspects of motivation, different stages of learning, different learning tasks and different outcomes" (Cook & Artino, 2016, p. 1012). Situating self-efficacy and the current research within this wider context provides clarity about what is and is not being examined.

Self-efficacy beliefs, unlike other theories of self like self-confidence, are context or task specific (Schunk, 1991). The examination of self-efficacy therefore does not generalise competency but is instead concerned with establishing self-efficacy beliefs pertinent to specific domains of competence. The role of outcome expectations is lesser within self-efficacy theory when compared with expectancy value theories (Cook & Artino, 2016). While outcome expectations may inform self-efficacy beliefs, it is recognised that in some cases perceptions of likely outcomes may be viewed as distinct from efficacy beliefs (Bandura, 1997). The conceptualisation of goals within self-efficacy theory also differs from other theories of motivation. Different aspect of goals such as proximity, specificity and difficulty are seen to impact self-efficacy beliefs (Schunk, 1991). Alternatively, achievement goal theory and growth mindset theory postulate the way that different outlooks on intellect and achievement alter the nature of the goals to which people aspire (Senko, 2016; Yeager et al., 2019). While self-efficacy theory does not explicitly explore the values embedded in goals in this manner, high

self-efficacy has been associated with mastery goals and a growth mindset. With this understanding of what constitutes self-efficacy beliefs the following exploration of self-efficacy sources can identify the factors that contribute to these beliefs.

#### **6.2.1.2 Sources of self-efficacy**

Bandura (1997) established four broad areas that act as sources of efficacy: mastery experiences, vicarious experience, social persuasion, and physiological and affective state. Each of these areas distinctly influences an individual's developing self-efficacy beliefs.

Mastery experience denotes the role that existing experiences play in the formation of an individual's self-efficacy within a given domain. A person's previous experiences of success or failure are used as indicators of their capabilities and thus provide fundamental evidence to support self-efficacy judgements. Mastery experience has therefore been identified as the most powerful of the four self-efficacy sources (Bandura, 1997). There are a range of factors that support more or less meaningful mastery experiences. The impact of mastery experiences differ depending on the expectations that the individual has for their performance of a given task. Thus, the same experience may represent a positive or negative mastery experience for two different people (Schunk & Usher, 2012). Bandura (1997) notes that mastery experiences are likely to be more significant where there is a perceived sense of challenge. Related to this is the effort that the individual must call upon to successfully complete a task. Demands for higher effort can contribute to improved self-efficacy where effort is perceived as an indicator of achievement, or diminish self-efficacy where effort is perceived as an indicator of a skill deficiency (Schunk, 1991). The trajectory of improvement associated with a mastery experience may differ depending upon the stage of learning. The early stages of skill or knowledge development are often associated with fast progress, over time this rate of improvement often slows. The changing rate of gains associated with mastery experiences can impact self-efficacy differently over time (Bandura, 1997). The mix of factors informing the subjective interpretation of mastery experiences demonstrate the complexity of this seemingly simple source of self-efficacy.

Vicarious experience refers to the way that the perceptions of others' experiences and skills can influence one's own sense of self-efficacy. Bandura (1997) points out that people often rely on comparison with others when appraising their achievements in a given pursuit. For example, a test score alone offers an individual limited insight into their performance, but comparing one's score with others contextualises this information allowing the relative success of a performance to be judged. The impact of these judgements varies in part due to educational practices and environments which foster such comparisons in different degrees (Schunk & Usher, 2012). While comparison with others naturally contributes to self-efficacy,

such appraisal can act as more than a yardstick against which to judge individual achievements. Observing someone completing a given task can provide modelled behaviour that informs personal self-efficacy judgements. Where a model successfully completes a task, this can positively impact the observer's self-efficacy in relation to that task. Conversely, where a model struggles with a task the observer's self-efficacy may consequently be diminished.

The way models contribute to self-efficacy beliefs can vary depending on the perceived attributes of the model and the task in question. Models are particularly important when forming self-efficacy judgements in areas where an individual has limited existing knowledge and experience (Usher & Pajares, 2008). The degree to which a model can influence self-efficacy judgements is dependent upon a perceived similarity between oneself and the model; the greater the similarity, the more profound the impact of such vicarious experiences (Schunk & Usher, 2012). Schunk and Hanson (1985) suggest that coping models, those who struggle but succeed in a task, may impact the self-efficacy beliefs of struggling learners more powerfully than mastery models who manage the task easily. In some cases, individuals seek out those who are more skilled and competent in a given area and can therefore act as aspirational models (Bandura, 1997). Furthermore self-modelling, achieved where individuals watching recordings of themselves completing a task (Schunk & Usher, 2012), and symbolic models, observed through television and media (Bandura, 1997), can also form vicarious experiences and contribute to self-efficacy judgements. The complexities associated with vicarious experiences spring from the abundant associated variables.

Social persuasion denotes the impact that feedback from others has on one's self-efficacy beliefs. Encouragement or praise can positively impact an individual's self-efficacy within a given domain. The nature of such feedback determines the impact on self-efficacy beliefs. Bandura (1997) presents studies that indicate feedback in praise of ability has greater impact than feedback commending effort. The impact of such positive social persuasion is determined by the degree to which the individual trusts and believes the given messages; "students are quick to dismiss lofty praise or empty inspirational mantras" (Schunk & Usher, 2012, p. 22). The knowledgeable and credibility of the source is therefore key in determining the merit of any feedback. The degree to which feedback aligns with one's own appraisal also informs judgements of the reliability of feedback (Bandura, 1997). Where feedback is discredited the influence on self-efficacy beliefs is diminished. Usher and Pajares (2008) note that social persuasion can have limited lasting impact on self-efficacy and can perhaps more easily have a demoralizing effect. Schunk and Usher (2012) note the detrimental impact that messages implying poor proficiency can have on self-efficacy beliefs particularly where these are frequent or from multiple sources. In addition to explicit feedback, social evaluations

embedded in interactions also inform a person's self-efficacy judgements. Social interactions can be imbued with underlying implications of limited aptitude. While such feedback may be indirect, the meaning remains clear with consequent implications for self-efficacy beliefs (Bandura, 1997).

Physiological and affective state refers to the impact that physical and emotional experiences have on self-efficacy judgements. Strong emotional reactions act as indicators of proficiency and thus impact self-efficacy beliefs (Schunk & Usher, 2012). Anxiety or dread are often related to poor competence judgements. Performance is seen to be poorer when physiological arousal is especially high or particularly low. An individual's mood acts as a lens through which efficacy judgements are formed, positive moods support higher self-efficacy beliefs, negative moods promote lower self-efficacy beliefs (Bandura, 1997). An individual's emotional and physical experiences of and responses to different circumstances therefore influence the development of their self-efficacy beliefs.

### **6.2.2 Measuring self-efficacy**

The fundamental conceptualisation of self-efficacy discussed above dictates how existing research has sought to capture self-efficacy beliefs and experiences of self-efficacy sources. Examining how self-efficacy theory has been operationalised allows the principles of the theory to be explored from a practical perspective. Although self-efficacy measures differ in their detail, they are largely similarly constructed. A series of statements outline perceptions of ability within a given domain. Bandura (2006) is clear that such statements should be framed using terms like 'can do' rather than 'will do', therefore implying ability rather than intention. Respondents then indicate the degree to which they believe they are capable in that area. Bandura (1997, 2006) argues that these reports should be given on a scale from 0-100 to allow for finer detail in responses. Other approaches have reduced response scales: Ritchie and Williamon (2010, 2011) favour a 7 point scale, Muris (2001) uses a 5 point scale, and Jinks and Morgan (1999) opt for a 4 point scale. While different number scales are not themselves problematic, Bandura (2012) does critique the use of bipolar labels for Likert scales from 'strongly disagree' to 'strongly agree' with a neutral central position. He explains that such valenced judgements cannot apply to self-efficacy, and neutrality in self-efficacy beliefs does not make sense. The statements that are judged in this process relate to the domain of self-efficacy being examined. Given the broad range of potential domains of self-efficacy, Bandura (2006) offers advice for the construction of efficacy scales. However, existing scales have been used in academic domains (Bandura, 2006; Jinks & Morgan, 1999; Minter & Pritzker, 2017; Muris, 2001; Zimmerman et al., 1992) and musical domains (McCormick & McPherson, 2003; McPherson & McCormick, 2006; Ritchie & Williamon, 2010, 2011).



### 6.2.2.1 Academic domain measures

There are a number of existing measures within the domain of academic self-efficacy. Zimmerman et. al. (1992) offered an early model that listed statements about self-efficacy for self-regulated learning and academic self-efficacy (figure 1). Here academic self-efficacy is framed in terms of achievement in different school subjects, e.g. “learn general mathematics” (Zimmerman et al., 1992, p. 668). Such an understanding does not engage with the skills that inform academic success. This weakness is only furthered by the omission the arts and sports, resulting in a narrow and outdated understanding of academic attainment. The items presented in relation to self-regulated learning are perhaps more informative. However, at times the statements relate to a particular educational practice, which may not be relevant in all educational contexts, e.g. “use the library to get information for class assignments” (Zimmerman et al., 1992, p. 668).

The items established by Zimmerman et. al. (1992) were subsequently expanded and developed (Bandura, 2006; Bandura et al., 1999). Bandura et. al. (1999) supplemented the existing focus on academic self-efficacy and self-efficacy for self-regulated learning with further areas of interest. Bandura’s (2006) Self-Efficacy Scale for Children outlines this expanded model with 9 categories of efficacy relating to childhood<sup>9</sup>. The original academic and self-regulated learning categories remain almost identical to those presented by Zimmerman et. al. (1992). Items in the additional categories relate to a broader understanding of academic self-efficacy. Arts and sports are included in the “self-efficacy for leisure time skills and extracurricular activities” category (Bandura, 2006, p. 327). This creates a false separation from the other school subjects and sustains an outdated concept of what constitutes academic learning. The new categories also address self-efficacy in relation to others, both in terms of meeting the expectations of others and the ability to seek support from others.

The Self-Efficacy Questionnaire for Children (SEQ-C) was developed by Muris (2001) in the context of childhood depression. The questionnaire focuses on three domains of adolescent self-efficacy: academic self-efficacy, social self-efficacy, and emotional self-efficacy. Muris (2001) builds on the work of Bandura et. al. (1999); the SEQ-C therefore relates to the self-efficacy scale for children (Bandura, 2006). However, here the academic domain is no longer

---

<sup>9</sup>The full set of categories are: self-efficacy in enlisting social resources; self-efficacy for academic achievement; self-efficacy for self-regulated learning; self-efficacy for leisure time skills and extracurricular activities; self-regulatory efficacy; self-efficacy to meet others expectations; social self-efficacy; self-assertive efficacy; self-efficacy for enlisting parental and community support (Bandura, 2006, pp. 326–327).

understood in terms of achievement in given subjects, instead it combines elements from different subcategories within Bandura's (2006) list. Table 6-1 illustrates these relationships.

Table 6-1. Relationship between Muris (2001) SEQ-C and Bandura (2006) Childhood self-efficacy scale

<b>Academic Self-efficacy Item</b> (Muris, 2001, p. 147)	<b>Related category in childhood self-efficacy scale</b> (Bandura, 2006, pp. 326–327)
How well can you get teachers to help you when you get stuck on schoolwork?	Enlisting social resource
How well can you study when there are other interesting things to do?	Self-regulated learning
How well can you study a chapter for a test?	Academic achievement OR Self-regulated learning
How well do you succeed in finishing all your homework every day?	Self-regulated learning
How well can you pay attention during every class?	Self-regulated learning
How well do you succeed in passing all subjects?	Academic achievement
How well do you succeed in satisfying your parents with your schoolwork?	Meet others' expectations
How well do you succeed in passing a test?	Academic achievement

While the questions presented by Muris (2001) offer a more diverse understanding of academic self-efficacy, the translation of this work from the original Dutch into English has been criticised (Landon et al., 2007; Minter & Pritzker, 2017). On this basis Landon et. al. (2007) converted the question format into statements, resulting in items like "I am good at paying attention during every class" (Landon et al., 2007, p. 36). However, Bandura (1997, 2006, 2012) emphasises that efficacy judgements should be based on a perceived capability rather than existing achievement or intention to act. The language used by both Muris' (2001) and Landon et. al.'s (2007) relates to achievement rather than capability.

Minter and Pritzker (2017) therefore opt to reword the statements offered by Landon et. al. (2007) to frame them in terms of ability (Figure 6-1). Minter and Pritzker's (2017) research is concerned with two elements of the original SEQ-C: academic self-efficacy and social self-efficacy. The authors explore the merits of these measures across ethnically diverse populations. While they observed some dissimilarity in cross cultural reporting of social self-efficacy, the study provides general support for the merit and validity of the academic self-efficacy measure. Despite the strength of the academic measure, it is important to note that the statements referring to specific educational practices may not be relevant to all educational contexts (e.g., 'I'm able to study the chapter for a test'). Minter and Pritzker's (2017) measure for academic self-efficacy embodies the honing of historic measures of self-efficacy within this domain.

---

I'm able to satisfy my parents with my school work  
 I'm able to pay attention during every class  
 I can study a chapter for a test  
 I'm able to pass my tests  
 I can get teachers to help me when I get stuck on my schoolwork  
 I'm able to finish all my homework every day  
 I'm able to pass all my subjects  
 I can study when there are other interesting things to do

---

*Figure 6-1. Minter & Pritzker (2017, p. 822) Academic self-efficacy items*

### **6.2.2.2 Music domain measures**

The development of a measure to establish musical self-efficacy has been less widely studied. McCormick and McPherson (2003; McPherson & McCormick, 2006) noted the relative lack of attention given to musical self-efficacy. Their studies sought to establish a means of capturing participants' musical self-efficacy and relating this to their subsequent performance in graded musical exams (McCormick & McPherson, 2003; McPherson & McCormick, 2006). In both studies students were consulted immediately before sitting a musical exam on their instrument. In the first study three statements/questions were used to capture musical self-efficacy: (1) "I have fully mastered the requirements for today's examination"; (2) "How good a musician do you think you are, in comparison with other students of your own age?"; (3) "What result do you think you will get for your exam today?" (McCormick & McPherson, 2003, p. 42). The outcomes of this research led McCormick and McPherson (2003) to argue for the predictive power self-efficacy in the context of musical performance. On the basis of this initial investigation McPherson and McCormick (2006) went on to develop a more comprehensive measure of musical self-efficacy. The authors sought to establish efficacy in relation to the different tasks completed within a music exam (e.g., sight reading) using a 0% to 100% scale. Although this presents a more diverse list of musical tasks, the measure is preoccupied with the practical tasks and fails to attend to the skills, knowledge, and attitudes that underpin completion of these tasks much like the early measures of academic self-efficacy. The measure focuses exclusively on self-efficacy in relation to performance; the impact of efficacy beliefs on students' learning processes is not addressed. When McPherson and McCormick (2006) note the power of the self-efficacy beliefs, they emphasise that self-efficacy alone is not sufficient: "Put quite bluntly, students still need to do the work and the practice. In this way of thinking, both the mental and the physical dimensions of learning are of vital importance." (McPherson & McCormick, 2006, p. 333). This observation creates a false parity between self-efficacy and learning as factors influencing performance outcomes. This fails to capture the more pervasive role that musical self-efficacy has within the learning processes themselves.

Ritchie and Williamon (2010) developed two lists of efficacy statements, one for musical learning and another for musical performance (table 3). Participants were asked to imagine an upcoming performance and respond to statements focused on learning or performing music at this event, e.g. “I am confident that I can successfully learn the music for this performance” (Ritchie & Williamon, 2010, p. 343). Responses were given on a 7-point Likert scale from “Not at all sure, 0%” to “Completely sure, 100%” (Ritchie & Williamon, 2010, pp. 343–344). Ritchie and Williamon (2010) conducted their research with music students studying at conservatoire or university level. The nature of this task, and the statements used to capture musical self-efficacy, reflect this population’s advanced stage of musical learning. Having established this initial tool Ritchie and Williamon (2011) subsequently developed their work for use with primary aged children (Table 6-2). Although this measure also draws upon an imaginary performance the focus is exclusively on musical learning. Each of the statements from the original adult measure is reworded in child-friendly terms. The degree of alteration to each statement varies, some are almost identical (number 3) while others have been significantly altered (number 4). The childhood measure uses of the term ‘concert’ rather than ‘performance’, apart from statement eight which is anomalous in its use of the term ‘performance’.

*Table 6-2. Childhood self-efficacy measure for musical learning (Ritchie & Williamon, 2011, appendix)*

1. I am sure that I can learn the music for this concert.
2. I am sure I can practice when I should to learn the music for this concert.
3. If I cannot play the music for this concert at first, I will keep practising until I can.
4. I can learn all the things I want for this concert.
5. I am likely to give up getting ready for this concert before it happens.
6. When I have something boring or tricky to do with learning for the concert, I can stick to it until I finish it.
7. When I decide to do this concert, I go right to work on the music.
8. When first playing the music for this performance, I soon give up if I can’t play it right away.
9. The idea that I might make mistakes in this concert could just make me work harder to learn the music
10. I am likely to give up on working towards this concert easily
11. If I get stuck when learning the music for this concert, I can work it out.

Although Ritchie and Williamon (2011) present a measure more accessible to children the focus on an imaginary concert is potentially problematic. While it may be reasonable to assume that adults who are experienced musicians could make judgements regarding such a fictitious performance, a cohort of children with varied musical experiences may struggle to imagine a concert situation. Although Ritchie and Williamon (2011) favour the term ‘concert’ for use with children, there is a risk that the word ‘concert’ itself may be isolating for some students. The measure would therefore benefit from clarification of the imaginary

performance context, to ensure that students are able to access the fundamental concept that they are asked to appraise.

### **6.2.3 Measuring efficacy sources in education**

Several existing measures have been developed to establish the role of self-efficacy sources within educational contexts. Many of these take the form of a questionnaire with statements outlining an experience associated with one of the four self-efficacy sources. Participants indicate where these statements do or do not apply to them and on this basis an impression of their experience of efficacy sources is formed. Usher and Pajares (2008) provide an overview of such approaches to assessing efficacy sources.

The merits of this approach differ depending on the efficacy source. Statements referring to mastery experiences have offered strong reliability, though some questionnaires have included grades or numeric scores which fail to capture how a respondent feels about that performance and therefore act as a poor indicator of mastery experiences. Although vicarious experiences have been further separated into peer and adult influences, measures of this source have shown poor reliability (Usher & Pajares, 2008). Measures fail because they are constructed with a limited concept of what constitutes vicarious experiences, such limitations fail to account for the diversity in people's experiences. Capturing the experience of social persuasion through questionnaire is similarly complex. The limited set of contexts and sources of social persuasion within questionnaires risk omission of relevant experiences. Measures that do not address the degree to which the participant trusts and values the opinion of the person in question result in responses which fail to capture the impact of such experiences. Statements relating to physiological and affective state are seen to be reductive. Usher and Pajares (2008) note that this source is almost exclusively framed in negative terms, failing to cater for positive experiences of this source of self-efficacy. Questionnaires targeting self-efficacy sources struggle to accommodate the breadth of contexts and experiences that may contribute to self-efficacy beliefs in various ways.

Zelenak (2015) presents a questionnaire about efficacy sources specifically within the domain of music performance. Participants are invited to indicate how much they agree with a series of statements using a scale from 1 to 100. The focus on a musical domain allows specific elements to be addressed. The efficacy sources are represented by differing numbers of statements. Zelenak states: "Mastery experience and verbal/social persuasion had a greater number of items than the other sources to accommodate the generality, strength, and level of those sources as recommended by Bandura (2006)" (2015, p. 394). A reduction in the number of statements relating to vicarious experiences and physiological and affective state, sources

that have been problematised due to their complexity, risks further neglecting the potential role that these efficacy sources may play. It is therefore worth considering the merits of the measure in relation to each efficacy source. Mastery experience items address ensemble size, complexity of the music, and practice routines. Although these statements are contingent upon participants interpretation of the phrase “I have had positive experiences...”, items capturing mastery experiences are relatively clear.

The statements used for vicarious experiences are more complex. The inclusion of professional musicians adds the breadth called for by Usher and Pajares (2008). Three of the statements include a reference to improving their own playing as a consequence of a vicarious experience. While this is implicit in the concept of vicarious experiences informing self-efficacy beliefs, here participants are required to recognise the relationship between these experiences and their impacts. Measures of vicarious experience should not be dependent upon recognising outcomes in personal performance. Similarly the item: “I have watched other students with similar music ability as me perform a piece of music, and then decided whether I could, or could not, perform the same piece of music” is reliant upon a conscious awareness of the impact that a vicarious experience has on the musician’s self-efficacy (Zelenak, 2015, p. appendix). These problems arise from the challenges of measuring vicarious experiences, such statements are simultaneously attempting to identify (a) whether a relevant experience has taken place and (b) whether it has played an influential role. The demanding nature of the statements assessing vicarious experiences risks distorting the insights offered by participant responses.

Items relating to social persuasion address a range of influences that may be pertinent to this efficacy source. Friends, family, music teachers, and formal feedback are represented in different statements. Other items address the perception of musical skill in terms of age and practice. Although these items offer a range of experiences relating to social persuasion, there remains a clear potential for experiences of social persuasion that are not captured in the statements listed. As noted by Usher and Pajares (2008), the impact of social persuasion is dependent upon how much the participant trusts and respects the individual’s opinion. Zelenak (2015) does not include reference to the value placed in a given opinion, therefore responses to these statements do not clearly communicate the experiences of social persuasion.

Statements used to assess physiological and affective state refer to how participants feel about performance. Two of the five statements focus on nervousness and worrying, these are terms relating to physiological and affective state that are commonly discussed. Here a state of nervousness is perceived negatively, the measure does not accommodate positive nervous

feelings. The remaining statements use broad terms to capture physiological and affective state, participants are asked to judge whether they 'enjoy' an experience, have 'positive memories' and 'feel good' (Zelenak, 2015, p. appendix). While these terms may refer to experiences of physiological and affective state, the breadth of these statements may result in other factors influencing responses. For example, a response to the statement: "I have positive memories of most, or all, of my past music performances" is likely to be informed by all of the four sources of self-efficacy (Zelenak, 2015, p. appendix).

Zelenak's (2015) questionnaire targets some relevant aspects of self-efficacy sources in relation to musical performance. However, despite the specific focus on musical performance, accounting for all potential experiences of self-efficacy sources remains problematic. The problems associated with questionnaire measures of efficacy sources arise from their tendency to simplify and reduce nuanced personal experiences.

Recognising the limitations of questionnaires targeting self-efficacy sources, Usher and Pajares (2008) argue that qualitative enquiries may be more fruitful. Their examples of questions guiding qualitative study often do not target one of the specific sources of efficacy, instead they remain open for the participant to respond to as they see fit. Where a particular source is targeted the questions remain open, for example "What did people say to you as you were pursuing mathematics?" (Usher & Pajares, 2008, p. 761). Here the question focuses on social persuasion as a source of self-efficacy. However, by asking about 'people' rather than specific groups the question allows the participant to determine who to include in their response. It is striking that the issue of trust does not feature in this examination of social persuasion despite the authors' critique of this omission from questionnaire models. It may be that they feel an interview would allow perceptions of trust to emerge organically within this discussion of social persuasion. Questions that are neutral avoid leading the participant to discuss positive or negative experiences of self-efficacy sources. The freedom provided by Usher and Pajares' (2008) qualitative approach prevents the omission or distortion of sources that plague questionnaires. However, the lack of specificity given in these statements requires the participant to generate responses from little guidance. This may risk omission of relevant information simply because it did not occur to the participant, a risk which may be higher when working with child participants.

Usher (2009) conducted research into middle-school children's (13-14 year olds) sources of mathematical self-efficacy. This adopted a qualitative approach, exploring the issue through semi-structured interview with a small number of children. The more extensive interview protocol adopted within this research provides more specific prompts focusing on different self-efficacy sources. The questions are presented under headings that group them

thematically, however, these groupings do not necessarily indicate the source of self-efficacy. Some of the questions remain open while others clearly request responses relating to a given self-efficacy source. In some cases, prompts focus on the way others contribute to self-efficacy beliefs, in these instances the participant response determines whether this would relate to vicarious experiences (observation of others) or social persuasion (messages received from others). Usher (2009) demonstrates that open questions within qualitative research can both target specific self-efficacy sources and grant participants freedom to respond meaningfully about their personal experiences.

There are, however, some potential weaknesses in the interview protocol that Usher (2009) presents. Physiological and affective state are neglected when compared with the other sources of self-efficacy; only two questions target physiological and affective state, all other sources are the focus of at least six questions. The influence of social factors dominates the questioning, yet the trust placed in sources of social persuasion once again does not feature within the interview protocol. Further concerns arise when considering the suitability of this model for use with primary school aged children. The interviews within this research lasted approximately 45 minutes (Usher, 2009). While this may be reasonable for older children, such extensive interviews are likely to be too demanding for young children. The questions deal with abstract concepts such as 'work habits', which can be harder for younger children to access. Some of the questions ask students to think back over long periods, for example "I want you to think hard about all the math classes you've ever taken...", young children are likely to struggle when recalling historic experiences (Usher, 2009, p. 282). Although Usher (2009) presents a useful model for examining self-efficacy sources, the limitations of this example, particularly when considering a population of young children, demand further consideration.

#### **6.2.4 Implications for the present research**

Research has shown that self-efficacy beliefs can act as a predictor of academic achievement. Exploring IHON's relationship with self-efficacy allows evaluation of the programme to engage with how and why music tuition may influence children's wider academic experiences. Existing methods offer a starting point to assess the academic and musical domains of self-efficacy as experienced by children within IHON. However, to effectively serve the present research these methods must be considered in light of the specific demands and requirements of this research context. Existing approaches to assessing sources of self-efficacy have faced challenges in managing the complexities of these experiences. In particular, questionnaire methods appear limited by their inflexibility and consequent failure accommodate the breadth of potential self-efficacy sources. While interview methods appear better suited to appraising



sources of self-efficacy, limitations and omissions have also been observed within these approaches. Furthermore, the demands that such methods place on child participants require careful consideration. Successful appraisal of IHON's contribution to self-efficacy sources should draw upon the strengths in existing research, manage the observed limitations of these approaches, and accommodate the needs that young children present as research participants. Section 6.3 presents methods developed for the present research to examine self-efficacy beliefs in academic and musical domains and the contribution of IHON to sources of self-efficacy.

### **6.3 Method<sup>10</sup>**

#### **6.3.1 Aims**

Having identified the relationship between self-efficacy beliefs and academic attainment the research aims to better understand how self-efficacy is experienced in the context of IHON tuition. This understanding is concerned with academic and musical self-efficacy beliefs and IHON's contribution to sources of self-efficacy. Furthermore, the research seeks to establish the degree to which the adopted methods capture insights into these areas of interest. These aspirations underpin the following research questions

1. What are participants' experiences of academic and musical self-efficacy?
2. How does IHON contribute to self-efficacy sources?
3. How successfully do the measures of self-efficacy and self-efficacy sources capture participants experiences?

#### **6.3.2 Participants**

The research was carried out in one of the primary schools participating in IHON. The decision was taken to carry out this research in a different school from the previous two studies to avoid too great a focus on one context of IHON tuition. This new school was chosen because they had received IHON tuition for several years. The research was carried out with the oldest students in the school (year six, aged 10-11) as it was felt that younger children may struggle to access the research methods. The year six class teacher was asked to select 10 students of mixed academic abilities to take part in the research. I met with these prospective participants, explained the purpose and requirements of the research to them (appendix I), and provided information letters and consent forms for their parents/guardians (appendix G). Parents were

---

<sup>10</sup> The methods detailed here reflect marked adaptations arising from the impact that the Covid-19 pandemic had on this element of the research, the details of which have been clarified in documentation accompanying thesis submission.

invited to contact the researcher with any questions about the research via email.<sup>11</sup> Seven participants chose to take part in the research, returning consent forms in the week following our initial meeting. Participant details are summarised in Table 6-3. School attainment information was provided by the class teacher based on participants' performance in reading, writing, and maths. These indicate ability on a five-point scale which, from highest to lowest, includes GD - greater depth, ARE - age related, OT - on track, JB - just below, B - below.

*Table 6-3. Self-efficacy study, participant details. School attainment information was provided by the class teacher based on participants' performance in reading, writing and maths. These indicate ability on a five-point scale which, from highest to lowest, includes GD - greater depth, ARE - age related, OT - on track, JB - just below, B - below.*

<b>Pseudonym</b>	<b>Gender</b>	<b>Attainment data</b>	<b>Instrument</b>
Ella	F	ARE	Trombone
Amanda	F	ARE	Violin
Jacob	M	ARE	Violin
Jamal	M	JB	Clarinet
Theo	M	JB	Violin
Lacey	F	JB	Cello
Lauren	F	B	Trombone

### **6.3.3 Materials**

The methods adopted sought to develop those proposed in existing research to suit the current research context, manage limitations of existing methods, and extend tools to serve new contexts. The following exposition of the methods adopted first explores the questionnaires devised to assess academic and musical self-efficacy before outlining the approach adopted in interviews targeting self-efficacy sources.

#### **6.3.3.1 Self-efficacy Measures**

Measures were developed for academic and musical domains of self-efficacy. These included statements measured on a seven-point Likert scale from 'not sure at all 0%' (1) to 'completely sure 100%' (7). The suitability of the suggested measures was first assessed through consultation with a music teacher in one of the research schools. She was asked to reflect on how successfully she felt participants would be able to access and respond to the given statements and helped construct the framing for the musical questionnaire. The questionnaires were then tested with an 11-year-old trial participant. The participant was sent the link to the electronic questionnaire form and completed the questionnaire online while in discussion with the researcher via video call (the process was supervised by the participant's

---

<sup>11</sup> The offer of in person meetings with parents included in the previous two research studies was not included due to the need to restrict social contact in line with Covid-19 lockdown measures.

mum). This process highlighted any aspects of the questionnaire that caused confusion and required amendment (details of amendments are included below).

The first questionnaire targeted academic self-efficacy and was developed from the statements used by Minter and Pritzker (2017). While their original measure showed strong reliability, some of the wording required minor adjustment to ensure that statements were relevant and meaningful to the population involved in the present research. The inclusion of the alternative 'guardian' in the first statement sought to be inclusive of those participants whose carers were not their parents. The change from 'a chapter' to 'the work' reflects the fact that students are rarely tested on material by chapter in the English education system; the original wording risked confusing students or encouraging them to discount relevant educational experiences. Similarly, the concept of pass and fail may have had limited relevance to participants. For this reason, the term 'pass' was replaced with 'do well in'. Consultation with the music teacher produced no further edits to these statements. The 11-year-old trial participant showed largely sound comprehension and capacity to respond to statements. However, some minor confusion arose from the reference to completing homework 'every day'. On this basis it was agreed that 'every day' should be altered to 'on time'. All changes to Minter and Pritzker's (2017) original measure are highlighted in Table 6-4.

*Table 6-4 Alterations to academic self-efficacy statements (Minter & Pritzker, 2017, p. 822)*

	<b>Original statements</b>	<b>Amended statements</b>
1	I'm able to satisfy my parents with my schoolwork	I'm able to satisfy my parents/ <b>guardian</b> with my schoolwork
2	I'm able to pay attention during every class	I'm able to pay attention during every class
3	I can study a chapter for a test	I can study <b>the work</b> for a test
4	I'm able to pass my tests	I'm able to <b>do well in</b> my tests
5	I can get teachers to help me when I get stuck on my schoolwork	I can get teachers to help me when I get stuck on my schoolwork
6	I'm able to finish all my homework every day	I'm able to finish all my homework <b>on time</b>
7	I'm able to pass all my subjects	I'm able to <b>do well in</b> all my subjects
8	I can study when there are other interesting things to do	I can study when there are other interesting things to do

The questionnaire examining musical self-efficacy was divided into two domains: learning music and performing music. The statements used in this measure were developed from the measures used by Ritchie and Williamon (2010, 2011). The childhood measure presented by Ritchie and Williamon (2011) only includes those statements relating to musical learning, it does not attempt to assess children's self-efficacy in relation to musical performance. While this may have served the authors in the context of their research, self-efficacy in musical performance is nonetheless relevant for children. Table 6-5 outlines the adult statements

Ritchie and Williamon (2010) present for the performing music measure and proposes equivalent childhood statements based on this work. These alterations mimic the approach to converting statements that Ritchie and Williamon (2011) adopted in their own creation of childhood statements. Some items remain almost identical to the adult measure (e.g., statement six), and others draw on the rewordings given in the existing childhood list (e.g., statement one). In cases where there was no example to call upon the childhood statements sought to capture the meaning of the original statement in more accessible language. For example, the word 'insecure' was replaced with 'worried' in statement seven. Two statements from the original list were not included in the new childhood measure (statements two and three). These statements are not simply linguistically complex, they address performance goals and approaches taken to difficulties in performance. Both statements demand advanced knowledge and visualisation of performance processes. Translating these statements for children with limited experience in musical performance would therefore mean either changing the meaning of the statements or potentially overburdening participants.

Table 6-5. Childhood statements developed from existing adult performing music measure (Ritchie & Williamon, 2010)

<b>Adult – Performing</b> <i>(Ritchie &amp; Williamon, 2010, p. 344)</i>	<b>Childhood – Performing</b> <i>Proposed in this study</i>
1. I am confident that I can give a successful performance.	1. I am sure that I can play the music well in the concert.
2. I have set important goals to attain during this performance, but I cannot achieve them.	Removed
3. I am likely to avoid difficulties and challenges during the performance itself.	Removed
4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform	4. If I find the concert is too much pressure, I cannot even attempt to play the music.
5. If something unexpected happens during the performance, I can handle it well.	5. If something unexpected happens during the concert, I can handle it well.
6. I am likely to avoid this performance if the music looks or sounds too difficult for me	6. I am likely to avoid this concert if I think the music is too difficult for me.
7. I feel insecure about my playing for this performance.	7. I'm not confident about my playing for this concert
8. I am likely to give up easily during the performance.	8. I am likely to give up easily during the concert.
9. I am capable of dealing with problems that might come up during the performance.	9. I can handle any problems that might come up during the concert.

The consultation with the music teacher informed further development of the learning and performing music questionnaires. While the content of the statements was considered to be

clear, she suggested that the concept of a concert may be unfamiliar to students and was likely to alienate some participants. On this basis Ritchie and Williamson's (2011) decision to opt for the term concert within the childhood measure was reversed and the term performance was reinstated. Collaboration with the music teacher also focused on framing the hypothetical performance used to judge statements. This produced the following instruction: 'Imagine that you are going to learn some music to do a musical performance/play a musical instrument or sing in front of an audience'. The wording was designed to be inclusive. The use of performance alongside the description of playing in front of others sought to make the hypothetical scenario accessible to all participants and the inclusion of both singing and playing an instrument promoted the validity of all musical activity.

On the basis of the initial edits made in collaboration with the music teacher the questionnaire was tested with the trial participant. This resulted in one minor rewording of a statement to add clarity (statement 3, Table 6-6). However, more substantial problems emerged from the negative wording of some the statements. The Likert scale from 'not at all sure' (1) to 'completely sure' (7) became confused when applied to a negatively worded statement. On this basis the decision was made to use only positively worded statements as seen in the academic measure. The rewording of some negative statements in positive terms resulted duplication of existing statements within the measure. Where this was the case, the statements were removed from the measure. Where the statements did not duplicate meaning they were reworded. These rewordings maintained the focus of the original statement, they were framed in terms of ability rather than intention (in line with self-efficacy measure guidance), and use language intended to be accessible to child participants. This approach to editing resulted in the removal of all negative statements from the learning music measure and one negative statement from the performing music measure. Three statements within the performing music measure were reworded. All edits arising from the consultation with the trial participant are shown in Table 6-6 and Table 6-7.

*Table 6-6. Edits to learning music statements following consultation with trial participant*

<b><i>Learning music original statement</i></b>	<b><i>Proposed edits</i></b>
1. I am sure that I can learn the music for this performance.	N/A
2. I am sure I can practice when I should to learn the music for this performance.	N/A
3. If I cannot play the music for this concert at first, I will keep practising until I can	If I cannot play the music for this concert at first, I will keep practising until I can <b>play it</b>
4. I can learn all the things I want for this concert.	N/A
5. I am likely to give up getting ready for this performance before it happens.	Removed duplication

6. When I have something boring or tricky to do with learning for the performance, I can stick to it until I finish it.	N/A
7. When I decide to do this performance, I go right to work on the music.	N/A
8. When first playing the music for this performance, I soon give up if I can't play it right away.	Removed duplication
9. The idea that I might make mistakes in this performance could just make me work harder to learn the music	N/A
10. I am likely to give up on working towards this performance easily	Removed duplication
11. If I get stuck when learning the music for this performance, I can work it out.	N/A

Table 6-7: Edits to performing music statements following consultation with trial participant

<b>Performing music original statement</b>	<b>Proposed edits</b>
1. I am sure that I can play the music well in the performance.	N/A
2. If I find the performance is too much pressure, I cannot even attempt to play the music.	I can play the music even if I find the pressure of performance stressful
3. If something unexpected happens during the performance, I can handle it well.	N/A
4. I am likely to avoid this performance if I think the music is too difficult for me.	I am likely to take part in the performance even if I think the music is too difficult for me
5. I'm not confident about my playing for this performance	Remove: duplicate of 1
6. I am likely to give up easily during the performance.	I am not likely to give up easily during the performance
7. I can handle any problems that might come up during the performance.	N/A

Testing with the trial participant also produced some broad recommendations for edits to questionnaire design. It was suggested that text size and boldness would increase engagement with the questionnaire instructions. After some hesitation in responding to certain items the issue of honesty and privacy of responses was raised. It was concluded that these aspects of the questionnaire should be reasserted regularly. At the close of the trial session the participant's responses made increasing use of the extreme ends of the scale. This prompted the addition of an example response placed more centrally and instruction emphasising use of the whole scale. The trial also demonstrated that the hypothetical performance scenario needed to be further clarified. While the participant was able to answer questions, he required prompting in the discussion to focus on a specific imagined performance. These formatting,

instructional, and descriptive changes are shown alongside the updated questions in the full questionnaire in appendix K.

### **6.3.3.2 Self-efficacy source measure**

An interview process was selected to capture sources of self-efficacy as this could accommodate the unique nature of personal circumstances and perspectives. The interview schedule sought to balance open questions and flexibility with questions that targeted specific sources of self-efficacy while also accommodating children's grasp of language and concepts and not demanding excessive effort or time. The following summary of the interview plans is organised into Bandura's (1997) four sources of self-efficacy (mastery experience, vicarious experience, social persuasion and physiological and affective state) before considering how these were combined and supported in a full interview schedule.

Three areas dominate appraisals of mastery experiences within education: (1) perceptions of ability based on past performances; (2) approaches to learning; and (3) management of challenges in learning processes. On this basis the following interview questions were developed:

1. Tell me about how well you normally do in music? Does anything stand out as good or bad?
2. Tell me about how you work when you're singing or learning your instrument.
3. I'd like you to think about a time that you've had trouble with something in music. How did you deal with it?

There are two clear elements to measures of vicarious experience: comparative assessment of skill and the role of models. While comparison with others is generally restricted to peers, potential models exist in peers, friends, family, and public figures. With these dimensions of vicarious experience in mind, four questions were developed:

1. How well do you do in music compared with your classmates?
2. What are your family like with music? Does anyone play music or sing in your family?
3. How good are your friends at music?
4. Are there any people who play music or sing that you look up to?

Experiences of social persuasion are commonly understood in terms of the feedback and comments received from different people in their life (teachers, friends, and family). To grasp the significance of such experiences, the interview sought to establish the trust placed in that source. Social persuasion can also exist beyond explicit feedback, people's behaviour, particularly teachers, give individuals an impression about their abilities. Social persuasion is also experienced through the recognition of achievement or success. In support of these different aspects of social persuasion the following interview questions were developed.

1. I'd like to hear a bit about the kind of things people say to you about how good you are at music:  
What do your teachers say about your music? How much do you trust what they say and think?
2. What do your family say about your music? How much do you trust what they say and think?
3. What do your friends say about your music? How much do you trust what they say and think?
4. Has anything ever happened or has anyone ever done something to celebrate how good you are at music?
5. How do your teachers make you feel about music? What is it that makes you feel that way?

Questions targeting physiological and affective state have often been the least convincing in existing measures. This is, in part, a consequence of the challenges associated with capturing these experiences. Existing measures have sought to target perceptions of and responses to the performance context as well as the recollection of the feelings associated with a given activity. These two themes encompass a range of factors and the following questions sought take these two elements of physiological and affective state and break them down further:

1. I'd like you to think about what it is like to be in a music lesson or concert. Are there any things about those situations that make you do well in music?
2. Are there any things about those situations that make you do less well in music?
3. Still imagining you're in music, how would you be feeling?
  - a) What kind of mood might you be in?
  - b) Would you physically (in your body) feel any different to usual?

In addition to the four self-efficacy sources, existing research supports the inclusion of open questions that do not target a particular source (Usher, 2009; Usher & Pajares, 2008). Such questions allow participants to freely establish the sources of their self-efficacy. However, it was judged that the limited guidance within some of the open questions presented by Usher and Pajares (2008) risked overburdening child participants. These observations prompted the inclusion of stimulus material to support participants' responses to open questions.

Photographs have been observed to particularly support the engagement and thinking of children in research interviews (Fargas-Malet et al., 2010; Smith et al., 2005). On this basis a photo-board of images depicting various aspects of IHON tuition was produced. Selection of images for the final photo-board focused on including various activities and avoiding undue emphasis on positive valence. The final photo-board, which was printed as an A2 poster, is shown in Figure 6-2.





Figure 6-2. Image of photo-board used in interviews (the real photo-board was printed in A2)

The photo-board stimulus was the explicit focus of the open question that began interviews:

These pictures all show lots of different kids playing music. How do these pictures compare with your experiences in music? Maybe you could tell me about something that has happened in music?

This was followed by the questions for each of the efficacy sources detailed above. Although the photographs did not explicitly feature as the subject of subsequent questions, it was hoped that these images would continue to stimulate participants' thinking throughout the interview. The interview schedule also concluded with an open question: 'How confident are you in music? What do you think makes you feel that way?' This was designed to allow participants to share overall feelings about self-efficacy and identify anything that may have been neglected by more specific questions.

#### 6.3.4 Procedure

The research which took place in October 2020 involved data collection carried out across two school days at times identified as suitable by the class teacher. Each participant met alone with the researcher in a quiet room in the school. First participants completed the self-efficacy questionnaires described in section 6.3.3.1. The researcher supported this process by reading all statements and clarifying their meaning where necessary. This was immediately followed by individual interviews using the schedule described in 6.3.3.2. Interviews were recorded and subsequently transcribed verbatim.

### 6.3.5 Analysis

Each of the seven participants provided questionnaire responses relating to the three domains of self-efficacy (academic, learning music, and performing music), and interviews exploring sources of self-efficacy which were transcribed verbatim. Mean Likert scale responses were calculated for each participant in each of the domains of self-efficacy. The musical domains (learning music and performing music) were further explored by calculating the mean response to each statement. Analysis of interview transcripts focused on perceptions of self-efficacy, experiences of self-efficacy sources, and experiences of and reflections on the research methods. This followed the approach to thematic analysis described in section 3.4.1 using NVivo 12. Despite adopting the broadly inductive approach to thematic analysis detailed in chapter three, the organisation of themes pertaining to sources of self-efficacy was informed by existing theory (Bandura, 1997). Thus, the codes and subthemes, which emerged from the data were organised into the pre-existing categories of self-efficacy source (mastery experience, vicarious experience, social persuasion, and physiological and affective state). Figure 6-3 and Figure 6-4 provide examples to illustrate how codes and subthemes were identified and connected with the four sources of self-efficacy. Figure 6-3 shows an extract of interview data with strips on the right side showing the codes that emerged pertaining to sources of self-efficacy. Figure 6-4 provides an overview of the main subthemes that were identified within each of the sources of self-efficacy and illustrates how the codes shown in Figure 6-3 featured within this broad structure.

A: Um... sometimes I could get a little bit like, you know... upset that I've- that I've had to do it, but like once I get on with the work?

Mhm

03:30

A: I'm like... I kind of enjoy it

So you- sometimes at the beginning you don't really want to? Is that what you're saying?

A: Yeah I don't really want to, but then when I've started the work, I kind of like just... I do- I just kind of adapt to the work-

Ok. Is there a specific- if you think about music specifically, is- can you think of a situation where that... where that 'I can't really be bothered' and then you get into it? Is there a situation where you can ex- describe to me where that happens?

A: Umm, I think it happens, like- it happened when we came back to school

Yep

A: After being off for a very long time, I

04:00

A: Knew that we had music, but obv- but obviously because we'd been off for a long time, I was a bit nervous that I was- that I didn't know anything anymore, but then when I got into the hall and started playing, I- everything started coming back and I started remembering everything

Cool! Ummm, um, I'd like you to think about a time when you had trouble with something in music. So that might be something to do with some the things we've talked about, might be something different. Try and think of a time when you've had trouble in music

A: Uh like, maybe playing the violin or singing, do you mean?

Yeah, yeah

A: Um, with singing, probably

04:30

A: When, um- again, when you've done something wrong and

Mhm

A: Feel like... everyone's heard you but then it... but then it turns out no ones actually heard you?

Ok

A: So, um... but then once you've made that mistake you can like, learn from it

Ok

A: Everything like that

So how do you deal with it, when that- you're having that problem? Either with the violin or with singing, where you feel like you're doing something wrong and people might- or you're about to do something wrong or whatever, how do you deal with that problem?

A: I just keep- like carry on singing or playing and then obviously

05:00

A: Once, um... further on into the song or whatever we're playing, like, I start getting a little bit better and my mistakes kind of like covered up already

Ok

A: So I kind of just forget about the mistake straightaway and then just carry on, and then by the end of the lesson... everything's...

Flow & Concentration  
Effort required

Long break loss of confidence

People hearing mistakes

Learning from mistakes

Recovering from mistakes

Figure 6-3. Interview extract with coding relating to self-efficacy sources

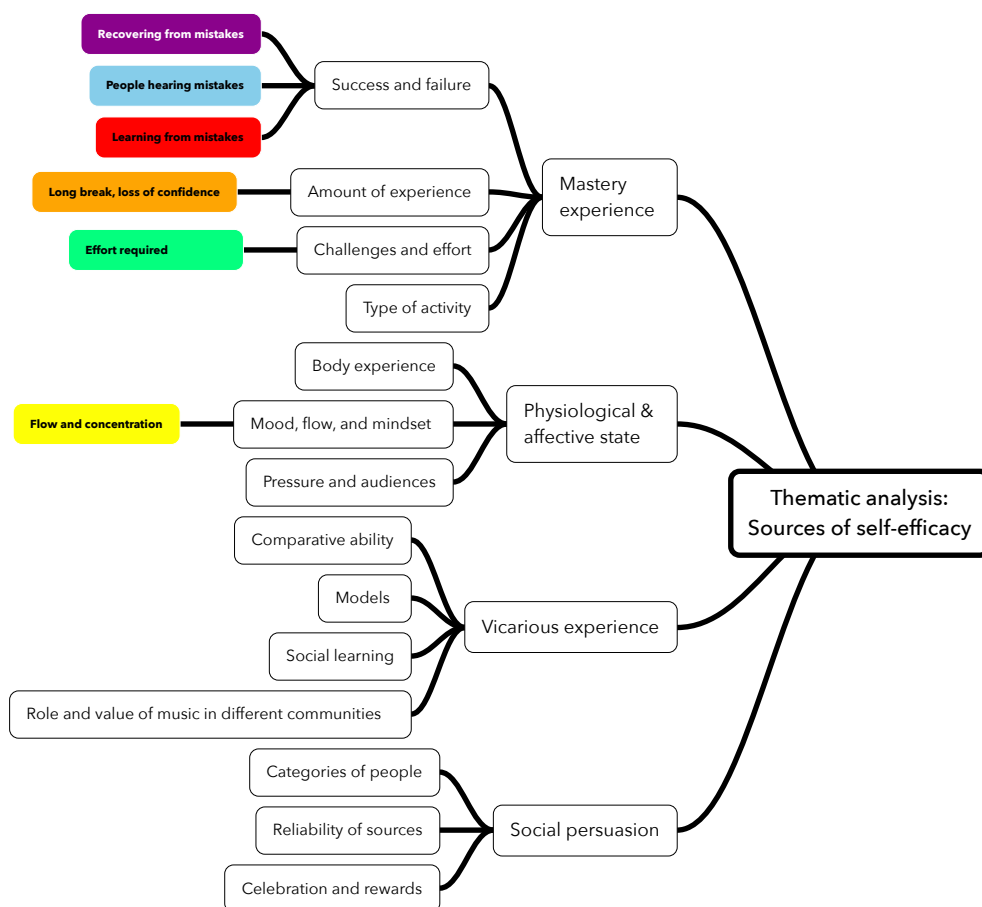


Figure 6-4. Overview of the subthemes identified within each of the efficacy sources. The codes identified in Figure 6-3 are included in their corresponding colours showing how these feature within the overall structure emerging from thematic analysis.

## 6.4 Findings

The findings from this research focus on three research questions:

1. What are participants' experiences of academic and musical self-efficacy?
2. How does IHON contribute to self-efficacy sources?
3. How successfully do the measures of self-efficacy and self-efficacy sources capture participants experiences?

There is clear distinction between the focus for the first two research questions, and as a result they are mostly informed by separate forms of data. Research question one was largely examined using a three-part questionnaire that targeted different domains of self-efficacy and research question two explored sources of self-efficacy through individual interviews. The final research question evaluates the methods used to examine the first two questions. This

evaluation is therefore best understood within the context of the research question to which it most closely relates. For this reason, the third research question is addressed in two separate sections. The success of self-efficacy questionnaires is examined within the conclusions for the first research question and the success of interviews is examined at the close of the chapter.

#### **6.4.1 Research question one: What are participants' experiences of academic and musical self-efficacy?**

Experiences of self-efficacy were primarily assessed through the questionnaire which examined three domains of self-efficacy: academic, learning music, and performing music. To contextualise the reported self-efficacy, participants' school profiles and their brief verbal accounts of their self-efficacy given during the interviews will be summarised. This information will inform the examination of responses to the three-part questionnaire. Distinct profiles of each of the domains of self-efficacy emerge, as well as contrasting relationships between different domains and academic attainment. Conclusions exploring the implications of these findings for IHON consider the distinct self-efficacy experiences that this music tuition appears to have facilitated. Conclusions about the success of the method (addressing one aspect of the third research question), highlight the degree to which the questionnaire accommodated nuanced self-efficacy beliefs and suggests how future research might further explore the complexities of musical self-efficacy.

##### **6.4.1.1 Participant profiles**

Table 6-8 provides a reminder of participant's academic profile as supplied by their classroom teacher. Participants' attainment based on skills in reading writing and maths is classified on a five-point scale which, from highest to lowest, includes GD - greater depth, ARE - age related, OT - on track, JB - just below, B - below. Attendance indicates participants' overall attendance for the duration of their time in the school. The 'other' column, indicating additional information about participants, includes pupil premium (PP)<sup>12</sup>; English as an additional language (EAL); and special educational needs and disability (SEND). The final column lists the instrument that participants played within IHON. This summary demonstrates the varied profile of the seven participants involved in this research.

---

<sup>12</sup> Pupil premium indicates where a student is identified as disadvantaged and therefore qualifies for additional school funding.

Table 6-8. Participant school profiles.

School attainment information was provided by the class teacher based on participants' performance in reading, writing and maths. These indicate ability on a five-point scale which, from highest to lowest, includes GD - greater depth; ARE - age related; OT - on track; JB - just below; B - below.

The other column indicates additional needs: PP - Pupil Premium; EAL - English as an Additional Language; SEND - Special educational needs and disability

<b>Pseudonym</b>	<b>Gender</b>	<b>Attainment data</b>	<b>Attendance</b>	<b>Other</b>	<b>Instrument</b>
Ella	F	ARE	99.19%	PP; EAL	Trombone
Amanda	F	ARE	99.03%	PP	Violin
Jacob	M	ARE	99%	EAL	Violin
Jamal	M	JB	99%	EAL	Clarinet
Theo	M	JB	100%	EAL	Violin
Lacey	F	JB	95.29%	PP	Cello
Lauren	F	B	89.40%	SEND	Trombone

The interview data, although largely focused on sources of self-efficacy, captured verbal accounts of participants' musical self-efficacy which can contribute to the profile of each participant. Interviews began and ended with questions about musical achievement and confidence, participant responses are shown in Table 6-9. Most participants gave brief but positive answers to these questions. Ella and Jacob were particularly assured of their musical abilities, although Jacob appeared less confident at the end of the interview than he was in his initial response. This may have resulted from his exploration of his lower self-efficacy as a singer during the interview (shown at the bottom Table 6-9). Theo and Lacey's more muted responses, while not explicitly negative, indicated feelings of mediocrity in their musical abilities.

Table 6-9. Participant responses to questions focused on experiences of musical self-efficacy

<b>Question</b>	<b>Responses</b>
Tell me about how well you normally do in music?	<p><b>Ella:</b> I don't actually do like, I do like really we- pretty well, if I have to say so myself</p> <p><b>Amanda:</b> I do pretty well, I'll sometimes get stuck whilst playing the violin, but the teachers help me and then once they've helped me I kind of get my head around what's going on and then I usually do pretty good after that</p> <p><b>Jacob:</b> Um I'd say I do really well, actually</p> <p><b>Jamal:</b> I do pretty well</p> <p><b>Theo:</b> Probably half-half</p> <p><b>Lacey:</b> Well maybe, um, because of the all Covid-19 it's kind of a- a lot- a- changed a lot. Um, there's no teachers in school, um... I love playing cello and I used to do after school lessons and take my cello home and practice some music. So, from a scale of 1 to 10 I think I play around at around 6 or 7</p> <p><b>Lauren:</b> Good</p>
How confident are you in music?	<p><b>Ella:</b> I'm actually very confident in music</p> <p><b>Amanda:</b> On a scale of 1 to 10, again I think I'd be... a 6 or a 7 [...] With 10 being really confident</p> <p><b>Jacob:</b> Um I'm quite confident in music, I think</p> <p><b>Jamal:</b> I'm almost pretty confident</p>

	<p><b>Theo:</b> Um, let's see I feel, um confident in um music, because um, I've been there for like now 3 years</p> <p><b>Lacey:</b> Um, confidence, well... um... I don't have a lot of confidence. I don't know why, I just guess I'm not so positive as other people</p> <p><b>Lauren:</b> Very confident?</p>
Self-efficacy as a singer	<p><b>Jacob:</b> Singing I don't really... not really that... I don't feel... like I'm that good at it</p>

#### 6.4.1.2 Questionnaire responses

The questionnaire examined the three domains of self-efficacy (academic, learning music, and performing music) using a seven-point Likert scale. Participants' mean responses for each domain are shown in Figure 6-5. This summary demonstrates that participants with higher academic attainment (Ella, Amanda, and Jacob) generally reported higher academic self-efficacy than the lower attaining participants. However, Lauren reported relatively high academic self-efficacy despite being the lowest attaining participant. A relationship between attainment and self-efficacy was not apparent for either of the musical domains. For the lower attaining participants both forms of musical self-efficacy generally outstripped academic self-efficacy. The learning music domain was more secure than performing music for most participants.

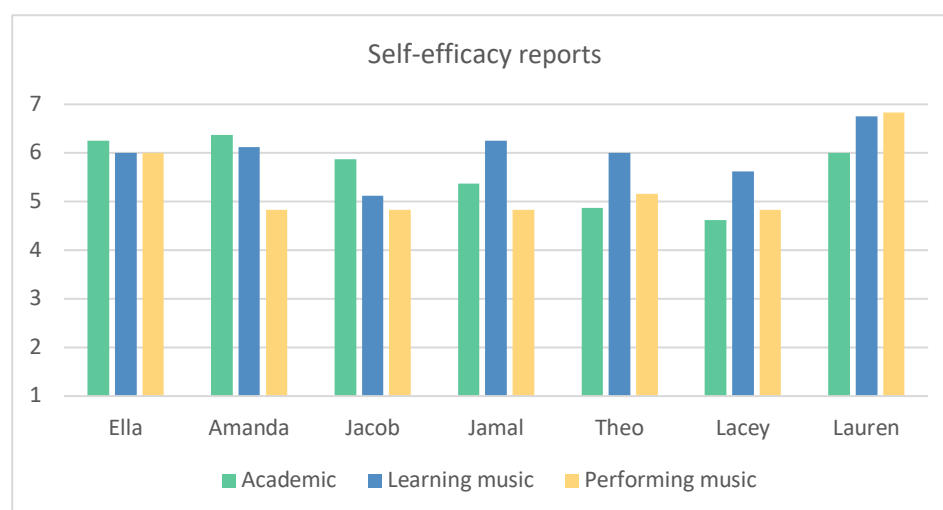


Figure 6-5. Participants' mean self-efficacy reports in the academic, learning music, and performing music domains

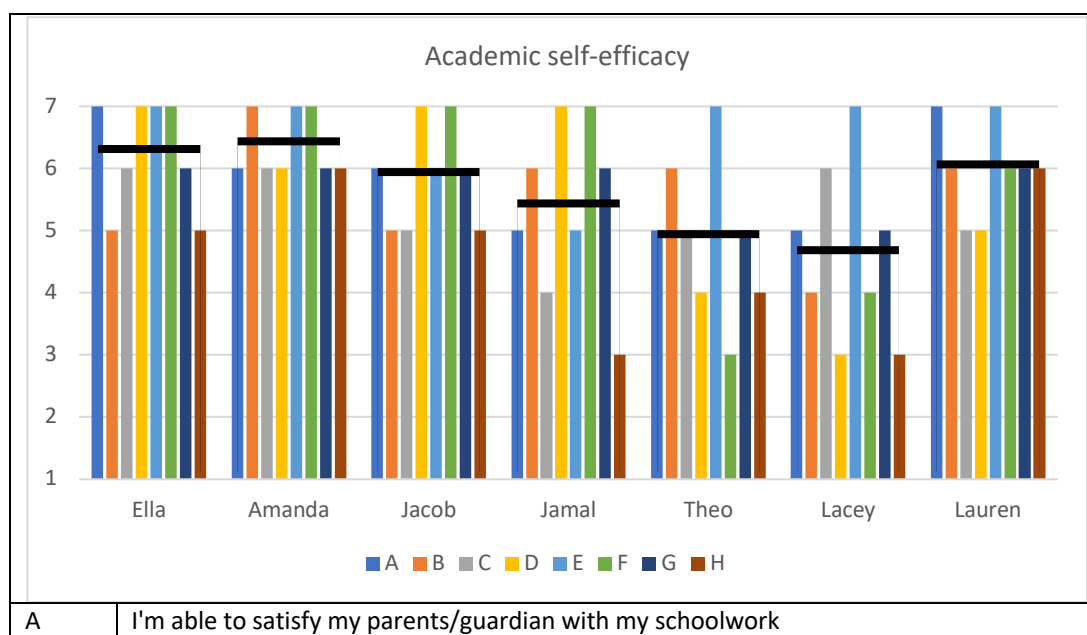
Ella's verbal articulation of her high musical self-efficacy was echoed in her questionnaire responses. However, Jacob's questionnaire showed the lowest mean self-efficacy for learning music of all the participants despite his descriptions of being musically able. This lower rating may have reflected his limited confidence as a singer. Lacey and Theo's questionnaires indicate higher musical self-efficacy compared with the academic domain. Given their understated articulation of their musical self-efficacy these responses are particularly interesting. Verbal accounts of self-efficacy appear more closely related to the academic domain than either musical domain. This may indicate that the broad interview questions about musical self-efficacy garnered responses informed by self-efficacy beyond the musical context. A more



detailed examination of each domain allows a better understanding of participants' reported self-efficacy to be formed.

#### 6.4.1.2.1 Academic self-efficacy

The domain of academic self-efficacy was assessed using eight statements. Participants' responses are summarised in Figure 6-6 with black lines indicating their mean self-efficacy for the domain. Responses were largely focused on the high self-efficacy end of the scale. Ella and Amanda, two of the higher attaining participants, made most frequent use of the maximum confidence rating. The lowest reported confidence (3 on the Likert scale) was used by three of the lower attaining participants (Jamal, Theo, and Lacey). Lauren, despite having the lowest attainment of the group, responded to statements with similar self-efficacy to the most academically able participants. While there are some signs within this reporting that attainment and academic self-efficacy may be interconnected, participants' responses to the different statements were highly varied. Specific statements appear to be aligned differently with participants of different abilities. While lower ability participants were more confident getting teacher help (statement E), their confidence performing well in tests and completing homework (statements D and F) was less secure. Conversely, the more able participants generally reported high confidence in these areas. This apparent distinction based on academic attainment did not apply to statement G which described doing well in subjects; evidently this was considered to be different from the ability to do well in tests. Finally, statement H, focused on the ability to work despite appealing distractions, was one of the lower rated statements for all participants. The mixed responses to these statements, and their varied relationship with academic attainment, creates the impression that individuals had diverse experiences of different aspects of academic self-efficacy.



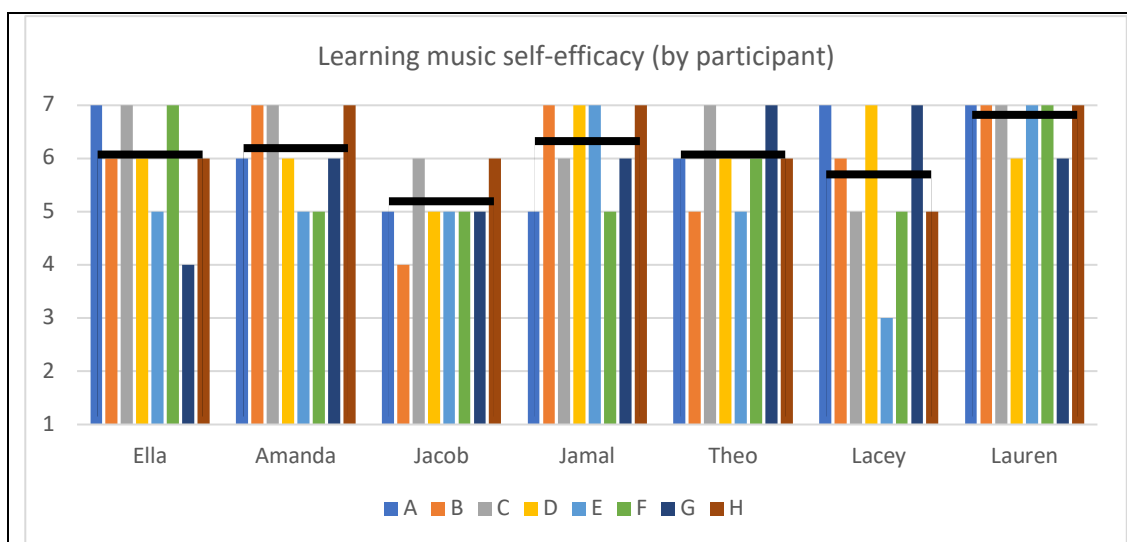


B	I'm able to pay attention during every class
C	I can study the work for a test
D	I'm able to do well in my tests
E	I can get teachers to help me when I get stuck on my schoolwork
F	I'm able to finish all my homework on time
G	I'm able to do well in all my subjects
H	I can study when there are other interesting things to do

Figure 6-6. Summary of academic domain by participant with black lines indicating each participant's mean response

6.4.1.2.2 Learning music self-efficacy

Participant responses to the eight statements for the learning music domain are shown in Figure 6-7. The maximum confidence rating was used a total of 21 times, the highest frequency of any of the domains examined. Reports of low confidence were least frequent for musical learning with only three ratings below 5 on the Likert scale. The positive impression of the learning music domain compared with the academic domain largely arose from the higher reported self-efficacy among the low attaining participants. This difference in reporting was particularly marked for Theo, whose mean self-efficacy for learning music was more than a point higher than his academic self-efficacy. Lauren's responses were strikingly positive throughout the domain. However, the most academically able participants (Ella, Amanda, and Jacob) each reported slightly lower self-efficacy within the learning music domain compared with their academic self-efficacy, and Jacob was the only participant who did not use the maximum rating for any statements in the domain.



A	I am sure that I can learn the music for this performance
B	I am sure I can practice when I should to learn the music for this performance
C	If I cannot play the music for this performance at first, I will keep practising until I can
D	I can learn all the things I want for this performance
E	When I have something boring or tricky to do with learning for the performance, I can stick to it until I finish it
F	When I decide to do this performance, I go right to work on the music

G	The idea that I might make mistakes in this performance could just make me work harder to learn the music
H	If I get stuck when learning the music for this performance, I can work it out

Figure 6-7. Summary of learning music domain by participant with black lines indicating each participant's mean responses

Mean responses to each statement (shown in Figure 6-8) provide an alternative perspective on the largely positive reporting within this domain. Statement E, which scrutinizes the ability to stick with learning in the face of boredom and challenges, stands out as having received the lowest mean response. This may relate to participants' low confidence in their ability to work despite distractions observed within the academic domain (statement H. Figure 6-6, p. 235). A comparison of these two statements (shown in Figure 6-9) illustrates the similarity in participant response, although Jamal's responses were markedly different. This may have resulted from the different wording of these statements or Jamal's experiences of challenges reporting his self-efficacy in relation to these statements. However, it may also indicate that Jamal experienced the ability to persevere in the face of distraction specifically when playing music.

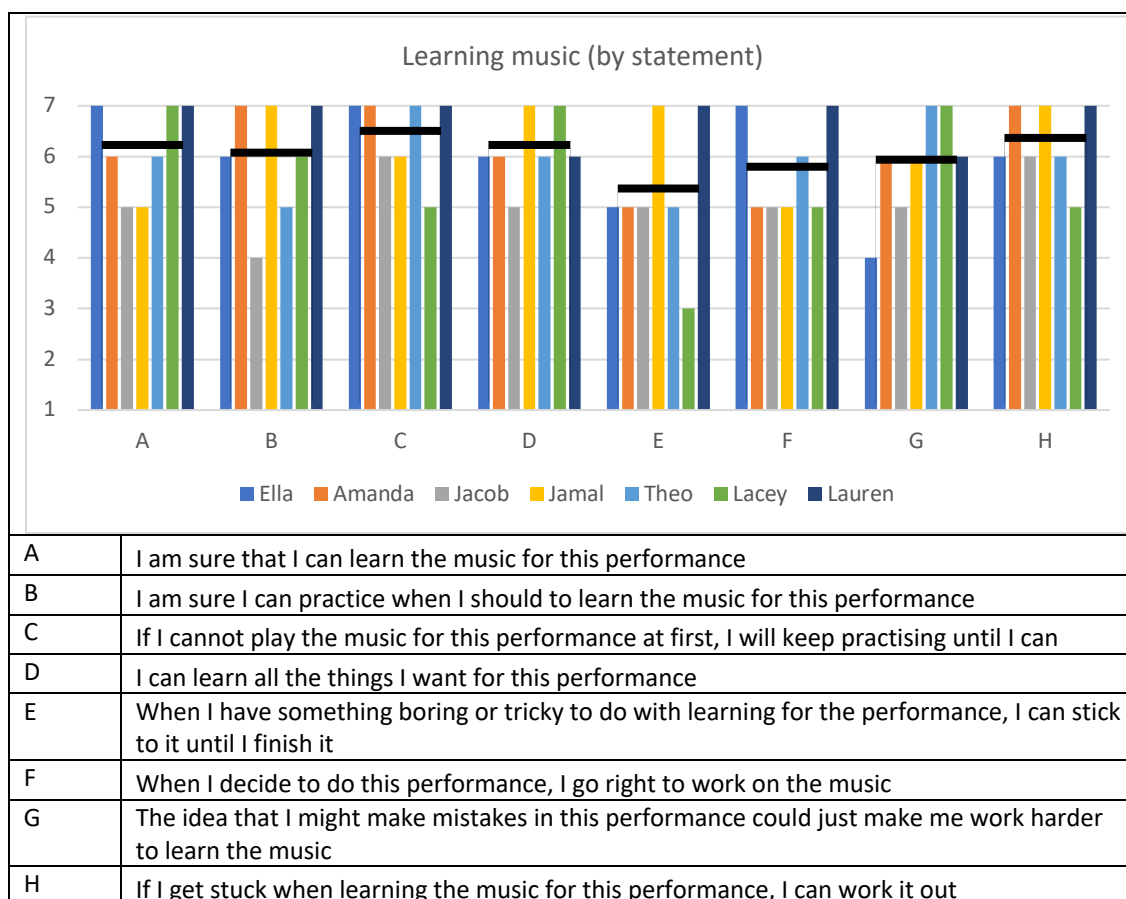


Figure 6-8. Summary of learning music domain by statement with black lines indicating the mean response for each statement

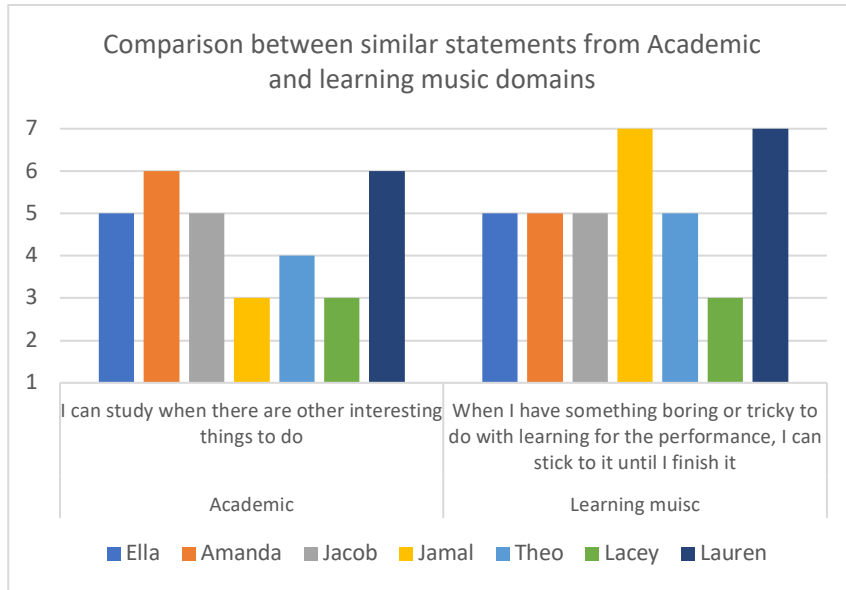
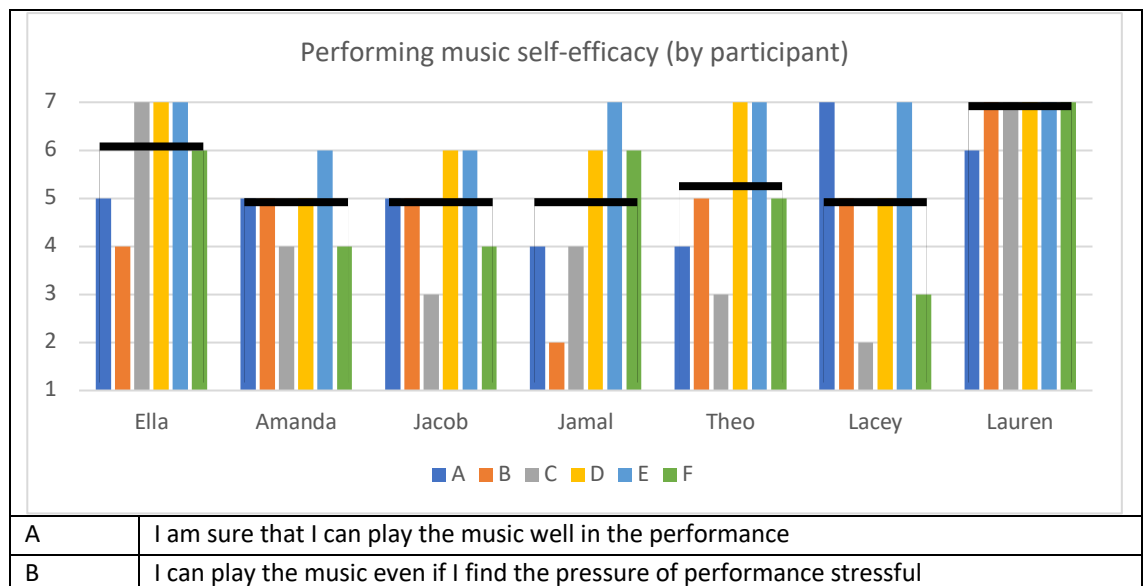


Figure 6-9. Comparison of statements from the academic and learning music domains

6.4.1.2.3 Performing music self-efficacy

The responses to six statements within the performing music domain are shown in Figure 6-10. Participants often reported lower self-efficacy for performing music compared with learning music, this was most pronounced for Amanda and Jamal. Five of the seven participants made some use of the maximum confidence rating. However, this maximum rating was used least within this domain (13 times total), though this in part reflects the lower number of statements. The performance domain also elicited greater use of low confidence ratings, with reports as low as 2 on the Likert scale, and the highest number of responses below five of all the domains (12 uses in total). However, for some participants the performance domain was not associated with poorer self-efficacy; Ella reported the same overall self-efficacy for both musical domains and Lauren reported particularly high self-efficacy within the performing music domain.



A	I am sure that I can play the music well in the performance
B	I can play the music even if I find the pressure of performance stressful

C	If something unexpected happens during the performance, I can handle it well
D	I am likely to take part in the performance even if I think the music is too difficult for me
E	I am not likely to give up easily during the performance
F	I can handle any problems that might come up during the performance

Figure 6-10. Summary of performing music domain by participant with black lines indicating each participant's mean responses

The mean responses for statements within the performing music domain (Figure 6-11) were more varied than those within the learning music domain. Statement E, about resisting the urge to give up during a performance, received the highest mean response of any statement across the three domains. However, statement C, which examined the ability to handle the unexpected during a performance, received the lowest mean rating of all statements across all domains. It appears that statements within the performance domain captured the greatest diversity in self-efficacy experiences. Statement A, "I am sure that I can play the music well in the performance", has parallels with statement D from the academic domain focused on test performance (Figure 6-6, p. 235). However, there were clear differences in the responses to these statements (Figure 6-12). High test confidence was greater for participants with higher academic attainment, whereas confidence in musical performing was more secure for lower attaining participants. This distinction was most striking for Lacey who reported markedly greater confidence in her ability to perform music than to do well in tests.

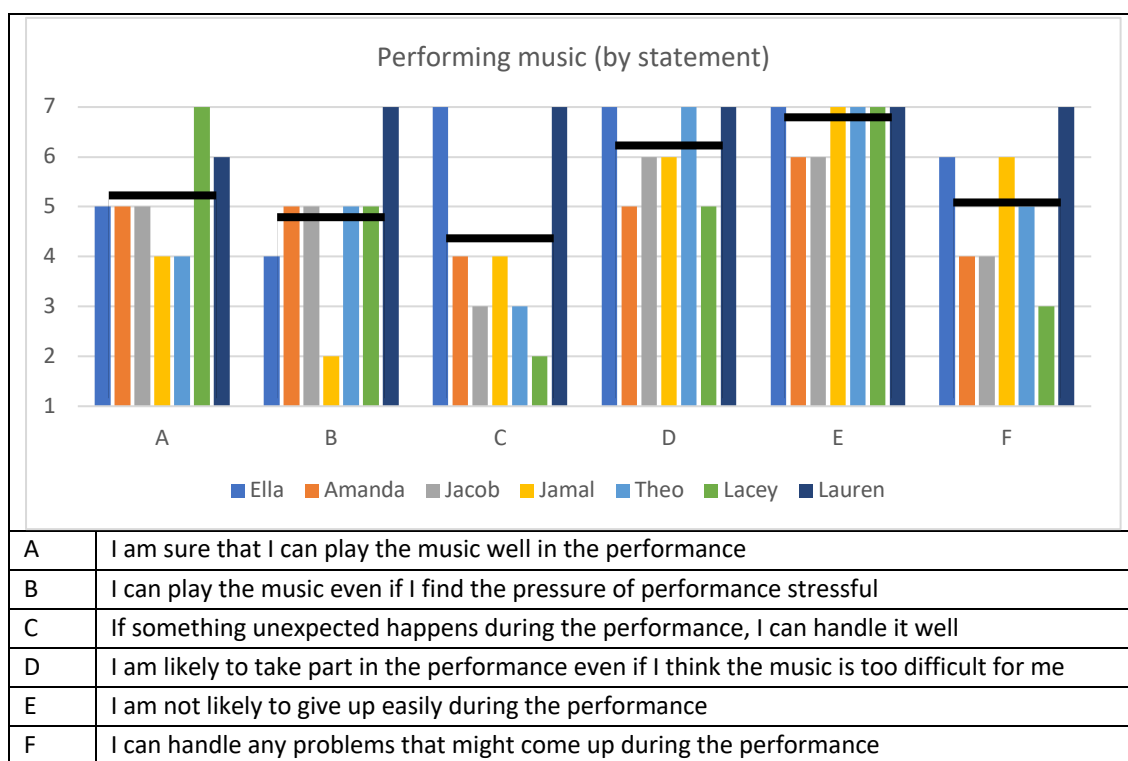


Figure 6-11. Summary of performing music domain by statement with black lines indicating the mean response for each statement

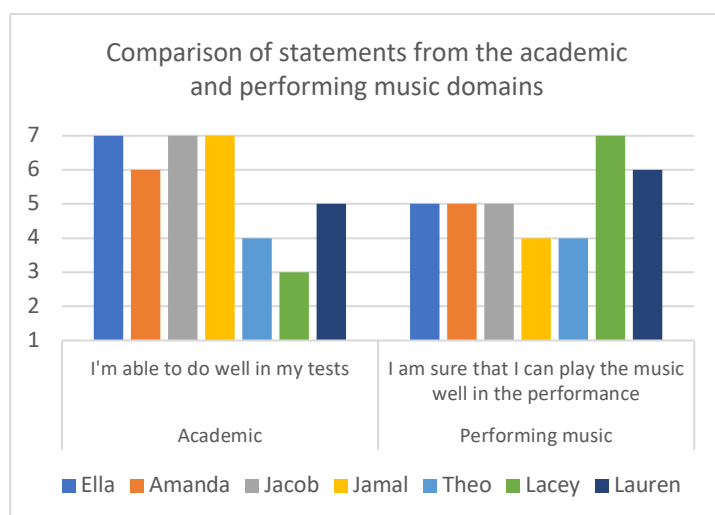


Figure 6-12. Comparison of statements from the academic and performing music domains

### 6.4.1.3 Conclusions for IHON

Examination and comparison of the three separate domains within this research demonstrates that self-efficacy can be experienced differently in different areas of schooling. Self-efficacy reporting within the academic domain commonly related to participants' academic attainment. However, similar associations did not apply to the musical domains. This may indicate that the inclusion of IHON music tuition within the academic curriculum can facilitate experiences that challenge understandings of self-efficacy engrained by other elements of schooling. In some cases, statements within the musical domains echoed skills explored within the academic domain. The similarities and differences in the responses to such similar statements highlight where the separate domains allowed participants to access skills differently. While experiences of musical self-efficacy appear to have been distinct from academic self-efficacy, further variation applied to the different forms of musical self-efficacy. Participants' self-efficacy as musical performers was generally less secure than their self-efficacy for learning music. The variation in responses to statements within each domain demonstrates the mixed factors that form self-efficacy experiences within one area. IHON's developing provision must recognise the complex construction of musical self-efficacy in order to effectively foster positive experiences within different musical subdomains (e.g. rehearsing, performing, singing). While tuition appears to offer self-efficacy experiences that differ from other aspects of schooling, positive fostering of musical self-efficacy is currently inconsistent for different students across different musical contexts.

#### **6.4.1.4 Research question three (a)<sup>13</sup>: How successfully do the measures of self-efficacy capture participants experiences?**

The scale and aspirations of the research inform the appraisal of the success of the self-efficacy questionnaires. The signs of relationships between academic attainment and reported academic self-efficacy echo existing literature (Bandura, 1997) and suggest that participant reports were sound. Yet Lauren's extensive use of the extreme end of the Likert scale challenges these common observations and may indicate that she struggled to accurately report self-efficacy in this way. However, with just seven participants, firm conclusions about the reliability of these reports cannot be reached. The research did not seek to create this kind of knowledge; it was instead concerned with exploring how effectively the questionnaire gave voice to participants' experiences of self-efficacy.

The exposition of participants' reported self-efficacy demonstrates that questionnaires captured diversity in self-efficacy experiences. Most striking is the difference emerging in the reporting of performing music compared with learning music. Thus, the development of statements for the childhood musical performance domain, omitted from previous research, has allowed a fuller impression of childhood musical self-efficacy to emerge. However, diverse reporting was also apparent within each domain. While this suggests that the questionnaires accommodated the different experiences that informed participants' self-efficacy, it may also indicate potential for further division of the domains examined. The separation of musical self-efficacy into performing and learning music may represent one of multiple potential divisions. Participants' descriptions of singing and playing music highlight a further distinction relevant to musical self-efficacy. Although existing research has addressed the specific experiences of singers' self-efficacy (e.g. Ashley, 2013), the issue can be extrapolated beyond the separation of instrumental and vocal music. Ritchie and Williamon state that "within a single domain, one may hold a range of different self-efficacy beliefs" (Ritchie & Williamon, 2010, p. 329). The present research creates the impression that musical self-efficacy may be constructed from a multitude of potential subdomains which can blur and overlap. Future research examining children's musical self-efficacy must recognise the complex multiplicity of this issue and make use of measures that are sensitive to this in line with research aspirations.

---

<sup>13</sup> This addresses one element of the third research question, focusing on the success of the self-efficacy measures. The second element of this research question will be addressed in section 6.4.3.

## **6.4.2 Research question two: How does IHON contribute to self-efficacy sources?**

Individual interviews sought to establish how the four categories of self-efficacy sources (mastery experience, vicarious experience, social persuasion, and physiological and affective state) each featured within participants' experiences of IHON music tuition. These long-established categories of self-efficacy source were thus used to categorise participant responses (Bandura, 1997). A process of thematic analysis focused on organising the content within these sources of self-efficacy. The exploration of interview material therefore follows the existing understanding of self-efficacy sources and identifies the subthemes that emerged within this construct. This highlights IHON's contribution to self-efficacy sources while also pointing to areas of potential development. Within this exposition the organisation of music tuition, the way IHON connects to other parts of life, and the outlooks and mindsets fostered by IHON all appear prominent factors in determining experiences of self-efficacy sources.

### **6.4.2.1 Mastery Experience**

Mastery experiences capture the role that perceptions of past performances play in determining self-efficacy beliefs (Bandura, 1997). Participants' descriptions of mastery experiences produced four subthemes: 'success and failure', 'challenges and effort', 'type of activity', and 'amount of experience'. Each of these subthemes includes positive and negative aspects of mastery experiences within IHON. While much of this variation resulted from a natural diversity in experiences, participants' accounts highlight some areas of music tuition that could be developed to positively enhance mastery experiences.

#### *6.4.2.1.1 Success and failure*

Participants described mixed experiences of musical successes and failures. Accounts of success focused on musical proficiency and out-of-the-ordinary achievements (Jacob 1 & Jamal 1, Table 6-10). Failures were described in terms of making mistakes, poor proficiency, or failure to meet expected standards (Jamal 2, Jacob 2 & Lacey, Table 6-10). These accounts represent positive and negative mastery experiences that would be likely to influence participants' musical self-efficacy accordingly. However, there were also signs that these experiences were informed by the way that participants conceptualized their musical successes and failures. Ella described her perception that failure did not apply to creative pursuits such as music (Ella, Table 6-10). This perspective protects the musical domain from failures that might undermine mastery experience. However, the absence of failure may also represent the absence of goals, without which motivation and experiences of success, fundamental aspects of self-efficacy theory (Bandura, 1997), may both be compromised. Amanda described the public and irretrievable nature of musical errors (Amanda, Table 6-10), highlighting the way that her self-

efficacy experiences were informed by achievement goal theory. While the focus on the public nature of musical mistakes resonates with performance goals, Amanda's subsequent description of moving on positively following a mistake was more closely aligned with mastery goals. This resonates with Senko's (2016) more nuanced understanding of achievement goal theory which supports a goal complex model and challenges the dualism that has previously dominated the field. The goal complex model allows different aspirations and motivators to co-exist and interact with each other and appears well positioned to describe Amanda's mixed descriptions of her musical motivations.

Table 6-10. *Mastery experience: Success and failure*

<b>Jacob 1</b>	I'd be feeling good about myself, cause usually when I'm playing my musical instrument, I feel like I'm quite good at it
<b>Jamal 1</b>	Um, because it's like a big thing and if you do it in school it's like it's like a normal achievement, so in a concert, it would be more exciting and more fun
<b>Jamal 2</b>	Cause sometimes I can make mistakes and that's when I start to get down
<b>Jacob 2</b>	Um, I don't feel like I'm doing it properly, because I can't reach the high notes as well
<b>Lacey</b>	I auditioned, well tried to get in, but um, I didn't get in
<b>Amanda</b>	Yeah, because then if you do something wrong you can't like hide it if it's like already been. It's already out there [...] further on into the song or whatever we're playing, like, I start getting a little bit better and my mistakes kind of like covered up already. So, I kind of just forget about the mistake straightaway and then just carry on
<b>Ella</b>	Well, it's [...] sort of like there's never really a mistake in music, just like art

#### 6.4.2.1.2 *Challenges and effort*

Perceptions of challenges within music tuition also contributed to participants' mastery experiences. Mastery experiences were compromised where participants felt overstretched by challenging music or perceived limited challenges within musical activities (Jamal & Theo 1, Table 6-11). Participants demonstrated that a rich mix of factors determined whether music was perceived as appropriately challenging; in these two brief accounts they discussed the music itself, the organisation of the musical ensemble, and the duration of music. This is further complicated by the tendency for different levels of self-efficacy to inform the desirable level of challenge within an activity (Schunk & DiBenedetto, 2016). While Theo may have derived a powerful mastery experience from playing a challenging piece of music, it is likely that this degree of challenge was poorly suited to one of his peers (Theo 2, Table 6-11). These observations highlight the substantial task that IHON face when trying to appropriately challenge all students within a given musical activity.

Participants' mastery experiences were also informed by their efforts to meet the challenges posed by music. Descriptions of such efforts often focused on the improvements achieved through practice (Jacob, Table 6-11). However, not all participants felt they were able to



practice their instrument (Lauren, Table 6-11). Existing research has identified how self-efficacy beliefs can inform positive musical practice behaviours (Miksza, 2012; Nielsen, 2004), and conversely practice has been identified as positively informing mastery experiences (Lewis et al., 2021). Participants' inconsistent access to practice opportunities within IHON may therefore simultaneously fail to harness the power of high musical self-efficacy and diminish the scope for practice to foster growing self-efficacy. The importance of independent learning was further emphasised by accounts that cited needing teacher help as undermining participants' musical confidence (Amanda, Table 6-11). This resonates with Margolis' (2005) observations that where learners attribute their successes to external support, including teacher help, then self-efficacy beliefs do not benefit from these experiences. Additionally, participants described the demoralising impact of unrewarded efforts (Lacey, Table 6-11). Such lack of reward may represent a negative outcome experience which Schunk and DiBenedetto (2016) note can undermine positive learning behaviours even where self-efficacy is secure.

*Table 6-11. Mastery experience: Challenges and effort*

<b>Jamal</b>	We were practicing for this performance. Yeah, and it was hard music. [...] Cause another group was playing [...] and I got confused about which group I'm in.
<b>Theo 1</b>	[...] we will usually play some songs, quite short songs, and that's it
<b>Theo 2</b>	Unless it was a hard song, and I after I managed to do it and I feel [...] proud of myself
<b>Jacob</b>	Well, when I first play it, I can usually sort of read it? But um I'm kind of slow and a bit sloppy. Um I need like a few minutes to read the paper, a few minutes to practice it before I can get good at it?
<b>Lauren</b>	Well, I haven't got a trombone at home, so I'm not allowed to practice [...] cause some people have their instruments at home too
<b>Amanda</b>	Um, I feel like that because. Obviously, I know that there's things in the music that I won't be able to overcome, and I will need a little bit extra help, and I like doing things independently? So, it kind of makes me feel a little less confident when I know that I have to have help off of somebody
<b>Lacey</b>	[...] maybe when I don't get an award, I might be a bit upset because I put a lot of effort into it, and I might not get an award [...]

#### *6.4.2.1.3 Type of activity*

Participants' accounts demonstrate that the variety of activities within IHON may offer different mastery experiences. They noted that proficiency in singing and instrumental music often differed (Lacey, Table 6-12). Jacob's description of his lower self-efficacy as a singer focused on poor vocal control as the cause of these feelings (Jacob 1, Table 6-12). This may represent the damaging impact that gendered understandings of vocal ranges and singing skills may have had on Jacob's singing self-efficacy (Hall, 2005). Participants also identified specific challenges associated with instrumental music. Amanda framed the technical problems that were associated with instrumental music as being outside her control (Amanda, Table 6-12).

Schunk and DiBenedetto (2016) note that limitations in perceived control can undermine the benefits of high self-efficacy, meaning Amanda's instrumental efforts may be compromised by such perceptions. In addition to separating instrumental music and singing, participants also discussed the different ways that they learned music. The ability to play music by reading notation was identified as valuable and separate from skills developed through practice (Jacob, Table 6-12). Participants also valued learning music by heart (Amanda 2, Table 6-12). It appears that mastery experiences may be supported or undermined differently depending on the type of music making and the approach to learning adopted. Observations within this subtheme further support the concept of multiple interconnected subdomains within musical self-efficacy previously discussed in section 6.4.1.

Table 6-12. *Mastery experience: Type of activity*

<b>Lacey</b>	there's this one girl called um- well there's two girls and um, they're really good at singing, but they're not the best at instruments
<b>Jacob 1</b>	Singing I don't really [...] I don't feel like I'm that good at it [...] feel like my vocal range doesn't go that high, so when my, um, choir teacher is singing, and then she's like telling us to sing it back um, I don't feel like I'm doing it properly, because I can't reach the high notes as well
<b>Amanda 1</b>	[...] but, um, bad [experiences]: obviously sometimes things go wrong with the violin, and then sometimes things go wrong with the bow
<b>Jacob</b>	Because I've had no practice, I think I'm better at the playing smoothly bit of reading
<b>Amanda 2</b>	And then obviously once you get the hang of it, you can just play it like off by heart then
<b>Jamal</b>	Um, when I play my clarinet, it's on beat, it's not making a squeaky noise

#### 6.4.2.1.4 *Amount of experience*

Participants described how their self-efficacy was informed by how extensive, relevant, and recent their musical experiences were. These accounts were largely focused on perceptions of limited musical experiences. Mastery experiences appear to have been undermined by the disruptive impact of Covid-19 on IHON tuition (Amanda, Table 6-13). Bandura (1997) describes the trajectory of improvement as one of the factors people attend to within their mastery experiences. Amanda's account points to a disruption to this expected trajectory of improvement and the consequent damage to her musical self-efficacy. Such disruption was not exclusively associated with Covid-19; Ella's description of changing instrument highlights how this reset her trajectory of improvement (Ella, Table 6-13). Missed time within a musical activity was sometimes cited as causing lower musical proficiency (Lacey, Table 6-13). Jacob's account of limited playing within a rehearsal demonstrates how the amount of musical experience felt limited even where music tuition was successfully accessed (Jacob, Table 6-13). While descriptions of limitations within musical experiences were most common, there were some instances where participants attributed their confidence to their long-term experience

playing music (Theo, Table 6-13). IHON's long-term provision of regular music tuition may support mastery experiences. However, disrupted or missed music tuition and limited playing within available tuition time evidently have the potential to undermine recent mastery experiences and detrimentally impact self-efficacy beliefs.

Table 6-13. *Mastery experience: Amount of experience*

<b>Amanda</b>	Knew that we had music, but obviously because we'd been off for a long time, I was a bit nervous that I didn't know anything anymore, but then when I got into the hall and started playing, everything started coming back and I started remembering everything
<b>Ella</b>	Well, it's like just starting, like starting a new instrument and starting again, like all the stuff that you've already learned
<b>Lacey</b>	there is a couple of people that's a lot better than me. Maybe cause through um music I'm not always there. I might be at home or like talking to a teacher
<b>Jacob</b>	Sometimes in the music club it gets a little bit boring [...] sometimes you spend a lot of time not actually playing and getting ready. Um, we usually do lots of activities before you start actually playing instruments and do the club and then you only get about like 15 minutes to half an hour of actual playing
<b>Theo</b>	I feel, um confident in music, because um, I've been there for like now three years, and I've been taught a lot, so I feel more comfortable.

#### 6.4.2.1.5 Conclusion

Participants' articulation of their musical successes demonstrates that IHON provides positive experiences of this most important source of musical self-efficacy. Furthermore, there were signs that participants were positively challenged by their music tuition. The range of activities and approaches to learning represent diverse musical subdomains in which participants were able to gain mastery experiences. IHON's provision of long-term regular music tuition has the potential to offer extensive mastery experiences. Nonetheless, the impression of mastery experiences was mixed. The observations that participants had varied experiences of success and challenge, felt mastery in different degrees depending on the type of musical activity, and were most confident following more extensive experience are not surprising. While much of this variation in mastery experiences cannot be easily resolved, specific aspects of these descriptions present potential areas for development within IHON. Participants demonstrated the influence that their outlook on failures had their musical self-efficacy. IHON may therefore benefit from actively considering how musical successes and failures are framed for students. Additionally, by ensuring all students have access to the facilities required to practice, IHON could provide valuable experiences of persisting and overcoming challenges. IHON might further benefit from considering how the programme balances and values different musical activities and approaches to learning; the emphasis of certain skills will simultaneously enhance and undermine the musical self-efficacy of different students. Finally, rehearsal time must be used effectively to maximise their contribution to mastery experiences.

### 6.4.2.2 Vicarious Experience

Vicarious experiences “alter efficacy beliefs through transmission of competencies and comparison with the attainments of others” (Bandura, 1997, p. 79). Descriptions of vicarious experiences produced four subthemes: ‘comparative ability’, ‘models’, ‘social learning’, and ‘role and value of music in different communities’. Exploration of the vicarious experiences informing musical self-efficacy demonstrate that various relationships and contexts contributed differently to this efficacy source. These outcomes suggest that vicarious experiences relating to music may be more reliable if IHON was better integrated into participants’ wider lives.

#### 6.4.2.2.1 Comparative ability

Participants were asked to discuss how they perceived their musical ability in comparison with peers and friends. The ease with which they made these comparative judgments suggests that IHON tuition encourages an awareness of different musical abilities. Judgements were largely focused on the greater musical ability of others and the desire to match these higher standards (Amanda, Table 6-14). Where participants did identify themselves as more able than their peers this was often stated with less certainty (Jacob 1, Table 6-14). However, in this case the positive experience of music tuition was partly derived from this perception of greater musical skill (Jacob 2, Table 6-14). These accounts support observations that educational environments that are prone to comparison of skill promote the self-efficacy of high attaining students and undermine the self-efficacy of low attaining students (Schunk & DiBenedetto, 2016). Participants talked differently when comparing their ability with their friends. Friends were never described as being of lesser ability, although some participants gave brief descriptions of friends with average or mixed musical abilities (Jamal, Table 6-14). Descriptions of musically skilled friends were more common, however these were not presented in comparative terms, instead the focus was on friends as musical models (discussed next). The difference in how participants described comparative abilities suggests that the type of relationship might determine the consequent influence on self-efficacy.

Table 6-14. Vicarious experience: Comparative ability

<b>Amanda</b>	I know that there’s, um, a few people in the room that are better than me? And I just- and I’d love to like be at their level, but obviously you can’t always be as good as anyone, as everyone in the room
<b>Jacob 1</b>	I can’t really think of an occasion where somebody in my class has been, like, better than me without um, without practice?
<b>Jacob 2</b>	[describing playing without anyone else around] I wouldn’t feel as good as I would if there was people in that room. Cause, um sometimes when I’m playing, I feel better than others than if I’m alone and not just me playing music.

<b>Jamal</b>	[ <i>discussing friends</i> ] they're alright [...] Average, about most of them
--------------	---

#### 6.4.2.2.2 Models

The exploration of musical models prompted participants to discuss the music-making of different people in their lives. Their responses indicated whether they had such musical models, and in some cases how the musical behaviours of these models were interpreted. While Ella's account of her family's informal music making was relatively muted, her admiration for a skilled musical friend was clear (Ella, Table 6-15). This disparity in enthusiasm may reflect Bandura's (1997) observation that models are most relevant when they are perceived as similar to the individual in question. Where participants talked more extensively about adult models, descriptions were more aspirational in tone. For Lacey her mum offered a knowledgeable and supportive musical model (Lacey, Table 6-15). The role of teachers as models received relatively limited attention within the data. Jacob appeared to describe a relationship between his instrumental confidence and his perception of his instrumental teacher's skill (Jacob, Table 6-15). Lauren's emphasis on the absence of musicianship among her classroom teachers demonstrates the important role that classroom teachers play as models (Lauren, Table 6-15). These accounts support arguments that self-efficacy is positively informed by effective teacher modelling (Margolis, 2005). Where participants identified famous musical models, this focused exclusively on singers. Amanda's account captured her admiration for singers while also highlighting the absence of equivalent instrumental models (Amanda, Table 6-15). The discussion of musical models demonstrates the inconsistent and varied experiences within the small sample of participants involved in the research. While the format of IHON was suited to providing peer or friendship models, adult models were less consistently experienced. Access to instrumental models beyond IHON tuition itself also appear to have been inconsistent. The musical self-efficacy and aspirations of children involved in IHON are therefore likely to have been informed by these inconsistent or incomplete experiences of musical models.

Table 6-15. Vicarious experience: Models

<b>Ella</b>	[ <i>describing family</i> ] Well they normally just like sing and dance for like fun and stuff [...] My friends are actually really good at music. Like, I've got like this friend she's like- she's like really good at playing like the violin or viola, I've forgot which is the one, but like she has her own at home and when I go to her house, she like plays it and she's actually really good. Like she plays like these difficult pieces, like I don't know how she manages it.
<b>Lacey</b>	My mum [...] when she were younger, she used to play a lot of different types of instruments. And the day I brang my cello home, she were straight in the room with me. She were like 'right I've got everything you need, I've got resin, I've got a stand and everything' and I were really happy that she actually had the supplies when I didn't even know she did. And she'd like taught me how to play

	hot cross buns, when it were probably easiest piece ever, but she was so determined to do it with me, I was just like 'ok'.
<b>Jacob</b>	Well, I've never quite felt um that good, like singing? But playing my musical instrument, um, I think my music teachers are really good at it
<b>Lauren</b>	Kate: Are there any grown-ups that you think are really good at music, and you think 'I'd quite like to be good like they are'? Lauren: Don't know, the teachers don't really play
<b>Amanda</b>	Yeah. Um there's quite a few singers [...] like celebrities. Like, um, Ariana Grande, other people that like are really inspirational because they're gone through so much but then they've like done – like singing and then obviously that's just changed their life for the better [...] Um, I don't really know many like instrument players that I look up to, [...] Um, I can't really think of one off the top of my head

#### 6.4.2.2.3 Social Learning

Descriptions of social or group learning highlighted how peers supported developing self-efficacy. Participants described calling upon group support to manage or recover from musical mistakes (Jamal, Table 6-16). Lauren described her preference for the smaller group lessons that preceded the Covid-19 pandemic, noting that this format was more conducive to effective music-making (Lauren 1, Table 6-16). This account supports observations by Margolis (2005) that small group learning can positively support self-efficacy. Group music making was also described as feeling safe when compared with individual playing (Amanda, Table 6-16). In addition to talking about the group context, participants described experiences of learning from, or teaching their peers. Lacey's account highlights the socially supportive approach that a friend brought to peer teaching (Lacey 1, Table 6-16), and Lauren described the pleasure she derived from offering such positive guidance (Lauren 2, Table 6-16). Participants' perceptions of the various benefits of learning with peers resonate with the research of Nielsen et al. (2018) which notes that the historic emphasis on solo practice within music education may fail to harness the potential benefits of peer learning. Despite these largely positive accounts of IHON's musical groups, Lacey described the damaging impact that the presence of untrustworthy peers had on her ability to achieve within music lessons (Lacey 2, Table 6-16). This account points to the degree to which the quality of relationships informs the experience of peer learning, demonstrating how self-efficacy beliefs connect with the social experiences discussed in chapter five.

Table 6-16. Vicarious experience: Social learning

<b>Jamal</b>	[discussing recovering from problems] I just um waited and waited until I could hear people around me playing
<b>Lauren 1</b>	[discussing when music has gone well] That was when, um, we was all in different groups [...] because um, we had like um, our own room and everything was like, um kind of quiet, we just tromboned

<b>Amanda</b>	when you're doing it as a group, you kind of feel safer if you do something wrong, but then when you get asked to do it like singular, then you kind of feel a bit...yeah
<b>Lacey 1</b>	I might like miss a note or a word, and she'll correct me in like the nicest way ever, where normally when someone's correcting you, they'll be like 'no you did it wrong, you're not meant to do that'.
<b>Lauren 2</b>	Last time we had music on Tuesday um, I helped someone [...] I said they're doing a good job and I gave them a hand with where the buttons are to press
<b>Lacey 2</b>	People that I don't trust at all, like not at all. Like, maybe the bullies that are in like the string players, which you can't change [...] And when someone's there and I'm playing a solo, I'm like once we get to school or maybe after this and after school I'll just be bullied for the next two week

6.4.2.2.4 *Role and value of music in different communities*

Occasionally participants described how their different communities interacted with music and musical activities. For some, music within the home was connected with church music and at times participants' familial cultural heritage came with certain musical associations (Jamal & Theo, Table 6-17). The participants within the research were therefore connected with their own varied musical communities. At times participants talked about the place of music within their school community (Jacob 1, Table 6-17). Within these accounts there was a sense that their school's value of music was a departure from the normal educational experience. However, Jacob's description of his brother's violin playing appeared to minimize the legitimacy of musicianship arising from IHON tuition (Jacob 2, Table 6-17). While this account might point to the lower status of IHON musicians, it may simply reflect Jacob's perception that I was already familiar with this form of musical activity given the focus of my research, and that it therefore required less attention. Ella's description of her friends disliking music demonstrates that the value of music can be distinct from musical skills (Ella, Table 6-17). Participants described a variety of groups and communities that engaged with and valued music in different ways. Perceptions of and connections with these groups would be likely to inform participants' self-efficacy; Schunk and DiBenedetto note that "Children affiliated with highly motivated groups change positively, whereas those in less motivated groups change negatively." (2016, p. 42).

Table 6-17. *Vicarious experience: Role and value of music in different communities*

<b>Jamal</b>	Um my mum goes to church, so every time she comes back Sunday, she plays some um church music"
<b>Theo</b>	Well, my mum sings African songs
<b>Jacob 1</b>	I feel like the school is about music as well as teaching people [...] this school encourages music, I think you have music lessons, you have instrument lessons as well as teaching students the normal stuff such as Maths, English [...] Because I feel like not many other schools get um like free instruments to play with at school.
<b>Jacob 2</b>	Um, nobody else plays a musical instrument, only my brother who plays violin and is also in this school

<b>Ella</b>	[discussing friends] Some of them don't actually enjoy music, but when I hear them play I'm like how can you not enjoy music, when you're so good
-------------	---

#### 6.4.2.2.5 Conclusions

Different types of relationship appear to have offered vicarious experiences with different degrees of success. Music teachers and friends were framed in positive terms, offering two different forms of positive musical models, while accounts of peers were more mixed. Comparisons with peers' musical abilities often focused on the greater ability of others and thus diminished participants' own feelings of musical self-efficacy. However, group learning amongst peers was largely framed in positive terms. The descriptions of school music highlighted participants' place within a larger musical community. Vicarious experiences outside of IHON itself were inconsistent; musical models were largely absent beyond music tuition and famous musical models were limited to vocalists. While IHON appears to have offered vicarious experiences as a source of musical self-efficacy, such experiences often seemed to be isolated from other aspects of participants' lives. This may account for the implications that musicianship arising from IHON tuition was of lower legitimacy. These observations suggest that IHON may benefit from examining how best to integrate these musical experiences beyond the music tuition itself. Connecting the students of IHON with wider musical communities and providing access to a greater range of aspirational models, particularly instrumentalists, has the potential to enhance the existing vicarious experiences within IHON that contribute to musical self-efficacy.

#### 6.4.2.3 Social Persuasion

Social persuasion captures the manner in which other people's feedback and actions act as an indicator of competence and thus influence self-efficacy beliefs (Bandura, 1997). Descriptions of social persuasion produced three subthemes: categories of people, reliability of sources, and celebration and rewards. Participants all reported positive experiences of this self-efficacy source. However, inconsistencies within these experiences stemmed from the isolation of IHON from other aspects of participants' lives as well as the unstructured approach to social persuasion within this music provision.

##### 6.4.2.3.1 Categories of people

Interview questions targeting participants' experiences of social persuasion explored the messages they received from different people in their lives. Reports of social persuasion differed depending on the people being discussed. Teachers were mostly associated with positive praising comments about participants' successes (Ella, Table 6-18). Despite the positive nature of these messages, some participants noted the absence of teacher feedback



on an individual level (Amanda 1, Table 6-18). Experiences of social persuasion from friends also often focused on praise (Amanda 2, Table 6-18). At times participants spoke positively about the constructive feedback that they received from trusted friends (Lacey, Table 6-18). Some participants, however, reported an absence of any discussion about music among friends (Jamal 1, Table 6-18). Social persuasion within the family was sometimes positive, these descriptions cited familial pride in participants' musical achievements (Theo, Table 6-18). However, families were often described as not offering any kind of discussion or feedback on musical achievements because they were disconnected from participants' musical learning (Jamal 3, Table 6-18). Furthermore, there were some instances where participants believed that they annoyed their parents when playing music (Lauren, Table 6-18). Existing research has observed that positive social persuasion can sometimes be limited to more able students, compromising the self-efficacy of lower attaining students (Usher, 2009). This was not the case within the present research; all participants described receiving some form of positive social persuasion. However, such experiences appear to have been least reliably available within the family context.

*Table 6-18. Social persuasion: Categories of people*

<b>Ella</b>	They're really encouraging, they say that- like 'you do really well' and they never really, they don't say anything bad. They just say, if you like making a mistake they just say, they literally just help you.
<b>Amanda 1</b>	they'd obviously tell the whole class and not just single anyone out
<b>Amanda 2</b>	And also a few of my classmates tell me that I'm really good at playing music and like I'm really good at singing, and my focus is just really good
<b>Lacey</b>	But sometimes when I even know it's bad, I'll even say 'that were terrible and I know it', and she went 'well you could've improved this or you could've improved that'.
<b>Jamal 2</b>	We barely talk about music that much
<b>Theo</b>	Um, whenever we're in a performance, and after they come, they say that I did, um they say that they're proud of me
<b>Jamal 3</b>	My family has never heard me play my instrument at all
<b>Lauren</b>	Well, um, mummy thinks my piano's annoying

#### *6.4.2.3.2 Reliability of sources*

The perceived reliability of feedback appeared to be informed by the person's knowledge of the musical pursuit being discussed (Amanda, Table 6-19). This supports arguments that the impact of social persuasion depends upon how knowledgeable the source is believed to be (Schunk & DiBenedetto, 2016). While participants appeared to perceive their IHON teachers as skilled and knowledgeable (Jacob 1, Table 6-19), their feedback was sometimes undermined by their inability to focus on participants' individual performances within the large group context (Jamal 1, Table 6-19). Conversely, feedback from friends was sometimes viewed as more reliable because they offered focused attention (Lacey, Table 6-19). The trustworthiness of

feedback was also informed by judgements about the honesty of these comments. Teachers were described as sometimes overstating positive feedback to be encouraging (Jacob 2, Table 6-19). This supports observations that students can perceive “excessive praise” as a devaluation of skill (Bandura, 1997, p. 102). Positive feedback appears to have been perceived as more authentic where it was supported by some form of evidence (Jacob 3, Table 6-19). These accounts create a mixed impression of the credibility attributed to different forms of social persuasion. It is striking that while IHON teachers were perceived as knowledgeable, their potential to act as powerful sources of social persuasion was compromised both by their limited attention and their tendency to overstate participants’ successes.

Table 6-19. Social persuasion: Reliability of source

<b>Amanda</b>	Um, my friends who also do singing, they do think I sing really good
<b>Jacob 1</b>	playing my musical instrument um, I think my music teachers are really good at it
<b>Jamal 1</b>	If I do good, they say ‘well done’. But if, if I did something wrong, I don’t think the teacher really notices because they’ll probably just be looking somewhere else
<b>Lacey</b>	[ <i>discussing a friend</i> ] I have someone that’s actually paying attention and that will listen to me play and not just like be busy doing anything else
<b>Jacob 2</b>	[ <i>discussing teacher feedback</i> ] Um, sometimes I feel like they’re saying it to encourage me, but a lot of the time I believe them
<b>Jacob 3</b>	my music teacher suggested that I go to this place where they teach you music and singing and stuff cause um, they thought that I was one of the higher [ability] of my age

#### 6.4.2.3.3 Celebration and rewards

In addition to perceptions of feedback, participants discussed the ways that their musical achievements had been celebrated and rewarded. At times this acknowledgement of success took the form of compliments (Jacob 1, Table 6-20). Lacey’s description of receiving audience applause demonstrates the potentially powerful impact of such acknowledgement (Lacey, Table 6-20). The importance of clapping as a means of communicating audience and appreciation to musicians has been acknowledged in existing research (Dobson & Sloboda, 2014). While audience signalling as a form of social-persuasion within self-efficacy theory has been investigated in the context of public speaking (Paradewari, 2017), the contribution of audience applause to positive experiences of social persuasion for musicians is under researched. In other cases, celebrations included extrinsic rewards. For Jamal, a meal out appeared to represent a valuable reward (Jamal, Table 6-20). Existing research has noted that in order for extrinsic rewards to be meaningful, the person must value them highly (Margolis, 2005). Lauren cited rewards within the school points system as evidence of her musical success (Lauren 1, Table 6-20). Margolis (2005) suggests that extrinsic rewards can more meaningfully build the self-efficacy of low attaining students. Thus, the school points system

may have been particularly powerful for Lauren (the participant with the lowest academic attainment). Occasionally celebration of achievement was associated with musical advancement. Lauren described how her peer's higher quality musical instrument reflected that person's musical success (Lauren 2, Table 6-20), and Jacob suggested that his parents bought him a violin to reward his musical achievements (Jacob 2, Table 6-20). The motivational role of extrinsic rewards has been observed as particularly important for young musicians who are less inclined to draw on intrinsic motivations (Davidson et al., 1996; Sloboda et al., 1996).

Table 6-20. Social persuasion: Celebrations and rewards

<b>Jacob 1</b>	I've got people complimenting me on my music, I've got teachers complimenting me on my music.
<b>Lacey</b>	They were just clapping on. I were so happy, [...] it felt like someone were singing happy birthday to you. You know when that happens, you get really embarrassed?
<b>Jamal</b>	Kate: Has anything ever happened or has anyone ever done anything to celebrate how good you are at music? Jamal: Oh yeah Kate: What happened? [...] Jamal: Yeah. And after I came back [from a concert] and my mum uh was so happy. I- and then um, and my mum went us to go to Nandos
<b>Lauren 1</b>	I know I've done quite well, cause at the minute um, I've got, from the teachers, I've got like five team points
<b>Lauren 2</b>	well, I think, one of my class, um is doing so well. She's the only one there who has one of those instruments [...] those um golden ones
<b>Jacob 2</b>	Jacob: If you count my violin then I guess so [...] the one at home Kate: So, you think that was like a reward for doing so well? Jacob: Possibly, yeah

#### 6.4.2.3.4 Conclusions

IHON appears to have offered participants of all abilities positive experiences of social persuasion. Music teachers were the only people cited by all participants as offering feedback on their musical abilities, with family and friends providing less consistent forms of social persuasion. This inconsistency further supports the impression of the potential gains achieved by greater connection between IHON and other elements of participants' lives. To maximize the impact of music teachers as sources of social persuasion IHON would benefit from supporting feedback processes that focus on individual students and avoid overstating achievements. Participants talked positively about various celebrations of their musical achievements, though there was a sense that such celebrations may have been ad hoc or inconsistently experienced. Given their descriptions of valuing these celebrations, IHON may benefit from considering ways of more systematically recognising the achievements of students within the programme.

#### 6.4.2.4 Physiological and Affective State

The final source of self-efficacy addresses the way that “people rely partly on somatic information conveyed by physiological and emotional states” (Bandura, 1997, p. 106). The discussion of physiological and affective state produced three subthemes: mood, flow, and mindset; body experience; and pressure and audiences. Participants’ associations between music and their physiological and affective states highlight the distinction between performing contexts and regular music lessons. While musical experiences were described as eliciting certain emotional and physical responses, there were signs that participants’ outlooks informed these experiences. This raises questions about how IHON might cultivate mindsets that encourage positive physiological and affective experiences in response to music tuition.

##### 6.4.2.4.1 *Mood, flow, and mindset*

Participants’ descriptions of the moods they associated with playing music highlighted both positive and negative emotional experiences. In some instances, participants presented a simple relationship between music tuition and experiences of happiness (Ella 1, Table 6-21). Changes in mood were sometimes attributed to rehearsal content and repertoire (Amanda 1, Table 6-21). Where participants described the negative emotions associated with music, this often related to poor mastery experiences (Lacey 1, Table 6-21). These accounts resonate with well-established understandings of the potential negative influence of nervousness on experiences of self-efficacy (Schunk & DiBenedetto, 2016). However, in other instances nerves were closely aligned with positive emotional experiences (Lacey 2, Table 6-21).

Participants described how becoming absorbed by the music interacted with emotions brought on by the performance context (Amanda 2 & Ella 2, Table 6-21). Amanda’s physiological and affective state appear to have related to the way in which musical activity encouraged a state of flow (Csikszentmihalyi, 2008). However, Ella seemed frustrated by the way performance contexts compromised this musical flow. There were also signs that participants’ affective experiences of music were partly determined by their expectations and mindset. Ella’s account of how she managed her challenging experience of changing instrument demonstrates her efforts to create a positive mindset that allowed her to enjoy her new instrument (Ella 3, Table 6-21). Broomhead et al. (2012) note that such positive mindsets can result in higher standards of musical performance. While this discussion focuses on musical achievements, there are also signs that the satisfaction derived from music tuition might have been impacted by participants’ mindsets; Jacob’s account of not playing music for fun creates the impression that this outlook limited the enjoyment he derived from musical activity (Jacob, Table 6-21). The influence of physiological and affective state on participants’ musical self-efficacy thus appears to have been informed both by the emotions they

associated with IHON and the ways that they think about and engage with this music tuition. This connects with the emotional experiences of IHON that were explored in chapter four.

Table 6-21. *Physiological and affective state: Mood, flow, and mindset*

<b>Ella 1</b>	I'd probably be in a happy mood, because music is like where I can actually like be very happy
<b>Amanda 1</b>	Um, it depends on what you're learning in music. So, if you're learning a new song, you could feel pretty excited about it, but then if you've been on that song for quite a few weeks, or say a few days, you would start to get possibly quite bored of the music, and you'd want to like switch it up a little bit?
<b>Lacey 1</b>	Um, when I'm singing all I can feel like is [...] it'll be like stage fright, I'll be like [...] I can't do this at all, I can't. So I'll feel like kind of nervous and like down
<b>Lacey 2</b>	I like it, it's really- I like being at a concert. Um, I'd be scared, but then I'll be like really happy that I get to participate
<b>Amanda 2</b>	So, like if you're talking concert-wise, then you'd think- you'd feel quite nervous? But again, as you get into the song, [...] then you just feel like nobody's there, you just keep on with the concert.
<b>Ella 2</b>	[ <i>discussing things that make her do less well</i> ] Probably how it's like gonna be like the real thing, and then when you're [...] thinking about like what comes next instead of like thinking about what you're actually doing?
<b>Ella 3</b>	I switched my mindset around, and I thought about it for a minute, and I thought, oh this is like something different, I've got like- it may not even be the instrument that I want to play, but at least it's like something good
<b>Jacob</b>	I don't really play for fun at home, so I don't play that often, unless I need to practice something

#### 6.4.2.4.2 *Body experience*

Participants were asked to consider how they felt physically when playing music. In some cases, they made comments about the physical demands of the instruments (Lauren, Table 6-22). Experiences of discomfort within a physical task have been observed to detrimentally impact experiences of self-efficacy (Bandura, 1997). When describing physical experiences of music lessons, accounts mostly focused on feeling physically normal (Jamal, Table 6-22). Within these responses there was a sense that participants struggled to consider the physical experience of their music lessons. This resulted in an emphasis on the physical experiences of performing music. These descriptions of performance contexts included references to shaking hands and legs, a pumping heart, and heavy breathing (Jacob, Amanda, & Lacey, Table 6-22). Evidently participants most readily recalled the physical symptoms that accompanied feeling nervous. Such physical symptoms have been observed to detrimentally impact self-efficacy, particularly among anxious children (Landon et al., 2007).

Table 6-22. *Physiological and affective state: Body experience*

<b>Lauren</b>	Well, my arms would be a little achy afterwards
<b>Jamal</b>	During a normal music lesson, I think my body feels just the same as it would normally

<b>Jacob</b>	You can kind of feel that pressure and it makes it much more difficult to play. Your hands are all wobbly and stuff.
<b>Amanda</b>	Yeah, I think if I was in a concert my heart would be beating pretty fast, because obviously I'm pretty nervous.
<b>Lacey</b>	When I'm in [...] music, I'll all tensed up and be breathing heavily

#### 6.4.2.4.3 Pressure and audiences

The emphasis on performance contexts was also clear in participants' accounts of the pressure of concerts and their feelings about playing to audiences. Participants' descriptions of concerts focused on the fact that it was their only chance to get things right (Ella, Table 6-23). For some, the pressure of performance was presented as exclusively negative and something to be avoided (Lauren 1, Table 6-23). However, others described this pressure in mixed terms, framing concerts as offering aspirational pressure while also risking experiences of underperforming (Jacob 1, Table 6-23). This account resonates with Paradewari's (2017) research which highlights how audience attention can act as a motivator. Embedded within these discussions were comments about the people in the audience. There were numerous references to the way that the presence of parents might distract participants (Lacey, Table 6-23). While concerts were most commonly described in these terms, the pressure of being heard also applied to other music-making contexts (Lauren 2, Table 6-23). In particular, participants described their concerns about being asked to play alone (Jacob 2, Table 6-23). These accounts demonstrate that while concerts represent high pressure performance contexts, there is scope for students to experience similar pressures within standard music lessons.

Table 6-23. Physiological and affective state: Pressure and audiences

<b>Ella</b>	we have no like other chances now, we have to like get like on point, now. Like now or never
<b>Lauren 1</b>	[discussing how she feels in concerts] Terrible, cos then my legs would be shaking, and everything would be shaking. I'd be going not to go to school today, on that day
<b>Jacob 1</b>	Concerts like the real thing. But, when you're like put on the spotlight, you're like pushing yourself to do better, while also being under the pressure and doing slightly worse than you would- might have hoped to.
<b>Lacey</b>	we were playing just in the small hall and all the parents came. And because I was so busy about looking at my mum, I totally lost my bit, where I was in the music, so I just fake played.
<b>Lauren 2</b>	It depends, if I'm in a room, like with other people then I feel a bit nervous singing. But if I'm in a room, like, by myself, then I'll be alright
<b>Jacob 2</b>	if you get um, like called on to play the music on your own, you can kind of feel that pressure

#### 6.4.2.4.4 Conclusions

The contribution of physiological and affective state to participants' musical self-efficacy highlights the important role of performance within these experiences. Pressure associated

with performing was evidently experienced in mixed terms, both creating undesirable experiences of nervousness as well as acting as a motivator and marker of greater achievement. These connotations were manifest in the emotional and bodily experiences associated with performing. While the influence of physiological and affective state within standard music lessons appeared more muted, often being simply described as normal, at times regular tuition was also associated with experiences of pressure. To maximise positive experience of physiological and affective state and minimise negative experiences, IHON must recognise and accommodate participants' diverse feelings about performing music. However, the influence of physiological and affective state reached beyond the basic physical and emotional experiences attributed to music. Participants' outlooks and approaches to working appeared to be closely aligned with the emotions they associated with music tuition. Thus, IHON could further benefit from the cultivation of outlooks and attitudes that dispose students to positive experiences.

#### **6.4.2.5 Conclusion**

The examination of the four categories of self-efficacy sources has highlighted both how IHON positively contributes within each area and how these contributions could be developed. From this discussion three aspects of IHON music tuition emerge as salient to the programme's overall contribution to sources of self-efficacy: the organisation of music tuition; the way IHON connects to other parts of life; and the outlooks and mindsets fostered by IHON.

The organisation of IHON's music tuition dictates the fundamental format and content of music learning. In many respects this provides the foundation of positive experiences of self-efficacy sources. This organisation offers participants experiences of music achievement in lessons and performances, provides them with regular and long-term musical experiences, and includes diverse musical activities that allow participants to achieve in different musical subdomains. The current design of IHON tuition therefore appears to foster mastery experiences in several ways. As the programme continues to evolve these positive experiences should continue to be nurtured. However, the organisation of IHON tuition could better target experiences of social persuasion. This would allow feedback and celebration of achievement to contribute to participants' musical self-efficacy more consistently. Further contribution to mastery experiences might be achieved by considering how musical experiences within rehearsals can be maximised and how different musical subdomains can be balanced. Furthermore, ensuring that all students can practice their instrument at home would provide participants with the opportunity to persevere in the face of musical challenges.

Interviews also highlighted the potential impact of sources of self-efficacy outside music tuition itself. Accounts of vicarious experiences and social persuasion demonstrate that while

participants did sometimes positively experience these efficacy sources beyond their music lessons, these experiences were inconsistent. The absence of IHON within family contexts appeared to be a particular limitation. Efforts to facilitate the inclusion of IHON in the home and welcome families into musical contexts may support more diverse experiences of social persuasion. Improving access to instrumental practice at home may represent one approach to integrating music tuition within participants' family lives. There is also potential for IHON to better support vicarious experiences of music. Helping participants to recognise more diverse musical models, particularly instrumental models, and connecting IHON with wider musical communities may allow participants to better conceptualize how their own musicianship relates to contexts beyond the tuition they receive.

Finally, participants' outlooks and mindsets were observed to influence IHON's contribution to self-efficacy sources. Musical experiences were filtered through participants' perceptions of success and failure and the expectations they brought to activities. The implications for the future development of IHON are complex. Achievement goal theory has outlined a two-way relationship between desirable mastery goals and self-efficacy (Komarraju & Nadler, 2013; Senko, 2016). Thus, altering these fundamental outlooks may be no simpler than changing self-efficacy beliefs. Nonetheless, educational institutions increasingly aspire to influence learners' outlooks on learning, with many schools adopting practices to foster children's growth mindsets (Busch, 2018). If IHON can develop educational practices that allow its students to frame their musical learning in positive terms this would promote the greater contribution of music tuition to participants' self-efficacy beliefs.

#### **6.4.3 Research question three (b)<sup>14</sup>: How successfully do the measures of self-efficacy sources capture participants experiences?**

The discussion of IHON's contribution to sources of self-efficacy in section 6.4.2 indicates that the approach adopted within this research successfully generated insightful outcomes. However, a more detailed critique of the strengths and limitations of the interview process is required. The interview schedule, although informed by existing research, was developed specifically to explore IHON's contribution to sources of self-efficacy. The evaluation of this approach will therefore consider how successfully interviews fulfilled the aspirations identified and embedded within the interview design. First, an appraisal of the overall aspirations will consider the merits of the broad approach adopted to investigate the sources of self-efficacy.

---

<sup>14</sup> This section addresses the second element of the final research question focusing on the success of measures concerned with sources of self-efficacy. The first element of the research question, concerned with the self-efficacy questionnaires, was addressed in section 6.4.1.4.



This will be followed by an evaluation of the portions of the interview that targeted each of the four sources of self-efficacy. On this basis recommendations for future use and development of this research method are proposed.

#### 6.4.3.1 Success of the overall aspirations of the research

The interview schedule aspired to balance freedom with structure, promoting an approach accessible and appropriate for participants aged 10/11-years-old. Flexibility was prioritised to allow participants' subjective experiences of self-efficacy sources to be foregrounded (Usher & Pajares, 2008). The diverse discussion of these sources within research question two demonstrates that participants were able to direct the conversation and draw out those issues salient to their experiences. However, the level of freedom manifest in existing interview schedules was considered to offer too little guidance for the young participants in the present research (Usher, 2009; Usher & Pajares, 2008). To balance freedom with greater support the interview schedule combined open questions with those targeting each efficacy source. The success of the more targeted questions will be considered in turn, however, responses to open questions illustrate how well participants managed this high level of freedom. Some participants were able to offer full and expansive responses to open questions (Amanda 1, Table 6-24). In other cases, responses were briefer and provided limited insight into experiences of self-efficacy sources (Lauren, Table 6-24). The mixed success of open questions would suggest that while they merit inclusion in the interview schedule, excessive emphasis on this form of enquiry may be unsuitable for some participants. To manage the demands of recalling past events, participants were asked to refer to a photo-board showing images of IHON tuition. The immediate responses of participants to these images demonstrated a familiarity with the musical activities portrayed and appeared to aid the recollection of past musical events (Amanda 2, Table 6-24). Despite participants' positive prompted engagement with the photo-board, there were no instances where participants explicitly drew on this stimulus in the interviews that followed. The lack of explicit references to the photo-board does not mean it offered no support to participants, but it may indicate that this support was limited. The priority of interview accessibility demanded the reduction of the lengthy 45 minute interviews described by Usher (2009). The interviews within the present research were markedly shorter varying 12'27" and 26'48", with an average length of 17'34".

*Table 6-24. Overall aspirations of research*

<b>Amanda 1</b>	<p>Kate: how confident are you in music, and what do you think makes you feel that way?</p> <p>Amanda: On a scale of 1 to 10, again I think I'd be a 6 or a 7 Because, um, with 10 being really confident and 1 being not as confident. Um, I feel like that because obviously, I know that there's things in the music that I won't be able</p>
-----------------	--

	to overcome and I will need a little bit extra help, and I like doing things independently? So it kind of makes me feel a little less confident when I know that I have to have help off of somebody, even though I'm like an independent person
<b>Lauren</b>	Kate: How confident are you in music, and what do you think makes you feel that way? Lauren: Very confident? And um, the thing that makes me feel that way is because everybody else is playing? Kate: Ok, so that makes you feel more confident. Why do you think that makes you feel more confident? Lauren: Um, because the trombones are playing
<b>Amanda 2</b>	Amanda: So, when we do like concerts with In Harmony, they'll look like around about the same as if any pictures got taken of us whilst we were doing it Kate: Um, maybe you could tell me about something that's happened in music, about what this kind of makes you think of? Amanda: Yep. Well, it kind of makes me think of, um, a few of the concerts that we've done in the past. So, like, when we went to the Leeds Town Hall and played some music.

#### 6.4.3.2 Success of mastery experience questions

The development of the interview schedule focused on three areas of enquiry within mastery experiences: 1) perceptions of ability based on past performances; (2) approaches to learning; and (3) management of challenges in learning processes. Participants were quick to offer some form of judgment about their ability, though they were not always able to connect this with an example to illustrate their point (Ella, Table 6-25). In other instances, participants were able to highlight aspects of their playing that caused them to reach self-efficacy judgments (Jacob, Table 6-25). Efforts to examine participants' approaches to learning music were less secure. They appeared to struggle to articulate how they worked in music and therefore produced either confused or vague responses to questions on this topic (Jamal, Table 6-25). Participants were often able to think of challenging situations within music, however the techniques they used to manage these was not always clearly articulated (Jacob 2, Table 6-25). Although participants talked about practice and improvement, these accounts provided limited explanations of how they worked in music and managed musical challenges. Given the exclusive focus on music within these interviews, it is not clear whether this lack of clarity was unique to musical learning, reflecting something specific about IHON tuition, or applied to participants' wider perceptions of learning.

The discussion of musical self-efficacy in section 6.4.1 highlighted the distinction between learning music and performing music and suggested that music may be constructed from further subdomains. Participants' accounts of mastery experiences supported the impression of the multidimensional nature of musical self-efficacy. The disconnection between Jacob's self-efficacy as a violinist and singer (discussed under Type of Activity, p. 243), illustrates this

variation within musical mastery experiences. However, questions targeting mastery experiences did not target specific aspect of IHON, instead they referred to music in general. Future research would benefit from accommodating and examining how mastery experiences are variously supported by different musical activities.

Table 6-25. Success of questions targeting mastery experiences

<b>Ella</b>	Kate: can you tell me about how well you normally do in music? Ella: I don't actually do like, I do like really we- pretty well, if I have to say so myself Kate: Yeah? Um, does anything stand out as good or bad within music? Ella: Nothing really stands out as like bad or good, like everything's like pretty good
<b>Jacob</b>	Kate: How well do you think you do in music? Jacob: Um, I'd say I do really well, actually Kate: Ok. Um, does anything stand out as particularly good? Jacob: Um, I can play my notes quite smoothly.
<b>Jamal</b>	Kate: So, you go into your rehearsal, you have a task that the teacher gives you. How do you go about doing that work? Jamal: I feel confident Kate: You feel confident? Ok, what do you do to tackle the work, how do you start doing that task? Jamal: I look at it, I read it, and then I try to answer the questions
<b>Jacob 2</b>	Kate: I'd like you to think about a time, if you can, that you've had trouble with something in music. So, where something's been hard, or you found it's caused some problems. Can you think of any times? Jacob: Um, if you get like called on to play the music on your own, you can kind of feel that pressure and it makes it much more difficult to play. Your hands are all wobbly and stuff Kate: Brilliant, ok, that's a really good example. So how do you deal with that hard situation? Jacob: Um Kate: What do you do when that's happening? Jacob: I just do it

#### 6.4.3.3 Success of vicarious experience questions

Assessment of vicarious experiences focused on two aspects of this efficacy source: comparative abilities and musical models. Participants were able to describe their comparative musical ability. At times descriptions highlighted specific comparisons (Amanda, Table 6-26), although vague descriptions of average ability were more common (Jamal, Table 6-26). In Jacob's case there were signs that he felt uncomfortable having to state that he believed he was more able than his peers (Jacob, Table 6-26). This demonstrates the potential for examination of comparative abilities to be distorted by social desirability bias.

The research sought to draw on a wide range of potential musical models used by Zelenak (2015) while avoiding his demanding request that participants consider the impact these models had on self-efficacy. This resulted in specific questions focused on friends and family and a more open question about the people participants looked up to, including famous

models. This approach facilitated the identification of the inconsistent access to musical models discussed in section 6.4.2. However, examination of musical models was often limited to identifying whether models were present or not. Theo's account of his family's extensive music making did not establish how he experienced these familial models (Theo, Table 6-26). Although Zelenak's (2015) approach appeared to overcomplicate vicarious experiences by examining their perceived impact, the efforts to remove such demands within the present research may have limited the insights gained. Subsequent research would benefit from examining how the perceptions of musical models can be assessed without overstressing participants.

Table 6-26. Success of vicarious experiences questions

<b>Amanda</b>	Amanda: Um, I do pretty well but compared to um, one of the boys, I do like a little bit less [well]
<b>Jamal</b>	Kate: How well do you do in music compared with your classmates? Jamal: I think pretty good Kate: Do you feel like you do about the same as them? Do you feel like you're better than your classmates? Do you feel like your classmates are better than you? Jamal: I feel like some of them are better than me, but not all of them
<b>Jacob</b>	Kate: how well do you do in music, would you say, compared to your classmates? J: Um... Kate: Remembering that you can be completely honest. Jacob: Really well [laughs] Kate: Really well. Do you think you're one of the best in your class? Jacob: Yeah Kate: Do you think you're the best in your class? J: Um... Kate: Remembering that I won't tell anyone what you say J: [Laughs] I think so
<b>Theo</b>	Kate: Does anyone in your family play music or sing? Theo: Well, my mum sings African songs. My older brother um plays um the bass and the piano. While my older, older brother plays um the drums Kate: Oh, so you've got quite a lot of music in your family Theo: Yeah

#### 6.4.3.4 Success of social persuasion questions

To support participants' reflections on their experiences of social persuasion, questions specifically examined feedback from teachers, family, and friends within this self-efficacy source. The specification of relationships helped some participants to identify the forms of feedback offered by different people (Jacob, Table 6-27). However, for others, targeting different groups meant they had to repeatedly state the irrelevance of the question (Jamal, Table 6-27). Further questions focused on celebrations and non-verbal social persuasion following Usher's (2009) example. Although participants raised examples of celebrations, these generally emerged elsewhere in interviews, whereas the question focused on celebration

mostly elicited little response (Lauren, Table 6-27). It appears that the term celebration may have detrimentally impacted the insights offered by this question. The attempt to target non-verbal feedback sometimes successfully separated these experiences from the verbal (Amanda, Table 6-27). However, Ella's response illustrates the more common tendency for verbal feedback to dominate even where this was not the focus (Ella, Table 6-27). These accounts point to difficulties accessing experiences of social persuasion beyond verbal feedback.

Having recognised that existing measures neglected the reliability of social persuasion, the interview schedule included questions about how much participants trusted feedback from different people. This proved particularly valuable in understanding the social persuasion associated with IHON teachers. While the content of their feedback was exclusively described as positive, the issues undermining participant trust in this feedback presented a more nuanced description of this efficacy source (discussed in Reliability of Sources, p.251). Despite the clear benefit of examining trust, this questioning did cause some confusion. Theo appeared to discuss trustworthiness in terms of how complimentary the person was likely to be rather than considering the honesty of their feedback (Theo, Table 6-27). The insights offered by questions about trust support their inclusion in future research, however, they would benefit from greater clarification of what is meant by trust.

*Table 6-27. Success of social persuasion questions*

<b>Jacob</b>	Kate: What do your teachers say to you about your music? Jacob: Um that I'm really good, and one time my music teacher suggested that I go to this place where they teach you music and singing and stuff [...] Kate: What do your family say about your music? Jacob: Um, we don't really talk about it that much [...] Kate: What do your friends say about your music? Jacob: Um, really good, just like my teachers
<b>Jamal</b>	Kate: What do your family say to you about your music? Jamal: My family has never heard me play instrument at all [...] Kate: What do your friends say to you about your music? Jamal: Uh- we barely talk about music that much, so
<b>Lauren</b>	Kate: Has anything ever happened where anyone has ever done anything to celebrate how good you are at music? Lauren: Mm no
<b>Amanda</b>	Kate: How do your teachers make you feel about how good you are at music? Amanda: They make me feel like quite inspired and quite resilient, like to keep going
<b>Ella</b>	Kate: How do you teachers make you feel about your music? Ella: They make me feel happy when they're like saying nice stuff
<b>Theo</b>	Kate: Why do you think your family and your teachers are- you trust them a bit more? Theo: [...] Because of how, like they say that they are proud of me

#### 6.4.3.5 Success of physiological and affective state questions

The portion of the interview focused on physiological and affective state sought to rectify the relative neglect of this source of self-efficacy in existing research (Usher, 2009; Zelenak, 2015). For this reason, the interview separated physiological and affective state into three areas: the experience of musical contexts, the moods associated with musical activity, and the physical experiences arising from musical activity. Questions about how musical contexts contributed to self-efficacy experiences highlighted the distinction between concerts and music lessons. While participants were often able to speak fluently about the concert situation, experiences of music lessons were less clear (Jacob, Table 6-28). This struggle to reflect on the contextual experience of music lessons appears closely aligned with the difficulty they had in articulating how they went about learning (discussed in Success of Mastery Experience Questions p. 260). These questions appear to have targeted aspects of participants' experiences of which they had little conscious awareness.

The common positive responses to the question about moods, demonstrate that the research successfully avoided the emphasis on negative experiences observed by Usher and Pajares (2008). Efforts to avoid Zelenak's (2015) negative interpretation of performance nerves allowed participants to communicate a more mixed impression of excited nerves (discussed in Mood, Flow, and Mindset, p. 254). While participants were sometimes able to talk about physical experiences associated with musical activity, these questions often proved challenging. The extensive exchange with Ella illustrates both her confusion around the issue and the difficulty of trying to clarify to participants what physical experiences might mean (Ella, Table 6-28). Evidently, questions targeting this efficacy source can prove challenging for interviewers as well as participants. Once again accounts of moods and physical experiences were more readily offered for performance contexts. While the aspirations to explore physiological and affective state more extensively and less negatively appear to have been successful in some respects, further work needs to be done to gain insight into the role of this efficacy source within regular music tuition.

Table 6-28. Success of physiological and affective state questions.

<b>Jacob</b>	<p>Kate: So, is there something about what it's like to be in a music lesson, or to be in a concert, that makes you do well?</p> <p>Jacob: Well, there's a big difference between a music lesson and a concert in my opinion. Concerts like the real thing. But, when you're like put on the spotlight, you're like pushing yourself to do better, while also being under the pressure [...]</p> <p>Kate: What about in a music lesson, is there anything about that situation that kind of helps you to do your best? Or to do better?</p> <p>Jacob: Um... [shuffling] ...</p> <p>Kate: Can you think of anything?</p> <p>Jacob: My teachers</p>
--------------	---

<b>Ella</b>	<p>Kate: How would you physically- so in your body, be feeling? Would you be feeling any different to usual? Would you, your body feel different? Do you know what I mean?</p> <p>Ella: Mm, not really</p> <p>Kate: You don't know what I mean?</p> <p>Ella: No [laughs]</p> <p>Kate: So, imagine in um, in some situations your body might feel, I don't know, in a PE lesson your body's gonna feel different, isn't it? Because you're like running around and stuff. Do you see what I mean?</p> <p>Ella: Um, not really</p> <p>Kate: Ok. Um, so I'm just wondering whether you might feel, umm... like, when you're sat- so imagine you're sat there, playing your trombone in a concert. Imagine it, try and get it in your head. Um and I want you to imagine what your heart feels like, what your arms and legs feel like what your breathing feels like does it feel the same as usual? Or is it different?</p> <p>Ella: Honestly, more relaxed because I still like feel really happy that I'm like doing performing</p>
-------------	---

#### **6.4.3.6 Conclusions and implications for the interview measure of self-efficacy sources**

The development of existing research methods (Usher, 2009; Usher & Pajares, 2008) to suit this music education context appears to have been largely successful. Closer examination of this general success has provided a more detailed understanding of the particular strengths and limitations of this approach. The inclusion of the trustworthiness of social persuasion and the neutral framing of questions about physiological and affective state both represent the positive innovations to existing measures that allowed more nuanced understandings of participants' experiences to emerge. However, there are other respects in which interviews would benefit from further accommodating nuanced experiences. Future research should consider how sources of self-efficacy interact with different musical subdomains and how the perceptions of musical models influence vicarious experiences. However, such developments would need to be sensitive to the risks of overburdening young participants.

The elements of interviews that were less accessible to participants highlight further potential future development of this work. Participants had difficulty discussing how they approached learning and overcoming challenges, talking about their experiences of non-verbal feedback, and reflecting on their physical experiences associated with music. Such difficulties were more apparent in the discussion of regular tuition when compared with performance contexts. It appears that participants either struggled to recall or perceive certain aspects of self-efficacy sources within their normal music lessons. The use of real-time measures within future research might allow participants to attend to matters that may otherwise go unnoticed or forgotten. While such real-time measures are often most desirable from a research perspective, the practical viability of these approaches is not always secure. An alternative development of the present research might further develop the use of the photo-board stimulus to address these challenges. The observation that the photo-board was underused by

participants further supports such innovation. The use of video recordings of music lessons with interview schedules focused on this content might support participants' ability to reflect on the less easily accessed elements of self-efficacy sources. While the interviews conducted within this research provided extensive insight into IHON's contribution to sources of self-efficacy, there is potential to further develop the approach to enable access to the more elusive aspects of self-efficacy sources.



## 7 Discussion: IHON's Impacts

### 7.1 Introduction

Chapters four, five, and six each examined the specific impacts that IHON had on one area of participants' lives. The detailed understandings established within these studies can now be drawn together to consider the broader implications of this work. This discussion will initially explore four summary statements describing IHON's impacts:

1. The impact of IHON is determined by the amount and type of contact it offers, factors that vary throughout the programme
2. IHON is experienced uniquely on an individual level
3. IHON is both different to and isolated from other aspects of schooling and life
4. IHON's impacts are interconnected and multidirectional

The examination of these statements centres around the diversity of impacts that participants experienced. Detailed exploration of these statements is used to develop a model to illustrate the factors that contribute to IHON's various impacts. The chapter closes with an exploration of the practical application of the model when examining two composite profiles of IHON students.

### **7.2 The impact of IHON is determined by the amount and type of contact it offers, factors that vary throughout the programme.**

The amount of time dedicated to music tuition and the variety within the IHON programme fundamentally determine the impact that this provision has on children. The time dedicated to music tuition was raised in all studies and in each context highlighted the desirability of having sufficient time for musical activity. Three key aspects of time emerged from these discussions: the quantity and reliability of routine music tuition, the availability of practice time, and long-term access to music tuition. Although IHON provides regular tuition, participants described the amount of time dedicated to music as limited and noted that arrangements for tuition were sometimes unpredictable. These perceived restrictions were cited as detrimentally impacting the social and emotional experiences derived from music tuition (chapters four & five). Further restriction to music time arose from the substantial disruption caused by the Covid-19 school closures and this was described as damaging participants' self-efficacy beliefs (chapter six). Despite perceptions of limitations on tuition time, participants also suggested that their long-term participation in the programme throughout primary school gave them musical confidence. In addition to discussing the time available for tuition itself, participants

described how the ability or inability to practice outside lessons contributed to or undermined their musical self-efficacy. These varied observations about the time dedicated to musical activity support existing research which has highlighted the importance of regular music tuition to the formation of musical self-efficacy (Ritchie & Williamon, 2011) and the benefits of meaningful practice and long-term engagement in tuition to musical achievement (Hallam, 1998; Sloboda et al., 1996). These observations suggest that IHON would benefit from considering how to maximise regular and predictable rehearsal time as well as opportunities for private practice.

Scrutiny of the impact of IHON must be further nuanced to account for the variety of activity within this music tuition. Participating children received weekly orchestra rehearsals (~50-60 students), choir rehearsals (~100-120 students), and sectional group lessons (~3-10 students). In addition, children took part in regular performances both in and out of school. Diversity in musical experiences has been identified as a feature of successful whole class music tuition programmes (Hallam, 2019). Within the present research it has been observed that the diverse aspects of IHON impact participants differently. The range of physical and sensory experiences attributed to different musical activities determined their mixed impacts. Different instruments were associated with specific physical demands and discomfort, whereas the sustained periods of standing associated with singing was described in negative terms. Large ensembles were associated with physical discomfort arising from noise levels, though the quality of music was also associated with sensory pleasure. Finally, physical experiences of nerves and excitement distinguished performance contexts from regular lessons. Accounts of physical experiences were largely, though not exclusively, framed as detrimental to emotional, social, and self-efficacy experiences. While participation in music has been identified as a source of improved physical wellbeing (Hallam, 2010b, 2015; Krause et al., 2018), these accounts point to the potentially detrimental impact of the physical demands of music. Norton (2022) outlines the way ensemble playing can promote behaviours that undermine physical wellbeing, including rehearsal environments that are uncomfortably loud and contexts that encourage playing despite physical discomfort. These are issues that Ranelli et al. (2011) observe to have been under researched for child musicians.

The different elements of IHON were also described as offering mixed scope for interactive and exploratory approaches to learning. Talk and play emerged as desirable and positive experiences in the studies examining the emotional and social impact of IHON. Although participants described the inconsistency of such experiences across the different forms of music tuition, positive accounts were most commonly associated with the smaller sectional group lessons. The potential for educational play to contribute to children's developing skills

has gained increasing focus as a field of research (Skene et al., 2022). The benefits of play are often closely aligned with inquiry-based learning, illustrating the relationship between play, curiosity, and meaning making in childhood (Pistorova & Slutsky, 2018). If the smaller sectional group lessons more readily support these valued playful and interactive approaches to learning, the impact of this type of tuition is likely to differ from other activities which do not accommodate such experiences. Observations about the physical and social experiences associated with different IHON activities suggest that the programme would benefit from considering and catering for the specific demands associated with these musical contexts.

The impact of the various elements of IHON tuition may be further influenced by the differences in the time allocated to these activities. At the time of study, singing was a smaller part of timetabled activity than instrumental music, though vocal practice outside tuition time was not subject to the same practical limitations as instrumental practice. More time was dedicated to large ensemble rehearsals (choir and orchestra) than to small ensemble rehearsal (sectional group lessons). Performances were relatively infrequent when compared with the time dedicated to regular lessons. While IHON may include a wide range of musical experiences, the greater emphasis on certain types of musical activity suggests that there may be greater emphasis on the impacts associated with those contexts. IHON must consider the emphasis that it chooses to place on different activities and their associated impacts.

### **7.3 IHON is experienced uniquely on an individual level**

In addition to exploring the differences within the IHON programme itself the diversity among the participants must be considered. Although all participants had access to the same model of music tuition, this did not equate to uniform musical experiences. Participants highlighted positive and negative experiences of musical competition and comparison when describing their social and self-efficacy experiences. Positive accounts came from higher ability participants who enjoyed their comparative strengths whereas negative accounts presented the detrimental impact that comparative weakness had on participants' experiences. Research exploring the impact of 'big-fish-little-pond' educational experiences has found that students' academic self-concepts are poorer when they learn alongside high ability, rather than average ability, peers (Marsh et al., 2008). Participants often indicated that their experiences were dependent upon their varied musical abilities and on this basis IHON impacted them in different ways.

Competition, celebration, and feedback were observed to apply inconsistently to children of different musical abilities (chapters five & six). Furthermore, participants noted that the teachers reserved their attention for the highest ability students (chapter five). Such accounts

were predominantly focused on IHON's large ensemble contexts and applied less to sectional groups. Oakley et al. (2002) investigated experiences of quietly disaffected students or RHINOs (Really Here in Name Only), noting that certain educational contexts encourage RHINOs to fade into the background. RHINOs were observed to desire interaction with their teachers and were often lost in large group situations and noisy environments. These observations, alongside participant accounts within the present research, suggest that elements of IHON teaching may compound negative little-fish-big-pond experiences by favouring the most able musicians.

At times participants appeared to simply perceive things differently; personal outlooks influenced their emotional experiences (chapter four) and different mindsets determined their experiences of self-efficacy sources (chapter six). Preferences for different instruments and singing brought further diversity. Participants suggested negative emotional experiences of music arose where children did not receive tuition on their preferred instrument (chapter four). Hallam's (2019) observations about the potential benefits of children choosing their own instruments and the limited capacity for such arrangements within whole class music tuition are manifest within these accounts. Across all studies participants' preferences for singing versus instrumental music varied. Female participants often talked more positively about singing than their male counterparts. Ashley's (2013) observations of boys' reticence about singing may have implications within IHON and the varied impacts of tuition based on gender. Differences were also associated with participant age, particularly in discussions of musical tastes. The oldest participants expressed distaste for the choir leader's song choices while the younger participants were enthusiastic about their choir repertoire (chapter five). Distaste among older participants was often presented alongside a desire for input into repertoire choices. This echoes Green's (2008) assertions that engagement in music can benefit where children can choose the music that they learn. Millie's assertion "I don't like opera songs" (Chapter five, section 5.4.1.9.4) suggests that musical genre may have been the cause of her distaste. Green's (2008) exploration of children's common aversion to classical music suggests that this can be a consequence of perceptions of the high or unachievable demands presented by classical music. It is not clear to what degree, if any, Millie's distaste can be attributed to such perceptions of classical music, but it is clear that individuals' feelings about musical genres impact their experiences of IHON. Diverse outlooks, preferences, and musical tastes shaped different experiences of IHON tuition. While such variation occurred naturally on an individual level, this diversity of opinion may be derived from factors such as age, gender, and ability.

## **7.4 IHON is both different to and isolated from other aspects of schooling and life**

The place of IHON within its wider context must also be considered. The depiction of music as distinct from other elements of the curriculum has a long history. Finney (2007) cites Plato's arguments about the unique impacts that musical learning affords. Swanwick (1979), while grappling with the particular challenges posed to music education, points to the distinctive feelingful and aesthetic experiences it offers. Pitts calls upon music's value beyond the classroom to point to its distinctive place in the curriculum: "Music is an important part of the curriculum, with a role as indefinable as the place that music holds in so many lives." (Pitts, 2000, p. 41). In some respects, the present research suggests that IHON differs from other aspects of schooling. The study of emotions revealed a reduced experience of relaxation during music compared with other curriculum contexts (chapter four) and further differences were apparent in participants' reporting of academic and musical self-efficacy (chapter six). The focus group discussions included descriptions of music as distinct from the rest of schooling. Leah described music as less boring than other lessons (chapter four), Samantha declared that music was "not a proper lesson" (chapter five) and Jacob contrasted music with "normal stuff" like Maths and English (chapter six). These observations suggest that IHON is experienced differently to other school subjects and that its impacts contribute something unique within children's educational experiences.

IHON was often framed as isolated from other aspects of participants' lives. Participants described how social experiences associated with IHON were less significant because they were unable to reach beyond the context of music lessons. For example, in chapter five Lara described how she "wouldn't go and have a play and a chat" with her musical friends outside her instrumental lessons. Furthermore, there were signs that IHON did not connect with other musical contexts, an issue that appeared to undermine the legitimacy of this music tuition (chapter six). IHON's isolation was observed to detrimentally impact the significance of musical relationships, reduce scope for musical practice to support mastery experiences, and limit access to socially derived self-efficacy sources (vicarious experiences and social persuasion). These negative experiences of IHON's disconnection from wider aspects of life resonate with existing research into the inclusion of parents in instrumental learning and experiences of musical role-models. Variation in musical engagement, attainment, and drop-out rates has been attributed to the degree of parental involvement in music tuition (Davidson et al., 1996), and the absence of varied musical role models (Ivaldi & O'Neill, 2010).

The isolation of IHON identified in the present research was largely manifest in practical matters, such as the ability to take instruments home. Yet the failure of music education to

integrate into children's wider lives represents a bigger, more pervasive issue. Pitts (2018) and Finney (2011) both observe the historically hostile relationship between school music and children's wider musical lives. The rejection of musics and technologies that challenged the classical canon meant "Music in secondary schools became for the adolescent a place to exhibit apathy, hostility, rejection and for music teachers to respond with a kind of historical inertia" (Finney, 2011, p. 39). Efforts to mend this rift, and allow school music to more readily connect with children's lives, informed arguments for informal learning (Green, 2008). Yet the conflict between music in and out of school has persisted with more recent calls to marry the music curriculum with children's musical tastes (Youth Music, 2019). These discussions apply largely to the teaching of secondary school music, raising questions about their relevance to IHON's primary school provision. Yet the signs that the engagement of the oldest children within the programme was damaged by their perceptions of the classical repertoire suggests that IHON may be impacted by similar alienation. The disconnection between IHON and other aspects of life may therefore exist both on a practical and ideological level.

## **7.5 A model of factors determining IHON's impacts**

Variety within music tuition, participant individuality and the connection between tuition and children's wider lives have all been identified as determining IHON's impacts. Having recognised these different dimensions a model describing IHON's impacts can be developed (Figure 7-1). At the centre of the model is the individual, foregrounding how various elements of participants' identities, outlooks and tastes fundamentally inform the impacts they experience. This individual is presented in the context of IHON tuition. The illustration challenges unhelpful concepts of a single unified form of music tuition by representing the different elements that form IHON tuition. This highlights three aspects of tuition each of which include two or three internal categories: ensemble size (small or large), approach to activity (rehearsing, performing, or independent practice), and musical activity undertaken (vocal or instrumental). Within this portion of the model text size indicates the approximate emphasis given to each type of activity within the IHON programme. The outer portion of the illustration depicts the connections to children's wider lives. This is divided into three elements (rest of school life, home life, and wider musical communities) each of which are separated into practical and ideological connections. The practical aspect indicates the elements of everyday experiences that dictate connections. The term ideological is used to capture a contrasting aspect of these same areas, thus in this context the concept of ideology refers to ideas and thinking that inform connections with these areas of wider life. For example, perceptions of the value and legitimacy of music in the context of wider schooling would align

with the ideological side, whereas limitations on musical activity imposed by the school day would align with the practical side.

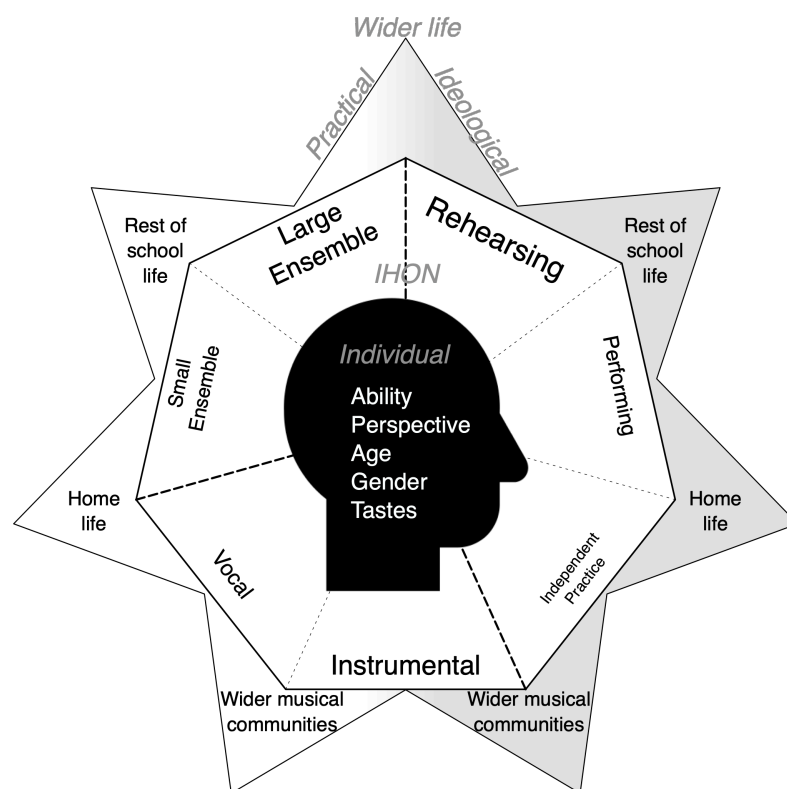


Figure 7-1. A model of the factors influencing IHON's impacts

## 7.6 IHON's impacts are interconnected and multidirectional

Chapters four, five, and six each placed a specific lens over the IHON programme, highlighting how one area of potential impact was experienced. Such an approach allows specific impacts to be explored in detail using tailored methods. The benefits of isolated examination of impacts are manifest in existing research. For example, the study of the relationship between music and academic attainment can draw on quantitative data from large research populations (Hallam & Rogers, 2016; Johnson & Memmott, 2006) and the emotional experiences associated with music can be examined through biological measures capturing changes in heart rate and facial expressions (Witvliet & Vrana, 2007). Despite the benefits of targeted examination of a specific area of interest, such separation does not support a broad impression of musical impacts and connections between musical impacts. Previous research has drawn together the multiple and varied impacts identified across diverse research (Hallam, 2010b, 2015; Krause et al., 2018). This allows a more holistic view of the potential impact of musical activity to be formed. However, the presentation of different potential areas of impact one after the other does not address the nature of interactions or interrelations between these impacts.

When the three studies from the present research are considered in combination it becomes clear that these impacts are interrelated. Emotional experiences (chapter four) emerged as influential in the studies examining social and self-efficacy impacts (chapters five and six). The social study produced a theme that captured how relationships and interactions elicited emotional responses. The self-efficacy study examined how emotional experiences contributed to physiological and affective state as a source of self-efficacy beliefs. Social experiences (chapter five) were also pertinent to emotion and self-efficacy studies (chapters four and six). The theme ‘other people’ emerged in the study of emotions, capturing the impact of relationships and interactions on emotional experiences. The socially informed nature of musical self-efficacy was examined through descriptions of vicarious experiences and social persuasion. Finally, aspects of self-efficacy (chapter six) emerged as relevant to emotional and social experiences (chapters four and five). Participants described how effort and competence, aspects of mastery experiences within self-efficacy theory (Bandura, 1997), informed their emotional experiences. Social experiences were also discussed in terms of the achievements associated with different relationships and contexts. These observations point to the interconnected nature of the different areas of impact. While each of the individual studies represented specific lenses that drew certain impacts of music tuition into focus, these lenses also captured insights into the other related impacts. Figure 7-2 illustrates the idea of each study forming a lens through which certain impacts of musical experiences can be better understood. This depiction allocates each of the areas of impact a distinct colour (blue for emotional impacts, red for social impacts and yellow for self-efficacy impacts) and arrows illustrate the tendency for these lenses to draw into focus insights in the targeted area as well as some insights in related areas. The operationalisation of the model in section 7.7 draws upon this idea of different lenses of understanding.

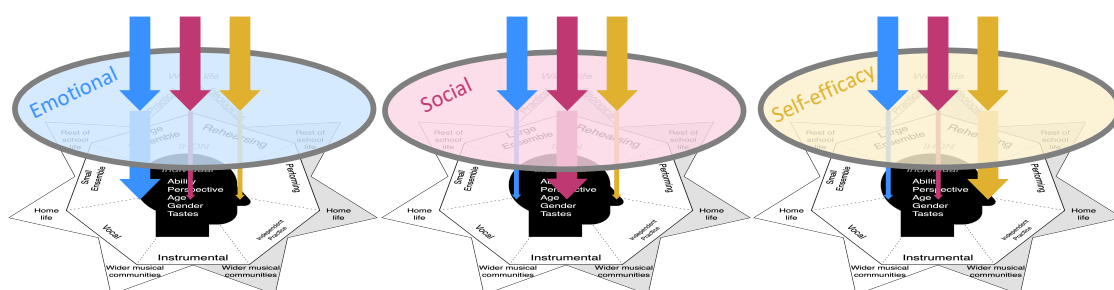


Figure 7-2. Three lenses through which the impacts of IHON have been assessed. Each offers insights into one type of impact as well as glimmers of insight into associated impacts in the other areas studied.

Further consideration should also be given to the implied directional impact of IHON tuition. Music is commonly presented as the starting point from which extra-musical outcomes arise (Henley, 2011). This framing has been widely accepted with news reports often citing the



transformative potential of music (Balzer, 2020; Glaser, 2017). Consequently, a one-directional relationship in which music exerts its power over other aspects of life has become an entrenched aspect of how music is perceived and understood. Despite the prevalence of this narrative, it is important to consider the potential for a two-way relationship in which music both impacts and is impacted by other aspects of life. Parncutt and McPherson (2002) explore how children's personalities may act as a predictor of their musical proficiency. They reference a more complex understanding of impact stating that "research has not yet disentangled the causal direction, but it is generally accepted that both effects may be operative" (Parncutt & McPherson, 2002, p. 7). Within the present research there are signs that impacts may apply in both directions. The musical experience of emotions, social connections, and self-efficacy emerge as one part of a bigger picture. Chapter four explored how emotions triggered by other elements of participants' lives, such as Paula's distress about losing her rubber, were brought to IHON activities. Within Chapter five participants positively described activities that included their friends, suggesting that IHON has a positive impact when it includes relationships valuable outside music tuition. Chapter six explored the interaction between musical self-efficacy and academic self-efficacy and participants referred to their comparative self-efficacy in these different domains and subdomains. Musical self-efficacy therefore does not exist within a vacuum but connects to, and is informed by, this wider context. Thus, the lenses through which IHON is viewed in each study show the ways that musical experiences are both impacting and impacted by the areas examined.

## **7.7 Example Cases**

The discussion has thus far theorised how and why IHON impacts children in diverse ways (Figure 7-1) as well as conceptualising the specific impacts as different interrelated lenses of understanding (Figure 7-2). To grasp the practical implications of these theorisations more effectively, the cases of Miranda and Philip will be explored, painting a picture of their experiences of IHON using the proposed model. Miranda and Philip were not real participants in the research, they are instead composite characters drawn from the multiple voices that exist throughout the research. This approach allows the three studies, each of which included different research participants, to complement one another. Miranda's profile is constructed from the voices of the high ability, older (year 6), girls shared throughout chapters four, five, and six, while Philip's profile combines the voices of the younger (year 3/4), lower ability, boys. These two profiles were chosen to illustrate two contrasting experiences of IHON, but they should not be understood as generalisable experiences. The inclusion of specific details within these accounts acts as reminders that these cases should be understood to reflect individual experiences. The portraits of Miranda and Philip are two of many that could have been drawn

out of this research and numerous further potential examples would point to different experiences. Exposition of specific cases cannot foreground a neat list of the salient features of IHON's impacts. Instead, these examples illustrate the summary statements explored earlier in the chapter. Different elements of IHON are associated with diverse and sometimes conflicting impacts for a single individual. The clear contrast between Miranda and Philip's experiences demonstrates how individuals are differently impacted by IHON. Their experiences of IHON emerge as fundamentally informed by the way it is embedded in the wider context of their lives. The three lenses examining social, emotional, and self-efficacy impacts demonstrate the interconnected nature of IHON's impacts.

### **7.7.1 Miranda**

Individual profile: Miranda is a student in year 6 who has taken part in IHON activities throughout primary school. She is a high academic achiever who is also a competent musician and is aware of her greater musical ability when compared with many of her peers. She currently plays the clarinet, having switched to this instrument from the violin at the beginning of year 5. Miranda has clear musical tastes which she is able to express, but she also communicates a more general enthusiasm for those elements of school that allow her to express her personal tastes.

Different elements of IHON: Miranda enjoys musical rehearsals more when friends are nearby. She finds music lessons generate a different kind of thinking akin to a flow state, she describes this as feeling her brain is engaged during rehearsal. However, this does not apply when rehearsals become repetitive. Performances are both exciting and nerve inducing for Miranda. However, her teachers have praised the quality of her performing and she ultimately finds these experiences quite satisfying. She has access to an instrument at home and will sometimes practice but only when there is something specific to prepare for; practice is not something she would do for fun. Miranda finds practice is less satisfying because it is a solitary activity. Instrumental music is the most enjoyable part of IHON for Miranda and she values the expertise of her teachers. She initially struggled when she changed instrument but feels she has now positively overcome these challenges. Miranda sometimes finds that barriers exist within IHON between her and those who play different musical instruments. Although Miranda enjoys singing, she does not particularly enjoy choir. She describes her distaste for the group with reference to her friends' shared feelings on the matter and choir's repertoire. She feels that song choices fail to account for students' tastes. Miranda recalls negative experiences of her class being told that their singing was poor compared to other classes. Her sectional group has provided a strong relationship with her instrumental teacher who she thinks is very skilled, but she struggles with the slow pace that is dictated by her less able

peers. The presence of a particularly annoying member of the group damages this ensemble experience. Miranda prefers the greater challenges of the larger orchestra ensemble and the presence of a wider range of friends. However, sometimes she finds that the simultaneous demands of lots of different instruments can limit her personal progress.

Connection with wider aspects of life: Miranda thinks of music as differently engaging to other aspects of the curriculum; she describes music as ‘not normal’ within her schooling. However, musical play and rehearsal do sometimes make their way into her recreational time at school. Her mum was excited when she started playing the clarinet, having played a woodwind instrument herself in the past. Miranda describes the satisfaction that both she and her mum felt when she initially brought her clarinet home. Miranda’s family generally engage with pop music and her sister enjoys singing pop songs. Following her success playing the clarinet Miranda was invited to take part in additional tuition at the local college of music. She likes the fact that tutors within IHON know the people who lead this additional tuition. Although she regularly attends these rehearsals, she is thinking about ending her participation in this activity because she does not enjoy it very much. Miranda is not aware of any instrumentalists or classical musicians beyond those who teach her music.

These descriptions of Miranda’s experiences of IHON have specific implications in the areas of impact studied. Figure 7-3 applies the three lenses examining emotional, social, and self-efficacy experiences to the model of IHON’s impacts, highlighting the specific implications of the programme for Miranda. Emotional impacts are noted in blue, social impacts in red, and self-efficacy impacts in yellow. Within this depiction negative experiences are underlined, and positive experiences are listed in bold. Miranda’s emotional experiences are largely derived from the challenges and social interactions associated with musical activities. Variation within IHON provision results in negative, neutral, and positive emotional responses. Instrumental music stands out as the aspect of tuition most clearly associated with positive emotions. Music is integrated into some of Miranda’s existing relationships with friends and family and some social connections exist exclusively because of music tuition. Miranda’s identity as a clarinettist and high ability musician support and undermine relationships with others who share or do not share such identities within her group music-making. Relationships with IHON teachers are described in positive terms. Miranda has mixed experiences of self-efficacy sources. IHON provides her with extensive mastery experiences in multiple areas of tuition, although some of her frustrations arise from areas where mastery experiences are minimised. Miranda’s teachers and mum offer forms of vicarious experience. Social persuasion is inconsistent and is notably negative in the context of singing. Her experiences of physiological and affective state are mixed but appear to largely contribute positively to her self-efficacy.

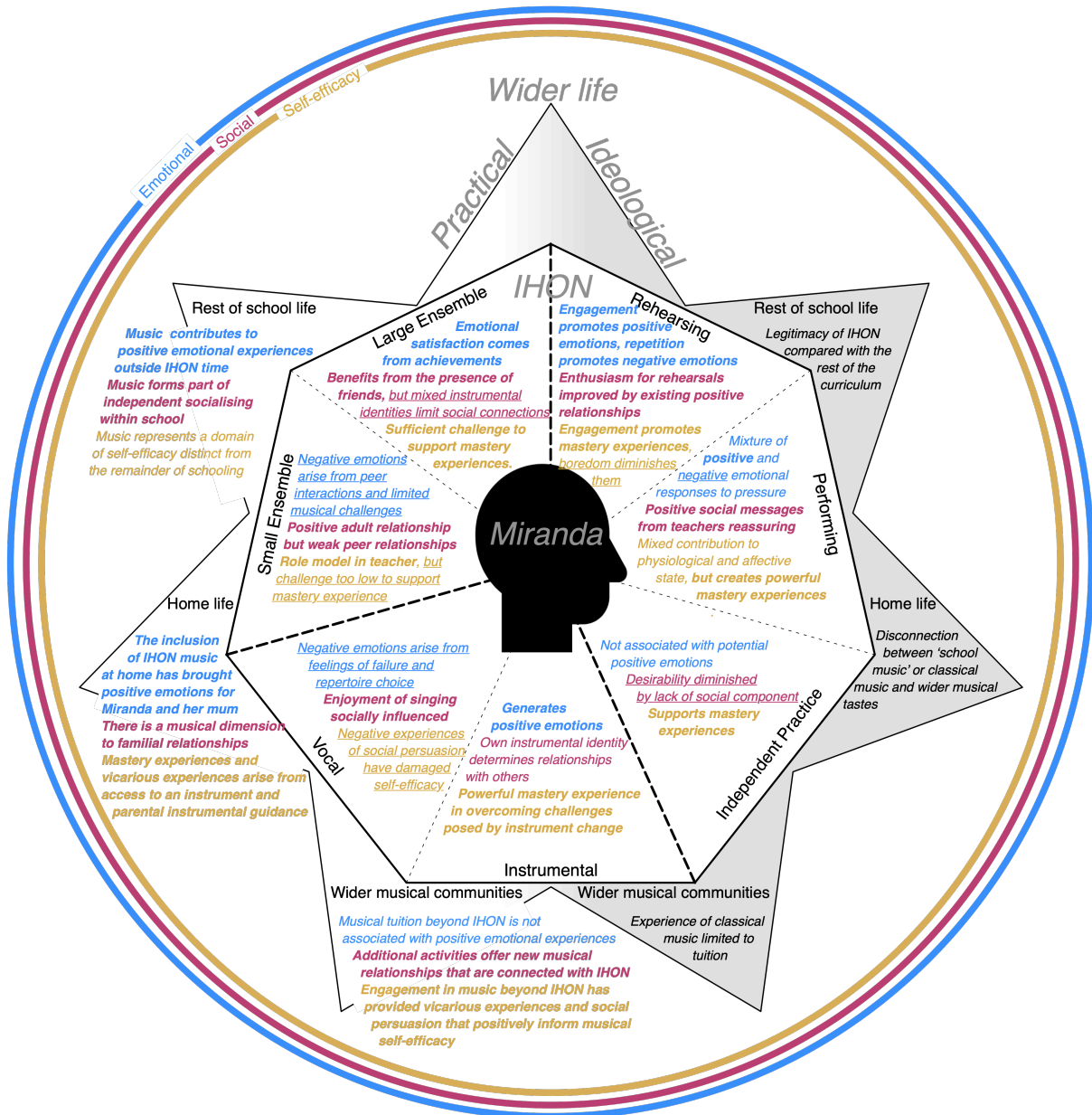


Figure 7-3. Miranda's experience of IHON viewed through the three lenses of impact. Blue comments denote emotional impacts, red comments denote social impacts and yellow comments denote self-efficacy impacts. Notes on the ideological side of wider experiences do not relate to a single area of impact and are therefore shown in black.

### 7.7.2 Philip

**Individual profile:** Philip is a student in year 4 who has been playing the violin with IHON for roughly 18 months. He is of mid-to-low academic ability and lacks confidence in his musical ability, believing that he is less musically able than many of his peers. While Philip can discuss his feelings about IHON, he does not talk about his musical tastes within this discussion.

**Different elements of IHON:** Philip finds that musical rehearsals require high levels of effort. He describes being tired in rehearsals, particularly when they take place towards the end of the school day. He feels that the nature of IHON rehearsals limits his ability to talk with friends.

Philip does not enjoy the pressure of performance and describes strong physical manifestations of his nerves which he feels compromises his capacity to play at his full potential. He is keen to avoid performances and does not want to attend school on days when he will be asked to perform. Philip does not have a violin at home and has never practiced his violin outside tuition time. He does not express any desire to practice at home yet attributes his peers' greater ability to their access to instruments outside tuition time. Philip associates instrumental tuition with the physical discomfort he experiences when playing the violin. He notes that this discomfort is differently accommodated in orchestra rehearsals and his sectional group. He describes his respect for the musical skill of his violin teacher and the orchestra leader. Philip enjoys the presence of lots of friends in his choir rehearsals although he dislikes being asked to stand for long periods. Philip talks enthusiastically about a particular song that he has sung with the choir and notes that his class are often praised for the quality of their singing. Despite these positive aspects of choir, he describes feeling indifferent about singing. Philip likes small scale rehearsals best when playing his instrument. He describes the sectional group as supportive and notes that there is less pressure on his musical ability when there are fewer people to watch him. Philip is grateful for his music teacher's patience and attention, and he also enjoys that she allows his sectional group to play games. Philip struggles during larger orchestra rehearsals. He feels watched by peers and in the past he has experienced laughter from peers when he has struggled with the music. Philip feels something akin to performance pressure in the large orchestra rehearsals and describes how his ability to play well in this context therefore suffers.

Connection with wider aspects of life: Philip describes music as distinct from other elements of schooling and notes that musical rehearsals are often unpredictable compared with regular lessons. Music does not feature outside tuition time for Philip, and he does not discuss things about IHON with friends. Philip recalls his parents' initial enthusiasm about him learning the violin. They have occasionally been to school concerts which he enjoyed but found made him more nervous. Although Philip states that no one in his family plays a musical instrument, he does later note that his older brother also receives IHON tuition and plays the viola. Philip's mum plays 'church music' at home and sometimes sings along with this. Philip has taken part in an IHON concert at the Leeds Town Hall which he found nerve-wracking. He knows that children from other schools were there, but he did not really meet any of them. His class recently went to take part in a big singing event, but Philip chose to take part in a scout group event instead that he thought would be more fun. Philip's awareness of classical music is limited to those individuals who teach him in IHON.

The implications of Philip's experience on the three areas of impact are summarised in Figure 7-4. Once again, the three lenses highlight emotional (blue), social (red), and self-efficacy (yellow) experiences and text indicates positive (**bold**) and negative (underlined) experiences. Philip mostly describes negative emotions arising from IHON tuition. High effort, unpleasant performance pressure, physical discomfort playing his instrument, and the negative judgement of peers are all cited as the cause of negative emotions. Positive emotions are reported as arising from enjoyable repertoire, positive interactions, and supportive environments. The smaller sectional group and choir are consequently framed more positively than the orchestra. Philip largely perceives music as an anti-social activity that does not allow interaction. This in combination with peer judgement presents a negative impression of IHON's social experiences. He does, however, communicate respect and value for his music teachers. The more interactive and socially supportive nature of the smaller sectional group results in more positive feelings about this element of tuition. Philip's experiences of sources of self-efficacy include extensive references to negative physiological and affective state arising from performance pressure. Despite this focus, other sources also appear insecure. Concerns about the high effort required in music tuition undermine mastery experiences. Although Philip's teachers appear to represent musical role-models, other vicarious experiences are generally lacking. Philip has mainly experienced negative social persuasion in the form of peer judgement.

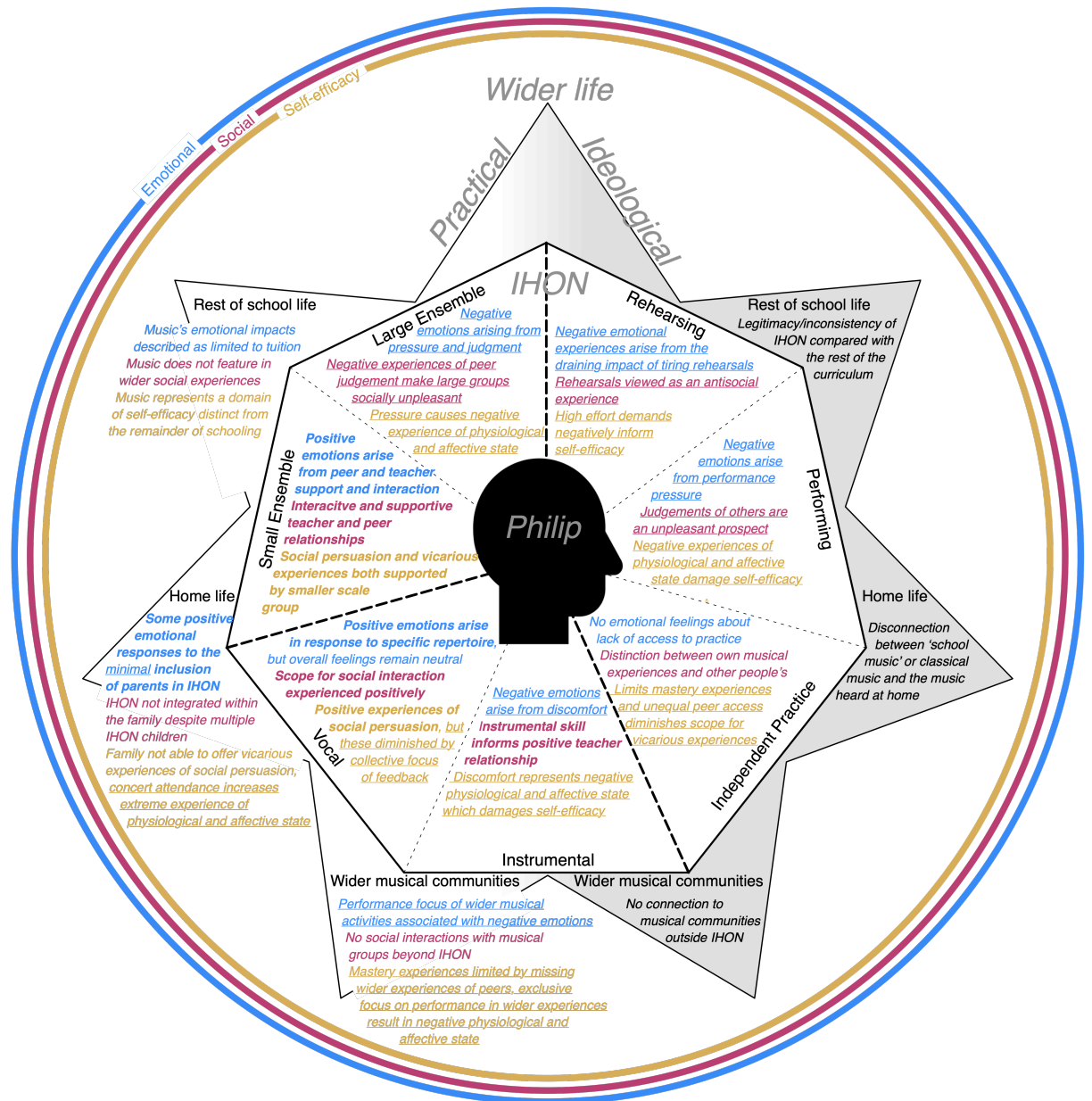


Figure 7-4. Philip's experience of IHON viewed through the three lenses of impact. Blue comments denote emotional impacts, red comments denote social impacts and yellow comments denote self-efficacy impacts. Notes on the ideological side of wider experiences do not relate to a single area of impact and are therefore shown in black.

Embedded within Miranda and Philip's accounts are deeper observations about the ideological relationship between IHON and their wider lives. These insights do not pertain to the three lenses and are therefore shown in black text in Figure 7-3 and Figure 7-4. Despite the contrast between Miranda and Philip's experiences, they raise strikingly similar observations at an ideological level. Both perspectives include signs that IHON is of lesser legitimacy than other elements of school. While Miranda's descriptions of this sort are more positive than Philip's, both point to an otherness of music tuition separating it from regular schooling. IHON emerges from both accounts as isolated from the music that the participants encounter at home, and neither is aware of classical music or musicians who play their instruments beyond the tuition that they receive. These observations highlight the potential for IHON to exist within a bubble,

separate from other elements of learning as well as other experiences of music. This isolation is perhaps less pronounced for Miranda who experiences more practical connections between IHON and her wider life. Nonetheless, the similarity of these accounts suggests that while IHON is experienced uniquely by different individuals, there are respects in which the programme may be subject to common perceptions about its ideological disconnection from students' wider lives.

The previous discussion has highlighted some common observations about the nature of IHON's impacts. This has sought to synthesise the findings taken from the individual studies in chapters four, five, and six to better understand the complex diversity of impacts that have been observed. On this basis a model summarising the factors determining IHON's impacts has been proposed (Figure 7-1) and the cases of Miranda and Philip have been used to operationalise this model (Figure 7-3 & Figure 7-4). Having drawn out these shared impressions of IHON's impacts, conclusions arising from the research can now be addressed.



## 8 Conclusions

### 8.1 Introduction

This thesis has examined two interrelated issues: the impacts of IHON on emotional, social, and self-efficacy experiences, and the development of methods to assess these impacts. Conclusions about IHON's impacts will consider the way that programme values and aspirations inform the main findings arising from this research. The second half of the chapter draws conclusions about the overall success of the methods developed before considering future directions for this research.

### 8.2 Conclusions for IHON

The research has outlined specific impacts observed in the three areas studied in chapters four, five, and six, and some broad observations about the nature of IHON's impacts have been discussed in chapter seven. The discussion can now consider how these observations might relate to and reflect more fundamental aspects of IHON's identity. First, the ways in which IHON's diverse impacts align with different understandings of justice will be discussed. Following this IHON's educational purposes can be reconsidered in light of the understandings gained through the present research. Exploration of these issues highlights how IHON's impacts are fundamentally informed by the programme's values and aspirations.

#### 8.2.1 Distributive justice in IHON

The extensive diversity of IHON's impacts suggest that equality in music provision does not produce equality in experiences and outcomes. This raises questions about whether IHON provision is equal for all children, and whether equality in experiences is a suitable goal for this approach to music tuition. At a national level IHON aligns itself with the pursuit of social justice (Hignell et al., 2020); programmes provide access to classical music training that would otherwise be largely unavailable to the communities involved. Such perspectives consider the ways that IHON might address wider societal injustices. However, by considering how justice might apply *within* IHON, the implications of IHON's diverse impacts can be better understood. Deutsch's (1975) examination of distributive justice provides a useful framework of thought. Deutsch notes that varied and often contradictory principles of justice can arise from different contexts. He describes how specific understandings of justice are determined by the values embedded within a context and presents three perspectives with their distinct interpretations of justice (the explanation that follows is summarised in Table 8-1). Outlooks focused on economic productivity value competition or maximisation of output, and therefore support an equity principle of justice. From this position, justice entails the allocation of resources, and in

some cases rewards, based on individual productivity. Within IHON this would suggest that music tuition should be focused on those children most likely to make the greatest gains. Perspectives focused on social solidarity value social climates conducive to positive relationships and interactions and are therefore associated with an equality principle of social justice; in these contexts, justice requires equal allocation of resources. Within IHON this would require music provision to be equal for all children. Outlooks concerned with personal development and welfare value responsive care for others and are thus associated with a needs-based principle of justice. From this position, justice entails the allocation of resources based on the individual's specific needs. This would require IHON to tailor music tuition responsively to the needs of participating children.

*Table 8-1. Summary of Deutsch's (1975) theorisation of different types of distributive justices and the implications for IHON*

<b><i>Perspective</i></b>	<b><i>Interpretation</i></b>	<b><i>Implications for IHON</i></b>
Economic productivity focused on competition and maximisation of output	Equity	Focus resource on those likely to make greatest gains
Social solidarity focused on positive relationships and interactions	Equality	Equal provision for all
Personal development and welfare focused on responsive care for others	Needs-based	Allocate resources based on children's needs

The interpretation of justice within educational contexts fundamentally informs the nature of educational outcomes. Deutsch (1975) explains that certain institutions, including schools, have a responsibility for people's development and welfare and are therefore disposed to a needs-based principle of justice. However, he also concludes by noting that Western society is inclined to prioritise economic values. This tendency has been pervasive in education, with educational outcomes often measured in economic terms (Ozga, 2009). On this basis schooling may also frame justice in terms of equity. Social development is at the forefront of the aspirations laid out by El Sistema (Abreu, 2009), and remains a persistent facet of the music education initiatives that have followed. The aspirations of IH at a national level focus on social development, and IHON includes social factors among the wider benefits that the programme offers (Arts Council England, n.d.; Opera North, n.d.). This would suggest that IHON promotes an equality principle of justice. All three understandings of justice proposed by Deutsch (1975) are therefore potentially relevant to IHON and the educational context in which it operates.

The diversity of IHON's impacts reflect the complex mix of values embedded within the programme. The programme design alongside participants' descriptions of fairness and inclusivity suggest values of social solidarity that promote justice in terms of equality in provision. However, some participant descriptions aligned music tuition with economic values: increased teacher attention, experiences, and rewards were at times described as being

granted to the children making the highest musical achievements. These accounts point to instances where IHON allocates its educational resources based on an equity principle of distributive justice. Conversely, descriptions of personalised support suggest prioritisation of personal development and welfare underpinned by a needs-based principle of justice. The diversity of IHON's impacts therefore appear to arise from provision that mixes the three outlooks on distributive justice. In some cases, differences in impact may arise from equality in provision. However, variation may also arise from provision that unequally allocates resources based on either maximising the gains of the most musically able or attending to children's individual needs. Deutsch (1975) acknowledges that all three perspectives may apply within a single group. However, he notes that groups "will experience conflict between them unless they can segregate the contexts and situations in which the different orientations come into play or unless they can make one orientation dominant over the others" (Deutsch, 1975, p. 147).

While IHON does not necessarily need to resolve the diversity of impacts identified within this research, it may benefit from examining how these observations stem from various and potentially conflicting values at the heart of the programme. In some cases, impacts may reflect values that IHON supports and wants to uphold, in others they may help to diagnose instances where the programme supports unwelcome values. Such awareness should ensure that IHON's impacts, even where they are diverse, reflect a set of values and an underlying understanding of justice with which the programme is happy to be aligned.

### **8.2.2 IHON's educational purposes**

Observations about IHON's impacts can also offer a fresh perspective on the educational purposes that the programme might serve. Chapter two presented Biesta's (2015) three domains of educational purpose: qualification, socialisation, and subjectification.<sup>15</sup> The areas of impact examined within this research were presented as clearly aligned with these three purposes of education; academic impacts were linked to qualification purposes, social impacts were linked to socialisation purposes, and emotional impacts were linked to subjectification purposes. While these may be the most obvious associations, in reality all three types of educational purpose were apparent throughout the research. The complex interconnection between IHON's impacts discussed in section 7.6 illustrates the relationships that exist

---

<sup>15</sup> The qualification purpose prioritises acquiring skills and knowledge, the socialisation purpose focuses on the introduction to the ways of different social communities, and the subjectification purpose focuses on how "young people come to exist as subjects of initiative and responsibility rather than as objects of the actions of others" (Biesta, 2015, p. 77).

between the different educational purposes. For example, if social experiences inform children's developing self-efficacy, then this suggests socialisation and qualification purposes of education are interconnected. This embodies Biesta's (2015) Venn diagram of the domains of educational purposes, with experiences of each purpose intersecting with and impacting the others. There were also some signs of an imbalanced emphasis on the different purposes of education. In chapter five Jeff described the negative social experience arising from the orchestra leader's prioritisation of musical skill (section 5.4.1.2.1). This echoes Biesta's (2015) observations that the tendency for qualification purposes of education to take precedent often detrimentally impacts the other purposes. While it is not possible to reach firm conclusions about the relative weighting that IHON affords these different educational purposes, there are signs that the programme includes synergy and conflict between the different domains of educational purpose (Biesta, 2015).

Biesta (2015) explains that when judging educational success "the question of 'what works' is an empty question if we do not ask what something is supposed to work for" (2015, p. 83). This principle extends to IHON's understanding of the impacts that have been observed and discussed throughout this research. The desirability, limitations, and scope for further development of these impacts can only truly be understood when considered in light of the programme's aspirations. While Biesta might suggest that education should aim to balance all three purposes, he does note that certain purposes might legitimately be prioritised in a given contexts. This might result in IHON embracing a movable relationship with the different purposes of education, allowing them to meet specific demands. For example, they may prioritise qualification purposes when preparing for certain concerts. It may also be the case that IHON intentionally emphasises certain educational purposes to create balance within children's wider educational experiences.

### **8.2.3 IHON's values and aspirations**

IHON's values and aspirations fundamentally inform both the impacts that the programme has and how these impacts are understood. Deutsch's (1975) framework of distributive justice and Biesta's (2015) domains of educational purpose do not propose an ideal position in either model, instead, they demonstrate that judgements about programme success depend upon a clear position within these models. The present research offers some insights into IHON's emotional, social, and self-efficacy impacts, yet the meanings taken from these observations are determined by the reader's perception of what the appropriate distributive justice and educational purposes are in this context. IHON's interpretation of the findings of this research and the continued evolution of the programme will reflect these perspectives. The evolution of IHON is largely determined by those charged with programme design, suggesting that the

leaders of IHON would benefit from careful consideration of the values and aspirations they believe underpin the programme. Yet such beliefs are also present and influential in the practices of individual teachers, raising questions about the viability of reaching shared understandings about IHON's values and aspirations. This becomes substantially more challenging when considering the values and aspirations that those outside the programme might attribute to IHON. School leadership, classroom teachers, parents, and funding bodies will each judge IHON's success from their own perspectives. The task of creating a shared set of values and aspirations upheld throughout IHON at all levels may appear formidable. Yet attempts to improve the programme's impacts, communicate these aims, and celebrate successes depend upon such clarity in IHON's identity.

### **8.3 Conclusions for methods**

The success of the different methods developed within this research has been explored within the chapters dedicated to each study (four, five, and six). This detailed critique of the contribution of each method can be supplemented by examining how these processes more generally met the evaluative aspirations of the research. The exploration of evaluative research, arts evaluation, and child-centred research in chapter two established some principles to guide the present research. Appraising the research through each of these principles allows both the merits of the research and the values embedded in the statements to be better understood. On this basis suggestions for further testing of the methods are proposed and considerations is given to further development of the methods to support the evaluation of music and arts education more widely.

#### **8.3.1 Meeting the evaluative research aspirations**

The four aspirations that guided the evaluation of IHON's impacts were:

1. Meaningful evaluation of IHON depends upon engaging with how and why the programme has impacts on the children involved.
2. Qualitative methods are essential when accessing these complex and often hidden experiences.
3. The interest in impacts on children demands that these methods engage directly with children as knowledgeable agents in matters pertaining to their own lives
4. The ways of engaging children within research must balance aspirations in terms of contribution to knowledge with values about the inclusion of children in research practices.

The research aimed to move beyond simply observing what impacts arise from participation in IHON to explore how and why impacts might occur. Each study tried to capture what impacts could be observed; what emotions, social connections, and self-efficacy beliefs children were experiencing. Certain data were focused on these insights: in chapter four these were emoji and dimensional emotion reports; in chapter five they were the visual data taken from social maps; and in chapter six they were the reported academic and musical self-efficacy. In isolation these data would not address how and why experiences occur and might relate to IHON tuition. However, they were supplemented by data that did address the how and why questions: focus group discussions explored the causes of emotional experiences; participants described the factors informing their social mapping; and interviews examined the sources of participants' self-efficacy. The essential role of qualitative methods in accessing such deeper insights into IHON's impacts is evident. The inclusion of these qualitative methods, which foregrounded participants' subjective experiences, allowed the research to simultaneously consider the what, how, and why questions about IHON's impacts. Thus, the first two aspirations for evaluation were clearly embedded throughout the research.

The research focused exclusively on the voices of the children taking part in IHON, thus recognising them as knowledgeable agents in matters pertaining to their own lives. There were signs of positive engagement and enthusiasm for the methods adopted throughout the research; participants were particularly receptive to the emoji and social mapping tools. Even the photo-board stimulus, which was less successful as an aid to data collection, elicited positive reactions from participants. While the enjoyment of research methods is one aspect of engaging with children as research participants, the research also highlights the fundamental role that accessibility of research methods plays in determining research outcomes. The rich insights into children's social experiences within IHON arose from their ability to effectively communicate these experiences using the social mapping tools. Conversely, when participants struggled to grasp dimensional measures of emotions, the insights into their emotional experiences were limited.

The challenge of balancing different research aspirations is manifest in the simultaneous efforts to develop methods that gave children a voice, were reliably accessible and engaging, and provided insights into the areas of interest. At times there was tension between the complexity of the area of research and the accessibility of methods and meaningful inclusion of children's voices. This was particularly evident when trying to develop methods to assess emotional experiences which simultaneously accommodated the complexity of emotion theory and the need for simple accessible methods for children. Children were included in different degrees in each of the three studies, meaning that the research is variously aligned

with Holland et al.'s (2010) four levels of participatory research with children (discussed in section 2.4.4.3).<sup>16</sup> All studies sought to develop methods that meaningfully accessed children's experiences, aligning the research with the second level of participation. At times children were included in aspects of research design and analysis, aligning some aspects of the research with the third level of child participation. This was particularly evident in the emotion study (chapter four) which invited focus groups to develop research tools in phase one and to analyse the outcomes of emotion consultation in phase three. The process of consultation with a trial participant on the success of the self-efficacy measures in chapter six allowed theory-informed measures to be developed based on the opinions and experiences of a child participant. However, the study of children's social experiences (chapter five) did not include children in the research design or analysis. Judgements about the success of the research based on the degree of children's participation would therefore be likely to view the social study least favourably. Yet this element of the research produced extensive and insightful data into children's experiences of IHON. Such contradictory assessments reflect the complicated relationship between different aspirations and values within child-centred research.

The present research was evidently guided by the principles of evaluation set forth in chapter two. In some respects, these principles were upheld with relative ease; the focus on answering how and why questions using qualitative data is clear throughout the research. However, the challenges of developing child-centred approaches within this research and balancing these values with other research aspirations are evident. Despite these challenges, the research has been able to offer insights into IHON's impacts by devising methods that gave voice to the children within the programme. The value of these methods beyond this context must now be considered.

### **8.3.2 Future directions for research**

The methods developed in this research could be tested further and taken forward in several different ways. The examination of emotional and self-efficacy experiences utilised questionnaires designed for child participants. These tools would benefit from testing with larger samples of participants. This would allow the validity of measures to be tested and would support research that could reach broader conclusions about common experiences of emotions and self-efficacy in different contexts. All three studies present methods that would

---

<sup>16</sup> The minimum level includes children as active participants; a step above this is child-centred research which draws upon methods of communication designed for children; the third level sees children included in the research development and design; the highest level involves training children in research skills (Holland et al., 2010).

benefit from repeated use; this would test their ability to present an evolving impression of children's emotional, social, and self-efficacy experiences based on multiple consultation points. Further testing could also explore how the methods can be effectively combined allowing impacts in all three areas to be simultaneously explored. This would allow the interconnections between impacts to be more effectively scrutinized. While these represent some logical avenues for further development of the research methods, the priorities for the advancement of the methods will arise from the research context they aim to serve.

Although this research has focused on IHON's impacts on children, the methods could be adopted to examine children's experiences more widely within music and arts education and beyond. Given the expectation that educational outreach work be subject to evaluation, there are a wealth of practical contexts in which evaluative practices could be supported by these methods. On this basis, future development of the methods should consider the accessibility of the research processes beyond academic research. It is easy to imagine organisations using the reporting tools themselves (i.e., the emotion reports, the social maps and the self-efficacy questionnaires) and tracking the impact of their work based on these data without drawing on the accompanying qualitative interview and focus group data. This would suggest that the tendency for evaluative practices to neglect how and why questions may partly arise from the barriers that organisations face when trying to access these insights. Further work could therefore also be directed towards developing guidance to improve the appeal and accessibility of qualitative methods. By celebrating the insights of these forms of data, being realistic about the practicalities of these research practices, and offering instructive support, organisations may be more inclined to draw on a fuller version of the methods developed within this research allowing them to explore how and why impacts occur.

While there is potential to further test these methods in new contexts, they have offered rich and valuable insights within the present research. The approaches taken were derived from evaluative goals that sought to focus on how and why impacts might occur and centred on the voices of children experiencing impacts. While the methods may be suitable for use in a range of contexts, their ongoing merit depends upon consistent interrogation of the aspirations that underpin these evaluations.

#### **8.4 Summary of the research**

This thesis sought to better understand the impact of IHON on children, while developing methods that focused on empowering children's voices. In doing so the research produced three methods targeting specific areas of potential impact. Each of these methods, while informed by existing research, contributes a new approach to assessing impacts within a given



area. The value of these methods is manifest in the insights that they have facilitated. Detailed understandings of IHON's impacts emerged within the individual studies of emotional, social, and self-efficacy experiences (chapters four, five, and six). These specific insights facilitated rich understandings of the nature of IHON's impacts which were presented as a visual model (chapter seven). This research is distinct from existing national evaluations not only because it targets the specific IHON programme, but because of its child-centred research methods. It is to be hoped that future research and evaluation could benefit from the insights and methods developed throughout this thesis.

## 8.5 Recommendations for stakeholders

Based on the observations made throughout this thesis I have drawn together some recommendations for stakeholders:

1. **Identify the values and aims underpinning music provision.** Progress and development of musical activity depends upon working towards clearly delineated aims. This includes consideration of the educational purposes and the understandings of justice embedded within the programme.
2. **Engage with the diversity of impacts arising from varied musical activities.** Recognising the distinct contribution of different elements of tuition allows organisations to develop tuition in more nuanced ways. Differences between musical activities in terms of their content (e.g. vocal, instrumental, repertoire choices), format (e.g. size of ensemble, rehearsal length) and climate (e.g. rehearsal space, expected/accepted behaviours) all contribute to diverse experiences and impacts. By engaging with the different strengths and limitations associated with different contexts the benefits of various musical activities can be maximised.
3. **Situate and connect musical activity within its wider context.** Finding ways of integrating musical activity into the home and connecting with other musical communities (including appropriate youth ensembles as well as aspirational professional ensembles) can maximise the long term and meaningful impacts of music tuition.
4. **Engage with ongoing evaluation processes that seek to understand how and why impacts occur.** By moving beyond only trying to see *what* impacts take place, deeper understandings of practices can be gained which facilitate fruitful future development.

## References

- Abreu, J. A. (2009). *The El Sistema music revolution*.  
[https://www.ted.com/talks/jose\\_antonio\\_abreu\\_the\\_el\\_sistema\\_music\\_revolution?language=en](https://www.ted.com/talks/jose_antonio_abreu_the_el_sistema_music_revolution?language=en)
- Adderley, C., Kennedy, M., & Berz, W. (2003). "A home away from home": The world of the high school music classroom. *Journal of Research in Music Education*, 51(3), 190–205.  
<https://doi.org/10.2307/3345373>
- Alderson, P., & Morrow, V. (2011). *The Ethics of Research with Children and Young People: A Practical Handbook* (2nd ed.). SAGE Publications.  
<https://doi.org/10.4135/9781446268377>
- Alexander, R., Armstrong, M., Flutter, J., Hargreaves, L., Harrison, D., Harlen, W., Hartley-Brewer, E., Kershner, R., MacBeath, J., Mayall, B., Northen, S., Pugh, G., Richards, C., & Utting, D. (2010). *Children, their World, their Education: Final report and recommendations of the Cambridge Primary Review* (R. Alexander (ed.)). Routledge.
- Angell, C., Alexander, J., & Hunt, J. A. (2015). 'Draw, write and tell': A literature review and methodological development on the 'draw and write' research method. *Journal of Early Childhood Research*, 13(1), 17–28. <https://doi.org/10.1177/1476718X14538592>
- Arts Council England. (n.d.). *In Harmony*. Retrieved February 3, 2020, from <https://www.artscouncil.org.uk/music-education-programmes/harmony>
- Arts Council England. (2018). *Arts Council National Lottery Project Grants: Evaluating your project* (Issue February). <https://www.artscouncil.org.uk/document/evaluating-your-project-and-project-grants>
- Ashley, M. R. (2013). Broken voices or a broken curriculum? The impact of research on UK school choral practice with boys. *British Journal of Music Education*, 30(3), 311–327.  
<https://doi.org/10.1017/S0265051713000090>
- Astbury, B., & Leeuw, F. L. (2010). Unpacking Black Boxes: Mechanisms and Theory Building in Evaluation. *American Journal of Evaluation*, 31(3), 363–381.  
<https://doi.org/10.1177/1098214010371972>
- Bai, Q., Dan, Q., Mu, Z., & Yang, M. (2019). A Systematic Review of Emoji: Current Research and Future Perspectives. *Frontiers in Psychology*, 10.  
<https://doi.org/10.3389/fpsyg.2019.02221>
- Bailey, B. A., & Davidson, J. W. (2003). Perceived holistic health effects of three levels of music

- participation. In R. Kopiez, A. C. Lehmann, I. Wolther, & C. Wolf (Eds.), *Proceedings of the 5th Triennial ESCOM Conference* (pp. 220–223).
- Baker, G. (2014a). *Orchestrating Venezuela's Youth*. Oxford University Press.
- Baker, G. (2014b, November). El Sistema: a model of tyranny? *The Guardian*.  
<https://www.theguardian.com/music/2014/nov/11/geoff-baker-el-sistema-model-of-tyranny>
- Baker, G., Bull, A., & Taylor, M. (2018). Who watches the watchmen? Evaluating evaluations of El Sistema. *British Journal of Music Education*, 35(3), 255–269.  
<https://doi.org/10.1017/S0265051718000086>
- Balzer, C. (2020, April). Music can boost your productivity while working from home - here's how. *The Guardian*. <https://www.theguardian.com/us-news/2020/apr/15/music-productivity-working-from-home>
- Bandura, A. (1997). *Self-efficacy: the exercise of control*. W. H. Freeman and Company.
- Bandura, A. (2006). Guide for Creating Self-Efficacy Scales. In F. Pajares & T. Urdan (Eds.), *Self-efficacy beliefs of adolescents* (pp. 307–338). Information Age Publishing.
- Bandura, A. (2012). On the functional properties of perceived self-efficacy revisited. *Journal of Management*, 38(1), 9–44. <https://doi.org/10.1177/0149206311410606>
- Bandura, A., Barbaranelli, C., Caprara, G. V., & Pastorelli, C. (2001). Self-Efficacy Beliefs as Shapers of Children's Aspirations and Career Trajectories. *Child Development*, 72(1), 187–206. <https://doi.org/10.1111/1467-8624.00273>
- Bandura, A., Pastorelli, C., Barbaranelli, C., & Caprara, G. V. (1999). Self-Efficacy Pathways to Childhood Depression. *Journal of Personality and Social Psychology*, 76(2), 258–269.  
<https://doi.org/10.1037/0022-3514.76.2.258>
- Barber, B., & Schluterman, J. (2008). Connectedness in the Lives of Children and Adolescents : A Call for Greater Conceptual Clarity. *Journal of Adolescent Health*, 43(3), 209–216.  
<https://doi.org/10.1016/j.jadohealth.2008.01.012>
- Barbour, R. (2014). *Introducing Qualitative Research: A Student's Guide* (2nd ed.). SAGE Publications. <https://doi.org/10.4135/9781526485045.n2>
- Barret, L., & Wager, T. (2006). The Structure of Emotion: Evidence From Neuroimaging Studies. *Current Directions in Psychological Science*, 15(2), 79–84. <https://doi.org/10.1111/j.0963-7214.2006.00411.x>
- Barrett, L. F. (2004). Feelings or words? Understanding the content in self-report ratings of

experienced emotion. *Journal of Personality and Social Psychology*, 87(2), 266–281.  
<https://doi.org/10.1037/0022-3514.87.2.266>

Bath, N., Daubney, A., Mackrill, D., & Spruce, G. (2020). The declining place of music education in schools in England. *Children & Society*, 1–15. <https://doi.org/10.1111/chso.12386>

Baumgartner, J., Burnett, L., DiCarlo, C. F., & Buchanan, T. (2012). An Inquiry of Children's Social Support Networks Using Eco-Maps. *Child and Youth Care Forum*, 41(4), 357–369.  
<https://doi.org/10.1007/s10566-011-9166-2>

Beedie, C. J., Terry, P. C., & Lane, A. M. (2005). Distinctions between emotion and mood. *Cognition and Emotion*, 19(6), 847–878. <https://doi.org/10.1080/02699930541000057>

Belfiore, E. (2012). "Defensive instrumentalism" and the legacy of New Labour's cultural policies. *Cultural Trends*, 21(2), 103–111.  
<https://doi.org/10.1080/09548963.2012.674750>

Belfiore, E., & Bennett, O. (2007). Rethinking the Social Impacts of the Arts. *International Journal of Cultural Policy*, 13(2), 135–151. <https://doi.org/10.1080/10286630701342741>

Belfiore, E., & Bennett, O. (2010). Beyond the "Toolkit Approach": Arts Impact Evaluation Research and the Realities of Cultural Policy-Making. *Journal for Cultural Research*, 14(2), 121–142. <https://doi.org/10.1080/14797580903481280>

Bench, S. W., & Lench, H. C. (2013). On the function of boredom. *Behavioral Sciences*, 3(3), 459–472. <https://doi.org/10.3390/bs3030459>

Bentley, A. (1969). Measurement of Musical Abilities and Development. *Journal of Research in Music Education*, 17(1), 41–46.

Berger, R. (2015). Now I see it, now I don't: researcher's position and reflexivity in qualitative research. *Qualitative Research*, 15(2), 219–234.  
<https://doi.org/10.1177/1468794112468475>

Berndt, T. J. (1979). Developmental changes in conformity to peers and parents. *Developmental Psychology*, 15(6), 608–616. <https://doi.org/10.1037/0012-1649.15.6.608>

Biesta, G. (2015). What is education for? On Good education, teacher judgement, and educational professionalism. *European Journal of Education*, 50(1), 75–87.  
<https://doi.org/10.1111/ejed.12109>

Blank, M., & Davidson, J. W. (2007). An exploration of the effects of musical and social factors in piano duo collaborations. *Psychology of Music*, 35(2), 231–248.  
<https://doi.org/10.1177/0305735607070306>

- Blasco-Magraner, J. S., Bernabe-Valero, G., Marín-Liébana, P., & Moret-Tatay, C. (2021). Effects of the educational use of music on 3-to 12-year-old children's emotional development: A systematic review. *International Journal of Environmental Research and Public Health*, *18*(7), 1–29. <https://doi.org/10.3390/ijerph18073668>
- Blunk, E. M., Russell, E. M., & Armga, C. J. (2017). The role of teachers in peer conflict: implications for teacher reflections. *Teacher Development*, *21*(5), 597–608. <https://doi.org/10.1080/13664530.2016.1273847>
- Botstein, L. (2012). *Key note: El Sistema Discovery Day at Carnegie Hall, New York*. <https://www.leonbotstein.com/leon-botstein-music-room/transcript>
- Bradley, M., & Lang, P. (1994). Measuring Emotion: The Self-Assessment Manikin and the Semantic Differential. *Journal of Behavior Therapy and Experimental Psychiatry*, *25*(1), 49–59. [https://doi.org/10.1016/0005-7916\(94\)90063-9](https://doi.org/10.1016/0005-7916(94)90063-9)
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- British Educational Research Association (BERA). (2018). *Ethical Guidelines for Educational Research* (Fourth Ed.). British Educational Research Association. <http://www.bera.ac.uk/publications>
- Broh, B. A. (2002). Linking extracurricular programming to academic achievement: Who benefits and why? *Sociology of Education*, *75*(1), 69–95. <https://doi.org/10.2307/3090254>
- Broomhead, P., Skidmore, J. B., Eggett, D. L., & Mills, M. M. (2012). The effects of a positive mindset trigger word pre-performance routine on the expressive performance of junior high age singers. *Journal of Research in Music Education*, *60*(1), 62–80. <https://doi.org/10.1177/0022429411435363>
- Brown, E. D., & Sax, K. L. (2013). Arts enrichment and preschool emotions for low-income children at risk. *Early Childhood Research Quarterly*, *28*(2), 337–346. <https://doi.org/10.1016/j.ecresq.2012.08.002>
- Bruno, P., Melnyk, V., & Völckner, F. (2017). Temperature and emotions: Effects of physical temperature on responses to emotional advertising. *International Journal of Research in Marketing*, *34*(1), 302–320. <https://doi.org/10.1016/j.ijresmar.2016.08.005>
- Burland, K. (2022). Ensemble participation and personal development. In R. Timmers, F. Bailes, & H. Daffern (Eds.), *Together in Music: coordination, expression, participation* (pp. 218–226). Oxford University Press. <https://doi.org/10.1093/oso/9780198860761.001.0001>

- Burns, S. (2017). *In Harmony Liverpool : Evaluation Update for 2016/17* (Issue September).  
<https://www.liverpoolphil.com/media/190701/in-harmony-liverpool-evaluation-update-year-8-2016-17.pdf>
- Burns, S. (2019). *In Harmony Liverpool: 2009-2019 Reflections on 10 Years of Learning*.  
<https://www.artshealthresources.org.uk/docs/in-harmony-liverpool-2009-2019-reflections-on-10-years-of-learning/>
- Burns, S., & Bewick, P. (2011). *In Harmony Liverpool Interim report: year two*.  
<https://www.liverpoolphil.com/media/190714/in-harmony-liverpool-evaluation-update-year-2.pdf>
- Burns, S., & Bewick, P. (2013). *In Harmony Liverpool Interim Report : Year Four September 2012 – August 2013*. <https://www.liverpoolphil.com/media/190713/in-harmony-liverpool-evaluation-update-year-4-executive-summary.pdf>
- Busch, B. (2018, January). Research every teacher should know: growth mindset. *The Guardian*. <https://www.theguardian.com/teacher-network/2018/jan/04/research-every-teacher-should-know-growth-mindset>
- Campbell, P. S., Connell, C., & Beegle, A. (2007). Adolescents' expressed meanings of music in and out of school. *Journal of Research in Music Education*, 55(3), 220–236.  
<https://doi.org/10.1177/002242940705500304>
- Carroll, A., Bower, J. M., & Muspratt, S. (2017). The conceptualization and construction of the Self in a Social Context — Social Connectedness Scale : A multidimensional scale for high school students. *International Journal of Educational Research*, 81, 97–107.  
<https://doi.org/10.1016/j.ijer.2016.12.001>
- Cherbonnier, A., & Michinov, N. (2021). The recognition of emotions beyond facial expressions: Comparing emoticons specifically designed to convey basic emotions with other modes of expression. *Computers in Human Behavior*, 118, 106689.  
<https://doi.org/10.1016/j.chb.2021.106689>
- Clark, C. D. (2010). *In A Younger Voice: Doing Child-Centred Qualitative Research*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195376593.001.0001>
- Clements, A. (2007). Simón Bolívar YO of Venezuela/Dudamel. *The Guardian*.  
<https://www.theguardian.com/music/2007/aug/21/proms2007.proms>
- Clift, S., Nicol, J. J., & Morrison, I. (2010). Group singing, wellbeing and health: A systematic mapping of research evidence. *UNESCO Observatory*, 2(1), 1–26.

- Clore, G. L., & Ortony, A. (2013). Psychological construction in the OCC model of emotion. *Emotion Review*, 5(4), 335–343. <https://doi.org/10.1177/1754073913489751>
- Codi'r To. (2021). *Sistema Cymru - Codi'r To*. <http://www.codirto.com/english/index.html>
- Cook, D. A., & Artino, A. R. (2016). Motivation to learn: an overview of contemporary theories. *Medical Education*, 50(10), 997–1014. <https://doi.org/10.1111/medu.13074>
- Cowen, A., & Keltner, D. (2017). Self-report captures 27 distinct categories of emotion bridged by continuous gradients. *Proceedings of the National Academy of Sciences*, 114(38), E7900–E7909. <https://doi.org/10.1073/pnas.1702247114>
- Crawford, M. R., Grant, N. S., & Crews, D. A. (2016). Relationships and Rap: Using Ecomaps to Explore the Stories of Youth Who Rap. *British Journal of Social Work*, 46(1), 239–256. <https://doi.org/10.1093/bjsw/bcu096>
- Creech, A., & Hallam, S. (2011). Learning a musical instrument: The influence of interpersonal interaction on outcomes for school-aged pupils. *Psychology of Music*, 39(1), 102–122. <https://doi.org/10.1177/0305735610370222>
- Crotty, M. (1998). *The Foundations of Social Research: Meaning and perspective in the research process*. Sage. <https://doi.org/10.4324/9781003115700>
- Csikszentmihalyi, M. (2008). *Flow: the psychology of optimal experience*. Harper Perennial Modern Classics.
- Cultural Learning Alliance. (n.d.). *About Us*. Retrieved April 6, 2022, from <https://www.culturallearningalliance.org.uk/about-us/>
- Cultural Learning Alliance. (2019). *The Arts for Every Child: Why arts education is a social justice issue* (Issue 5). <https://culturallearningalliance.org.uk/wp-content/uploads/2019/10/Arts-for-every-child-CLA-Social-justice-briefing.pdf>
- Curry, J. R., Fazio-Griffith, L. J., & Rohr, S. N. (2008). My solar system: A developmentally adapted eco-mapping technique for children. *Journal of Creativity in Mental Health*, 3(3), 233–242. <https://doi.org/10.1080/15401380802369156>
- Davidson, D. (2006). The role of basic, self-conscious and self-conscious evaluative emotions in children's memory and understanding of emotion. *Motivation and Emotion*, 30(3), 237–247. <https://doi.org/10.1007/s11031-006-9037-6>
- Davidson, J. W., Howe, M. J. A., Moore, D. G., & Sloboda, J. A. (1996). The role of parental influences in the development of musical performance. *British Journal of Developmental Psychology*, 14(4), 399–412. <https://doi.org/10.1111/j.2044-835x.1996.tb00714.x>

- Deane, K. (2018). Community music in the United Kingdom. In B.-L. Bartleet & L. Higgins (Eds.), *The Oxford Handbook of Community Music* (pp. 323–342). Oxford University Press.  
<https://doi.org/10.1093/oxfordhb/9780190219505.001.0001>
- Deutsch, M. (1975). Equity, Equality, and Need: What Determines Which Value Will Be Used as the Basis of Distributive Justice? *Journal of Social Issues*, 31(3), 137–149.  
<https://doi.org/10.1111/j.1540-4560.1975.tb01000.x>
- DfE. (2011). *The Importance of Music: A National Plan for Music Education*.  
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/180973/DFE-00086-2011.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf)
- DfE. (2016). *Progress 8: How Progress 8 and Attainment 8 measures are calculated*.  
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/561021/Progress\\_8\\_and\\_Attainment\\_8\\_how\\_measures\\_are\\_calculated.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/561021/Progress_8_and_Attainment_8_how_measures_are_calculated.pdf)
- DfE. (2019). *Guidance English Baccalaureate (EBacc)*.  
<https://www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc>
- DfE. (2021). *Model Music Curriculum: Key Stages 1 to 2* (Issue March).  
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/974358/Model\\_Music\\_Curriculum\\_Key\\_Stage\\_1\\_\\_2\\_FINAL.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974358/Model_Music_Curriculum_Key_Stage_1__2_FINAL.pdf)
- DfES. (2001). *Schools achieving success*.  
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/355105/Schools\\_Achieving\\_Success.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/355105/Schools_Achieving_Success.pdf)
- Diener, E., & Ryan, K. (2009). Subjective well-being: a general overview. *South African Journal of Psychology*, 39(4), 391–406. <https://doi.org/10520/EJC98561>
- Dobson, M., & Sloboda, J. (2014). Staying behind: explorations in post-performance musician-audience dialogue. In K. Burland & S. Pitts (Eds.), *Coughing and clapping: investigating audience experience* (pp. 159–174). Ashgate. <https://doi.org/10.4324/9781315574455>
- Eerola, P. S., & Eerola, T. (2014). Extended music education enhances the quality of school life. *Music Education Research*, 16(1), 88–104.  
<https://doi.org/10.1080/14613808.2013.829428>
- Egan, S. M., Pope, J., Moloney, M., Hoyne, C., & Beatty, C. (2021). Missing Early Education and Care During the Pandemic: The Socio-Emotional Impact of the COVID-19 Crisis on Young Children. *Early Childhood Education Journal*, 49(5), 925–934.  
<https://doi.org/10.1007/s10643-021-01193-2>



- Ekman, P. (1992). An Argument for Basic Emotions. *Cognition and Emotion*, 6(3–4), 169–200.  
<https://doi.org/10.1080/02699939208411068>
- Evans, P. (2015). Self-determination theory: An approach to motivation in music education. *Musicae Scientiae*, 19(1), 65–83. <https://doi.org/10.1177/1029864914568044>
- Fane, J., MacDougall, C., Jovanovic, J., Redmond, G., & Gibbs, L. (2018). Exploring the use of emoji as a visual research method for eliciting young children’s voices in childhood research. *Early Child Development and Care*, 188(3), 359–374.  
<https://doi.org/10.1080/03004430.2016.1219730>
- Fargas-Malet, M., McSherry, D., Larkin, E., & Robinson, C. (2010). Research with children: Methodological issues and innovative techniques. *Journal of Early Childhood Research*, 8(2), 175–192. <https://doi.org/10.1177/1476718X09345412>
- Fautley, M. (2019). The implications of evaluation and educational policy reforms on English secondary school music education. *Arts Education Policy Review*, 120(3), 140–148.  
<https://doi.org/10.1080/10632913.2018.1532369>
- Fautley, M., & Daubney, A. (2019a). The whole class ensemble tuition programme in English schools – a brief introduction. *British Journal of Music Education*, 36(03), 223–228.  
<https://doi.org/10.1017/s0265051719000330>
- Fautley, M., & Daubney, A. (2019b). Whole class ensemble tuition – special edition. *British Journal of Music Education*, 36(03), 221–222.  
<https://doi.org/10.1017/s0265051719000329>
- Fautley, M., & Daubney, A. (2022). Curriculum considerations in music education in England: Spiral thinking, spiral planning, and its impact on contemporary thought. *British Journal of Music Education*, 39(1), 131–140. <https://doi.org/10.1017/S0265051721000346>
- Finlay, L. (2002). Negotiating the swamp: The opportunity and challenge of reflexivity in research practice. *Qualitative Research*, 2(2), 209–230.  
<https://doi.org/10.1177/146879410200200205>
- Finnäs, L. (2006). Ninth-grade pupils’ significant experiences in aesthetic areas: the role of music and of different basic modes of confronting music. *British Journal of Music Education*, 23(3), 315–331. <https://doi.org/10.1017/s0265051706007030>
- Finney, J. (2007). The place of music in the secondary school: Ideology - History - Justification. In C. Philpott & G. Spruce (Eds.), *Learning to teach music in the secondary school* (2nd ed., pp. 4–15). Routledge. <https://doi.org/10.4324/9781315621203>

- Finney, J. (2011). *Music Education in England 1950-2010: The Child-Centred Progressive Tradition*. Ashgate. <https://doi.org/10.4324/9781315596754>
- Fitch, W. T. (2006). The biology and evolution of music: A comparative perspective. *Cognition*, *100*(1), 173–215. <https://doi.org/10.1016/j.cognition.2005.11.009>
- Fleer, M., & Li, L. (2016). A child-centred evaluation model: gaining the children’s perspective in evaluation studies in China. *European Early Childhood Education Research Journal*, *24*(3), 342–356. <https://doi.org/10.1080/1350293X.2016.1163934>
- Gabb, J., & Singh, R. (2015). The Uses of Emotion Maps in Research and Clinical Practice with Families and Couples: Methodological Innovation and Critical Inquiry. *Family Process*, *54*(1), 185–197. <https://doi.org/10.1111/famp.12096>
- Gächter, S., Starmer, C., & Tufano, F. (2015). Measuring the Closeness of Relationships : A Comprehensive Evaluation of the ‘ Inclusion of the Other in the Self ’ Scale. *PLOS 1*, *10*(6), 1–19. <https://doi.org/10.1371/journal.pone.0129478>
- Gagné, M., & Deci, E. L. (2005). Self-determination theory and work motivation. *Journal of Organizational Behavior*, *26*(4), 331–362. <https://doi.org/10.1002/job.322>
- Gallacher, L. A., & Gallagher, M. (2008). Methodological immaturity in childhood research?: Thinking through “participatory methods.” *Childhood*, *15*(4), 499–516. <https://doi.org/10.1177/0907568208091672>
- Galloway, S. (2009). Theory-based evaluation and the social impact of the arts. *Cultural Trends*, *18*(2), 125–148. <https://doi.org/10.1080/09548960902826143>
- Gellrich, M., & Parncutt, R. (1991). Concentration and tension. *British Journal of Music Education*, *8*(2), 167–179. <https://doi.org/10.1017/S0265051700008275>
- GL Assessment. (n.d.). *CAT4*. Retrieved October 11, 2022, from <https://www.gl-assessment.co.uk/assessments/cat4/>
- Glaser, D. (2017, January). How music affects the brain. *The Guardian*. <https://www.theguardian.com/lifeandstyle/2017/jan/22/how-music-affects-the-brain>
- Glew, S. G., Simonds, L. M., & Williams, E. I. (2020). The effects of group singing on the wellbeing and psychosocial outcomes of children and young people: a systematic integrative review. *Arts and Health*, *00*(00), 1–23. <https://doi.org/10.1080/17533015.2020.1802604>
- Green, L. (2008). *Music, informal learning and the school: a new classroom pedagogy*. Ashgate. <https://doi.org/10.4324/9781315248523>

- Greene, S. (2005). *Researching children's experiences methods and approaches*. SAGE Publications. <https://doi.org/10.4135/9781849209823>
- Greener, S., & Crick, N. R. (1999). Normative beliefs about prosocial behavior in middle childhood: What does it mean to be nice? *Social Development, 8*(3), 349–363. <https://doi.org/10.1111/1467-9507.00100>
- Greig, A., Taylor, J., & MacKay, T. (2016). Consultation and Participation with Children and Young People in Research. In *Doing Research with Children: A Practical Guide* (pp. 203–244). <https://doi.org/10.4135/9781526402219.n9>
- Gullone, E., & Robinson, K. (2005). The Inventory of Parent and Peer Attachment - Revised (IPPA-R) for children: A psychometric investigation. *Clinical Psychology and Psychotherapy, 12*(1), 67–79. <https://doi.org/10.1002/cpp.433>
- Guyon, A. J. A. A., Cannavò, R., Studer, R. K., Hildebrandt, H., Danuser, B., Vlemincx, E., & Gomez, P. (2020). Respiratory Variability, Sighing, Anxiety, and Breathing Symptoms in Low- and High-Anxious Music Students Before and After Performing. *Frontiers in Psychology, 11*(February). <https://doi.org/10.3389/fpsyg.2020.00303>
- Hall, C. (2005). Gender and boys' singing in early childhood. *British Journal of Music Education, 22*(1), 5–20. <https://doi.org/10.1017/s0265051704005960>
- Hallam, S. (1998). The predictors of achievement and dropout in instrumental tuition. *Psychology of Music, 26*(2), 116–132. <https://doi.org/10.1177/0305735698262002>
- Hallam, S. (2010a). Music Education: The role of affect. In P. Juslin & J. A. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications* (pp. 791–817). Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199230143.001.0001>
- Hallam, S. (2010b). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education, 28*(3), 269–289. <https://doi.org/10.1177/0255761410370658>
- Hallam, S. (2013). What predicts level of expertise attained, quality of performance, and future musical aspirations in young instrumental players? *Psychology of Music, 41*(3), 267–291. <https://doi.org/10.1177/0305735611425902>
- Hallam, S. (2015). *The power of music: a research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*. International Music Education Research Centre.
- Hallam, S. (2019). What contributes to successful whole-class Ensemble Tuition? *British Journal*

*of Music Education*, 36(03), 229–241. <https://doi.org/10.1017/s0265051719000342>

- Hallam, S., & Burns, S. (2017). *Progression in instrumental music making for learners from disadvantaged communities: A literature review* (Issue September). <https://www.artscouncil.org.uk/publication/musical-progression-research—harmony-and-other-disadvantaged-communities>
- Hallam, S., & Rogers, K. (2016). The impact of instrumental music learning on attainment at age 16: A pilot study. *British Journal of Music Education*, 33(3), 247–261. <https://doi.org/10.1017/S0265051716000371>
- Hamann, S. (2012). Mapping discrete and dimensional emotions onto the brain: Controversies and consensus. *Trends in Cognitive Sciences*, 16(9), 458–466. <https://doi.org/10.1016/j.tics.2012.07.006>
- Hargreaves, D., & Lamont, A. (2017). *The Psychology of Musical Development*. Cambridge University Press. <https://doi.org/10.1017/9781107281868>
- Harland, J., Kinder, K., Lord, P., Stott, A., Schagen, I., Haynes, J., Cusworth, L., White, R., & Paola, R. (2000). Arts Education in Secondary Schools: Effects and Effectiveness. In *National Foundation for Educational Research*. <https://www.nfer.ac.uk/media/1681/eaj01.pdf>
- Harris, J., & White, V. (2018). *eco map*. A Dictionary of Social Work and Social Care; Oxford University Press. <http://www.oxfordreference.com/view/10.1093/acref/9780198796688.001.0001/acref-9780198796688-e-597>
- Hartman, A. (1978). Diagrammatic Assessment of Family Relationships. *Social Casework*, 59(8), 465–476. <https://doi.org/10.1177/104438947805900803>
- Hatch, J. A. (1990). Young children as informants in classroom studies. *Early Childhood Research Quarterly*, 5(2), 251–264. [https://doi.org/10.1016/0885-2006\(90\)90047-5](https://doi.org/10.1016/0885-2006(90)90047-5)
- Hawthorne, G. (2006). Measuring social isolation in older adults: Development and initial validation of the friendship scale. *Social Indicators Research*, 77(3), 521–548. <https://doi.org/10.1007/s11205-005-7746-y>
- Henley, D. (2011). Music Education in England: A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport. In *Department for Education*. <https://www.gov.uk/government/publications/music-education-in-england-a-review-by-darren-henley-for-the-department-for-education-and-the-department-for-culture-media-and-sport>

- Herba, C. M., Landau, S., Russell, T., Ecker, C., & Phillips, M. L. (2006). The development of emotion-processing in children: Effects of age, emotion, and intensity. *Journal of Child Psychology and Psychiatry and Allied Disciplines*, *47*(11), 1098–1106.  
<https://doi.org/10.1111/j.1469-7610.2006.01652.x>
- Higgins, L. (2018). Hospitable Music Making: Community Music as a Site for Social Justices. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 446–455). Oxford University Press.  
<https://doi.org/10.1093/oxfordhb/9780199356157.001.0001>
- Hignell, S., Sandbrook, B., & Hollows, S. (2020). *Evaluation of the In Harmony Programme: Evaluation Report* (Issue June). Nordicity.  
[https://www.artscouncil.org.uk/sites/default/files/download-file/Nordicity Evaluation of In Harmony %282020-09%29.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Nordicity%20Evaluation%20of%20In%20Harmony%202020-09.pdf)
- Hill, M. (2006). Children's voices on ways of having a voice: Children's and young people's perspectives on methods used in research and consultation. *Childhood*, *13*(1), 69–89.  
<https://doi.org/10.1177/0907568206059972>
- HM Treasury. (2020). *Magenta Book: Central Government guidance on evaluation* (Issue March). <https://www.gov.uk/government/publications/the-magenta-book>
- Holland, S., Renold, E., Ross, N. J., & Hillman, A. (2010). Power, agency and participatory agendas: A critical exploration of young people's engagement in participative qualitative research. *Childhood*, *17*(3), 360–375. <https://doi.org/10.1177/0907568210369310>
- Hove, M. J., & Risen, J. L. (2009). It's all in the timing: Interpersonal synchrony increases affiliation. *Social Cognition*, *27*(6), 949–960. <https://doi.org/10.1521/soco.2009.27.6.949>
- Howard, J., Miles, G. E., Rees-Davies, L., & Bertenshaw, E. J. (2017). Play in Middle Childhood: Everyday Play Behaviour and Associated Emotions. *Children and Society*, *31*(5), 378–389.  
<https://doi.org/10.1111/chso.12208>
- Huron, D. (2001). Is Music an Evolutionary Adaptation? *Annals of the New York Academy of Sciences*, *930*(1), 43–61. <https://doi.org/10.1093/acprof:oso/9780198525202.003.0005>
- Hutchings, M., Carrington, B., Francis, B., Skelton, C., Read, B., & Hall, I. (2008). Nice and kind, smart and funny: What children like and want to emulate in their teachers. *Oxford Review of Education*, *34*(2), 135–157. <https://doi.org/10.1080/03054980701663959>
- Ivaldi, A., & O'Neill, S. A. (2010). Adolescents' attainability and aspiration beliefs for famous musician role models. *Music Education Research*, *12*(2), 179–197.  
<https://doi.org/10.1080/14613801003746568>

- Jinks, J., & Morgan, V. (1999). Children's Perceived Academic Self-Efficacy: An Inventory Scale. *The Clearing House: A Journal of Educational Strategies, Issues and Ideas*, 72(4), 224–230. <https://doi.org/10.1080/00098659909599398>
- Johnson, C. M., & Memmott, J. E. (2006). Examination of relationships between participation in school music programs of differing quality and standardized test results. *Journal of Research in Music Education*, 54(4), 293–307. <https://doi.org/10.1177/002242940605400403>
- Karcher, M. J., & Sass, D. (2010). A Multicultural Assessment of Adolescent Connectedness : Testing Measurement Invariance Across Gender and Ethnicity. *Journal Of Counseling Psychology*, 57(3), 274–289. <https://doi.org/10.1037/a0019357>
- Kawachi, I., & Berkman, L. F. (2001). Social ties and mental health. *Journal of Urban Health*, 78(3), 458–467. <https://doi.org/10.1093/jurban/78.3.458>
- Kenny, A., & Christophersen, C. (2018). Musical Alterations: Possibilities for Musician-Teacher Collaborations. In C. Christophersen & A. Kenny (Eds.), *Musician – Teacher Collaborations: Altering the chord* (pp. 3–12). Routledge.
- Kirschner, S., & Tomasello, M. (2010). Joint music making promotes prosocial behavior in 4-year-old children. *Evolution and Human Behavior*, 31(5), 354–364. <https://doi.org/10.1016/j.evolhumbehav.2010.04.004>
- Kiuru, N., Spinath, B., Clem, A. L., Eklund, K., Ahonen, T., & Hirvonen, R. (2020). The dynamics of motivation, emotion, and task performance in simulated achievement situations. *Learning and Individual Differences*, 80(March), 101873. <https://doi.org/10.1016/j.lindif.2020.101873>
- Komarraju, M., & Nadler, D. (2013). Self-efficacy and academic achievement: Why do implicit beliefs, goals, and effort regulation matter? *Learning and Individual Differences*, 25, 67–72. <https://doi.org/10.1016/j.lindif.2013.01.005>
- Krause, A. E., Davidson, J. W., & North, A. C. (2018). Musical Activity and Well-being: A New Quantitative Measurement Instrument. *Music Perception: An Interdisciplinary Journal*, 35(4), 454–474. <https://doi.org/10.1525/mp.2018.35.4.454>
- Landon, T. M., Ehrenreich, J. T., & Pincus, D. B. (2007). Self-efficacy: A comparison between clinically anxious and non-referred youth. *Child Psychiatry and Human Development*, 38(1), 31–45. <https://doi.org/10.1007/s10578-006-0038-1>
- Lee, R. M., Draper, M., & Lee, S. (2001). Social Connectedness, Dysfunctional Interpersonal Behaviours, and Psychological Distress: Testing a Mediator Model. *Journal of Counseling*

*Psychology*, 48(3), 310–318. <https://doi.org/10.1037/0022-0167.48.3.310>

Lee, R. M., & Robbins, S. B. (1995). Measuring Belongingness : The Social Connectedness and the Social Assurance Scales. *Journal of Counseling Psychology*, 42(2), 232–241.

<https://doi.org/10.1037/0022-0167.42.2.232>

Lewis, M., Weight, E., & Hendricks, K. (2021). Teaching methods that foster self-efficacy belief: Perceptions of collegiate musicians from the United States. *Psychology of Music*.

<https://doi.org/10.1177/03057356211026744>

Linnenbrink-Garcia, L., Wormington, S. V., & Ranellucci, J. (2016). Measuring affect in Educational Contexts: A Circumplex Approach. In M. Zembylas & P. Schutz (Eds.), *Methodological advances in Research on Emotion and Education* (pp. 165–178). Springer International Publishing AG. <https://doi.org/10.1007/978-3-319-29049-2>

Lonie, D. (2018). Measuring outcomes and demonstrating impact: Rhetoric and reality in evaluating participatory music interventions. In B.-L. Bartleet & L. Higgins (Eds.), *The Oxford Handbook of Community Music* (pp. 281–298). Oxford University Press.

<https://doi.org/10.1093/oxfordhb/9780190219505.001.0001>

Lord, P., Sharp, C., Harland, J., Mehta, P., & White, R. (2016). Evaluation of In Harmony: Final Report. In *National Foundation for Educational Research* (Issue November). National Foundation for Educational Research.

<https://www.artscouncil.org.uk/publication/evaluation-harmony-final-report>

Lyubomirsky, S., King, L., & Diener, E. (2005). The benefits of frequent positive affect: Does happiness lead to success? *Psychological Bulletin*, 131(6), 803–855.

<https://doi.org/10.1037/0033-2909.131.6.803>

Manrique, J. M., & Gutiérrez, A. (2022). Ensemble singing for wellbeing and social inclusion of street children. In R. Timmers, F. Bailes, & H. Daffern (Eds.), *Together in Music: coordination, expression, participation* (pp. 272–276). Oxford University Press.

<https://doi.org/10.1093/oso/9780198860761.001.0001>

Margolis, H. (2005). Increasing struggling learners' self-efficacy: what tutors can do and say. *Mentoring and Tutoring: Partnership in Learning*, 13(2), 221–238.

<https://doi.org/10.1080/13611260500105675>

Mariguddi, A. (2021). Perceptions of the informal learning branch of Musical Futures. *British Journal of Music Education*, 38(1), 31–42. <https://doi.org/10.1017/S0265051720000303>

Marsh, H. W., Seaton, M., Trautwein, U., Lüdtke, O., Hau, K. T., O'Mara, A. J., & Craven, R. G. (2008). The big-fish-little-pond-effect stands up to critical scrutiny: Implications for

theory, methodology, and future research. In *Educational Psychology Review* (Vol. 20, Issue 3). <https://doi.org/10.1007/s10648-008-9075-6>

- Matthews, W. K., & Kitsantas, A. (2007). Group cohesion, collective efficacy, and motivational climate as predictors of conductor support in music ensembles. *Journal of Research in Music Education*, 55(1), 6–17. <https://doi.org/10.1177/002242940705500102>
- Mayer, J. D., & Gaschke, Y. N. (1988). The experience and meta-experience of mood. *Journal of Personality and Social Psychology*, 55(1), 102–111. <https://doi.org/10.1037/0022-3514.55.1.102>
- Mazzoli Smith, L. (2021). The ability trap: reductionist theorising about academic ability and the ramifications for education policy and school-based practice. *Cambridge Journal of Education*, 51(1), 85–103. <https://doi.org/10.1080/0305764X.2020.1782351>
- McCormick, J., & McPherson, G. (2003). The role of self-efficacy in a musical performance examination: An exploratory structural equation analysis. *Psychology of Music*, 31(1), 37–51. <https://doi.org/10.1177/0305735603031001322>
- McPherson, G. E., & McCormick, J. (2006). Self-efficacy and music performance. *Psychology of Music*, 34(3), 322–336. <https://doi.org/10.1177/0305735606064841>
- Miksza, P. (2012). The development of a measure of self-regulated practice behavior for beginning and intermediate instrumental music students. *Journal of Research in Music Education*, 59(4), 321–338. <https://doi.org/10.1177/0022429411414717>
- Milburn, A., Shephard, G., Attwood, T., Carrie, A., Cleal, P., Gregg, P., Johnston, D., Guy, C., Hamilton, D., & Williams, C. (2013). *State of the Nation 2013: social mobility and child poverty in Great Britain*. Social Mobility & Child Poverty (SMCP) Commission. [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/292231/State\\_of\\_the\\_Nation\\_2013.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/292231/State_of_the_Nation_2013.pdf)
- Minter, A., & Pritzker, S. (2017). Measuring Adolescent Social and Academic Self-Efficacy: Cross-Ethnic Validity of the SEQ-C. *Research on Social Work Practice*, 27(7), 818–826. <https://doi.org/10.1177/1049731515615677>
- Muris, P. (2001). A Brief Questionnaire for Measuring Self-Efficacy in Youths. *Journal of Psychopathology and Behavioral Assessment*, 23(3), 145–149. <https://doi.org/10.1023/A:1010961119608>
- Murnighan, J. K., & Conlon, D. E. (1991). The Dynamics of Intense Work Groups : A Study of British String Quartets. *Administrative Science Quarterly*, 36(2), 165–186. <https://doi.org/10.2307/2393352>



- Musical Futures. (n.d.). *Who we are and what we do*. Retrieved April 6, 2022, from <https://www.musicalfutures.org/who-we-are>
- MusicEd. (2022). *Contemporary urban music network to launch in March*. <https://musiceducation.global/contemporary-urban-music-network-to-launch-in-march/>
- Narita, F. M., & Green, L. (2018). Informal Learning as a Catalyst for Social Justice in Music Education. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 302–317). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199356157.001.0001>
- Nielsen, S. G. (2004). Strategies and self-efficacy beliefs in instrumental and vocal individual practice: a study of students in higher music education. *Psychology of Music, 32*(4), 418–431. <https://doi.org/10.4324/9781315596754-7>
- Nielsen, S. G., Johansen, G. G., & Jørgensen, H. (2018). Peer learning in instrumental practicing. *Frontiers in Psychology, 9*(MAR). <https://doi.org/10.3389/fpsyg.2018.00339>
- Norton, N. (2022). Ensemble musicians' health and wellness. In R. Timmers, F. Bailes, & H. Daffern (Eds.), *Together in Music: coordination, expression, participation* (pp. 200–209). Oxford University Press. <https://doi.org/10.1093/oso/9780198860761.001.0001>
- Nucleo. (n.d.). *Championing the growth of young people and communities through music*. Retrieved May 23, 2022, from <https://www.thenucleoproject.org>
- Oakley, J., Wind, C., Jones, D., Joseph, D., & Bethel, M. (2002). RHINOs: A research project about the quietly disaffected. *Pedagogy, Culture and Society, 10*(2), 193–208. <https://doi.org/10.1080/14681360200200139>
- Ofsted. (2012). *Music in schools: wider still, and wider* (Issue March). [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/413347/Music\\_in\\_schools\\_wider\\_still\\_\\_and\\_wider.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/413347/Music_in_schools_wider_still__and_wider.pdf)
- Oldfield, J., Humphrey, N., & Hebron, J. (2016). The role of parental and peer attachment relationships and school connectedness in predicting adolescent mental health outcomes. *Child and Adolescent Mental Health, 21*(1), 21–29. <https://doi.org/10.1111/camh.12108>
- Opera North. (n.d.). *In Harmony Opera North*. Retrieved July 27, 2018, from <https://www.operanorth.co.uk/about-us/education/in-harmony-opera-north/>
- Ortony, A., Clore, G. L., & Collins, A. (1988). *The Cognitive Structure of Emotions*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511571299>

- Ozga, J. (2009). Governing education through data in England: From regulation to self-evaluation. *Journal of Education Policy*, 24(2), 149–162.  
<https://doi.org/10.1080/02680930902733121>
- Pajares, F. (1996). Self-Efficacy Beliefs in Academic Settings. *Review of Educational Research*, 66(4), 543–578. <https://doi.org/10.3102/00346543066004543>
- Paradewari, D. S. (2017). Investigating Students' Self-Efficacy of Public Speaking. *International Journal of Education and Research*, 5(10), 97–108.
- Parker, E. C. (2014). The process of social identity development in adolescent high school choral singers: A grounded theory. *Journal of Research in Music Education*, 62(1), 18–32.  
<https://doi.org/10.1177/0022429413520009>
- Parncutt, R., & McPherson, G. (2002). *The science and psychology of music performance: Creative strategies for teaching and learning*. Oxford University Press.  
<https://doi.org/10.1093/acprof:oso/9780195138108.001.0001>
- Pawson, R., & Tilley, N. (1997). *Realistic Evaluation*. SAGE Publications.
- Pearce, E., Launay, J., & Dunbar, R. I. M. (2017). *Tuning in to others : Exploring relational and collective bonding in singing and non-singing groups over time*.  
<https://doi.org/10.1177/0305735616667543>
- Pearce, E., Launay, J., Machin, A., & Dunbar, R. (2016). Is group singing special? Health, well-being and social bonds in community based adult education classes. *Journal of Community & Applied Social Psychology*, 26(December 2008), 518–533.  
<https://doi.org/10.1002/casp.2278>
- Pekrun, R. (2016a). Academic Emotions. In K. R. Wentzel & D. B. Miele (Eds.), *Handbook of Motivation at School* (2nd ed., pp. 120–144). Routledge.  
<https://doi.org/10.4324/9781315773384-13>
- Pekrun, R. (2016b). Using Self-Report to Assess Emotions in Education. In M. Zembylas & P. Schutz (Eds.), *Methodological advances in Research on Emotion and Education* (pp. 43–54). Springer. <https://doi.org/10.1007/978-3-319-29049-2>
- Phillips, D. K., & Carr, K. (2007). Illustrations of the analytic memo as reflexivity for preservice teachers. *Educational Action Research*, 15(4), 561–575.  
<https://doi.org/10.1080/09650790701664005>
- Pistorova, S., & Slutsky, R. (2018). There is still nothing better than quality play experiences for young children's learning and development: building the foundation for inquiry in our

- educational practices. *Early Child Development and Care*, 188(5), 495–507.  
<https://doi.org/10.1080/03004430.2017.1403432>
- Pitts, S. (2000). Reasons to teach music: establishing a place in the contemporary curriculum. *British Journal of Music Education*, 17(1), 32–42.  
<https://doi.org/10.1017/s0265051700000127>
- Pitts, S. (2007). Anything goes: a case study of extra-curricular musical participation in an English secondary school. *Music Education Research*, 9(1), 145–165.  
<https://doi.org/10.1080/14613800601127627>
- Pitts, S. (2018). *A Century of Change in Music Education: Historical Perspectives on Contemporary Practice in British Secondary Schools Music*. Routledge.  
<https://doi.org/10.4324/9780429451119>
- Plutchik, R. (2001). The Nature of Emotions: Human emotions have deep evolutionary roots, a fact that may explain their complexity and provide tools for clinical practice. *American Scientist*, 89(4), 344–350. <https://www.jstor.org/stable/27857503>
- Pons, F., Harris, P. L., & de Rosnay, M. (2004). Emotion comprehension between 3 and 11 years: Developmental periods and hierarchical organization. *European Journal of Developmental Psychology*, 1(2), 127–152. <https://doi.org/10.1080/17405620344000022>
- Punch, S. (2002). Research with children: The same or different from research with adults? *Childhood*, 9(3), 321–341. <https://doi.org/10.1177/0907568202009003005>
- Raccanello, D., Brondino, M., & De Bernardi, B. (2013). Achievement emotions in elementary, middle, and high school: How do students feel about specific contexts in terms of settings and subject-domains? *Scandinavian Journal of Psychology*, 54(6), 477–484.  
<https://doi.org/10.1111/sjop.12079>
- Ranelli, S., Straker, L., & Smith, A. (2011). Playing-related Musculoskeletal Problems in Children Learning Instrumental Music. *Medical Problems of Performing Artists*, 26(3), 123–139.  
<https://doi.org/10.21091/mppa.2011.3021>
- Richins, M. L., & Chaplin, L. N. (2021). Object attachment, transitory attachment, and materialism in childhood. *Current Opinion in Psychology*, 39, 20–25.  
<https://doi.org/10.1016/j.copsy.2020.07.020>
- Rife, N. a., Shnek, Z. M., Lauby, J. L., & Lapidus, L. B. (2001). Children’s private satisfaction music with lessons. *Journal of Research in Music Education*, 49(1), 21–32.  
<https://doi.org/10.2307/3345807>

- Ritchie, L., & Williamon, A. (2010). Measuring distinct types of musical self-efficacy. *Psychology of Music, 39*(3), 328–344. <https://doi.org/10.1177/0305735610374895>
- Ritchie, L., & Williamon, A. (2011). Primary School Children's Self-Efficacy for Music Learning. *Journal of Research in Music Education, 59*(2), 146–161. <https://doi.org/10.1177/0022429411405214>
- Robson, C. (2011). *Real world research: a resource for users of social research methods in applied settings* (3rd ed.). Wiley-Blackwell.
- Rogers, R. (2006). *Making every child's music matter: Music Manifesto Report no. 2*. Music Manifesto. [http://www.spurin.co.uk/PDF & Word Files/manifesto report 2.pdf](http://www.spurin.co.uk/PDF%20&%20Word%20Files/manifesto%20report%202.pdf)
- Rose, D., Jones Bartoli, A., & Heaton, P. (2019). Measuring the impact of musical learning on cognitive, behavioural and socio-emotional wellbeing development in children. *Psychology of Music, 47*(2), 284–303. <https://doi.org/10.1177/0305735617744887>
- Ruokonen-Engler, M. K., & Siouti, I. (2016). Biographical Entanglements, Self-Reflexivity, and Transnational Knowledge Production. *Qualitative Inquiry, 22*(9), 745–752. <https://doi.org/10.1177/1077800416658071>
- Russell, J. A. (1980). A circumplex model of affect. *Journal of Personality and Social Psychology, 39*(6), 1161–1178. <https://doi.org/10.1037/h0077714>
- Russell, J. A. (2003). Core Affect and the Psychological Construction of Emotion. *Psychological Review, 110*(1), 145–172. <https://doi.org/10.1037/0033-295X.110.1.145>
- Russell, J. A. (2009). Emotion, core affect, and psychological construction. *Cognition and Emotion, 23*(7), 1259–1283. <https://doi.org/10.1080/02699930902809375>
- Schellenberg, E. G., Corrigan, K. A., Dys, S. P., & Malti, T. (2015). Group music training and children's prosocial skills. *PLoS ONE, 10*(10), 1–14. <https://doi.org/10.1371/journal.pone.0141449>
- Schimmack, U., & Grob, A. (2000). Dimensional model of core affect: A quantitative comparison by means of structural equation modeling. *The European Journal of Personality, 14*, 325–345. [https://doi.org/10.1002/1099-0984\(200007/08\)14:4<325::AID-PER380>3.0.CO;2-I](https://doi.org/10.1002/1099-0984(200007/08)14:4<325::AID-PER380>3.0.CO;2-I)
- Schubert, E. (2010). Continuous Self-Report Methods. In P. N. Juslin & J. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199230143.001.0001>
- Schunk, D. H. (1991). Self-Efficacy and Academic Motivation. *Educational Psychologist, 26*(3–4),

207–231. <https://doi.org/10.1080/00461520.1991.9653133>

Schunk, D. H., & DiBenedetto, M. K. (2016). Self-efficacy theory in education. In K. Wentzel & D. Miele (Eds.), *Handbook of Motivation at School* (2nd ed., pp. 34–54). Routledge. <https://doi.org/10.4324/9781315773384>

Schunk, D. H., & Hanson, A. R. (1985). Peer Models. Influence on Children's Self-Efficacy and Achievement. *Journal of Educational Psychology*, 77(3), 313–322. <https://doi.org/10.1037/0022-0663.77.3.313>

Schunk, D. H., & Usher, E. L. (2012). Social Cognitive Theory and Motivation. In R. Ryan (Ed.), *The Oxford Handbook of Human Motivation* (1st ed., pp. 13–27). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195399820.013.0002>

Seligman, M. (2018). PERMA and the building blocks of well-being. *Journal of Positive Psychology*, 13(4), 333–335. <https://doi.org/10.1080/17439760.2018.1437466>

Senko, C. (2016). Achievement goal theory: A story of early promises, eventual discords, and future possibilities. In K. Wentzel & D. Miele (Eds.), *Handbook of Motivation at School* (2nd ed., pp. 75–95). Routledge. <https://doi.org/10.4324/9781315773384>

Sewell, K. (2011). Researching sensitive issues: A critical appraisal of “draw-and-write” as a data collection technique in eliciting children's perceptions. *International Journal of Research and Method in Education*, 34(2), 175–191. <https://doi.org/10.1080/1743727X.2011.578820>

Shepherd, J. (2009). More music lessons - to improve memory, intelligence and behaviour. *The Guardian*. <https://www.theguardian.com/education/2009/sep/10/music-memory-intelligence-behaviour-school>

Shieh, E. (2018). Relationship, Rescue, and Culture: How El Sistema Might Work. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 567–581). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199356157.001.0001>

Simoës-Perlant, A., Lemerrier, C., Pêcher, C., & Benintendi-Medjaoued, S. (2018). Mood Self-Assessment in Children From the Age of 7. *Europe's Journal of Psychology*, 14(3), 599–620. <https://doi.org/10.5964/ejop.v14i3.1408>

Sinclair, R. (2004). Participation in Practice: Making it Meaningful, Effective and Sustainable. *Children and Society*, 18(2), 106–118. <https://doi.org/10.1002/chi.817>

Sistema Global. (2021). *El Sistema Programmes Worldwide*. <https://sistemaglobal.org/el->

sistema-global-program-directory/

- Sistema Scotland. (2022). *Big Noise*. <https://makeabignoise.org.uk>
- Skene, K., O'Farrelly, C., Byrne, E. M., Kirby, N., Stevens, E., & Ramchandani, P. G. (2022). Can Guidance During Play Enhance Children's Learning and Development in Educational Contexts? A Systematic Review and Meta-Analysis. *Child Development*, 1–19. <https://doi.org/10.1111/cdev.13730>
- Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology*, 87(2), 287–309. <https://doi.org/10.1111/j.2044-8295.1996.tb02591.x>
- Smith, A., Duncan, J., & Marshall, K. (2005). Children's perspectives on their learning: Exploring methods. *Early Child Development and Care*, 175(6), 473–487. <https://doi.org/10.1080/03004430500131270>
- Standards & Testing Agency. (2020). *Assessment and Reporting Arrangements (ARA)* (Issue December). [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/940832/2021\\_KS2\\_ARA\\_V1.0.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/940832/2021_KS2_ARA_V1.0.pdf)
- Stewart, N. A. J., & Lonsdale, A. J. (2016). It's better together: The psychological benefits of singing in a choir. *Psychology of Music*, 44(6), 1240–1254. <https://doi.org/10.1177/0305735615624976>
- Stillman, A. (1990). Legislating for choice. In M. Flude & M. Hammer (Eds.), *The Education Reform Act, 1988: Its Origins and Implications* (pp. 87–106). The Falmer Press.
- Swanwick, K. (1979). *A Basis for Music Education*. NFER Publishing Company.
- Taylor, C. (2018). *In Harmony Opera North: January 2018 Project Report* (Issue January). Opera North. <https://www.operanorth.co.uk/about-us/education/in>
- Thayer, R., Newman, R., & McClain, T. (1994). Self-regulation of mood: strategies for changing a bad mood, raising energy, and reducing tension. *Journal of Personality and Social Psychology*, 67(5), 910–925. <https://doi.org/10.1037//0022-3514.67.5.910>
- Thomas, N. (2007). Towards a theory of children's participation. *International Journal of Children's Rights*, 15(2), 199–218. [https://doi.org/10.1163/9789004215795\\_005](https://doi.org/10.1163/9789004215795_005)
- Trampe, D., Quoidbach, J., & Taquet, M. (2015). Emotions in everyday life. *PLoS ONE*, 10(12), 1–15. <https://doi.org/10.1371/journal.pone.0145450>
- Troman, G., Jeffrey, B., & Raggl, A. (2007). Creativity and performativity policies in primary

school cultures. *Journal of Education Policy*, 22(5), 549–572.

<https://doi.org/10.1080/02680930701541741>

Usher, E. (2009). Sources of Middle School Students' Self-Efficacy in Mathematics: A Qualitative Investigation. *American Educational Research Journal*, 46(1), 275–314.

<https://doi.org/10.3102/0002831208324517>

Usher, E., & Pajares, F. (2008). Sources of Self-Efficacy in School : Critical Review of the Literature and Future Directions. *Review of Educational Research*, 78(4), 751–796.

<https://doi.org/10.3102/0034654308321456>

Varvarigou, M., & Durrant, C. (2011). Theoretical perspectives on the education of choral conductors: A suggested framework. *British Journal of Music Education*, 28(3), 325–338.

<https://doi.org/10.1017/S0265051711000325>

Västfjäll, D. (2010). Indirect perceptual, cognitive, and behavioural measures. In P. Juslin & J. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications* (pp. 255–278). Oxford University Press.

<https://doi.org/10.1093/acprof:oso/9780199230143.001.0001>

Volpe, G., D'Ausilio, A., Badino, L., Camurri, A., & Fadiga, L. (2016). Measuring social interaction in music ensembles. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 371(1693), 1–8.

<https://doi.org/10.1098/rstb.2015.0377>

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.

Wilkins, C. (2015). Education reform in England: Quality and equity in the performative school. *International Journal of Inclusive Education*, 19(11), 1143–1160.

<https://doi.org/10.1080/13603116.2015.1044202>

Williamson, V. J., & Bonshor, M. (2019). Wellbeing in brass bands: The benefits and challenges of group music making. *Frontiers in Psychology*, 10(JUN).

<https://doi.org/10.3389/fpsyg.2019.01176>

Witvliet, C. V. O., & Vrana, S. R. (2007). Play it again Sam: Repeated exposure to emotionally evocative music polarises liking and smiling responses, and influences other affective reports, facial EMG, and heart rate. *Cognition and Emotion*, 21(1), 3–25.

<https://doi.org/10.1080/02699930601000672>

Yeager, D. S., Hanselman, P., Walton, G. M., Murray, J. S., Crosnoe, R., Muller, C., Tipton, E., Schneider, B., Hulleman, C. S., Hinojosa, C. P., Paunesku, D., Romero, C., Flint, K., Roberts, A., Trott, J., Iachan, R., Buontempo, J., Yang, S. M., Carvalho, C. M., ... Dweck, C. S. (2019).

A national experiment reveals where a growth mindset improves achievement. *Nature*, 573(7774), 364–369. <https://doi.org/10.1038/s41586-019-1466-y>

Youth Music. (2019). *Exchanging notes: Research Summary Report*.

[https://youthmusic.org.uk/sites/default/files/2020-04/EXCHANGING NOTES\\_0.pdf](https://youthmusic.org.uk/sites/default/files/2020-04/EXCHANGING_NOTES_0.pdf)

Zelenak, M. S. (2015). Measuring the Sources of Self-Efficacy Among Secondary School Music Students. *Journal of Research in Music Education*, 62(4), 389–404.

<https://doi.org/10.1177/0022429414555018>

Zentner, M., & Eerola, T. (2010). Self-report measures and models. In P. Juslin & J. Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications* (pp. 187–221). Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199230143.001.0001>

Zimmerman, B. J., Bandura, A., & Martinez-Pons, M. (1992). Self-Motivation for Academic Attainment: The Role of Self-Efficacy Beliefs and Personal Goal Setting. *American Educational Research Journal*, 29(3), 663–676.

<https://doi.org/10.3102/00028312029003663>



## Appendices

### Appendix A: Emotions study, parental information/consent (focus group)

School of Music  
University of Leeds  
Leeds  
LS2 9JT



#### Developing a model for measuring the impact of music tuition on the emotions, moods and coping of primary school students

12<sup>th</sup> November 2018

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

#### Aims

I am conducting a study investigating the impact of the Opera North In Harmony project. This study is part of a PhD that is due to run from January 2018 until December 2020. The first part of this research looks at how students' moods and emotions change through the school day. Your son/daughter has been chosen to work in a focus group to discuss how they think about emotions and the types of emotions that they experience.

#### What does it involve?

Your son/daughter is one of 12 students in years 3-6 selected for this part of the study. They have been chosen as part of a mixed group as the research is interested in the average views of children in their class. The research will last roughly 6 weeks, starting in January 2019 and ending by 15<sup>th</sup> February 2019. Plans have been kept as simple as possible and shouldn't be a burden to your child. They will be asked to do the following:

- Make simple markings on worksheets to show how they are feeling. This will take place over 6 school days in total. It will not require them to miss any lesson time.
- Take part in group discussions along with 5 other students about what they think about emotions and what kind of emotions they experience during a school day. These group discussions will take place at lunch times on three separate occasions. They will be short, and all children will be guaranteed time to eat and have a break.
- They may be chosen to complete an individual interview. This would involve discussing in more detail their answers on the worksheets. These interviews will be held outside lesson time and will be organised to suit the individual child.

#### What data am I collecting and how will it be used?

The worksheets, recordings of the discussions and interviews (which will be transcribed into written form) and written notes from group discussions will all be collected and used in the research. Data will be stored securely on the university server and in locked filing cabinets. Although I will be the only person able to access this data, it will be discussed with my supervision team at the University of Leeds and Opera North. The data will continue to inform the study as it progresses, it will not be used beyond this research. Raw data will not be shared with third parties and will be stored until December 2021 at which time it will be destroyed.

Findings from this research may be included in the final PhD thesis, journal articles, conference papers and Opera North reports. The names of individuals and the school will be

School of Music  
University of Leeds  
Leeds  
LS2 9JT



removed in all reports so that your son/daughter cannot be identified. When referring to specific children in interviews or discussions students will be given false names to protect their identity.

If at any point in the research process students share information which triggers concerns for their own or others' safety, this information will be passed on through the school's usual safeguarding procedure.

**Does my child have to take part?**

Your son/daughter is not required to take part in the research. If you choose not to participate there will be no negative consequences for your son/daughter's learning. If you choose to take part but you or your son/daughter change your mind, they can be withdrawn from the study up to 15<sup>th</sup> February 2019. You do not need to give a reason for withdrawing and there will be no negative consequences if you do choose to withdraw from the study.

**Should I talk to my child about this?**

You may wish to discuss these plans with you son/daughter before deciding whether you wish to give consent. I will explain the research to them in person and they will be able to decide themselves whether they wish to take part. Only those children whose parents have given consent and who agree to take part themselves will be included in this research.

I am happy to answer questions either in person or by email. My contact details are:

Email: [mc07kac@leeds.ac.uk](mailto:mc07kac@leeds.ac.uk)

If you are happy for your son/daughter to participate in the planned research, please read, sign and initial the consent form and return it to the school **by the Christmas break**.

Yours Sincerely,

A handwritten signature in black ink, appearing to read 'K Cameron'.

Kate Cameron  
Postgraduate Researcher  
School of Music  
University of Leeds

School of Music  
University of Leeds  
Leeds  
LS2 9JT



<b>Consent to take part in appraising the impact of In Harmony, Opera North</b>	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 12/11/18 explaining the above research project and I have had the opportunity to ask questions and raise concerns about the project.	
I understand that participation of my son/daughter is voluntary and that we are free to withdraw at any time without giving any reason and without there being any negative consequences. This includes the request to delete/destroy shared data. Requests to withdraw should be sent to Kate Cameron by email or post: <a href="mailto:mc07kac@leeds.ac.uk">mc07kac@leeds.ac.uk</a> , School of Music University of Leeds Leeds LS2 9JT The deadline for such withdrawal is 15 <sup>th</sup> February 2019.	
I understand that the identity of my son/daughter will be protected in all sharing of the research.	
I agree for group and individual interviews with my son/daughter to be recorded, transcribed and the original recordings destroyed.	
I agree for the data collected to be stored and used in the continuing research into In Harmony.	
I agree for my son/daughter to take part in the above study	

Name	
Signature	
Son/daughter's name	
Date	

A copy of the signed and dated consent form will be kept with the project's main documents which will be kept in a secure location.

## Appendix B: Emotions study, parental information/consent (whole class)

School of Music  
University of Leeds  
Leeds  
LS2 9JT



### Developing a model for measuring the impact of music tuition on the emotions, moods and coping of primary school students

12<sup>th</sup> November 2018

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

#### **Aims**

I am conducting a study investigating the impact of the Opera North In Harmony project. This study is part of a PhD that is due to run from January 2018 until December 2020. The first part of this research looks at how students' moods and emotions change through the school day. Students in your son/daughter's class have been chosen to share information about the moods and emotions that they experience while at school.

#### **What does it involve?**

One class of year 3, 4, 5 and 6 students have been selected to take part in this research. They will be asked to make simple markings on worksheets to show how they are feeling. This will take place over 3 school days in total in the week beginning 21<sup>st</sup> January 2019. It will not require them to miss any lesson time.

#### **What data am I collecting and how will it be used?**

The markings from the worksheets will be collected and used in the research. Data will be stored securely on the university server. Although I will be the only person able to access this data, it will be discussed with my supervision team at the University of Leeds and Opera North. The data will continue to inform the study as it progresses, it will not be used beyond this research. Raw data will not be shared with third parties and will be stored until December 2021 at which time it will be destroyed.

Findings from this research may be included in the final PhD thesis, journal articles, conference papers and Opera North reports. The names of individuals and the school will be removed in all reports so that your son/daughter cannot be identified.

If at any point in the research process students share information which triggers concerns for their own or others' safety, this information will be passed on through the school's usual safeguarding procedure.

#### **Does my child have to take part?**

Your son/daughter is not required to take part in the research. If you choose not to participate there will be no negative consequences for your son/daughter's learning. If you choose to take part but you or your son/daughter change your mind, they can be withdrawn from the study up to 25<sup>th</sup> January 2019. You do not need to give a reason for withdrawing and there will be no negative consequences if you do choose to withdraw from the study.

#### **Should I talk to my child about this?**

School of Music  
University of Leeds  
Leeds  
LS2 9JT



You may wish to discuss these plans with you son/daughter before deciding whether you wish to give consent. I will explain the research to them in person and they will be able to decide themselves whether they wish to take part. Only those children whose parents have given consent and who agree to take part themselves will be included in this research.

I am happy to answer questions either in person or by email. My contact details are:

Email: [mc07kac@leeds.ac.uk](mailto:mc07kac@leeds.ac.uk)

If you are happy for your son/daughter to participate in the planned research, please read, sign and initial the consent form and return it to the school **by the Christmas break**.

Yours Sincerely,

A handwritten signature in black ink, appearing to read 'K Cameron'.

**Kate Cameron**  
Postgraduate Researcher  
School of Music  
University of Leeds

School of Music  
University of Leeds  
Leeds  
LS2 9JT



<b>Consent to take part in appraising the impact of In Harmony, Opera North</b>	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 12/11/18 explaining the above research project and I have had the opportunity to ask questions and raise concerns about the project.	
I understand that participation of my son/daughter is voluntary and that we are free to withdraw at any time without giving any reason and without there being any negative consequences. This includes the request to delete/destroy shared data. Requests to withdraw should be sent to Kate Cameron by email or post: <a href="mailto:mc07kac@leeds.ac.uk">mc07kac@leeds.ac.uk</a> , School of Music University of Leeds Leeds LS2 9JT The deadline for such withdrawal is 25 <sup>th</sup> January, 2019.	
I understand that the identity of my son/daughter will be protected in all sharing of the research.	
I agree for the data collected to be stored and used in the continuing research into In Harmony.	
I agree for my son/daughter to take part in the above study	

Name	
Signature	
Son/daughter's name	
Date	

A copy of the signed and dated consent form will be kept with the project's main documents which will be kept in a secure location.

## Appendix C: Emotions study, student information script

### Whole class introduction to the research

My name is Kate Cameron, I'm from the University of Leeds and I'm working with Opera North doing some research with your class. I'm going to be asking you to tell me how you feel at different times in the school day. I'll ask you three times today and again on two other days later this week. Each time I'm going to ask you to make some marks on a worksheet. Those marks will help me to understand how you are feeling at the time, so it's really important that you try to tell me the truth. After the three days are all done I'm going to go away and put all your answers into my computer and see how you've all been feeling. I won't share your answers with other people and I'm going to take your names off your sheets so that no one but me will know that it was you that said it.

The answers that you give will be part of my PhD which is very big piece of writing that won't be finished for another 2 or 3 years! I might use some of the answers in other bits of writing or when I'm talking to other researchers. Whenever I write or talk about it I won't use your school name and I won't use your names so no one will know who said it. If, at any point, you say or write something that makes me worried that you or someone else is in danger I will need to share this with someone in your school to make sure everyone is safe. I've checked with everyone's parents to make sure that they are happy for you to do this, but if you decide now or later that you don't want to take part in this then that is ok. All you have to do is tell either me or your class teacher and you can stop.

I'm really interested to learn more about this so thank you for helping me.

### Focus group introduction to the research

My name is Kate Cameron, I'm from the University of Leeds and I'm working with Opera North doing some research with your class.

Before I get the whole class involved, I wanted to talk with you in a smaller group to see if you can help me to understand things better.

My research is about how students feel at school and I need your help coming up with some of the ideas. I'll be asking you to do different types of things.

I might ask you to use a worksheet over a day and make markings to show how you are feeling.

I might ask you to talk with me about the different kinds of feelings that people have or the feelings that you've had over a day.

I might ask you to look at some of the ways that people have said they feel and see if you can help me understand what it might mean.

- I'd like to use the worksheets on six different days.
- I'd like to meet with you in groups at lunchtime three separate times, don't worry you'll still have time to eat and play.

The answers that you give will be part of my PhD which is very big piece of writing that won't be finished for another 2 or 3 years! I might use some of the answers in other bits of writing or when I'm talking to other researchers. Whenever I write or talk about it I won't even use your school name and I won't use your names so no one will know who said it. If, at any point, you say or write something that makes me worried that you or someone else is in danger I will need to share this with someone in your school to make sure everyone is safe.

I've checked with your parents that they are happy for you to do this, but if you decide now or later that you don't want to take part in this then that is ok. All you have to do is tell either me or your class teacher and you can stop.

I'm really interested to learn more about what you think, I'm sure you're going to help me a lot.



**Appendix D: Emotions study, Information Videos**

- Whole class information video: <https://youtu.be/tqMOgK4BC9Q>
- Focus group information video: <https://youtu.be/Mgb5wPFaKwQ>

## Appendix E: Social study, parental information sheet/consent

School of Music  
University of Leeds  
Leeds  
LS2 9JT



### Developing a model for measuring the impact of music tuition on the social experiences of primary school students

June 2019

Your son/daughter is being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish for your son/daughter to take part.

#### Aims

I am conducting a study investigating the impact of the Opera North *In Harmony* programme. The study is part of a PhD that is due to run from January 2018 until December 2020. This part of the research looks at the social experiences of children within the *In Harmony* programme. Students in your son/daughter's class have been chosen to share information about the moods and emotions that they experience while at school.

#### What does it involve?

One class of year 3, 4, 5 and 6 students have been selected to take part in this research. Each student will meet with me just once, on their own, for 10-15 minutes. This will take place during the school day at some point between 17<sup>th</sup>-26<sup>th</sup> June 2019. During this meeting they will be asked to show the different people and groups of people important in their life by placing figures onto a visual map. As well as meeting with me individually I will be observing the students during the school day and making notes about the activities and events that take place.

#### What data am I collecting and how will it be used?

Photographs will be taken of the way that the children arrange the figures. I will also take notes on the comments that the students make while completing the task. Students will be recorded while they complete the task so that conversations can be accurately recalled. Portions of the recordings may be transcribed. Photographs, notes, recordings and transcriptions will be stored securely on the university server. Although I will be the only person able to access this data, it will be discussed with my supervision team at the University of Leeds and Opera North. The data will continue to inform the study as it progresses, it will not be used beyond this research. Raw data will not be shared with third parties and will be stored until December 2021 at which time it will be destroyed.

Findings from this research may be included in the final PhD thesis, journal articles, conference papers and Opera North reports. The names of individuals and the school will be removed in all reports so that your son/daughter cannot be identified.

If at any point in the research process students share information which triggers concerns for their own or others' safety, this information will be passed on through the school's usual safeguarding procedure.

School of Music  
University of Leeds  
Leeds  
LS2 9JT



**Does my child have to take part?**

Your son/daughter is not required to take part in the research. If you choose not to participate there will be no negative consequences for their learning. If you choose to take part but you or your son/daughter change your mind, they can be withdrawn from the study up to 23<sup>rd</sup> July 2019. You do not need to give a reason for withdrawing and there will be no negative consequences if you do choose to withdraw from the study.

**Should I talk to my child about this?**

You may wish to discuss these plans with you son/daughter before deciding whether you wish to give consent. I will explain the research to them in person and they will be able to decide themselves whether they wish to take part. Only those children whose parents/guardians have given consent and who agree to take part themselves will be included in this research.

I am happy to answer questions either in person or by email. My contact details are:

Email: [mc07kac@leeds.ac.uk](mailto:mc07kac@leeds.ac.uk)

If you are happy for your son/daughter to participate in the planned research, please read, sign and initial the consent form and return it to the school **by 14<sup>th</sup> June 2019**.

If you are **not** happy for your son/daughter to participate please return the letter with a note stating "Does not wish to take part".

Yours Sincerely,

A handwritten signature in black ink, appearing to read 'Kate'.

Kate Cameron  
Postgraduate Researcher  
School of Music  
University of Leeds

School of Music  
University of Leeds  
Leeds  
LS2 9JT

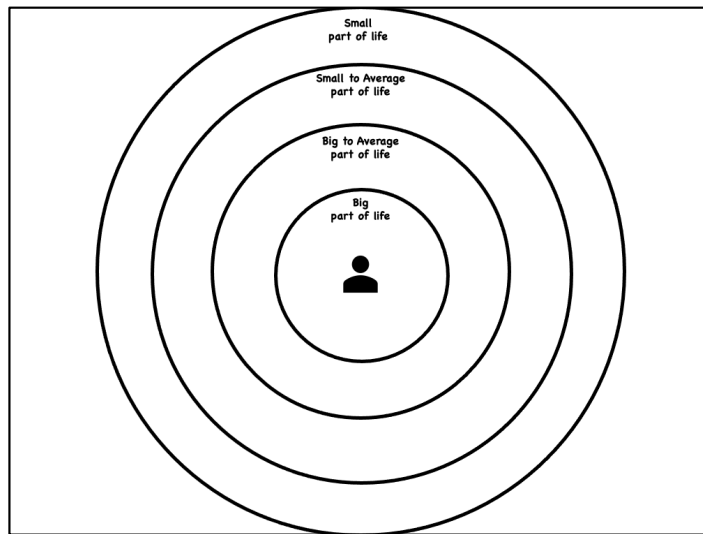


<b>Consent to take part in appraising the impact of In Harmony, Opera North</b>	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated June 2019 explaining the above research project and I have had the opportunity to ask questions and raise concerns about the project.	
I understand that participation of my son/daughter is voluntary and that we are free to withdraw at any time without giving any reason and without there being any negative consequences. This includes the request to delete/destroy shared data. Requests to withdraw should be sent to Kate Cameron by email or post: <a href="mailto:mc07kac@leeds.ac.uk">mc07kac@leeds.ac.uk</a> , School of Music, University of Leeds, Leeds, LS2 9JT. The deadline for such withdrawal is 23 <sup>rd</sup> July, 2019.	
I understand that the identity of my son/daughter will be protected in all sharing of the research.	
I agree for the data collected to be stored and used in the continuing research into In Harmony.	
I agree for my son/daughter to take part in the above study	

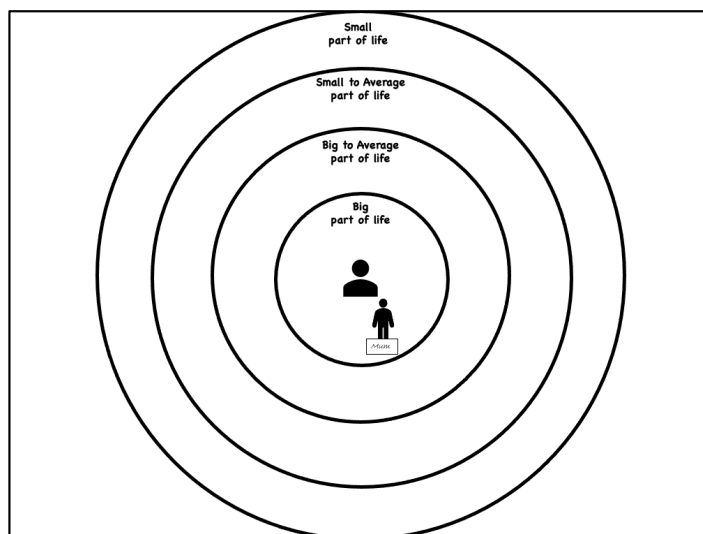
Name	
Signature	
Son/daughter's name	
Date	

A copy of the signed and dated consent form will be kept with the project's main documents which will be kept in a secure location.

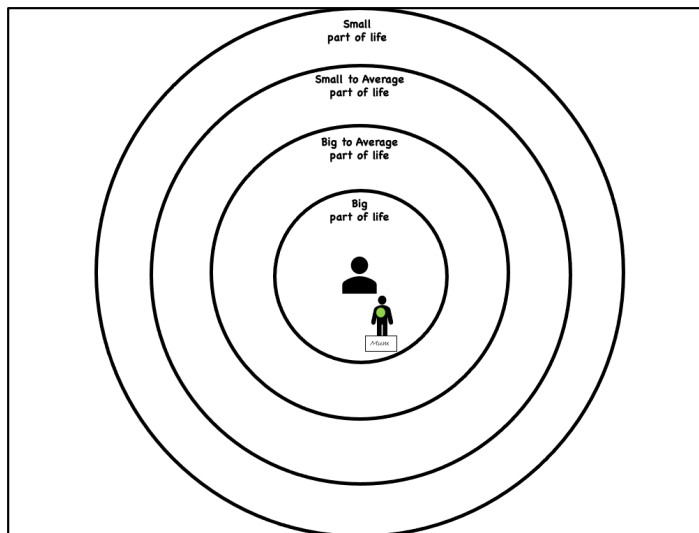
## Appendix F: Social study, method demonstration



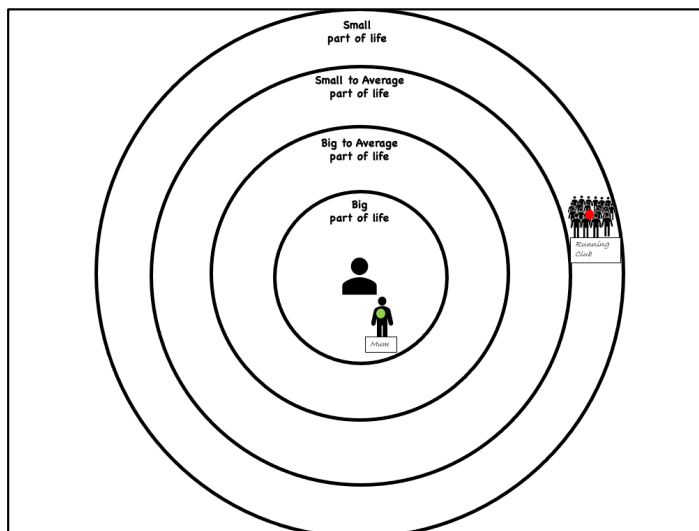
I think I've met most of you before, but just to remind you who I am and why I'm here. My name is Kate Cameron, I'm from the University of Leeds and I'm working with Opera North doing some research with your class. I'm going to be asking you to talk with me one at a time and tell me about the people and groups of people that are part of your life. Each person who takes part will meet with me for about 10 minutes and they'll use a model I've made to show me about the people they know and how important they are.



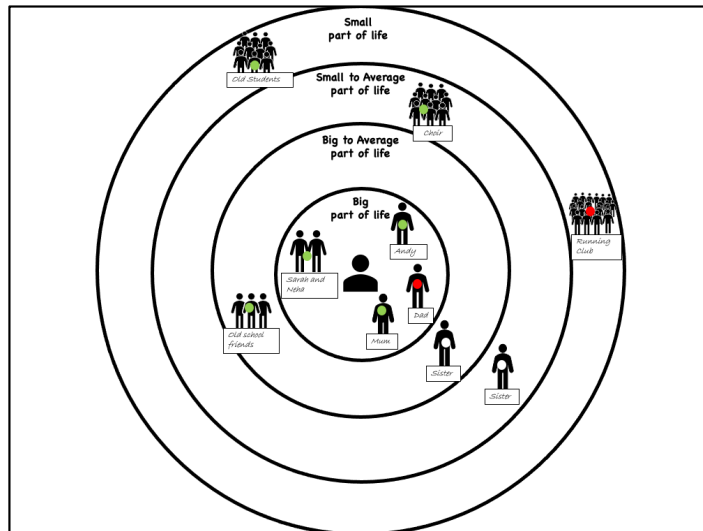
To give you a better idea of how it works I'm going to show you how I might use it. I pick a person or a group of people at a time that is part of my life and put them on the diagram. So first I'm going to put my Mum on. She died last year which was very sad, but she's still a really big part of my life so I'm going to put her right in the middle.



Here I've added a green dot and that is to show that I feel good about my mum, I have a good relationship with her and I like that she's a big part of my life.



I've added a group of people this time. Here I've put my running club on and they're a small part of my life. I've given them a red dot to show that I feel bad about my relationship with them. I don't go to my running club a lot and it makes me feel guilty, plus there are some people in the group who are a bit rude and I don't really get on with.



I keep doing this for people and groups and my map might look like this. You'll notice some people have white dots, that means I don't feel good or bad about them, I'm sort of in the middle.

While you make your maps I'll take some notes to make sure that I've understood everything that you're doing and to make sure that I don't forget! I will also be recording our conversation while you do this task so that I don't miss anything interesting that you say as we go along. The whole point is to understand your lives a little bit better, so you need to try and tell me the truth! I won't share your answers with anyone else. I'm going to take pictures of the work that you do, but I'll make sure that no one but me will be able to tell that it was yours.

I'm also going to be coming to see people from your class as they work in their school day. I'll sit in on different parts of the school day and make some notes on what is happening. This is to help me to understand what it is like to be a student at your school. The notes will mostly be for my reference. If I do decide that I want to share something that I've seen because it is particularly interesting, I'll make sure that I don't let anyone know who the notes are about.

## Appendix G: Self-efficacy study, parental information sheet/consent

School of Music  
University of Leeds  
Leeds  
LS2 9JT



### Investigating the impact of *In Harmony*, Opera North on children's musical and academic self-efficacy.

30<sup>th</sup> September 2020

Your son/daughter is being invited to take part in a research project. Before you decide whether they should take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

#### Aims

I am conducting a study investigating the impact of the Opera North *In Harmony* programme. The study is part of a PhD that is due to run from January 2018 until December 2020. This part of the research looks at what children think about how well they do in school. A selection of year 6 students have been chosen to share information about how confident they are about school work and discuss what makes them feel that way.

#### What does it involve?

Six students from year 6 have been invited to take part in the research. Those who take part will complete a short questionnaire asking them questions about their confidence in their academic and musical skill. Questionnaires will take approximately 10 minutes to complete. Students will then take part in an interview. Interviews will last about 30 minutes and will be completed at a time chosen by class teachers to minimize disruption to learning. Interviews will be conducted individually with the researcher and will be recorded.

#### What data am I collecting and how will it be used?

Questionnaires will be submitted electronically, and student responses will be stored securely on the university cloud server. Interviews will be transcribed, original recordings destroyed, and transcriptions saved to the university cloud server. I would also like to gather your son/daughter's attainment data (the marks they get in different subjects) and attendance data (% of time that they have been in school). This information will only be used to better understand their questionnaire and interview responses. All stored data will use fake names so that the information cannot be attributed to your son/daughter. Data will be stored securely in this anonymous form on the university cloud server. A separate ID document will be saved in a separate secure location on the university server showing original identities.

Although I will be the only person able to access this data, it will be discussed with my supervision team at the University of Leeds and Opera North. The data will continue to inform the study as it progresses, it will not be used beyond this research. Raw data will not be shared with third parties and will be stored until December 2021 at which time it will be destroyed.

Findings from this research may be included in the final PhD thesis, journal articles, conference papers and Opera North reports. The names of individuals and the school will be removed in all reports so that your son/daughter cannot be identified.



School of Music  
University of Leeds  
Leeds  
LS2 9JT



**Does my child have to take part?**

Your son/daughter is being invited to take part in a research project. Before you decide whether they should take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

**Should I talk to my child about this?**

You may wish to discuss these plans with you son/daughter before deciding whether you wish to give consent. I will explain the research to them in person and they will be able to decide themselves whether they wish to take part. Only those children whose parents/guardians have given consent and who agree to take part themselves will be included in this research.

I am happy to answer questions either in person or by email. My contact details are:

Email: [mc07kac@leeds.ac.uk](mailto:mc07kac@leeds.ac.uk)

If you are happy for your son/daughter to participate in the planned research, please read, sign and initial the consent form and return it to the school **by Friday 9<sup>th</sup> October 2020**.

If you are **not** happy for your son/daughter to participate please return the letter with a note stating: "Does not wish to take part".

Yours Sincerely,

A handwritten signature in black ink, appearing to read 'K Cameron'.

**Kate Cameron**  
Postgraduate Researcher  
School of Music  
University of Leeds

School of Music  
University of Leeds  
Leeds  
LS2 9JT



<b>Consent to take part in appraising the impact of In Harmony, Opera North</b>	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated September 2020 explaining the above research project and I have had the opportunity to ask questions and raise concerns about the project.	
I understand that participation of my son/daughter is voluntary and that we are free to withdraw at any time without giving any reason and without there being any negative consequences. This includes the request to delete/destroy shared data. Requests to withdraw should be sent to Kate Cameron by email or post: <a href="mailto:mc07kac@leeds.ac.uk">mc07kac@leeds.ac.uk</a> , School of Music University of Leeds Leeds LS2 9JT The deadline for such withdrawal is 27 <sup>th</sup> November 2020	
I understand that the identity of my son/daughter will be protected in all sharing of the research.	
I agree for the data collected to be stored and used in the continuing research into In Harmony.	
I agree for my son/daughter to take part in the above study	

Name	
Signature	
Son/daughter's name	
Date	

A copy of the signed and dated consent form will be kept with the project's main documents which will be kept in a secure location.

## Appendix H: Self-efficacy study, gatekeeper information sheet/consent

School of Music  
University of Leeds  
Leeds  
LS2 9JT



### Investigating the impact of *In Harmony*, Opera North on children's musical and academic self-efficacy.

28/01/2020

Students at your school are being invited to take part in a research project. Before you decide whether they should take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

#### Aims

I am conducting a study investigating the impact of the *In Harmony*, Opera North which is part of a PhD that is due to run from January 2018 until December 2020. This study focuses on students' academic and musical self-efficacy. Self-efficacy represents a person's confidence in their abilities within a given area. Self-efficacy has been shown to act as a strong predictor of subsequent academic success. The study therefore seeks to establish how *In Harmony*, Opera North might have an impact on students' self-efficacy.

#### What does it involve?

Six students from year 6 will be asked to complete self-efficacy questionnaires. These take approximately 10 minutes to complete. Following this they will each complete an interview lasting approximately 30 minutes, in which they will discuss the manner in which *In Harmony* contributes to their self-efficacy. Timings for the interviews will be negotiated with class teachers to minimize disruption to learning. In order to contextualise student responses, the study also requires attainment and attendance data for participating students. These data would need to be supplied directly by the school.

#### What will happen to the data?

Questionnaires, interview transcripts and attainment/attendance data will be stored securely on the university cloud server. Records will not include school or student in order to protect both institution's and individual's identities. Although I will be the only person able to access the data, it will be discussed with my supervision team at the University of Leeds and Opera North. The data will continue to inform the study as it progresses, it will not be used beyond this research. Raw data will not be shared with third parties and will be stored until December 2021 at which time it will be destroyed.

Findings from this research may be included in the final PhD thesis, journal articles, conference papers and Opera North reports. The names of individuals and the school will be removed in all reports so that participants cannot be identified.

#### Participation decisions

This information is being shared with you to ensure that you are fully aware of the research plans. Students and their parents will be required to give consent to participate. Information letters and consent forms will be provided for the students involved. I do, however, require

School of Music  
University of Leeds  
Leeds  
LS2 9JT



consent from the school for the research to take place and for access to the attainment and attendance data for those students who participate. If you wish to grant me access in these respects, please read and initial the consent form to indicate that you are happy for the research plans to proceed as outlined above.

I am happy to answer questions either in person or by email. My contact details are:

Email: [mc07kac@leeds.ac.uk](mailto:mc07kac@leeds.ac.uk)

Yours Sincerely,

A handwritten signature in black ink, appearing to read 'K Cameron'.

**Kate Cameron**

Postgraduate Researcher  
School of Music  
University of Leeds

School of Music  
University of Leeds  
Leeds  
LS2 9JT



<b>Consent to take part in appraising the impact of In Harmony, Opera North</b>	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 28/01/2020 explaining the above research project and I have had the opportunity to ask questions and raise concerns about the project.	
I understand that participation of our school/institution is voluntary and that we are free to withdraw at any time without giving any reason and without there being any negative consequences. This includes the request to delete/destroy shared data. Requests to withdraw should be sent to Kate Cameron by email or post: <a href="mailto:mc07kac@leeds.ac.uk">mc07kac@leeds.ac.uk</a> , School of Music University of Leeds Leeds LS2 9JT The deadline for such withdrawal is March 1 <sup>st</sup> 2020	
I understand that data will be kept anonymous and that the identity of individuals will not be shared with the researcher.	
I agree for the data collected to be stored and used in the continuing research into In Harmony.	
I agree for our school/institution to take part in the above study	

Name	
Signature	
Organisation	
Role	
Date	

A copy of the signed and dated consent form will be kept with the project's main documents which will be kept in a secure location.

## Appendix I: Self-efficacy study, student information script

### Year 6 introduction to research

My name is Kate Cameron, I'm from the University of Leeds and I'm working with Opera North doing some research with your class.

My research is about how confident you feel about different things you do in school. To understand how students like you feel I'm going to ask you to do two things.

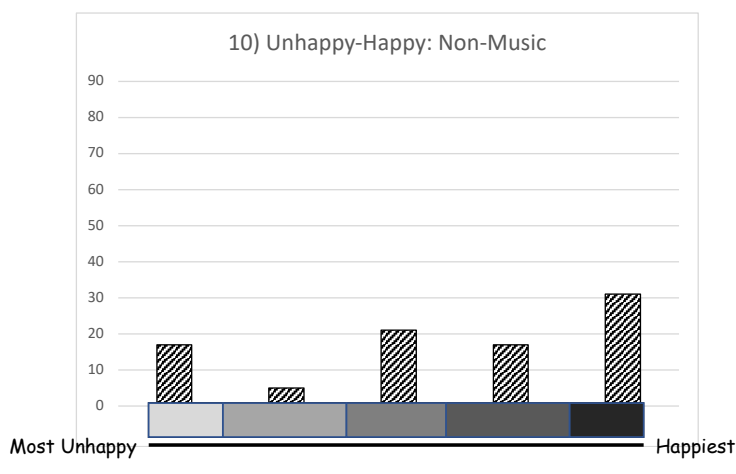
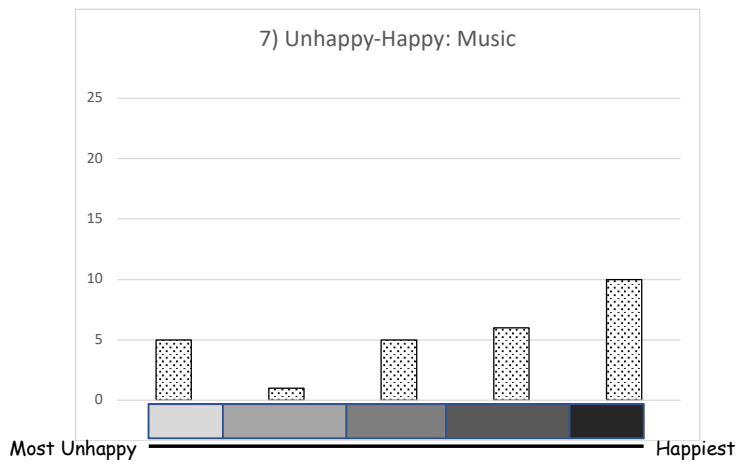
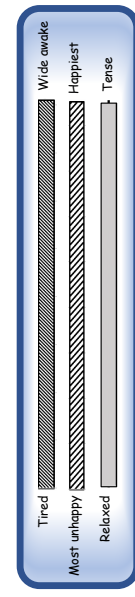
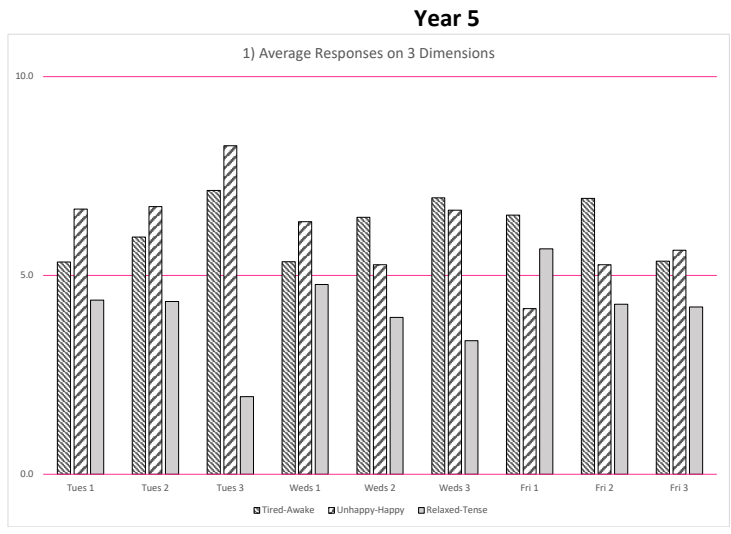
Firstly, I'm going to ask you to answer a questionnaire. It should only take you about 10 minutes and you only need to do it once. The questionnaire is about how confident you feel doing different things at school. Then I'd like to interview each of you one at a time. So, I have some questions that I'd like to talk with you about. These interviews should be about 20 minutes long and I'll arrange a time to do them with your teacher. I will record the interviews and then I'll write them out and delete the original recording. I will also be asking your teachers to share your school marks with me and to tell me what your attendance % is. I won't share any of this (your marks or questionnaire answers or the interview conversation) with anyone. In fact, I will ask you to come up with a fake name so that I can use that name for everything instead. That way no one will know it is about you.

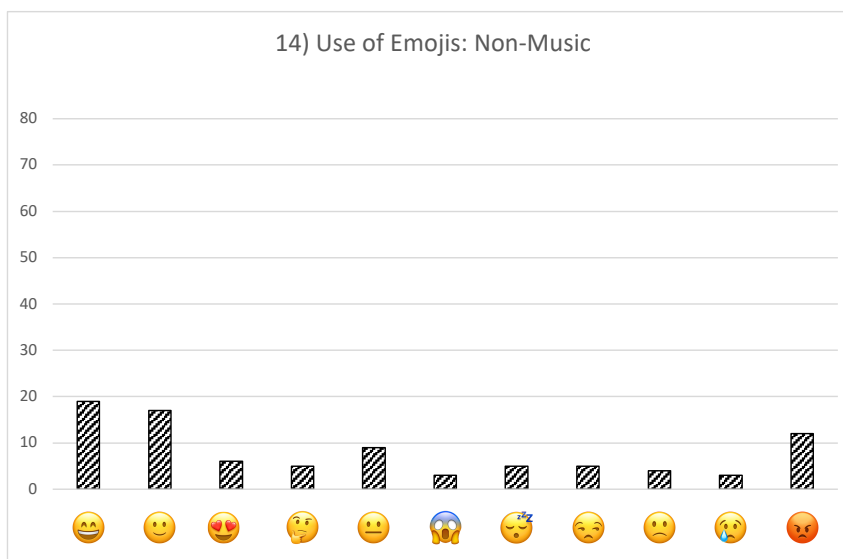
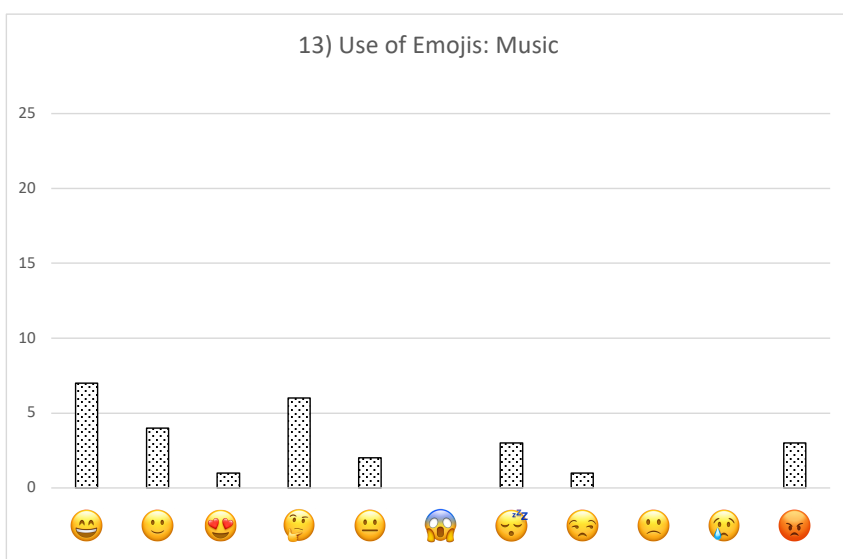
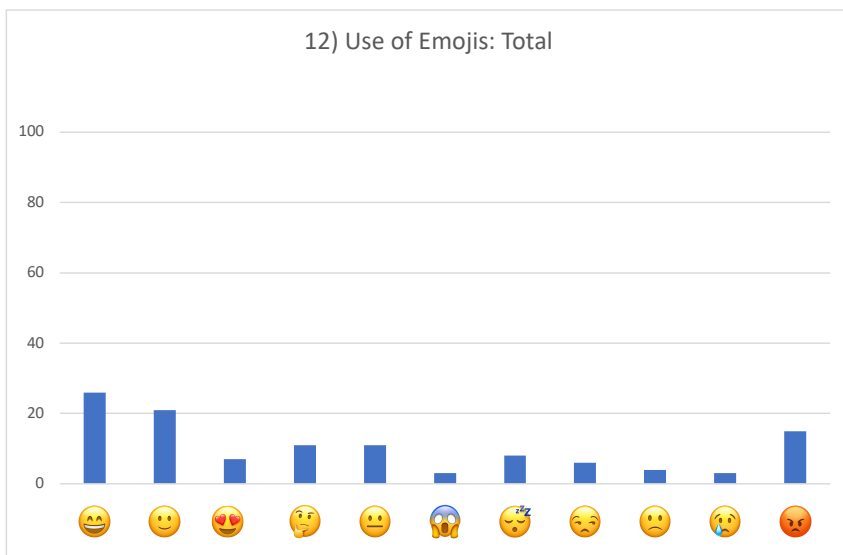
The answers that you give will be part of my PhD which is very big piece of writing that won't be finished for over a year! I might use some of the answers in other bits of writing or when I'm talking to other researchers. Whenever I write or talk about it, I won't use your school name and I'll only ever talk about you with your fake name so no one will be able to tell it is about you. If, at any point, you say something that makes me worried that you or someone else is in danger I will need to share this with someone in your school to make sure everyone is safe.

I'm really interested to learn more about this, so I hope lots of you will take part. If you are happy to take part you need to get your parents to sign the permission letter and return it to your form tutor. If you or your parents decide now or later that you don't want to take part that is totally ok. All you have to do is tell either me or your form tutor and you can stop.

This research will help me to understand a bit more about what it is like to be a student your age at school. If you want to help me learn about this, you have to return the consent letters to take part. I'm looking forward to hearing what you all have to say.

Appendix J: Example visual summaries used in emotion study, phase three







## Appendix K: Self-efficacy Questionnaire

# Research Questionnaire

What is your name? \_\_\_\_\_

In a moment you are going to be asked to answer some questions about school and learning. Please try to imagine how you feel when you are at school regularly.

This questionnaire is about how you normally feel **NOT** how you feel during home-schooling.



# 1: School work

4) I'm able to do well in my tests

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

5) I can get teachers to help me when I get stuck on my schoolwork

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

6) I'm able to finish all my homework on time

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

7) I'm able to do well in all my subjects

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

8) I can study when there are other interesting things to do

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Section 1 finished!
---------------------

## 2: Learning Music

Imagine that you are going to do a musical performance (**play a musical instrument or sing** in front an audience). You could think about...

- Performances in your class music lesson at school where you play by yourself or in a group in front of other people
- A musical performance in some sort of concert in school or outside school

How would you feel about learning the music?

Keep thinking about your imaginary performance as you give answers.

Please read each of the sentences carefully. How sure are you that you are able to do these things? Please tick a number to show your answer for each sentence.

**A few things to remember:**

- Your answers will stay private
- Please be honest in your answers
- Please use the whole scale, you don't have to stick to a few numbers

**Example:**

If I felt sort of confident that I might be able to do the thing described I would choose 5:

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	



## 2: Learning Music

14) When I decide to do this performance, I go right to work on the music.

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

15) The idea that I might make mistakes in this performance could just make me work harder to learn the music

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

16) If I get stuck when learning the music for this performance, I can work it out.

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Section 2 finished!
---------------------



## 3: Performing Music

19) If something unexpected happens during the performance, I can handle it well.

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

20) I am likely to take part in the performance even if I think the music is too difficult for me

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

21) I am not likely to give up easily during the performance.

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

22) I can handle any problems that might come up during the performance.

Not sure at all 0%	1	2	3	4	5	6	7	Completely sure 100%
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Section 3 finished!