



Open Doors 2014

Pilot Project Evaluation Report

Susan Potter, August 2014



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Front cover and report images

Open Doors Pilot Project 2014 at Ashmount School and De Montfort Hall, Leicester. All images credited to Susan Potter and copyright Leicester-Shire Schools Music Service (LSMS) © 2014.

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1 Introduction

There is widespread consensus that engagement in the arts affects and changes lives. Culture and the arts play an important part in the health and vitality of communities, creating vibrant and attractive places for people to live and work, bringing pleasure and enjoyment.¹ The arts teach us about the present and the past through dance, drama, literature, music and visual art. They cut across differences in culture, educational background and ability, bringing every subject to life and turning abstractions into concrete reality.

England is a world leader in music education², while provision has existed locally for over 50 years. Recent developments have added to national funding, so that all pupils might have the opportunity to learn a musical instrument. New partnership working is starting to develop in many areas of the country. However, as noted in the Henley Report³, the standard of music education differs across the country, therefore change is needed to enable all students to receive a high quality music education and particularly those young people with additional and/or specific educational needs. At a policy level, the National Plan for Music⁴ is enabling children from all backgrounds and every part of England to have the opportunity to play an instrument, to make music with others, to learn to sing and to progress to the next level of excellence.

¹ NCA (2009). *A Manifesto for the Arts*. London: National Campaign for the Arts

² National Music Participation Director's Report (2010).

<http://www.thefms.org/wp-content/uploads/2010/12/nmpd-music-data-report-october-2010-final.pdf>

³ Henley, D. (2011). *Music Education in England: A Review*. London: DCMS/Dept. for Education

⁴ DCMS (2011). *The Importance of Music. A National Plan for Music*. London: DCMS/Dept. for Education

The United Nation's Convention on the Rights of the Child (UNCRC)⁵ states that every child in the UK is entitled to over forty specific rights, including the right to education, leisure, culture and the arts. In recognition of the vulnerability of those children with special educational needs regarding segregation and discrimination, Article 23 states "Recognising the special needs of a disabled child, assistance shall be designed to ensure the child has effective access to education, health care and recreation opportunities in a manner conducive to the child's achieving the fullest possible social integration and individual development, including his or her *cultural and spiritual* development." The Leicester-Shire Music Education Hub⁶ may be seen to support these far reaching ambitions.

Leicester-Shire Music Education Hub understands that music has the power to transform young lives, with a proven positive impact on children and young people's educational, social and emotional development. The Hub recognises that participation in creative music activities has impacts upon students' attitudes, attainment and achievement, as endorsed by numerous research studies in recent years. However, many children and young people continue to leave school having never learned to play a musical instrument, watched a live music performance in a theatre or listened to professional musicians. The Hub works to redress this imbalance, inspiring children and their teachers to engage directly with music organisations and individual musicians.

Leicester-Shire Music Education Hub is committed to delivering high quality, inclusive music provision for young people in special needs settings. Ashmount Special School, Loughborough⁷ and Netherhall Special School, Leicester⁸ were invited to participate in the Open Doors Pilot, delivered by Sinfonia Viva⁹ with support from Leicester-Shire Music Education Hub and Orchestras Live¹⁰. Complementing the strong music provision already existing at Ashmount and Netherhall Schools, Sinfonia Viva delivered the first phase of Open Doors at Ashmount School from February to July 2014 with creative direction from Duncan Chapman¹¹ and Isabel Jones¹². The second phase of the programme will take place at Netherhall School in the Autumn 2014.

⁵ <http://www.nidirect.gov.uk/childrens-human-rights>

⁶ <http://leicestershiremusic.org/>

⁷ <http://www.ashmount.leics.sch.uk/>

⁸ <http://www.netherhall.leicester.sch.uk/>

⁹ <http://www.vivaorch.co.uk/>

¹⁰ <http://www.orchestraslive.org.uk/>

¹¹ <http://www.duncanchapman.org/>

¹² <http://www.salamanda-tandem.org/>

This innovative pilot project was delivered to children and young people attending Ashmount School, sensitively designed to accommodate for a wide range of special educational needs (i.e. behavioural, emotional and social needs; specific learning needs with literacy and number work; communication, speech and language difficulties; physical disability; congenital medical or health conditions; hearing or visual impairment), and diverse learning preferences (i.e. auditory, visual, tactile and kinaesthetic). The project included a rich programme of inspiring, creative activities (e.g. making verbal and body sounds; recording and looping; visual art inspired music; soundscape installations and musical trails) and culminated in a series of celebratory sharing events, which took place at Ashmount School, Loughborough and the De Montfort Hall, Leicester.

“I’ve come along today with a very open mind! It’s a *fantastic* thing to have these professional musicians in school, working with the children. They *deserve* it! We can see the effects of it here today. They are being empowered to do things they wouldn’t normally do and they are enjoying doing that. We too are benefiting from sharing the experience and all of the positive emotions with them. It’s *music* that is bringing all of these things about!”

Parent, Open Doors Pilot Project 2014

2 Aims and objectives

2.1 Aims

The Open Doors Project aims to support young people with special needs to explore their own creativity through music-making, while working towards creating a performance piece. The project will explore a variety of styles and methods, including the use of assistive technologies. Through the delivery of the pilot project, SEN students from Ashmount School will work towards a community performance, within their new school building. The outcome of the project will include a set of principles that may be applied to SEN settings and inform the future development of music for students with special needs, including enabling young people to visit/and or perform at professional arts venues (e.g. De Montfort Hall) alongside their peers in mainstream schools.

2.2 Objectives

- To provide Ashmount Special School the chance to work with professional musicians from Sinfonia Viva and Leicester-Shire Music Education Hub in a participant centred project
- To provide experiences that are bespoke, inclusive and accessible to all pupils - tailor made for special schools to maximise accessibility
- To develop a set of principles that can be applied in a range of SEN settings
- To inspire young people to learn and explore, through music technology, instruments, singing
- To promote creativity, ownership and teamwork, boosting confidence and self-esteem
- To provide the opportunity for skills sharing between Sinfonia Viva, Leicester-Shire Music Education Hub and the class teachers involved in the project
- To allow young people to celebrate their achievements through an open performance with their wider school community
- To use the project as a means for further investigating how young people with special needs can be better integrated into mainstream events and opportunities
- To provide a CPD opportunity for Viva's workshop leaders and musicians, LSMS music leaders and class teachers by allowing them to understand and extend their knowledge of special needs' settings, music delivery and assistive technologies
- To give young people the opportunity to perform alongside other young people at a Leicester-Shire Music Education Hub concert (e.g. annual schools showcase event at De Montfort Hall), even if a longer term aim beyond the timeframe of Open Doors
- To develop the relationship between Sinfonia Viva, Leicester-Shire Music Education Hub and Orchestras Live.

3 Evaluation methodology

Susan Potter was invited to complete a 'snapshot evaluation' of the Open Doors Pilot Project for Leicester-Shire Schools Music Service (LSMS). Through consultation with the Strategy Development Manager, an evaluation methodology was proposed, including quantitative and qualitative measures appropriate to participant needs. The aims of this evaluation are to:

- Design and deliver an evaluation appropriate and sensitive to the needs of participants
- Examine the processes, outcomes and impacts for both individuals and organisations participating in the Open Doors Pilot Project 2014 (Phase 1)
- Draw out any general lessons for the development and improvement of the Open Doors Pilot Project 2014 and similar future LSMS music programmes.

Data for analysis was collected between February and August 2014 via the following means, in order to document and evaluate the processes, outcomes and impacts of the programme:

- Initial scoping and desk research pertaining to existing data
- Planning meeting with Open Doors Project Team to establish aims and objectives of the pilot project and its subsequent evaluation
- Observation and documentation of in-school planning meetings and CPD workshops
- Observation and documentation of eight in-school music workshops
- Observation and documentation of three in-school sharing events
- Observation and documentation of one final public showcase event
- 54 formative interviews completed on-site with participants (i.e. students, teachers and teaching assistants; project team members and musicians; wider project stakeholders)
- 15 formative evaluation questionnaires completed by participant students
- Ten formative evaluation questionnaires completed by participant teachers
- Eight summative e.questionnaires completed by teachers and project team members.

Important themes have been analysed, compared and contrasted from each set of data, in order to develop meaning and illuminate the findings. It is hoped that this method follows on logically from the objectives, to provide a robust and holistic evaluation to support the development of the Open Doors Pilot Project 2014 and similar future LSMS schools music programmes.

4 Inputs and outputs

The Open Doors Pilot Project 2014 (Phase 1) resulted in the following inputs and outputs:

- Delivery of eight observation and planning meetings, with Ashmount School staff and Open Doors Project Team (i.e. project coordinators, workshop leaders and Sinfonia Viva musicians)
- Delivery of one in-school CPD session, attended by six project team members and facilitated by two Open Doors workshop leaders
- Delivery of one after school CPD session by two Open Doors workshop leaders, attended by 80 teaching and support staff
- Delivery of 12 individual 'welcome to school' live performances delivered to all Ashmount School students, parents/carers, teachers/support staff and by two Sinfonia Viva musicians
- Delivery of 18 individual in-school music workshops, facilitated by members of Open Doors Project Team (i.e. project coordinators, workshop leaders and two Sinfonia Viva musicians)
- Delivery of two in-school community sharing events, facilitated by members of the Open Doors Project Team (i.e. project coordinators, workshop leaders and eight Sinfonia Viva musicians)
- Delivery of one high profile community sharing event (i.e. LSMS Summer Festival at De Montfort Hall, Leicester) facilitated by members of Open Doors Project Team (i.e. project coordinators, workshop leaders and four Sinfonia Viva musicians)
- Engagement with 15 individual students and 10 teaching/support staff, through the Open Doors workshop programme
- Engagement with 125 students, 80 teaching/support staff, 40 wider family members and friends through the in-school Open Doors community sharing events programme
- Engagement with 47 children and young people (i.e. siblings and friends) and 235 adults (i.e. governors, parents and friends; wider stakeholders) audience members through the LSMS Summer Festival at De Montfort Hall.

5 Quantitative findings

In combination with other means of data collection (i.e. observation, audio recorded interviews, photographic documentation), a short evaluation questionnaire was delivered to both students and teachers for completion at the end of the Open Doors Pilot Project 2014. A total of 15 students and 10 teachers/support staff completed these questionnaires, resulting in the following findings.

5.1 Students

The Open Doors student questionnaire¹³ included a range of quantitative items (using a thumbs up scale) to investigate participant responses to their overall enjoyment and more specific elements of the programme (i.e. live music on arrival at school; music making workshops; discovering Sinfonia Viva musicians around school site; courtyard sound performance and installation). An analysis of data collected from these questionnaires revealed the following quantitative findings:

- When asked whether they 'liked the morning music', the larger majority of students (87%) reported that they liked it, while 13% of students did not like the morning music
- When asked whether they 'liked the music making workshops', the greater majority of students (93%) reported that they liked it, while 7% of students did not like the music making workshops
- When asked whether they had 'liked finding the musicians around the school', the greater majority of students (80%) reported they had, while 20% of students suggested they had not
- When asked whether they had 'liked the courtyard music', the majority of students (66%) reported that they had liked it 'a lot', while 20% had liked it 'a little'; the remaining 14% of students suggested they had not liked the courtyard music performance and installation.

¹³ Appendix i. Student Evaluation Questionnaire

5.2 Teachers

As with the participant students, evaluation questionnaires¹⁴ were delivered to teachers and support staff engaged in the Open Doors Pilot Project. Questionnaires included a range of quantitative items to investigate teacher responses to e.g. specific aspects of the programme; teacher and student expectations; impacts upon students; wider impacts upon music practice across the school. A total of 10 participants (i.e. 5 teachers and 5 support staff) completed the questionnaire, resulting in the following findings.

3.2.1 Overview of Open Doors Pilot Project

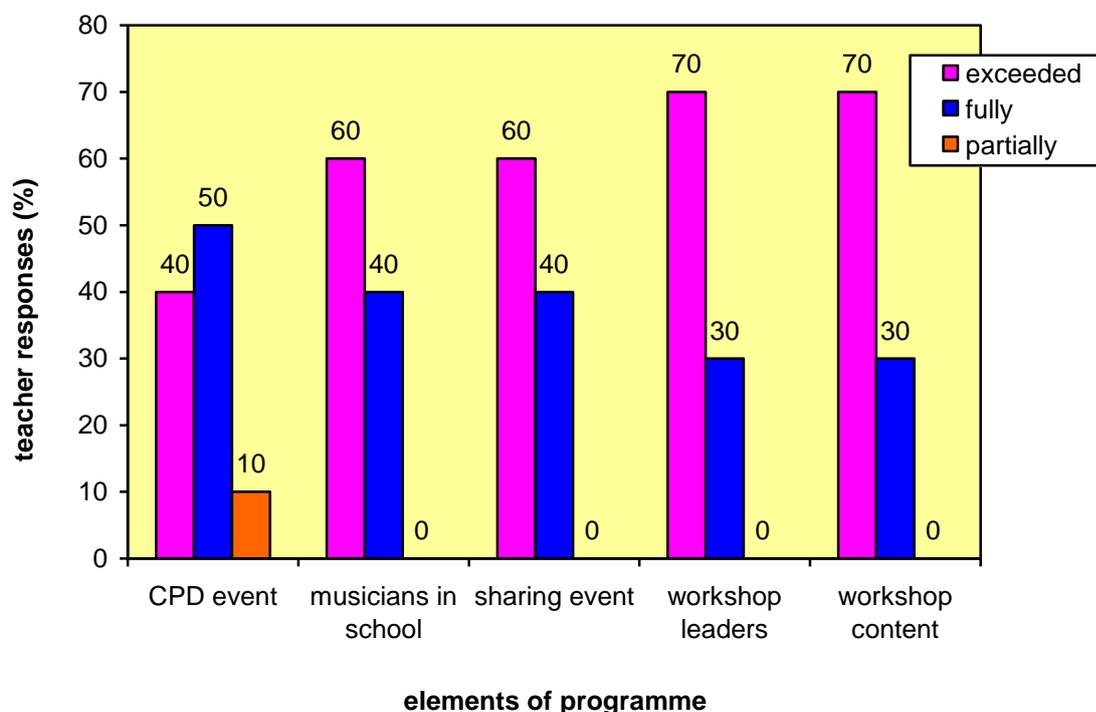
- Since their initial training, only 20% respondents had received specific training in music teaching, while 80% had not; asked to what extent Open Doors had made a positive impact upon 'music practice across the school', 60% of respondents reported 'very much', while 40% reported 'just a little'
- When asked what they had 'hoped to gain' from the Open Doors Pilot Project, 50% of respondents suggested 'confidence and competence in music teaching', 30% suggested 'enjoyment in music making'; the remaining 20% suggested 'new ideas, skills and techniques'
- When asked to what extent the Open Doors Pilot Project had 'met their expectations', 50% of respondents suggested it had 'exceeded' their expectations, while 50% reported the programme had 'fully met' their expectations
- When asked to what extent Open Doors had 'met their students' expectations', 50% of respondents suggested it had 'exceeded' student expectations, while 30% reported the programme had 'fully met' their expectations; the remaining 20% suggested the programme had only 'partially met' student expectations

Additional questions asked participant teachers to rate individual elements of the Open Doors Pilot Project 2014. As described in Figure 5.1 (over), when asked to rate different parts of the programme (i.e. CPD event; music making workshops; community sharing events; workshop leaders and content) the larger majority of responses were once again extremely positive.

¹⁴ Appendix ii. Teacher Evaluation Questionnaire

- When asked to what extent did the 'CPD after school event' meet their expectations, 40% respondents suggested it 'exceeded' expectations, while 50% felt it 'fully met' their expectations; the remaining 10% noted the event only 'partially met' their expectations
- When asked to what extent did the 'musicians in school' meet teacher expectations, 60% respondents suggested the musicians had 'exceeded' their expectations, while the remaining 40% felt they had 'fully met' their expectations
- When asked to what extent did the 'sharing event/celebration day' meet teacher expectations, 60% respondents suggested the event had 'exceeded' their expectations, while 40% felt it had 'fully met' their expectations
- When asked to what extent did the 'workshop leaders' meet teacher expectations, 70% respondents suggested they had 'exceeded' expectations, while 30% felt they had 'fully met' their expectations
- When asked to what extent did the 'workshop content' meet teacher expectations, once again 70% respondents suggested content had 'exceeded' expectations, while 30% felt it had 'fully met' their expectations

Figure 5.1 Teacher responses to individual elements of Open Doors Pilot Project 2014



5.2.2 Impacts of Open Doors upon students in school

- When asked to what extent the Open Doors Pilot Project had made a positive impact upon 'students' enjoyment of music', 100% respondents reported 'very much', while 70% also suggested the programme had made a positive impact upon 'students' understanding of music'
- When asked to what extent Open Doors had made a positive impact upon 'students' focus and concentration', 80% respondents reported 'very much', while 20% reported 'just a little'; in addition, 70% respondents suggested the project had made a positive impact upon 'students' social interactions'
- Asked whether Open Doors provided opportunities for students 'to take ownership of their music making', 50% respondents 'strongly agreed' while 50% respondents 'agreed'. Asked whether the project 'promoted creativity and teamwork, boosting students' confidence and self-esteem', 50% respondents 'strongly agreed', while 40% 'agreed'; the remaining 10% 'neither agreed nor disagreed'
- At the end of the project, 90% respondent teachers suggested their students now 'look forward to music activities' more than previously, while 90% respondents also suggested their students were now 'more confident during music activities'

5.2.3 Impacts of Open Doors upon music practice across the school

- Asked whether Open Doors had given music and sound 'a higher profile in their school', 70% respondent teachers 'strongly agreed' and 30% respondents 'agreed'
- Asked whether the project had 'encouraged making music in new ways, using assistive technology', 70% respondents 'strongly agreed' and 30% 'agreed'
- Asked whether Open Doors had 'encouraged the school to be more creative and experimental' in their music making, 70% respondents 'strongly agreed', while the remaining 30% 'agreed'
- Asked to what extent the project had made a positive impact upon 'teachers' confidence in music making', 60% respondents reported 'very much' while 20% reported 'just a little'; the remaining 20% reported 'not at all'
- Finally, when asked to what extent the Open Doors Pilot Project had made an impact upon 'teachers' enjoyment of music making', 70% respondents reported 'very much', while 30% reported 'just a little'



6 Qualitative findings

6.1 Students

Evaluation data collected from all sources (i.e. observation, visual documentation, audio recorded interviews, questionnaires) reflected an extremely positive response to the Open Doors Pilot Project 2014. Students described the workshop programme as ‘good’, ‘fun’ and ‘exciting’, while delivering workshop leaders and musicians were described as ‘clever’, ‘funny’ and ‘kind’. An analysis of data revealed that the most significant outcomes for students were as follows:

- Exploration and experimentation
- Inspiration and enjoyment
- Social and communication skills.

6.1.1 Exploration and experimentation

The Open Doors Project aims to support young people with special needs to explore their own creativity through sound and music-making, while working towards creating a performance piece. The Pilot Project explored a variety of musical instruments (i.e. string, woodwind, brass and percussion), student-centred teaching styles and methods (i.e. verbal and body sounds, recording and looping, visual art inspired music), including the use of assistive technologies. Through the delivery of the project, SEN students and teachers from Ashmount School worked towards two community performances, to celebrate their new school building and also, took part in the high profile LSMS Summer Festival at De Montfort Hall, Leicester.

“My son has been taking part in the music project over the past months, so I’m here to support him today. I was invited along but I really had no idea what to expect! The performance was absolutely amazing! It was enjoyable, soothing, relaxing and *everybody* was involved. Everybody did *something*. I just think it was brilliant!”

Parent, Open Doors Pilot Project 2014

Each workshop accommodated for a wide range of specific educational needs (e.g. ADHD; ASD; MDVI; PMLD) and included a diversity of learning preferences (i.e. auditory, visual, tactile and kinaesthetic) at once providing accessible and inclusive opportunities for all students. An exploratory manner of working allowed students the opportunity to evolve individual styles, in the supportive setting of the workshops, with the encouragement of delivering workshop leaders and musicians. Students and teachers alike noted how they welcomed the opportunity to explore and experiment with ‘new and different’ techniques, assistive technology and/or percussive instruments and also their own ideas, resulting in wholly personal sounds and music to share and celebrate with the wider school community, families and friends at the end of the programme.

“I’m helping Duncan controlling the sounds that we record. You know, turning it up and down, so changing the volume. When my friends choose and play an instrument, I can decide how high or low. I’ve been doing that every workshop. It’s been okay. It’s actually been quite good really. I liked working with the recording. I like music, any types really.”

Student, Open Doors Pilot Project 2014

6.1.2 Inspiration and enjoyment

Leicester-Shire Music Education Hub understands that music has the power to transform young lives, with a proven positive impact on children and young people's educational, social and emotional development. The Hub recognises that participation in creative music activities has impacts upon students' attitudes, attainment and achievement. Through its student centred design and inclusive mode of delivery, the Open Doors Pilot Project resulted in high levels of inspiration and enjoyment for the participant students.

"My son absolutely *loves* music and so to have the chance to work with these professional musicians, that has been truly amazing for him. In the early hours of the morning, he'll be playing his music. At the end of the day before he goes off to sleep, he loves it so much! I think my son can actually *feel* through his music. I mean, not just hear it but when he listens or plays, he seems to come alive. You can then get him to concentrate, to focus, it just makes him so happy!"

Parent, Open Doors Pilot Project 2014

Evaluation questionnaires recorded highly positive outcomes for the greater majority (86%) of students who took part in the Open Doors Pilot Project 2014. It is also evident that the majority of students experienced high levels of enjoyment through their participation, with 100% participant teachers suggesting the programme had made a positive impact upon students' enjoyment of music. Verbal and non-verbal students alike were observed to smile, laugh, tease the musicians and each other - on frequent occasions and throughout each workshop - suggesting an air of lightness and playfulness while working with the workshop leaders and musicians. In addition, the final sharing events promoted high levels of enjoyment through performance, thereby increasing students' individual confidence and self-esteem.

"I think it's a great idea to take them to De Montfort. It makes other people more aware of children with disabilities and what they *can* do. Also, the experience for *these* children, it's very *exciting* for them to perform on that stage, in front of such a big audience. Hopefully, if they enjoy the day, it will give them the confidence to do it again in the future. I think it's been such a good thing to have this project here at Ashmount!"

Governor, Open Doors Pilot Project 2014

6.1.3 Social and communication skills

One of the most significant outcomes for students taking part in the Open Doors Pilot Programme 2014 was a development in social and communication skills. For both verbal and non-verbal students alike, taking part in the Open Doors workshop programme enabled an 'opening up' or 'relaxation' expressed through pointing, smiling, laughing, making and moving to sound while in the hall and workshop spaces. This in turn created a 'freeing' atmosphere, where students' usual patterns of behaviour were altered in some manner (e.g. increased focus and/or concentration; greater efforts to communicate their feelings; improved social interactions with peers and deliverers). Importantly and for certain individuals, the workshops were noted to have potential longer term impacts.

"The session was really good and the children enjoyed it! I enjoyed it too, it was good! Especially choosing and using the musical instruments, they *did* like that. The pace was fine and it seemed to include everyone, they were all engaged in the activities. The children are going to get lots out of it. Even those children with the tiniest of voices still could have an impact on the sound piece and they still recognised their sound when it came back round. They started to feel ownership of it maybe. So even though they might have the tiniest of voices, they still can be *heard* like everybody else."

Teacher, Open Doors Pilot Project 2014

Of those young people who took part in the community sharing events and the high profile celebration at De Montfort Hall, certain individuals were reported not to enjoy performance beforehand, yet all were observed to be at ease, were fully engaged in the event(s) and importantly, interacted well with the project team members, musicians and audience members. From the teachers' perspective, being in a 'fresh environment' outside of school, enabling 'social engagement' with 'new and different people' were all felt to be crucial aspects in developing students' communication skills, confidence and self-esteem.

"In the students' minds, it was actually no different to the rehearsal here this morning or back at school. It was absolutely fantastic and everything went as perfectly as you could wish for. One of our children here is very reticent to speak up in class, she's not very vocal at all. She'll only make small utterances, even though she *is* able to speak. The thing that stood out for me today, each time she was presented with the microphone, on command if you like, she made a beautiful sound to add to the piece. She did it every time, which you don't see her do normally."

Teacher, Open Doors Pilot Project 2014



6.2 Teachers

Evaluation data collected from all sources reflected a highly positive response to the Open Doors Pilot Project 2014. Teachers described the CPD event and student workshops as ‘enjoyable’ and ‘inspiring’, while the workshop leaders and musicians were described as ‘high quality’, ‘engaging’ and ‘inclusive’. Evaluation questionnaires asked teachers ‘one new thing learned’ from the programme, what they ‘planned to do next’ with their in-school music making and whether the Open Doors project had made a ‘positive impact’ regarding teaching music across the school and/or in the classroom. An analysis of evaluation data from these questionnaires and on-site interviews revealed that the most significant outcomes for teachers were as follows:

- Supporting teaching and learning
- Inspiration and enjoyment
- Stimulating further activity.

6.2.1 Supporting teaching and learning

The Open Doors Pilot Project aimed to provide CPD opportunities for Sinfonia Viva's workshop leaders and musicians, LSMS music leaders and Ashmount School teachers, encouraging them to understand and extend their knowledge of music in special needs' settings, music delivery and assistive technologies. The Open Doors workshop leaders delivered one in-school CPD session attended by six project team members and one after-school CPD session attended by 80 teachers and support staff. These sessions were described as 'inspiring', 'enjoyable', 'valuable' and 'stimulating' by musicians and teachers alike. Evaluation questionnaires asked teachers 'one new thing learned' during the project and/or from working with the professional musicians, resulting in the following responses:

- The importance of including orchestral and/or classical music in the curriculum
- Learning what *outstanding* music practice might look like for our students
- Collaborative music which builds with each pupil's input can work in a SEN setting, without it going crazy
- The use of assistive technology, enabling *all* students to participate
- The value of encouraging pupils to take small, safe risks in performing to a wider audience and/or in a new setting.

As previously described, only 20% of teachers suggested they had received specific training in music teaching before the project began, while 80% had not. At the end of the project, all teachers reported Open Doors had made a positive impact upon 'music practice across the school', while 70% suggested it had prompted them to be 'more creative and experimental' in their music making. Participation in Open Doors also encouraged teachers to recognise the 'importance of music within the curriculum', its 'potential positive impacts' upon students, 'validating' their own existing skills and knowledge.

"Anything that's going to stimulate students to get involved - and our students do respond really well to music - it's such a good way to enable them to express themselves, yet without feeling too much pressure. Especially with music, it's something that creates patterns for students, it creates predictability for our students, you know, if they hear certain songs or sounds that cue them into what's going to happen next. It's a real, pre-linguistic tool to help with communication."

Teacher, Open Doors Pilot Project 2014

The project aimed to provide opportunities for 'skills sharing' between Sinfonia Viva, Leicester-Shire Music Education Hub and the class teachers involved in the project. Teachers frequently commented upon the value of 'working alongside' professional musicians, with their 'specialist knowledge' and skills in engaging pupils in 'high quality music making'. Teachers and musicians alike described the significance of enabling Sinfonia Viva to work in a SEN school setting, providing positive opportunities for increasing disability awareness and understanding within the orchestra and this is worthy of note.

"It's important to have these professional musicians coming into school. They understand music at a different level and can work in a more appropriate way with the pupils, compared to maybe us non-specialist teachers who don't have that musical knowledge or experience. I think it's good for the pupils, it's good for us and it's good for the musicians as well. It gives them a far greater understanding of how to relate to people with disabilities."

Teacher, Open Doors Pilot Project 2014



6.2.2 Inspiration and enjoyment

It is evident from all sources of evaluation data that the Open Doors Pilot Project provided participant teachers with a range of inspiring music-based skills and techniques to use with their students on return to school. Teachers consistently commented upon the 'rich mix' and 'good pace' of activities presented during each workshop and the 'child centred', 'inclusive' and 'enjoyable' nature of the programme more generally. When asked to what extent Open Doors had made an impact upon their 'enjoyment of music making', the larger majority of teachers (70%) responded 'very much'. The after school CPD event encouraged teachers to revisit the role of their students, realising the potential anxiety - and subsequent sense of satisfaction - associated with new music making activities.

"Last night we had a staff session with the musicians. When I first went in I was feeling quite excited really, because I *love* music! I quite like it but then when I was given the microphone, I was quite nervous because I thought we were going to have to sing! But actually, I found it was quite funny and enjoyable, and I could really see how it would work with the children. Then when Isabel started making her sounds, I could really picture how that activity might create a similar sound piece with the children in my class. I felt quite *inspired* by it!"

Teacher, Open Doors Pilot Project 2014

As with participant students, teachers and musicians were also observed to use humour, smile and laugh (on many occasions and throughout each workshop), suggesting an air of both levity and relaxation while taking part in Open Doors. High levels of enjoyment were observed to decrease levels of anxiety and increase levels of confidence across the group. Evaluation questionnaires asked teachers to what extent the project had made a positive impact upon their 'confidence in music making', again resulting in positive responses with 60% teachers suggesting 'very much' and 20% reporting 'just a little'. Experiencing a range of transferrable skills and techniques, teachers noted how they had been stimulated to explore these new ideas on return to the classroom.

"I think that last night's session *re-kindled* ideas for us all. There's lots of things that we do here already and last night focused our attention back on the intensive interactions and conversations that we have with our children all of the time. For me, it really made me realise just how *valuable* that interaction is. And also, how you can make something special out of very, very little. There's always some form of communication that you can explore and latch on to. Then from their description of what will happen, I felt that the project might be something that every child can be a part of, definitely."

Teacher, Open Doors Pilot Project 2014



6.2.3 Stimulating further activity

Participant teachers described the Open Doors workshops and CPD event as ‘helpful’ and ‘valuable’, frequently commenting upon how taking part had stimulated thinking regarding further activity at the end of the project. Evaluation questionnaires asked teachers what they ‘planned to do next’ with their music making, resulting in the following responses:

- Build upon this great experience and what we have learned in the workshops
- The success of Open Doors has fuelled our enthusiasm to run further music projects
- Begin to use assistive technology in our regular music lessons
- Investigate engaging music technology students to work with us in school
- Play more orchestral/classical music in the classroom to broaden pupils’ repertoire.

The after school CPD event provided an excellent means for the workshop leaders to both present the Open Doors to all attendant teachers and support staff, while demonstrating their entirely child centred approach to project delivery. This session was noted to engender trust and commitment to the Open Doors Pilot Project at the earliest stage, while encouraging teachers to experience at first-hand how the team planned to work with their students while in school. This in turn resulted in an immediate stimulation of ideas for taking music making activity forward, both during and beyond the confines of the project.

“I bet there wasn’t one person in the hall yesterday who didn’t sit there thinking, I know exactly how that’s going to sound, with our range of students. You know, I pictured my entire class with their individual voices and noises. Just talking with people afterwards, their idea of having an interactive computer programme where we might have a picture of a child or a piece of work by a child, with a piece of sound to accompany it, that would be *fantastic!*”

Teacher, Open Doors Pilot Project 2014

The student workshops meanwhile inspired thinking regarding the potential of skills and resources already in existence within the school, with teachers and support staff recognising how music making might be further integrated into the curriculum, supporting student development. In addition, teachers valued the opportunity to observe their students in a different setting or situation, often challenging preconceptions they may have held regarding individual capabilities or interests. This in turn enabled them to return to the classroom having seen ‘a different side’ to their students, which they were keen to share with other teachers and parents alike.

“The session I’ve just seen was *great*, really, really good! I’ve just asked Matt, who is one of our more technical classroom support assistants, whether we can get one of those bits of equipment that fades the music in and does the echo effect. So yes, it was great and already stimulating developments. Really nice to see students like Thomas for example, who while other children were playing, he was sitting, just tap tapping on his chair. Then Jared who was joining in with his instrument, even when it wasn’t specifically his turn but still completely engaged with the session. So yes, really, really good!”

Teacher, Open Doors Pilot Project 2014



7 Learning outcomes

Evaluation data suggests the Open Doors Pilot Project 2014 resulted in extremely positive benefits for the larger majority of participants, including students, teachers and musicians. As with any programme of this nature - working with numerous individuals and diverse needs - it has also resulted in many valuable insights. The following learning outcomes and recommendations are for consideration by the Open Doors Project Team and all other stakeholders, to assist the processes of reflection, discussion and forward planning. The list is not exhaustive, but aims to raise those issues deemed most important by the evaluation, in supporting the project through its next phase of development and delivery. Data collected through evaluation questionnaires and interviews with participants and deliverers, revealed the following common themes:

- Programme content
- Programme delivery
- Responding to individual needs
- Promoting diversity, access and inclusion.

7.1 Programme content

The Open Doors Pilot Project delivered a programme of 18 in-school music and sound workshops, three sharing events and two professional training sessions. The CPD activities delivered to project team members and teaching/support staff resulted in valuable learning outcomes, i.e. launched the project across the school; introduced the ethos and professional practice of the Workshop leaders; stimulated creative thinking; promoted a greater understanding of Open Doors. In addition, it encouraged Sinfonia Viva's musicians to think how they might maximise their time in school, engaging with escorts, family members and/or carers.

“Last night was very successful! Even those staff who felt they might be too nervous to take part, they all took part in the activities! Then this morning, the violinist when we arrived was *fantastic!* The children responded to it *brilliantly* and I noticed that even without being asked, the drivers and escorts bringing children into school were stopping and spending a minute or two listening with each child, so they could take it all in. You could see a lot of smiles on faces and it was just a *really* nice surprise to start the day. Nobody had been prepared for it, but they all really enjoyed it.”

Teacher, Open Doors Pilot Project 2014

The workshop programme successfully included the building blocks of effective learning relevant across all ages and school stages. These key elements included engagement, motivation, creativity and critical thinking. It is understood that a child with complex needs may spend many years working on engagement, learning to interact with people and objects in different ways. Another child may need support to access a range of activities, with the focus on motivation. Others may need support to demonstrate and express their creativity and critical thinking. The Open Doors Pilot Project took account of these needs through an individual student centred mode of delivery.

“This morning went really well. The activities were really good and positive. I think that's something that we could use - both the activities with the instruments and also the microphone - that's something we could use and learn as new skills across the staff team. I'm hoping as well that the project won't just be an isolated few dates culminating in a performance, but that my staff team also pick up some new skills and knowledge. Learning that they will be able to take forward and continue to use that with the children once the project is over.”

Teacher, Open Doors Pilot Project 2014

In spite of the many positive outcomes, it should be noted that certain stakeholders considered the full potential of Sinfonia Viva had not been maximised during the Open Doors Pilot Project meaning that participant students and teachers had not experienced those opportunities envisaged at the outset (e.g. listening to professional musicians playing together; learning to recognise the rich diversity of instrumentation; understanding how contrasting mood might be expressed through music and sound). However, from the perspective of participant teachers and students, this was not reported to be an issue. It suggests therefore that more clarity may be necessary at the planning stages, with particular regard to overarching project aims and objectives, along with individual roles and responsibilities.

Recommendations:

- Project aims and objectives should be discussed and agreed by all stakeholders and project team members at the outset; individual roles and responsibilities need greater clarification
- CPD event(s) should be delivered to all school teaching and support staff with the additional presence of wider project team members, to introduce i.e. aims and objectives; ethos and practice; proposed outputs and outcomes; individual members of project team
- If students are to be accompanied by support staff rather than teaching staff, more time and attention may be needed to explain roles and responsibilities within workshop settings
- If resource allows, more frequent CPD activity delivered to both teaching and support staff would result in a greater legacy and/or sustainability for any similar future project
- Regular project team forward planning and de-briefing meetings should be included within project schedule, with sufficient time and resource allocated to each.



7.2 Programme delivery

The Open Doors Pilot Programme began with two in-school planning meetings and observation sessions, after which the workshop leaders delivered one CPD session with members of the project team (i.e. Sinfonia Viva musicians, LSMS staff, Ashmount School lead teacher, independent evaluator) and one CPD session with wider school teaching and support staff. Although there were unforeseen changes in team members between the planning and delivery stages (due to maternity leave), communication between the school and project team was reported to be ‘good’, ‘clear and helpful’, with specific mention made of the lead teacher at Ashmount School.

“Abi has been fab, because she has embraced it all and listened to our requests. She has really tried to provide what we have wanted, so the school has got the *best* out of the project, definitely! The school has taken ownership of the project but has also been flexible and sensitive to the needs of the musicians. In the children who were selected, it was explained to us who the children were and how they might be affected by the music, so we’ve been able to take that on board.”

Project Team Member, Open Doors Pilot Project 2014

The Open Doors project team subsequently delivered six weekly workshops at Ashmount School (February to March 2014), to two separate groups of young people and with each workshop lasting towards 45 minutes. Participant students were selected according to their ability to engage with the project and/or their specific interest in music. Considerable thought had been dedicated to the selection of students, in order to maximise the potential positive outcomes for those individual young people and this is worthy of note.

“We’ve chosen those pupils who might *either* best engage *or* best benefit. They are two different groups really. Those who are best able to *engage* with the project are our most able young people. They will be able to understand that these are musicians who have come in to work with us, this is what we’re going to do and this is how it will work. But probably, our youngsters who might *benefit* from it most are those who are most *disengaged* but for whom music is their only language or their only means for communication. We have both ends of the spectrum included in the groups.”

Teacher, Open Doors Pilot Project 2014

At the end of the first series of workshops, the Open Doors project team devised and delivered an exciting community sharing event, including a whole school ‘live musical trail’, outdoor sound installation and student performance piece. Open to all students and teachers, wider family members and school governors, this celebration was described as ‘fun’, ‘inspiring’ and ‘magical’, engaging with 125 students, 80 teaching/support staff and 40 wider family members and friends. There was then a space in terms of project delivery, with two further workshops delivered during May 2014 and two final performance events at the end of June 2014, one at Ashmount School and the second at De Montfort Hall, Leicester. In addition to naturally losing some momentum between March and May, there were noted to be differing views across the project team, as to the students’ participation in the high profile public performance event in June.

“There were a number of conflicting opinions about the role of - and logistics for - the performance at De Montfort Hall (DMH) within the project and those should have been resolved much sooner. It was also a shame that we could not find a medium through which to involve the lower ability group in the DMH performance. Discussions around a video or a soundscape faltered or were unworkable but hopefully in future work, these things will be known from the outset.”

Project Team Member, Open Doors Pilot Project 2014

In spite of certain reservations, twelve students, eight teaching/support staff and eight project team members (including four Sinfonia Viva musicians), took part in the final performance event which was described as ‘amazing’, ‘brilliant’ and ‘wonderful’. This response was largely due to the considerable time taken to plan for any and all challenges the young people might experience during the day (i.e. travel to and from school; physical access within the venue; potential increased levels of anxiety; time needed for rest and relaxation), all of which may have resulted in negative outcomes for the participants.

A pre-visit was made to the venue in the week preceding the performance, project team members and teachers were clear about the needs of individual students, while project team members ensured the day was both enjoyable and playful (e.g. musicians playing on arrival and welcoming students into venue; Ashmount School being given first rehearsal slot in programme; musicians and workshop leaders performing alongside young people on stage; Ashmount School group on stage as audience members arrived; gentle lowering of stage lights), resulting in highly positive outcomes for the young participants.

“It went absolutely perfectly! The fact that we were able to be on the stage right from the beginning while people were coming in and then the lights went down slowly, reduced the shock of performing. The fact that as the audience got bigger and bigger, they put down the lights on the audience and put the stage lights up, the children weren’t even aware of how many people were actually out there. In their minds, it was actually no different to the rehearsal here this morning or back at school. It was absolutely *fantastic* and everything went as perfectly as you could wish for!”

Teacher, Open Doors Pilot Project 2014

Recommendations:

- Planning meetings and observation sessions should be included within project schedule, with sufficient time and resource allocated to each
- Open (in-school) sharing events provide an opportunity to engage with wider school community, families, governors and other stakeholders, and as such are recommended
- High profile (out of school) sharing events are noted to increase individual confidence and self-esteem for participant students and teachers, and as such are to be recommended
- Workshop and performance programme will lose momentum if there are long pauses in delivery, therefore should be avoided if at all possible
- If students are to perform outside of school, sufficient time and resource is needed to ensure the diversity of specific, individual needs are both anticipated and met
- Musicians and all other project team members would benefit from disability awareness training, prior to delivering any future, similar programmes within SEN settings.



7.3 Responding to individual needs

Open Doors participant students and teachers included a diversity of backgrounds, interests and abilities, along with a wide range of needs and expectations. Evaluation data suggests that teachers valued the ‘tailor made’ nature of the Open Doors Pilot Programme, which they described as ‘personal’, ‘inclusive’ and ‘very special’. Teachers were keen to praise the ‘skills’ and ‘flexibility’ of the Workshop leaders and individual Sinfonia Viva musicians, and the project team more broadly. This child centred approach resulted in positive outcomes for participants and deliverers alike, including e.g. relationship building within the group; increased awareness of special educational needs; a greater understanding of creative and/or musical processes.

“I’ve noticed changes in their levels of confidence. To begin with, we had a few who didn’t want to join in, didn’t want to make noises but as the weeks have gone on, they’re willing now and even keen to join in. Today was really good, in being able to see them all cope with a different range of challenges. So first of all, to have all of those new musicians work with them. Then to perform in the hall with everybody else there, that was really good for us all to show the school what we had been doing. Things did happen and things didn’t happen but nobody couldn’t cope with it all.”

Project Team Member, Open Doors Pilot Project 2014

From the perspective of those delivering the programme, teaching assistants were sometimes reported to take a more *active* role in the students' creative processes than had been hoped for. There is clearly a sensitive balance to be established between 'facilitating' and 'leading' workshop activities, while promoting student-centred and independent learning. Not all supporting adults may have been aware of their role within the workshops and as such, became more directive than was necessary. However, with their increased understanding of the creative process, supporting adults were then observed to take a step back and appreciate the development of their students.

"I had a *wonderful* moment with a child yesterday. At the beginning of the session, he wasn't too keen to take part. He kept walking away from the group. We gently guided him in, then he accessed the session through using my hand as an instrument on the table. It moved on to him orchestrating our own composition, just me and him with different sounds, body sounds. To watch his whole body change, he was quite *tight* to begin with, yet by the end he was just giving me wonderful smiles and was really relaxed."

Teaching Assistant, Open Doors Pilot Project 2014

Finally, students and teachers alike were observed to especially appreciate the numerous sensory elements included in the Open Doors Pilot Project (e.g. touching, patting, tapping different body parts; feeling the vibrations of individual instruments; exploring percussion instruments in different ways; recording and recognising signature sounds; conducting their peers with the microphone; drawing to musicians live playing; seeking out musicians hidden within the school; trampolining in time to musical accompaniment), all of which added richness and diversity to the programme.

Recommendations:

- Delivering musicians and music leaders should at all times be open, flexible and sensitive to the individual and/or specific needs and interests of participant children and young people
- Roles and responsibilities for each workshop should be clarified at the planning stages, perhaps with a short set of 'ground rules' established for those supporting the programme
- Consideration should be given to including the widest range of sensory elements within each music workshop, performance and/or sharing event, ensuring maximum access and enjoyment for all participants.



7.4 Promoting diversity, access and inclusion

In the UK, there is widespread acceptance that equality and diversity in the arts is of benefit to all art lovers and society more broadly. Diversity is intrinsic to music, to arts practice and culture, yet this viewpoint is often obscured to the detriment of us all.¹⁵ Research indicates that individuals with a disability or illness have significantly lower rates of arts attendance or participation than those without disability or illness.¹⁶ Through the delivery of the pilot project, the Open Doors partnership (i.e. LSMS, Sinfonia Viva and Orchestras Live) seeks to redress such inequality. The pilot project engaged with over 100 young people with a wide diversity of special educational needs, many of whom had not worked with professional musicians, experienced live orchestral music and/or performed in a high profile venue before. Importantly, through its community sharing events, the project promoted a greater public awareness of issues relating to diversity, access and inclusion.

“It’s about *broadening* the general perception of *what* a special need is and how much it can or can’t limit what you do. I think it’s important that there’s a general undertone in society that it’s okay to have a special need; it doesn’t necessarily mean that you’re put to one side and can’t be productive, you can’t be creative or you can’t do what you want to do. Starting with project like Open Doors, it begins to encourage that feeling in society as a whole.”

Teacher, Open Doors Pilot Project 2014

¹⁵ DCMS (2007). *McMaster Review: Supporting excellence in the arts - from measurement to judgement*

¹⁶ DCMS (2014). *Taking Part 2013/14: Quarter 3 Statistical Release*. London: DCMS
<https://www.gov.uk/government/publications/taking-part-201314-quarter-3-statistical-release>

This was the first occasion for Ashmount School - and indeed any SEN school - to take part in the annual LSMS Summer Music Festival at De Montfort Hall and as such, may be seen to be breaking down barriers and forging connections between i.e. participant students, teachers and musicians; Ashmount School and its partner schools; Sinfonia Viva and the wider community. This is being accomplished by e.g. creating spaces to draw diverse individuals together who would not otherwise meet; promoting an acceptance of difference; encouraging tolerance between students, musicians and audience members, thereby increasing trust and understanding; providing children and young people with opportunities for celebrating their individual and collective creative achievements. Importantly, in bringing both mainstream and SEN students together to share and perform in a high profile and public event, the Open Doors participant students encouraged their peers, families and friends to reflect upon the critical issues of diversity, access and inclusion.

“Yes, it was quite different and nice to hear that stuff. Quite *calming* as well. It kind of really relaxed you when you listened to it. It’s also a good thing to have *different* groups here, you know, some people who have disabilities. So it’s wrong if you think, you know, just because they’re different they can’t do stuff. They *should* be able to play in front of different audiences, like here. Everybody else can, so it wouldn’t really be fair if they couldn’t. Also, they were *really* good at playing!”

Packington School Student, Open Doors Pilot Project 2014

Recommendations:

- Consideration should be given to the inclusion of SEN schools in the planning and delivery of all future LSMS programmes, taking forward the learning outcomes from Open Doors
- Delivering partners should at all times be open, flexible and sensitive to the individual and/or specific needs and interests of participant children and young people
- Host venues should be selected with the individual and/or specific needs of SEN students in mind and with particular reference to physical access
- Findings from the Open Doors Pilot Project might be disseminated to a wider (education and music) audience, in order to maximise skills sharing and professional practice.



8 Summary and conclusions

This evaluation has examined the processes, inputs and outputs of the Open Doors Pilot Project 2014, as experienced by participant students, teachers and project team members. The findings have revealed many positive outcomes resulting from the programme, for participants and the Open Doors partners more generally. The evaluation has also described the main learning points experienced in the first phase of the programme, as reported by both deliverers and participants.

Leicester-Shire Music Education Hub recognises that active participation in music activity has impacts upon children and young peoples' attitudes, attainment and achievement, as described in this evaluation. Open Doors aims to introduce young people with special educational needs to 'music' and in the very broadest sense. Through the pilot project numerous young people have had the chance to explore, create and perform their own work in front of their peers. The project aims to improve children's creative musical skills, communication skills, teamwork and confidence. This has already started to happen, as described in this report. In addition, Open Doors has begun to develop teachers' skills and confidence in teaching music, while participants have been encouraged to realise the benefit of working with individual professional musicians and Sinfonia Viva.

During its first phase, the Open Doors Pilot Project 2014 delivered 18 individual music and sound workshops to 15 students and ten teaching/support staff, facilitated by eight professional artist educators and musicians. The programme also included the opportunity for participant students, teachers and wider family members to experience live musical performance by Sinfonia Viva's musicians. The first phase of the programme culminated in three final sharing events at Ashmount School, Loughborough and De Montfort Hall, Leicester engaging with a further 172 young people (i.e. siblings and friends) and 355 adults (i.e. governors, parents and friends; wider stakeholders).

The Open Doors Pilot Project 2014 resulted in many positive outcomes for the larger majority of stakeholders: students, teachers and schools, project team members and partners. Positive outcomes for students as a result of the programme included: exploration and experimentation; inspiration and enjoyment; social and communication skills. Positive outcomes for teachers meanwhile included: supporting teaching and learning; exploring new music based skills and techniques; stimulating further creative activity. In spite of the ambitious targets, timescales and certain unforeseen challenges, the project team worked vigorously to ensure that the resulting outputs for the pilot programme were of high quality, delivered on time and within budget. The first stage of the project has also provided many valuable learning outcomes, which will support improvements to Open Doors in its next phase of delivery.

The successes of the pilot project have undoubtedly been due to the shared vision, energy and commitment of the Open Doors workshop leaders, musicians and wider project team, with consistent support from Ashmount School, its participant teachers and students. Time now needs to be devoted to discussing and reflecting upon both the achievements and learning outcomes of the programme, prior to moving forward in the most appropriate ways for all involved. This process will prove invaluable in suggesting how Open Doors might be best sustained and developed in its next phase and beyond, in order to realise its ultimate goals.

“Working with the musicians, it's been quite fun! Yes, it's been good! That's what I liked about it! You know, making the music play loud and soft. Going round with the microphone, that's good too. It's good because I can choose the person I want to choose. Then I listen to it. Then I choose someone again. I want to say thank you to the musicians. I really want them to come again, it's been fun!”

Student, Open Doors Pilot Project 2014

i. **Teacher Evaluation Questionnaire**

Open Doors 2014

Staff Evaluation Questionnaire



Thank you for taking part in the Open Doors Pilot Project. We hope that you found the project interesting and more importantly, you enjoyed it! To help us deliver the best experience for all SEN pupils, teachers and school support staff in the future, we would like you to complete this short evaluation questionnaire.

Section A: Tell us about you and the Open Doors Pilot Project

1. Are you?	Teaching Staff	Support Staff
2. Have you taken part in any music courses since your initial training?	Yes	No
3. What were you hoping to gain from the Open Doors music project?		
4. To what extent did Open Doors meet your expectations?	Exceeded	Fully Partially Not at all
5. To what extent did Open Doors meet your pupils' expectations?	Exceeded	Fully Partially Not at all
6. To what extent did each aspect of Open Doors meet your expectations?		
i. CPD after school event	i. Exceeded	Fully Partially Not at all
ii. Musicians in school	ii. Exceeded	Fully Partially Not at all
iii. Sharing event/celebration day	iii. Exceeded	Fully Partially Not at all
iv. Workshop leaders	iv. Exceeded	Fully Partially Not at all
v. Content of workshops	v. Exceeded	Fully Partially Not at all
7. To what extent has Open Doors made a positive impact upon the following?		
i. Music practice across the school	i. Very much	Just a little Not at all
ii. Pupils' enjoyment of music	ii. Very much	Just a little Not at all
iii. Pupils' understanding of music	iii. Very much	Just a little Not at all
iv. Pupils' focus and concentration	iv. Very much	Just a little Not at all
v. Pupils' social interactions	v. Very much	Just a little Not at all
vi. Your own confidence in music making	vi. Very much	Just a little Not at all
vii. Your own enjoyment of music making	vii. Very much	Just a little Not at all

Section B: Tell us about the impacts of Open Doors upon music in your school

8. Open Doors provided us with the chance to work collaboratively with professional musicians
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

9. Open Doors gave music and sound a higher profile in our school
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

10. Open Doors encouraged us to make music in new ways, using assistive technology
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

11. Open Doors encouraged us to be more creative and experimental in our music making
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

Section C: Tell us about the impacts of Open Doors upon you and your pupils

12. Open Doors provided opportunities for our pupils to take ownership of their music making
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

13. Open Doors promoted creativity and teamwork, boosting pupils' confidence and self-esteem
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

14. Our pupils now look forward to music activities more than before
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

15. Our pupils are now more confident during music activities
Strongly agree / Agree / Neither agree nor disagree / Disagree / Strongly disagree

Section D: Tell us about any longer term impacts and/or your suggested improvements

16. Tell us one new thing learned during the Open Doors project and/or from working with the musicians

17. Tell us what you are planning to do next with your music making activities in school

18. How might we improve the Open Doors project in the future and/or working with other SEN schools?

Many thanks for taking time to complete this Endline Evaluation Questionnaire

ii. Student Evaluation Questionnaire



Tell us all about the Open Doors music making project!

Did you like the morning music?



Did you like the music making in the hall?



Did you like finding the musicians around the school?



Did you like the courtyard music?



Thank you for helping us make music. We hope to see you soon!