# Perceptions of effective leadership in music facilitators working with older people

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**Key words**

Leadership; Music; Seniors; Teaching; Ageing; Pedagogy

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**Dr Andrea Creech** has extensive experience as a professional musician, music teacher and researcher. She currently is Senior Lecturer in Education and Faculty Director of Research at the Institute of Education, University of London, Associate Lecturer (psychology) for the Open University and Guest Lecturer at the Guildhall School of Music & Drama, London. Previously she has held principal positions in orchestras in the UK and Canada and subsequently was founder and director of a Community Music School in the Republic of Ireland. Andrea has been project manager for a number of funded research projects in the areas of music education, behaviour and attendance and disaffection. Her special research interests are musical development across the lifespan, learning and teaching for older adults and the impact of interpersonal relationships on learning and teaching outcomes. Andrea has presented her work at international conferences and published widely.

**Dr Hilary McQueen** is currently a tutor on the post-compulsory Initial Teacher Education programmes at the Institute of Education. She is also a researcher, most recently contributing to the Music for Life Project and a longitudinal study of Musical Futures as an approach to teaching secondary school music.

**Dr Maria Varvarigou** has been performing as a solo singer, oboist and chorister for many years. She has participated in several recordings of Greek traditional songs and she has developed great interest in the performance practices of traditional music. She has been research officer on a range of projects related to instrumental music, practising, music provision in the Greater London Authority, the effects of active engagement of music on well-being and health in older people, an evaluation of a major project by the London Symphony Orchestra and an evaluation of the EMI Music Sound Foundation primary music training project. She has also evaluated singing projects for the Association on British Choral Directors (ABCD), Sing Up and Essex Music Services in collaboration with the Royal Opera House. Maria completed her PhD in 2009 as scholar of the A.S. Onassis Foundation. In January 2010 she became a Fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA).

**Abstract**

Although there is now an accepted need for initiatives that support older people’s well-being, little attention has been paid to what constitutes effective leadership of such activities. This research explored perceptions of effective leaders of musical activities with older people. Three case study sites engaged with the research which drew on the views or participants, music leaders and stakeholders in the field through the use of questionnaires, individual interviews, focus group interviews and group work in a consultative conference. Overall, being a ‘good leader’ was thought to involve being knowledgeable, patient, positive, enthusiastic and having a sense of humour in order to create a relaxing atmosphere. Participants indicated that successful facilitators responded to their needs, motivated them and encouraged them to continue participating in the activities through supportive feedback, good pacing of the sessions and focused attention. The findings are discussed in relation to their implications.

# Introduction

Across the world, the number of people living longer is increasing. In the UK, the number of people over 65 is projected to double by 2071, reaching 21.3 million (GOScience, 2008). By 2020 there will be a quarter more people in the UK over the age of 80 (Age concern, 2008), with the number comprising this group expected to treble by 2071 to 9.5 million (GOScience, 2008). According to the Office for National Statistics (2011) the number of centenarians in England and Wales is rising by eight per cent each year and is estimated to reach 64,000 by the year 2033. Globally, it is estimated that this group will reach the one million mark by 2030 (Yong, 2009).

Music has been demonstrated to offer powerful potential for enhancing the health and well-being of older adults, promoting social cohesion, enjoyment, personal development, empowerment, autonomy and competence (Hallam et al., submitted; Creech et al; submitted). Singing can support: physical relaxation; emotional release and reduction of feelings of stress; a sense of greater personal, emotional and physical well-being; an increased sense of arousal and energy; stimulation of cognitive capacities including attention, concentration, memory and learning; and an increased sense of self-confidence and self-esteem (Clift et al, 2008; 2010; Stacey et al., 2002; ). Some research has demonstrated the benefits of therapeutic interventions using music with older people suffering from, for example, dementia, where participation in singing has reportedly been associated with short-term increases in positive mood, sociability and self-confidence (Lesta and Petocz, 2006; Svansdottir and Snaedal, 2006).

Research that has been concerned with the role of music in the lives of ‘well’ older adults, to date, has demonstrated that listening to music forms part of many everyday activities, represents a frequent source of positive emotions (Laukka, 2007) and that there is social and emotional value to senior citizens of intergenerational music activities (Bowers, 1998; Darrow, Johnson, & Ollenberger, 1994) and community music education programmes (Kalthoft, 1990; Hillman, 2002; Hays and Minichiello, 2005;Taylor and Hallam, 2008; Saarikallio, 2010; Gembris, 2008).

Within the wider field of education and training, little attention has been paid to the principles and practices of teaching and learning with regard to older people (Formosa, 2002). In music this omission is particularly salient. Relatively little previous research has been directly concerned with the learning and teaching processes involved in music-making for older people (Hallam, 2006). Nor has research investigated the potential impact the relationship between older music participants and their teachers or facilitators may have on outcomes. Research concerned with teaching older learners in a variety of domains (Duay & Bryan, 2008; Hickson & Housley, 1997; Villar et al., 2010) suggests that the interpersonal qualities, teaching strategies, skills and knowledge of group leaders and teachers may be more important, in some cases, than the content itself. Qualities that have been identified as contributing to positive outcomes for participants include enthusiasm, respect for participants, clarity and organisation, interest in participants’ prior knowledge, subject knowledge and the ability to respond to diverse needs within a group. Effective facilitators have been found to employ a range of strategies to spark interest and sustain motivation (Duay and Bryan, 2008). These include the use of humour, clear visual and aural stimuli and stress-free activities that avoid timed tasks (Cohen, 1997). The 36 older learners in Duay and Bryan’s qualitative study emphasised how important it was for facilitators to be able to manage discussion so that groups were not dominated by persistently vocal individuals. Withnall and Percy (1994) suggest that the role of facilitators is to discover what participants wish to achieve and to consider how to provide an enabling physical and psychosocial environment that meets these goals. Such an environment needs to be one where participants have the means to take responsibility for their learning, bring their own insights and contribute to developing individual and collaborative goals. They emphasise that it is crucial that an atmosphere of respect and trust is established, whereby it is recognised that learning is ultimately enriched by social interactions as well as individual contributions. Given the paucity of information about what constitutes effective leadership of musical groups of older people, what can we learn from research on music teacher effectiveness at school level?

Much research on music teacher effectiveness has been based on classroom observations in the USA. Effective teachers working with groups of learners in an ensemble context allow more time for warm up, spend a high percentage of time on performance, use nonverbal modelling extensively, get ensembles on task quickly, and focus comments so that talk is minimised (Goolsby, 1996). Frequent use of feedback leads to better performance and more positive attitudes towards learning (Hendel, 1995; Dunn, 1997), while appropriate pace and intensity help to maintain pupil attention (Humphreys et al., 1992). Typically those conducting ensembles spend up to 80% of their time in critical evaluation. Where the element of praise was increased by conductors, significant gains were made in the quality of performance (Humphreys et al. 1992).

In addition to leadership and control skills (Teachout, 1997), successful music teachers need considerable musical expertise (L’Hommidieu, 1992). Reviewing the literature, Pembrook and Craig (2002) identified three broad categories of skills; internal qualities; relating to others; and social control/group management. The internal qualities included having broad interests, being confident, conscientious, creative, emotionally stable, enthusiastic and having self-discipline and energy. The category relating to others included being caring, empathetic and supportive, having good communication and social skills and having a sense of humour. Social control was concerned with issues of classroom management and included good group management, being authoritative, fair, flexible, patient, persistent, strong in relation to discipline, and exhibiting leadership skills. We might expect that similar qualities would be required for those facilitating musical activities with older people.

The research reported here aimed to explore perceptions of the characteristics of successful facilitators of musical activities with older people and to consider the extent to which the facilitators were satisfied with their role. The specific research questions were:

How do facilitators perceive the characteristics of successful leaders of groups of older people?

Are there differences in perceptions of successful leaders between those facilitating music and other group activities?

What do stakeholders in the field believe are the important characteristics of those facilitating musical activities with older people?

# What characteristics do older people participating in music groups perceive to be important in a ‘good’ leader?

# To what extent are facilitators working with older people satisfied with their role?

Are there differences in role satisfaction between those facilitating music groups and those facilitating other groups?

**Methodology**

# Design

This project was part of a larger study, the ‘Music for Life Project’, which explored the benefits to older people of participating in active music-making and the processes which underpinned those benefits (for details of other elements of the study see Hallam et al., submitted; Creech et al. submitted). Only the methods relevant to the findings reported here are included in this paper. Data were collected from three case studies of musical community involvement with participants aged 43 – 92 and comparison groups participating in non-musical activities. The music case studies were based at: the Sage, Gateshead; the ‘Connect’ programme of the Guildhall School of Music and Drama; and Westminster Adult Education Service.

## The Sage Gateshead: The Silver Programme at the Sage Gateshead aims to develop the broadest possible range of musical opportunities for people over the age of 50, by providing a programme of supported daytime music workshops and events in a structured, relaxed and enjoyable atmosphere. Participants have the opportunity to perform regularly in public concerts. The weekly 'Silver Programme' actively involves a thousand people aged 50 and over in an eclectic spread of music activities including singing of many kinds, steel pans, guitars, recorder, folk ensemble and samba.

## The Connect Programme of the Guildhall School of Music and Drama: The Guildhall School of Music and Drama Connect Programme runs community projects with people of all ages in East London. ‘Connect’ music projects are distinctive in that their focus is on activities where participants create and perform music together, linking story-telling and reminiscing to creative music-making. The programmes run by ‘Connect’ typically focus on young people but for this study the musical activities with older people took place in the community rooms of sheltered housing accommodation in East London.

## The Westminster Adult Education Service: Westminster Adult Education Service (WAES) music department runs a wide range of musical programmes catering for students at all levels of expertise. Courses in a range of musical genres are offered, specializing in singing, playing instruments, sound engineering and using sequencers, music theory and composing. Learners over the age of 50 are strongly represented across the music curriculum. In 2010-11, older learners participated in courses as diverse as singing, music technology, radio production, piano, music theory, guitar and ukulele. The WAES music department also operates satellite centres in residential care homes where older people participate in choir and music appreciation classes.

## Comparison group: A comparison group was set up, comprising adults involved in social activities other than music. These included individuals attending language classes (4 groups); art/craft classes (5 groups); yoga; social support (2 groups); a book group; and a social club. All of the groups apart from the book group were based in the London area; the book group was based in a rural area of England.

# Methods adopted

A multi-methods approach to data collection was taken, incorporating both qualitative and quantitative elements. Thus, it was possible to construct a broad picture of the perceived characteristics of effective leaders and the extent to which leaders are content with their role. The methods included:

* questionnaires for facilitators;
* individual semi-structured interviews with facilitators;
* focus group interviews with music participants; and
* individual semi-structured interviews with music participants.

In addition, a consultative conference was held at the end of the project that had the dual purpose of reporting some of the findings and of seeking further insights from the delegates. The design had features of a sequential explanatory design (Creswell et al. 2003:227) in that the quantitative data partly informed the design of the interview schedules for facilitators and participants. For instance, the information derived from the questionnaires for facilitators about their perceptions of effective leaders fed into the development of the semi-structured interview schedules.

## Questionnaires for facilitators: The facilitators’ questionnaire asked for background detail of their qualifications and experience. Two scales were included: the first assessed facilitators’ views of successful leadership derived from the work of Hallam (1998; 2006). The second was the Basic Needs Satisfaction at Work scale (Deci & Ryan, 2010).The first of these consists of 16 statements rated for agreement on a scale of 1 to 5. It aims to assess the characteristics of a successful leader (see Table 3 for details of the statements). The second scale is an instrument developed to measure how well the basic psychological needs of competence, autonomy and relatedness are met in terms of professional satisfaction using a 7-point rating scale (see Table 8 for details of the statements).

## Interviews with facilitators: The interviews with facilitators provided a deeper understanding of their musical backgrounds, training, skills required and issues relating to working with older people.

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## Focus group and individual interviews with participants: The issues discussed in the interviews with participants focused on their perception of what makes a ‘good leader’ of musical activities.

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# **Consultative conference:** A consultative one-day conference was held for over 100 delegates comprising a diverse group of stakeholders. The group included representatives from 1) charitable organizations working with older people, 2) representatives from arts organizations including orchestras, arts networks and concert venues, 3) educational contexts including further education, adult and community education, universities, music colleges, local authority music services, 4) musicians’ professional associations including the Musicians’ Benevolent Fund, the Incorporated Society of Music and the Musicians’ Union, 5) community musicians and private music teachers, and 6) a range of interested individuals with experience as participants or facilitators of music activities with older people or facilitators of music in health care contexts.

The purpose of the conference was to present the research findings of the whole of the ‘Music for Life Project’ and to gather the responses and views of the delegates. The consultative conference was seen as a vital step in the research process, where findings could be discussed and interpreted by a group of stakeholders who would bring a high degree of ‘insider’ knowledge from a broad range of relevant contexts. The conference included interactive, small-group sessions, where delegates were presented with some broad discussion questions that had arisen from presentation of the findings. These included the question ‘What are the most important qualities of a facilitator for older learners in musical groups and can these qualities be taught?’

# Operationalisation of the research

Questionnaires and guides to the research were distributed at all three locations. The facilitators completed the questionnaires in their own time and returned them to the researchers. Interviews with the participants in the musical activities (individual and focus group) and their facilitators were recorded and transcribed in full. Ten individuals were identified from each case study through their willingness or not to be interviewed. Nine participants were interviewed from the Sage, Gateshead; eight from the Guildhall Connect Programme and eleven from WAES. The interviews took place either in the premises of the three sites before or after the music sessions or in the participants’ homes. The number of participants in the focus groups ranged from three to eight, with the exception of two groups where all participants (maximum number was 12) wanted to take part.

# Data analysis

The qualitative data were analysed through an iterative process outlined by Cooper and McIntyre (1993). The first part of the interviews were coded into themes using an iterative process described by Tesch (1990) as empirical phenomenology since it treats the participants’ accounts and thoughts about their own experience as data. The process involved:

1. Reading a random sample of scripts;
2. Identifying points of similarity and difference among these transcripts in relation to the research questions;
3. Generating theories against a new set of transcripts;
4. Testing theories against a new set of transcripts;
5. Testing new theories against transcripts that have already been dealt with;
6. Carrying all existing theories forward to new transcripts;
7. Repeating the above process until all data have been examined and all theories tested against all data (Cooper and McIntyre, 1993).

The qualitative data derived from the interviews and focus groups were coded using NVivo. Four separate files were created, one for individual participants’ interviews and qualitative comments, one for focus group interviews, one for those leading activities and supporting participation and one for the participants in the consultative conference.

The quantitative data collected in the questionnaires was loaded into SPSS files. A range of statistical techniques were adopted to analyse the data.

# Characteristics of the facilitator sample

Questionnaires were completed by 14 music facilitators and eight non-music facilitators. Five respondents were male and 17 female. Of the music facilitators four were male, and ten female. In the non-music groups only one facilitator was male. All but two were white and most were British. Overall, six had a teaching qualification. Of the musicians, seven had a Masters level qualification, three had a music diploma and one had a level three qualification. Twelve indicated their highest graded music exam. For three this was grade five, one grade six and eight Grade eight. The facilitators played a range of instruments with the most popular being piano, voice, guitar and percussion (see Table 1 for full details of instruments played).

**Table 1 about here**

The facilitators were asked to rate their level of expertise on their instruments. Eight of the facilitators rated themselves as ‘advanced’ on their first instrument, compared with one ‘very good’ and five ‘good’. Table 2 demonstrates that collectively, the facilitators played a total of 18 instruments at beginner level, 28 instruments at a ‘good’ level, 13 at a ‘very good’ level and 13 at an ‘advanced’ level (see Table 2 for details of the level of expertise of the music facilitators on each instrument).

**Table 2 about here**

Musical activities where respondents were employed as a facilitator included choirs, steel pan workshops, guitar classes, pre-school music activities, music appreciation, ukulele classes, family music groups and primary school singing.

**Findings**

**How do facilitators perceive the characteristics of successful leaders of groups of older people?**

All of the facilitators were asked to indicate on a five-point scale their agreement with a series of statements relating to the characteristics of successful leaders derived from Hallam (1998, 2006). Overall, the statements which were most highly agreed with related to listening to participants, praising them, setting challenging but not too difficult tasks, providing role models and setting clear goals (for details of the responses of all the facilitators see Table 3).

**Are there differences in perceptions of successful leaders between those facilitating music and other group activities?**

A multivariate analysis of variance revealed no statistically significant differences between the responses of the music and non-music facilitators when all of the items were taken together. Despite this there were some marked differences in individual items, although the only statistically significant difference was in relation to participants being given choice in relation to repertoire (t (17.8) = 3.23, p = .005). That there were not more statistically significant differences may relate to the small sample size. Such differences as there were may have been in part because of the nature of the activities. For instance, issues relating to choice of repertoire, that the leader should have status as a performer, and that successful leaders explain the relevance of tasks. Musicians also tended to disagree more than the non-musicians with statements relating to the importance of practice (for details of levels of responses of music and other facilitators see Table 3).

**Table 3 about here**

**What do stakeholders in the field believe are the important characteristics of those facilitating musical activities with older people?**

The stakeholders attending the consultative conference worked in small groups and submitted their notes to the researchers at the conclusion of the sessions. These were transcribed and analysed using the NVivo qualitative data analysis software. The first cluster of themes that emerged related to the overarching theme of ‘skills for working with older learners’. The greatest emphasis was put on interpersonal skills. Delegates stressed the importance of social relationships facilitated by group leaders as well as the importance of excellent communication skills and the ability to establish trust and inspire confidence and mutual respect amongst the participants. A strong emphasis was also placed on being versatile and open to new ideas. In particular, the view was expressed that facilitators should be prepared to learn from the participants in their groups and to adapt their approaches to work together towards mutually agreed goals (see Table 4 for sub-themes, percentage of text coded, number of words and example quotes).

**Table 4 about here**

A second cluster of themes was related to the qualifications and skills perceived as being important for facilitators of *music* with older people. Much emphasis was put on teaching skills. A strong view was expressed that facilitators would benefit from work-based learning where they might have the opportunity to be mentored and to acquire practical experience. While there was agreement that a base-line qualification would include sound musical knowledge and a good standard of musicianship, the issue of teaching skills – and in particular an understanding of differentiation – was predominant (see Table 5 for sub-themes, percentage of text coded, number of words and example quotes).

**Table 5 about here**

# What characteristics do older people participating in music groups perceive as important in a ‘good’ leader?

This section discusses the characteristics of a good leader, as perceived by the older learners who were participating in musical and non-musical activities. Overall, being a ‘good leader’ was thought to involve being: (a) knowledgeable, (b) patient, (c) positive, (d) enthusiastic and (e) having a sense of humour so as to create a relaxing atmosphere. Furthermore, the participants explained that successful facilitators responded to their needs, motivated them and encouraged them to continue participating in the activities through supportive feedback, good pacing of the sessions and focused attention. Finally, the participants acknowledged the additional support that they received from the administrative staff of the organisations where the music activities took place (see Table 6 for details of number of sources and references and example quotes).

**Table 6 about here**

Data were also collected during focus group discussions. Some participants talked about their facilitators and how being patient, responding to the learners’ needs and making the sessions ‘fun’ were among the ingredients of successful musical activities (see Table 7 for number of sources and references and example quotes).

Table 7 about here

# To what extent are facilitators working with older people satisfied with their role?

Table 8 sets out the means for the facilitators’ responses to the Basic Needs Satisfaction at Work Scale (Deci and Ryan, 2000). Responses were on a 7-point scale. The relatively high scores suggest that the facilitators perceived themselves as competent, autonomous and having positive relationships with their colleagues.

**Are there differences in role satisfaction between those facilitating music groups and those facilitating other groups?**

There were no statistically significant differences between the music and non-music facilitators in their responses to individual items on the scale, the subscales of autonomy, competence and relatedness or the overall scale (see Table 8).

**Table 8 about here**

**Discussion**

The findings showed that all of the facilitators, music and non-music felt strongly thatlistening to participants, praising them, setting challenging but not too difficult tasks, providing role models and setting clear goals were particularly important for successful leadership. There were few differences between those facilitating music and other groups. Some responses of the music facilitators were surprising. For instance, there was less agreement from the musicians than the facilitators of other groups that it was important to have high levels of expertise and to be a professional performing musician. This may reflect the diverse nature of the musical facilitators – not all had high level qualifications in music or were performers in their own right. The music leaders also felt that it was less important that participants had a choice of repertoire and that they explained the relevance of particular tasks. Perhaps the somewhat didactic nature of some musical activities may explain this, for instance, in a large group the conductor needs to take control. However, this does not justify the perceived lack of need to justify the relevance of tasks or even why particular repertoire had been chosen. Even more surprising is the perceived lack of encouragement for participants to practise at home given that in music, practice is seen to be a key element of developing musical expertise (see for instance, Jorgensen & Hallam, 2009). Further research might explore why this is the case. It may be to avoid creating a group which is perceived as elitist, or one that requires participants to commit a great deal of their time. Equally, facilitators may be aware that not all participants have the facilities to practise at home or they may believe that older people are unable to master new skills so there is no point in encouraging them to practice.

# Stakeholders put the greatest emphasis on interpersonal skills being crucial to being a successful music leader. They stressed the importance of the social relationships that were facilitated by group leaders. Facilitators were seen as needing excellent communication skills and the ability to establish trust, confidence and mutual respect between participants. These skills were considered to be of equal – if not greater – importance than sound musical knowledge and a good standard of musicianship.

# Those participating in the activities stressed that it was important to be versatile and open to new ideas, to have musical skills and knowledge and a range of teaching skills. They wanted leaders to be patient, enthusiastic, have a positive outlook and a sense of humour. They also wanted facilitators to respond to their needs, motivate them and encourage them to continue participating in the activities through supportive feedback, good pacing of the sessions and focused attention. They also wanted sessions to be fun. These elements mirror the categories identified by Pembrook and Craig (2002). However, additional elements emerged including being prepared to learn from participants and to adapt approaches to work together towards mutually agreed goals. This has generally not been acknowledged in relation to the teaching of young learners, in part because most educational activities for children and young people are compulsory, although this is not always the case for participation in musical groups.

Overwhelmingly, all of the facilitators, music and non-music, responded positively in terms of their competence, autonomy and the way that they related to their colleagues, suggesting that they were in general satisfied with their role. It seems that there are considerable benefits to working with older people. Despite this, there was evidence that facilitators would benefit from work-based learning where they might have the opportunity to be mentored, to learn from others and to acquire practical experience. While there was agreement that a base-line qualification would include sound musical knowledge and a good standard of musicianship, the issue of teaching skills – and in particular an understanding of differentiation – was predominant. In considering issues relating to pedagogy, training programmes also need to take account of the views of participants as to what constitutes effective leadership. While subject knowledge was considered to be important, most aspects raised related to personal characteristics, particularly those concerned with the way that the leaders interacted with learners, inspiring and motivating them. Going forward there is a clear need for opportunities for training and continuing professional development for those work with older people. This could be supported through the work of national organisations for musicians, for instance, in the UK, Sound Sense, the Incorporated Society of Musicians, the Musicians Union.

**Acknowledgements:** This research was part of the New Dynamics of Aging programme which was funded across the five UK research councils: AHRC, BBSRC, EPSRC, ESRC, MRC.

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**Table 1: Instruments played by facilitators**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | 1st | 2nd | 3rd | 4th | 5th | 6th | 7th | Total |
| Piano | 6 | 4 | 1 |  |  |  | 1 | 12 |
| Voice | 4 | 3 | 3 | 1 |  |  |  | 11 |
| Guitar | 1 | 2 | 2 | 2 | 1 | 1 |  | 9 |
| Cello | 1 |  |  |  |  |  |  | 1 |
| Flute | 1 |  |  |  |  |  |  | 1 |
| Organ |  | 1 |  |  |  |  |  | 1 |
| French horn |  | 1 |  |  |  |  |  | 1 |
| Ukulele |  | 1 | 1 | 3 |  |  |  | 5 |
| Steel pan | 1 | 1 | 1 |  | 2 | 1 |  | 6 |
| Viola |  | 1 |  |  |  |  |  | 1 |
| Violin |  |  | 1 | 2 |  | 1 |  | 4 |
| Percussion/drums |  |  | 2 | 1 | 2 | 1 | 1 | 7 |
| Bass |  |  | 1 |  |  |  | 1 | 2 |
| Trombone |  |  | 1 |  |  |  |  | 1 |
| Bassoon |  |  | 1 |  |  |  |  | 1 |
| Oboe |  |  |  | 1 |  |  |  | 1 |
| Recorder |  |  |  | 1 | 1 |  | 1 | 3 |
| Oud |  |  |  | 1 |  |  |  | 1 |
| Trumpet |  |  |  |  | 1 | 1 |  | 2 |
| Sitar |  |  |  |  | 1 |  |  | 1 |
| Saxophone |  |  |  |  | 1 |  |  | 1 |
| Accordion |  |  |  |  |  |  | 1 | 1 |
| Total | 14 | 14 | 14 | 12 | 10 | 5 | 5 |  |

**Table 2: Levels reached on each instrument by facilitators**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | 1st | 2nd | 3rd | 4th | 5th | 6th | 7th | 8th | Total |
| Beginner |  | 1 | 2 | 5 | 6 | 2 | 1 | 1 | 18 |
| Good | 5 | 6 | 7 | 5 |  | 2 | 2 | 1 | 28 |
| Very good | 1 | 3 | 4 | 2 | 2 | 1 |  |  | 13 |
| Advanced | 8 | 4 | 1 |  |  |  |  |  | 13 |

**Table 3: Differences between musicians and non-musicians in perceptions of successful leadership**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Music |  | Non-music |  | Overall |  |
|  | Mean | SD | Mean | SD | Mean | SD |
| Successful leaders often listen to their participants | 4.8 | .6 | 5.0 | .0 | 4.8 | .5 |
| Participant choice in repertoire is important | 3.8 | 1.0 | 4.8 | .45 | 4.1 | 1.0 |
| Successful leaders set clear goals | 4.5 | .7 | 4.6 | .5 | 4.5 | .6 |
| Participants should be encouraged to practise | 3.8 | 1.2 | 4.2 | .8 | 3.9 | 1.1 |
| Successful leaders provide unambiguous feedback | 3.8 | .9 | 4.0 | 1.0 | 3.9 | .9 |
| Leaders can only be successful if participants practice | 1.6 | .9 | 2.4 | .9 | 1.8 | .9 |
| Leaders should encourage play and exploration | 4.0 | 1.0 | 4.4 | 1.3 | 4.1 | 1.1 |
| High self-motivation is not important if a leader is skilled | 2.9 | .9 | 2.8 | 1.5 | 2.9 | 1.1 |
| Leader should have high status as a performer | 2.1 | 1.1 | 2.6 | 1.7 | 2.2 | 1.3 |
| Success depends on an expert leader | 3.2 | .7 | 3.8 | 1.1 | 3.4 | .8 |
| Tasks need to be matched to the ability of the participants | 3.8 | .9 | 3.8 | 1.6 | 3.8 | 1.1 |
| Successful leaders explain the relevance of tasks | 4.2 | .7 | 4.8 | .4 | 4.4 | .7 |
| Successful leaders provide excellent models for learning | 4.4 | .7 | 4.8 | .4 | 4.5 | .7 |
| Participants need to be set challenging but not too difficult tasks | 4.6 | .5 | 4.6 | .5 | 4.6 | .5 |
| It is important for participants to be praised by the leader | 4.8 | .4 | 4.8 | .5 | 4.8 | .4 |
| Successful leaders encourage participant responsibility | 4.3 | .8 | 4.6 | .5 | 4.4 | .8 |

**Table 4: Theme: Skills for working with older learners**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  |  |  |
| **Sub-Theme** | **Percentage of text coded as this theme** | **Number of words** | **Example** |
| Interpersonal skills | 13.27% | 445 | Adapting to older learners – by active listening;  Communication skills and sensitivity to needs;  Social aspect is important – find ways of developing relationships;  People skills – empathy, communications, compassion. |
| Versatile and open to new ideas | 4.64% | 156 | Preparedness to learn from other people;  Prepared to learn new skills;  Flexibility – enthusiasm and willingness to perform;  Willingness to be a lifelong learner as a musician;  Ability to work across a broad range of needs;  Open to learning exchange with older people – valuing skills of older people. |
| Choice of material | 3.13% | 107 | Don’t under estimate their abilities to learn new skills;  Use huge variety of music and a good range of styles;  Need to think about why songs are chosen – extend repertoire but choose appropriate to group;  Appropriate materials – don’t make assumptions about what people can/will do;  Appreciate what repertoire people want to do – be open to ideas not have set programme. |
| Physical considerations | 3.26% | 104 | Several breaks (toilet breaks);  Offer ways to support physical limitations;  Physical limitations (not obvious);  Physical aids;  Health and Safety awareness;  Adapting practical aspects, e.g. large print, not sharing music stands, making sure you are heard. |
| Experience with older people | 1.64% | 55 | Some experience with old people may be needed. They can adapt to older learners with mutual respect and commonsense. |
| Leadership | 1.09% | 36 | Ability to be in charge;  Reputation of leaders and organiser is important;  Quality of tutor is important;  Must be professionally led. |

**Table 5: Theme: Qualifications and Skills**

|  |  |  |  |
| --- | --- | --- | --- |
| **Sub-Theme** | **Percentage of text coded as this theme** | **Number of words** | **Example** |
| Practical experience | 3.95 | 122 | Needs to be hands on – practical – experience;  Apprenticeship – practice based learning/work-based learning. Identify existing expertise and develop apprenticeship opportunities;  Work based mentored learning. |
| Teaching skills | 2.76% | 87 | Qualifications not so important as teaching/facilitating abilities;  Educational models – didactic/open/participatory – way in which the work is presented;  Not just entertainment. Facilitators need to be able to hold people;  Good basic teacher training to teach inclusive teaching should suffice. |
| Differentiation | 2.62% | 79 | Identify core skills and competencies but differentiate between different ability groups. Not segregating but appreciating differences between different needs;  Professional musicians have to make music fully participatory and demystify music with simple instruments, songs which even people with no musical experience can play or sing;  Appreciation of other people’s pace. Your speed isn’t their speed. |
| Many different skills needed | 1.53% | 47 | Different approaches – Educational? Performative? Health? Improvisatory – require different skills and have different training needs;  Quality must be maintained – skills and talent;  The music activity is much more than music. |
| Importance of qualifications | 1.38% | 46 | Organisations look for qualifications;  There are some good people without qualifications; however, they should get qualifications;  It should not be essential;  Qualities before qualifications;  One bad experience can cause drop out. If music is to be laid on for everyone you need a skilled music workforce. |
| Music qualifications | 1.14% | 36 | First degree in music  and performer;  High standard of musicianship;  Moderate to good musicianship. |
| Subject knowledge | .61% | 21 | Rock solid knowledge of the subject;  Reputation of leaders and organiser is important;  Quality of tutor is important. |

**Table 6: Participants' views of what makes a good leader (individual interviews)**

|  |
| --- |
| Good leaders are knowledgeable 9 sources; 12 references  Well, I think he is a good leader. I mean, he knows his stuff. That’s the first thing. You’ve got to have somebody that really knows what they are doing.  And not knowing - I don’t mind and I don’t expect people to be absolute perfection in their knowledge of music and that sort of thing but I think they’ve got to have a pretty good grasp of what they are doing. That would put me off if somebody comes in and ‘that’s not right’, ‘that’s not right’, you know? Because I could hear that it wasn’t right. I could read that it wasn’t right or something, you know. And people persistently making mistakes and that sort of thing. That would put me off a bit. |
| Good leaders are patient but in charge 12 sources; 18 references  I think people [the tutors] are so kind because sometimes I lose the time or I lose the key and I am being helped by your colleagues and I really appreciate that.  Someone that will take charge. It’s a bit difficult here sometimes when ...someone is playing their guitars, singers are chatting. Always to take command and respect what we are trying to do.  She’s a powerhouse of energy that I really like. ... And she’s intensely patient. We must sound awful to her. More often than not. She’s sunny, she’s not scathing, she’s very mindful of the fact that some people wouldn’t like any criticism. I could not fault her, absolutely not.  I would need to feel that the person that was in charge was in charge. |
| Good leaders are positive and enthusiastic 7 sources; 9 references  The choir leader is great – very enthusiastic and encouraging.  I enjoy being taught by young tutors who are very positive and enthusiastic. I never miss a session unless absolutely unavoidable.  Someone who’s got an obvious enthusiasm for it, ... He’s a gentle soul, he doesn’t do it in a macho way, a gentle soul, but he’s obviously got a passion for it. |
| Good leaders make us laugh 5 sources; 7 references  Undoubtedly the person that takes (or leads) us. E. is very funny and we have a good laugh. Have also worked with G. who is also extremely funny at times and very helpful.  Oh, P. and A. are fun. P. has been teaching us from the beginning and he is good fun, you can have a joke with him, he is open to suggestions and I don’t know. I just thoroughly enjoy it.  You know, having the joke, the fun, and that sort of thing. Relaxation of it all, you know where somebody can turn something into a little joke or something or just be humorous about something. I don’t mean telling jokes and that sort of thing but able to just put humour slight on something or have a little laugh or have a laugh at what somebody else has said. |
| Good leaders motivate and encourage participants 14 sources; 15 references  He makes me try very hard but I never feel bad about not being able to sing wonderfully or making mistakes.  Our teacher has made these classes a wonderful, enriching experience. He really gives it his all, and I hope we will continue to have them for a long time to come.  The education team are inspiring and make life for the over 50s such fun.  They are not aggressive in any way, they are just very helpful. And when someone does something nice they say ‘that’s good. That’s really good’, you know. They encourage people. |
| Good leaders are versatile and skilled 3 sources; 5 references  ...she can orchestrate it well...choreography....She has done some choreography as well.  ... sometimes he comes with twenty instruments and everybody’s playing something different and it is quite interesting because he will say something and then the person he’s told to do it won’t do it, or do  it differently, or come in when they shouldn’t...  ...he’s very talented, he plays the piano beautifully, very good pianist ...  ... a good pianist. Because what I’ve found with some of the pianists, you’re singing a song at a certain pitch and they’ve gone high and you can’t reach the notes. That’s rather annoying.  he’s got such a wide brief, he likes all sorts of music ... he’ll put jazz items alongside a Tchaikovsky piece, and sometimes linking them you know, sometimes the inspiration for two disparate pieces is the same inspiration and it shows how one person does this and the other person does that and I think all that’s terrifically, it opens the mind, I think it’s terrific ... |
| Good leaders respond to learning needs 11 sources; 14 references  On the part of the teacher; a realization that some people do have mainly superficial difficulties to overcome but their being musical is a part of being human.  He is able to impart it and of course that is another good thing. He doesn’t spend too long on one line so that the other lines get totally bored out. Obviously sometimes you have to spend more time with one line than the others. Might be a difficult line or people in it there might not be as able as other groups and that sort of thing and also having a rapport with the choristers.  I think in many cases, the tuition is tailored to the level of talent and ability that is within the group that he has. It’s a fairly talented group that we have here ... he responds and works in that level. If it was less so, then they [the tutors] would, if you like, come down to that level and teach on that level.  ...I just admire that he’s looking at these old people and he’s making such a big effort. |

Table 7: What makes a good leader (focus group discussions)

|  |
| --- |
| Good leaders respond to learners’ needs 6 sources; 7 references   * ... the teachers make things very easy for us to learn. * It’s a bit slow for me but sometimes she [leader] gives me other pieces. * That’s why I want to come to this course because I’m going back to the fundamentals, which I know she teaches very well. Once you’ve grasped them, I think you can move forwards more efficiently. |
| Good leaders make sessions fun 2 sources; 2 references  That’s very good because he takes us and it’s just fun! You just thoroughly enjoy it. It is an hour and a half where we sing through as well as very hard work.  She is very good teacher. She makes it fun. |
| Good leaders are patient 2 sources; 2 references  I have to practise moving my left hand with the chords, which is what I need the practice on and she is very patient and very good at that. |

**Table 8: Comparison of music and non-music facilitators responses to the Basic Needs Satisfaction at Work Scale (Deci & Ryan, 2010)**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Music (13 facilitators) | | Non-music (7 facilitators) | | Overall | |
|  | Mean | SD | Mean | SD | Mean | SD |
| I feel I have the scope to contribute to decisions about how my job is done | 6.15 | 1.07 | 4.86 | 1.46 | 5.7 | 1.34 |
| I really like the people I work with | 6.15 | 1.6 | 6.6 | .53 | 6.3 | 1.3 |
| I do not feel very competent when I am at work | 2.3 | 1.5 | 2.3 | 2.1 | 2.3 | 1.7 |
| People at work tell me I am good at what I do | 5.7 | 1.0 | 6.3 | 1.1 | 5.9 | 1.1 |
| I feel pressured at work | 3.6 | 1.6 | 4.6 | 2.6 | 3.9 | 2.0 |
| I get alone with people at work | 6.5 | .67 | 6.4 | .79 | 6.5 | .69 |
| I pretty much keep myself to myself when I am at work | 2.2 | 1.1 | 1.9 | 1.2 | 2.1 | 1.1 |
| I am free to express my ideas and opinions | 6.3 | 1.0 | 5.7 | 1.4 | 6.1 | 1.2 |
| I consider the people I work with to be my friends | 5.5 | 1.6 | 5.4 | 1.4 | 5.5 | 1.5 |
| I have been able to learn interesting new skills | 6.4 | 1.2 | 6.1 | 1.9 | 6.3 | 1.4 |
| When I am at work I have to do what I am told | 2.8 | 1.2 | 3.3 | 2.1 | 2.9 | 1.5 |
| Most days I feel a sense of accomplishment from working | 6.5 | .67 | 6.1 | 1.2 | 6.4 | .88 |
| My feelings are taken into consideration at work | 6.0 | 1.2 | 5.3 | 1.5 | 5.8 | 1.3 |
| In my job I do not get much of a change to show how capable I am | 2.1 | 1.4 | 2.1 | 1.5 | 2.1 | 1.4 |
| People at work care about me | 5.5 | 1.6 | 5.6 | 1.1 | 5.6 | 1.4 |
| There are not many people at work that I am close to | 2.9 | 1.9 | 2.6 | 1.9 | 2.7 | 1.9 |
| I feel like I can pretty much be myself at work | 5.8 | 1.4 | 5.6 | 1.6 | 5.7 | 1.4 |
| The people I work with do not seem to like me much | 1.5 | .67 | 1.4 | .5 | 1.5 | .6 |
| When I am working I often do not feel very capable | 1.6 | .87 | 1.3 | .5 | 1.5 | .7 |
| There is not much opportunity for me to decide for myself how to go about my work | 2.7 | 2.0 | 1.6 | 1.1 | 2.3 | 1.8 |
| People at work are pretty friendly towards me | 6.5 | .78 | 6.3 | .76 | 6.4 | .75 |