

Q Julia Bishop

A Richard I (Sheffield Music Hub music leader)

Q Okay, so just first off, some general questions really, to tell us a bit about the Music Hub and what it does, and who funds it, please.

A So the Music Hub is, is funded, part from the [unclear]. So it's part funded by, our sort of income generated teaching. I mean, [unclear] that kind of whole ethos and stuff. You know, basically we're trying to bring music, make music available to every child in the city. And to make it inclusive activity. So we're across kind of all kind of areas of teaching if you like. Across the city.

Q Mm. Yeah, yeah. And what's your own role in the organisation as it were?

A My job title is music leader. So that encompasses teaching day to day, either individual small groups or whole class activities. I'm also responsible for leading and managing an after-school ensemble. The broader reach and part of my job as music leader is we liaise directly with schools we're assigned to to try and ensure that they are actually able to access some of it, the musical activities that the Sheffield Music Hub, and our partners, have on offer to schools.

Q And do you just teach the cornet when you're doing individual teaching or are you brass teaching more generally or...?

A I'm a brass teacher. So my role in Sheffield is that I teach all brass instruments.

Q Yes. So let's just focus on teaching because obviously then one of the reasons we're speaking to you is, to do with the case study families that we've been working with in Sheffield, and particularly Stephanie, because she attends your group at Meadow Banks. So just looking at that for the moment, although we'll go to the wider thing too, how often do you teach at Meadow Banks?

A I'm at Meadow Banks once a week. The school buys in the provision and what they're paying for is 30 sessions over the academic year.

Q Right. And how often would Stephanie come to the class then? Would she come every week?

A She would come every week, yeah. We have prescribed teaching weeks. So most of the teaching will take place, is front-loaded really, from September. And normally the sessions in there, there'd be the odd week where we're taking out sort of staff training. But most of those sessions will have taken place up to Spring Bank sometime in May, there might be a couple of sessions after that. So yeah, they tend to be your kind of put-together across those 30 weeks.

Q Yeah. And in terms of what happens in the lesson, obviously I've sat in on one, but I wondered if you could just describe the types of things that Stephanie might do in her lesson with you at Meadow Banks.

A The start of the lesson quite often is a bit [unclear] from instrument maintenance. so that they sort of feel empowered to, you know, be able to fix and maintain the instruments, it's maintenance really more than fixing, I should say. And then

some gentle warm-up activities, around the room [?] perhaps. And basic reading skills. And then gradually, you know, getting going on the cornet, around the pitch, perhaps a little bit more orientation, and focusing on a particular piece, that will be targeted around, you know, one of those areas, perhaps around rhythm, pitch, finger technique. But hopefully then, you know, in quite a creative way. perhaps, you know, little bits of me demonstrating, them playing.

You did watch me, I don't think I did it in your session but, one of my sort of key things about them, evaluating what they're doing, is I do like to just make a quick audio recording of them... Play it back there and then to them, to what they're actually playing.

Q Yeah, yeah. So that's exactly the sort of thing that is, you know, sort of follows on when we look at the sort of technology and media type of questions. But just to clarify, so it's a group lesson that Stephanie's in, isn't it, when she comes to...

A Yeah, she's part of quite a large group actually, I think a group of about I think it's ten or 12 children in a group.

Q Yeah. And they've self-selected to have the lessons?

A They've, they've chosen to continue with the cornet. They've all had a year of cornet, the previous year in what is called First Access. So the whole class would have had 30 sessions over the academic year on the cornet, and part of the package the Music Hub offers is heavily subsidised lessons to allow children to continue into another year.

Q Right.

A So that package includes the access to Charanga [learning app], instrument hire, and 30 sessions. It's up to the school as to how much, if any, of the cost of that second year, the continuation year, that they pass on to parents. Or if indeed some schools say, we'll use pupil premium to support children in that year. So the actual cost of what they are paying, what they are paying, that is down to the school. In that second year.

Q Yeah. Oh, thanks for clarifying that. So just moving on to a section of questions relating to technology and media in your activity, classes. So do technologies and media feature in your classes and if so, how?

A Yes. I mean, it's something, as you know, instrumental tuition has sort of changed dramatically over the last ten years, as we're using, as we're working with bigger groups. It's just that the resources have evolved and the technology has evolved to make life far more straightforward and we're working from a ceiling(?) projector. In the early days I can remember trying to set up music stands for 30 children, and working from sheets of music, which was [laugh]...not ideal. As sort of the resources are being developed by a company like Charanga Smart Music, you know, we've embraced that obviously, and we're using the projector. And these, these programmes, as part of, you know, the lesson that we're doing. So it's in this case, in Sheffield, we're more or less...we're streaming it through the Charanga website.

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There are other ways of doing it. It can be run offline if there's limited internet access, it's a slightly more basic version of the programme. But, yeah, that's how we're using that part of it. As I say, from my own point of view, I made quite a lot of use of just like a memo recorder for them to be able to evaluate their performances, see what they do.

Q Are you using a voice recorder type of thing or are you using your phone to do that sort of thing?

A I just use my phone. Just use like a memo facility on the phone. No video, obviously, because that gets way too complicated.

Q Do you mean from a child protection sort of point of view there?

A Yeah, so, yeah. It's just purely just sounds, no video. Because obviously I can't be videoing my children, I don't have all their consent and, you know, although it is a work phone it's, you know, it's just too complicated. So we don't get into that. So it's purely audio-based recording.

Q Yeah.

A And, I do share those recordings across all the different schools that I visit. Because the children seem to really enjoy listening to what children are doing in other schools, and being able to compare themselves. To what other similar groups are doing. It's quite often, you know, it seems to raise the challenge of the game, if you like. Because I think at the end of the day it is playing, it's a game, isn't it? You know?

Q Yeah, and the challenge of it all is like gaming. On computers and stuff. Is that something, is that just a practice that you've, like, developed off of your own cuff as it were, or do other teachers do that sort of thing? Have you shared...?

A I don't know if my colleagues in Sheffield...I worked in Barnsley and I started to work in Sheffield six years ago. And we were using a different resource. And part of that resource incorporated this recording facility that you can play along with the thing. And it was something we adopted as part of our teaching practice there. So it was just kind of instant feedback. So I'm not sure if something my colleagues do use but we're certainly encouraged to, you know, use that kind of media in our teaching. To help, you know, evaluate and perhaps share with parents, if we're in contact with some of the parents, some of the work the children have been doing in school.

Q So I'd really like to know a bit more about Smart Music and then Charanga. And I wondered if you could just tell us a bit more about what each one does, please, and how you use it in your lessons.

A Okay, so when I worked in Barnsley we used Smart Music. That's a package that has to be loaded up onto a computer. So we worked in a different way in Barnsley in that we all had laptops. And we had Smart Music loaded up onto our computer. So we'd go into school and we would set up our own laptop for the teaching through the whiteboards, projector, whatever it is. The huge resource bank is [unclear].

It's American-based. And teaching method. And, you know, you've got thousands and thousands of resources in there and it's up to you what you access, what you download. I haven't used that in years so I don't really know...

Q Oh no, that's fine. Sorry, I thought you were using it now. So maybe just if you could focus on the ones you're using now, that'd probably be better, as time is a little short.

A So I started teaching in Sheffield. They use Charanga which I think is more commonly used by music services across the country. And as a resource, again, it's developed quite... It developed..I wouldn't say quickly. Over the years. When I first started using it six years ago, actually immediately I started working in Sheffield, I did find the quality of some of the backing tracks disappointing.

I didn't find them very inspiring, you know? Well, at my age, if I don't find them inspiring, how's a child going to find them inspiring? Off the back of what I'd been using, Smart Music, they've got absolutely fabulous, you know, resources. I spent probably hours sifting through all the Charanga resources, and I would say I disregarded a lot of them. Because I just felt they weren't particularly inspiring.

And, you would, you were teaching, how do I explain this? You were using the resource to base your teaching on, rather than the other way round.

Q Yes, it wasn't a tool for you, yeah.

A [For a?] particular skill you wanted to develop, it's a resource I can use to do that.

Having said that, they brought out a new sort of bank of stuff a couple of years ago called... I can't remember what it's called now. Anyway, so they added a whole new load of stuff. You know, a whole new sort of scheme of work. And it's, it's much, much better. And I think that was the part of Charanga that you saw me using in the class.

So it's a little bit more interactive in that you can play around with the tempo, which again, children seem to really enjoy that. You know? Not just going how fast will it go, but how slow will it go. So it just adds another dimension, you know, that you can explore. When there are elements of music and tempo. so yeah, that's Charanga.

[Overtalking] that we give children access to those resources. So they can access them at home.

Q Right, I was going to ask you.

A [Overtalking] Charanga which pretty much music they can't do. So they create their own account, they get a unique login, and I can put all the lessons that we've been doing onto the pupil sharepoint, and they can go away and access the lessons at home that we've been doing in school.

Q Brilliant. So what is it they actually access? Can you just sort of, you know... Is it like a something written instruction, and then the piece and the backing track and...?

A Yeah, the... So the piece of music is kind of like plays through. It's got written

notation you can add in. There's a bar on the side where you can add in a thing where it shows a picture of the fingerings for each note. You can put the note names over the musical notation, if they find that an easier way of, you know, trying to remember what they can do.

Q And does it play back the music as well, so you can get it by ear as well as playing it from the notation? Can they just play it through and listen to it, or...?

A Yeah, yeah, they can just play it through. You can have it with kind of the lead, with the melody being played, or you can switch that part of it off as well. So if they want to play without that prompt they can do it, or if they want [unclear] played with the accompaniment they've got that as well.

Q So in terms of the aims of the Music Hub, what would you say they were in using the technology in the media as part of the lessons and the scheme of work?

A I think first and foremost you want to incentivise your pupils to go away and play their instrument between [unclear]. You know, I'd like to think that's the biggest thing that they're finding something there that motivates them to want to get the instrument out. And, you know, that would be the number one reason, I would have thought.

Q Yeah, yeah. Do you think, I mean, you know, my own experience as a music teacher is that practice is quite a lonely thing in a way [laugh]. And you have to imagine a lot of it when you haven't got any tech or anything, you know, you've got to imagine the accompaniment or remember the thing. And I suppose in that sense it sort of connects you to something and so on. I think when we observed Stephanie at home using Charanga, it can give her some feedback on her playing. Does it tell her if she's pitching the notes right and that sort of thing, is that right? Or am I imagining that?

A I'm not aware that Charanga can do that.

Q No, okay.

A Smart Music, Smart Music can do that.

Q Okay. That's interesting.

A Charanga, Charanga can't.

Q No, okay.

A Unless there's something I've not discovered.

Q I've got to look back at that film and just make sure, I've obviously misunderstood it.

A Given my age, it's highly likely that she's discovered something that I haven't. So it's possible but it's not something I'm aware of.

Q Yeah. Do you think it is incentivising them? Does it help? Are you getting any feedback from them?

A I think with some of them it does. I think with some of them it does. There seems to be a barrier with some of them between them actually going home and opening

up the account. Which is quite frustrating. Because I have to generate an individual letter to every single pupil. So they have a letter that is produced with a unique password and username for them to open an account.

And it's the thing... I understand about children, children taking letters home, that they lose the letter. So, you know, I then have to generate more letters, if they don't do it straight away. And there seems to always be ones that come back and say, I can't get it to work. So you know, I do find in groups that I go through this process of showing them, you know, we go through it together as a class of showing them how to do it. You know, how they can find that website through the internet, which page they need to go on. You know, which part of it, because it... What's slightly confusing with Charanga, when you go to the login page there are three different areas that you can log into.

You know, perhaps as an adult that seems quite clear to us which part of it it is, and where they need to put what to sign in. But perhaps with, you know, a year 5 child, perhaps we're expecting too much of them to do that. Having said that, there are the ones that do use it all the time. You know, so there's a huge disparity.

Q Yeah.

A And I think I said to you previously, because of the way that... Because of data protection and everything, I haven't yet found a way that I can see who's accessing what, because what I've had to do is anonymise all those sign-in letters. So they don't have a name on them, they have a number. That's possibly something I've got to revisit for next year's sign-up. But there is a big difference, you know, across the board. That, you know, some children will do it and some, some won't.

Q Yeah. And you can't really see then, what you're saying is you can't see very easily whether they are accessing it, how much they're accessing it, what they're doing on it?

A No. No. You used to be able to. Because we could see a child's name that we get, they had a generic login. And that, it gives them initial access to the account. And they would then create their own account. So that account would have their name on it, so you could see the name of the child, of the teacher, and when they had visited and how much time they had spent on the activities.

But because we have to now create these unique logins... I think I teach something like 60 children in that same sort of format as I'm working with Stephanie. If I wanted to see what every child was doing I would have to create that name, that child's name would have to go in. And I do not have a secure facility to put that name in to Charanga.

Q Yeah. And that's since GDPR came in, it's become...

A Yes. Yeah.

Q It sounds like it is something that would be desirable for you to do. So you could, I mean, it would be more time-consuming for you but it's something you would quite like to have, that sort of insight into what's happening at home.



A Yeah. Because I know there's, you know... I'm into December and, you know, there are children that still have a letter in their case. So they've obviously not done it, you know? You've got your, you know, your focus that you talked about, there's going to be them that will go home and embrace it. So with that particular group, and I've done that with all that similar kind of groups, our focus really, we started very early, since the week before half term, so we're talking the end of October. Our focus has been Jingle Bells.

All right? Because I said to them, right, this will take you six weeks. And I find with a lot of children that that does seem to create the incentive to want to go home and play it. As in, you know, it's a piece of music with a lot of them, yeah, I really want to be able to play Jingle Bells by the time I get to Christmas.

Q Yeah.

A And I find that quite interesting because it is a piece of music that they know. There are some quite exciting pieces, Take Off [?], I've remembered that [unclear] called Take Off. There's some really exciting pieces in Take Off. And they're all original pieces. Lots of [unclear]. And they're exploring lots of different genres of music. But it's Jingle Bells every year. It's the one that motivates them. So, you know?

Q Can they access those other pieces or do you have to sort of provide them, through what they can access at home?

A I've put the whole lot up there for them.

Q Okay, so they could be curious at home, they could be accessing other stuff.

A They could be curious, and they can explore the whole thing. There's seven units in Take Off. And the first unit would be coming in, we've just been doing it with in their first year of cornet. So units one and two would be for their first year. We might start dipping our toe in the water with unit three.

Q Okay.

A And then the group that Stephanie's in, by the time [unclear] we're into unit four and five, and then if they then continue for another year it's roughly unit six and seven.

Q Yeah. So what you're saying is it is a sort of, it's a scheme of work, it isn't just a set of resources?

A You could see it as a scheme of work, yeah. Yeah. It's very... I'm not very good at finding the words. It's quite a well thought out process, you know? It's obviously been well thought out that there's a logical step to everything. And what is good about this, and I think this is where it differs from a lot of resources that have just been adapted from small group teaching, is there's a lot of focus on technique, but not a lot of focus on developing the upper range.

Q Right. Yes.

A Because you're always going to find in, in brass play, that is the biggest challenge. And it's easy to have come in a small group, because you can be more

specific with an individual's needs. Whereas in a larger group it's taken that focus off trying to get your first octave. Whereas the traditional tutor folks tend to go down that route, as I say, in a smaller group, or a one-to-one it's quite easy to focus on that.

Q Yeah. Thanks, yeah, cool. So I'm going to whizz onto the next section, which is about Stephanie herself. And so I don't know whether you're able to answer this. I mean, there's the lesson context and then there's the home context. So it's just really thinking about do you know if Stephanie... I mean, obviously she must be using the technology in the actual class itself because she is part of the class. And as far as you know she's sort of engaging with the interactive whiteboard and what you're doing and so on. Do you have a sense of that?

A Yeah. I mean, she, you know, it's quite a mixed group, I think, I've explained to you before, because we've got mixed years in there. And, you know, you can see the children that are possibly a bit more focused, and have gone away in following things up. There's quite a lot of giveaways in the brass instrument as well, before they've even played a note [laugh]. Just whether they've actually played it over the week. As regards the kind of the maintenance of the valve and things like that.

Q Okay.

A You know, yeah, I think Stephanie's one of those individuals that she does, you know, appear to come to the lesson prepared and engaged. Some of them are a little bit more challenging. In our group.

Q So thinking about the lessons, do you use that technology, the Charanga... Do you use it for creativity and obviously, you know, music making is a creative process, so I'm sort of thinking of how to adapt that question to make it relevant.

And do you do anything beyond what Charanga actually offers you? Can you sort of adapt it in, you know, to your own things, or do you do other things to complement it?

A I mean, from the creative point of view there's again, you know, [unclear] through a lot of resources, there's some quite useful things that, even just like a backing rhythm, that has no pitch to it. So from the point of view of just, if you like, it's a glorified metronome. So if we want to do some call and response stuff, covering different pitches as we're warming up, I find that really really useful.

A Because, you know, it sets the scope of kind of the structure, if you like, the call and response of the length of [unclear] back to them, that kind of the stuff. So I find that quite useful. And I like to try and adapt the pieces to, you know, once they've got their head round the piece, they know the piece, what you've done is kind of secretly taught them the structure of the piece of music without realising it. Then there might be opportunities to create some improvisations within those pieces.

Sometimes I do it. That I'll start doing some improvising alongside what they're doing to set that up. And then, you know, show them the notes, perhaps they can use it, will work, and just give them a few kind of structural points to help them see, you know, how they get on with that.



Q Yeah. Is Stephanie at that stage yet, would you say, or is it a little bit early for her to be able to access that kind of going beyond the learning the notes thing?

A I'd like to think that in every lesson there's a certain amount of freedom that I've granted, you know, that they're still empowered to make use of that freedom, even if it is just [unclear] their mouth piece at the start of the session. And they're exploring rhythm and pitch. The boys always do the football chant in the mouth piece.

Q Do they? Oh, that's funny!

A I know that's kind of a, you know, I'm being quite specific there, mentioning the boys. But perhaps that's down to where we live. I don't know. But football is a big thing in Sheffield, isn't it? For a lot of people. So that's always a favourite when they're buzzing their mouth piece.

Q You mean they do the rhythm, the rhythm of the chant sort of thing?

A Yeah. It's very rare that somebody doesn't do the football chant [laugh]. But why not? You know? They're playing, you know, they're playing something they know.

Q Yeah, exactly, and that's the sort of transfer of skills, isn't it, across making the instrument do something, or the mouth piece do something, that they want it to do. So yeah, it's a kind of ownership there.

A Yeah, just exploring. You know, you're making your life hard as a teacher if you're going to try and tell them what to do. Every second of that lesson. If you know, that, and even if it is just as the start, and as we get it going we tend to kind of get a little bit more focused. You know, I'd like to think they're as [inaudible] in the lesson as they can. And be a bit creative, you know?

Q So there's a couple more sections. So we're moving away from focusing specifically on Stephanie, and just your own perceptions of technology and media in general, and then a little section about media and technology and wellbeing. So I'm interested in how technologies and media, how important they are for you and your life.

A Personally? In my own life?

Q Yes, yeah.

A I'm, I suppose I'm part of a cross-over generation, aren't I? I'm 50 next year, so I think we're part of the generation where it's starting to come in. I sit on the fence with it a little bit, I have to admit. I try to use it in a way that I want to use it and is not dictated to me. By other people, I think. I've got, you know, my gadgets. I think that is, you know, you can't ignore it. It is part of life today. Having said that, you know, it's still a form of media. I still like listening to records.

Q Yes, so older technologies as well.

A I find that, you know, as in perhaps that's me as a musician, I find that a far more enjoyable way of listening to music than just walking around with my phone tethered to a Bluetooth speaker. I do sort of make specific listening time for

myself. I suppose that's part of my engagement with media, isn't it, as a form. Specifically technology, I don't know.

There's part of it, I suppose, I'm slightly uncomfortable about it. Is uncomfortable the right word? You know, I think email is a good thing. But it can be absolute bane of your life as well, can't it? You know? I mentioned to you earlier, you know, that when it doesn't work it's really frustrating because, you know, this [is an?] example, it's not worked now for three days but it's work that is now backed up for me. So I've not been able to do it for three days. If I wasn't relying on email there would just be another way of getting on and doing this, this kind of work.

I'm not one of these people that have to have, well finances don't allow. That I have to have the latest gadget. You know, I still use iPods as well. And, you know, I find that quite interesting because that's something you pull out now and then certain generations in stores say to you, what's that?

Q Mm. This is for teaching, is it? Or just...

A Yeah, yeah. But some schools don't like you using a phone, you know, they have a ban on phones actually. Even for staff. So, you know, I do still use an iPod in those circumstances. Does that answer your question?

Q Yes, it does, it's great. I'm just going to just to lead on from that, to ask you whether you think that technologies and media are particularly positive or negative for children, particularly the young musicians that you're dealing with at the classes.

A You have to be very careful that you are, you know, that there is a purpose to the media and it's not just a gimmick. That, you know. I would like to think, you know, that they felt that they could still play their instrument without a form of media. You know, that you can play your cornet without backing track.

Q Mm. Unplugged as it were.

A I don't think you saw it when you came to that session with Stephanie but I do try and sometimes give them something that, right, how long have we got to play our cornet at home? Right, you've got two minutes. Right, this is what we can do in two minutes. You go home, what you do on your cornet today? Look, I can play this tune.

The thing about the cornet is you can get it out and it can be ready to play in 30 seconds. You literally put the mouth piece in, if the valves don't need any maintenance you can play it. And then perhaps there's then that layering up, we've got a bit more time, okay, let's get ourselves logged in to the Charanga and start using that. That part of it. Does that answer your question?

Q Yeah. And just in more general terms, do you feel that technologies and media are important for young people and sort of as, not just now thinking in music lesson context.

A With my dad head on [laugh]... I can see, yes, it is important for my children. I can see it is important to them. Again, positives and negatives, you know, being...

One of my gripes is WhatsApp groups where they can be added without consent. To groups. And then there's stuff coming in on their phone. That isn't appropriate and I don't like it. But then from, you know, exploratory tool, you know, there's lots of information that can be readily accessed by the media.

So again, I don't think there's a straightforward answer. It's, you know, probably [unclear] my own personal point of view, it's trying to empower them that they are able to access it in a way that is appropriate and how they want to, and not how has been dictated to them by other people or other sort of media platforms.

Q Yeah. Can I just ask you, because there's been quite a lot of stress, I think, on using...aural-type apps. You know, sort of audio in other words. And I just wondered if you use or encourage the use of video. I mean, it's not so much taking video but actually, say, accessing YouTube to look at performers, or to, you know, as a teaching tool to show performances or show musicians playing.

A That's another thing. It's kind of changed over the years. When... I used to work in Barnsley, because I was using my own computer, I could always access YouTube. What I'd say is my computer, but using the work laptop, you can access YouTube. So that was a form of media that you could rely upon to use in your teaching. What you find now is travelling between different schools there's all different levels of accessibility of YouTube. So if you're talking about within the context, the teaching context, some schools you can access YouTube, some you can't access it at all.

So I think it's one of those things that, because of that app, has gone out of my day-to-day planning. And because I'm going on school computers, from the point of view of actually logging on, a lot of the time I'm just logging on as a pupil. So you can't access YouTube if you log on as a pupil. Some schools are reluctant to let you access a supply(?). Not all of them, but some of them are.

Because of what you are then able to access. I do, in, perhaps in my smaller groups, it might be something that we look at on a [unclear], that we'd say, right, okay, you know, perhaps one of my more advanced students, I'm saying, look, you really need to go and look at this trumpet player. I'll put this name into YouTube, see what comes up, and somebody might go through together, and I'll say to them, can you go and...well, because I'm doing it on my own phone I keep running out of data...can you go and look at this at home?

But that's a really tricky one, the whole thing of YouTube within schools.

Q Would you like to be able to draw on that more?

A Yeah. Absolutely.

Q Mm.

A I used to do it all the time. But it's, you know, again, it's the thing of how things are being controlled, and it's just the practicalities of, you know, how that would work. I think others exist in different schools, across the week. But perhaps that's something I need to work harder at.

Q No, it's just one of our questions is about, you know, what barriers are there, and

are there things you'd like to use that you can't at the moment.

A Yeah, yeah. Well, I think YouTube, YouTube would be... As I say, perhaps it's something that I need to consider.

Q Yeah, so you sound like you, you know, is it just them observing the performance? I mean, there's so much on YouTube, there's tutorials and all kinds of things, and a lot of music teaching. You know, sort of you can learn, I don't know, some music from another part of the world, and there's online lessons and all sorts of things, aren't there? There must be a lot of resource there.

A It's a really tricky one. I mean, you know, one of the things they're encouraging us to do at the Music Hub, and I have not done it, is that we're creating our own YouTube videos around technique and performance and all that, and they're uploaded, and we're signposting our pupils to that. But, perhaps that's my, I don't know, I haven't done it. I don't feel comfortable with it, actually, if I'm honest.

Q Where's that coming from?

A I don't know, I'm not comfortable doing it. You know, perhaps it's something I need to try and overcome.

Q With sort of [there] other uses of technology within the Music Hub, is it mainly on technique and sort of things like that? They don't make creative performances, you know, more on the creative side, or actual performances of your teacher. Do you feel it's like a glorification of the teacher or something like that, or...?

A I think, you know, if you ask about my sort of engagement with technology and staff, I think I'm just not... I'm not one to put myself up there. If you look hard enough there's videos on YouTube of me performing. You know? I'm not kidding myself... And I know where they are. I don't know. I don't really have an answer.

[Overtalking] something if we were pushed on at work, and something that we should be doing more of. Because I know some of my colleagues have done it.

Q Have they? Yeah.

A If you, if you look up Sheffield Music Hub on YouTube there are, you know, things up there of colleagues. There is one perform... There is one thing up there, that we did a few years back. I think it's regarding posture or something. So, there is one up there on the Music Hub channel of me, but, yeah.

Q But they tend to be about technique and have a sort of didactic kind of intention, would you say, those films that are being made at the moment.

A Possibly, yeah, yeah. Oh, you know, they don't, you know, if you're talking about putting performances up on YouTube of children there's so many barriers to be overcome with consent. You know? Around child protection and, and stuff. I think their policy, we need this up now, and it sounds quite hard, but I think if there hasn't been consent to be video-ed or photographed, they can't take part in the performance. Because it's just got so complicated.

Because it's very interesting, the difference between what we do, that it's what

you see what goes on in schools [?]. You know, because it's always that thing, if you're photo-ing or video-ing in a school, then there's an announcement that it's only for personal use, and please don't share on social media. It's not exactly [unclear], is it?

Q No, it's hard to enforce.

A We're, we're drawing across so many different children, across so many different parts of the city, that, you know, we cannot afford to [unclear] suddenly up there where perhaps there's a looked-after child, or a child that has some kind of care order or something. You know? That somebody [unclear] could find.

A So yeah, I think that's why I tend to shy away from, you know, the whole video recording thing because [unclear]. We just don't have the time or resources as teachers, I think, to get into that. You know, personal consent and data around that.

Q I'm very conscious of the time, we've gone over a little bit, so shall we draw this to a close now?

A Mm.

Q Just before I do, maybe there's things I haven't touched on that you wanted to say in relationship to this study, you know, the subject of children, technology and play, and creativity, the role of adults in helping kids with play and with, you know, technology and being creative with technologies. So I'd just like to throw it open as a last thing. You know, is there anything else?

A It's been nice for me to know that some of what we do is working at home. Around Stephanie. Because I think music more and more as I see it is just becoming another activity that children do once a week, and that whole thing of we really need to go and try and do this between lessons. That's my stock phrase. I don't use the word practice. I use the word play. Because it is play. It's a game. You know? And it's no different to what they're doing on their devices of trying to get to the next level, can you do it faster, can you do it slower? So from Stephanie's point of view it's nice to have that bit of, you know, that you've seen it from the other side. It's nice for me to know, okay, well in, in her case, it's working.

Q Yeah. And you feel that sort of playful approach, the practice isn't just about replicating something you've been set by teacher but there should be some kind of, you know, obviously enjoyment and, you know, feeling of satisfaction.

A Yeah, yeah.

Q And, yes, progress and all the rest of it.

A Yeah, because I mean, even in your own playing, you know, after all these years, you know, there's the bit where you've got to sit down and do the job, you know, because if I don't get it right I'm not getting asked back, and I don't get paid.

But, you know, there's always a creative element within your practice because, you know, I'm always trying to find better ways of doing stuff. More efficient ways of doing stuff. You know, in my own play. So, yeah. From my own point of

view it's just nice to know that, you know, it is taking place at home.

- Q Well she surprised us with that, we didn't ask for that, and she said, oh, I'll show you this. And so she volunteered it actually. And we have some film. So it'd be interesting to see, especially in the light of what you've been telling me about, you know, what we're seeing with Stephanie. It was just that one occasion, but it was really interesting, so...