

How to make music activities accessible for deaf children and young people



Foreword

All children and young people have a right to an excellent music education and it is vital that professionals understand how to make lessons and activities as accessible as possible.

The NDCS resource *How to Make Your Music Activities Accessible for Deaf Children and Young People* is an excellent guide that will help music professionals develop confidence in supporting the music education of deaf children and young people. This resource provides clear guidance and information to ensure that professionals can design and deliver music activities in which deaf children and young people can fully participate.

At the UK Association for Music Education – Music Mark, we believe that all children and young people have the right to access and experience the potentially life-changing and transformative power of music. Our vision is to support quality music education for all, and to improve the learning and personal outcomes for children and young people in and out of schools.

I am therefore delighted to introduce this new resource from NDCS. I hope you will enjoy reading this really helpful document and use the strategies and top tips while making music with deaf children.

Nigel M Taylor, Chair
The UK Association for Music Education – Music Mark

Everyone should have the opportunity to enjoy and take part in music. *How to Make Your Music Activities Accessible for Deaf Children and Young People* is an important and practical resource in tackling issues of access in relation to deaf children and young people and their opportunity to fully engage in music making.

Ciaran Scullion, Head of Music
Arts Council Northern Ireland



*“Music expresses that which cannot be said,
and on which it is impossible to be silent.”*

Victor Hugo, French author



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Introduction

This resource is aimed at all mainstream music practitioners who want to ensure that deaf children and young people can fully participate in your music activities. The resource is suitable for music teachers (instrumental, class or group), conductors, orchestra members and choir leaders.

In the UK and all over the world there are people with varying levels of hearing loss from mild to profound deafness, from children with glue ear to those who have lost hearing at a later stage in life. Some communicate using sign language while others lipread. Some use hearing aids while others may use a cochlear implant.

Many deaf people play musical instruments and take part in music activities on a daily basis. It is a misconception that they cannot participate in and enjoy music.

As with hearing young people, participating in music activities can have many benefits for deaf children and young people. As well as the vibrations, the visual aspect and performance value to playing, music can help children increase their confidence, encourage learning about emotions and help develop fine motor skills.

Like their hearing peers, deaf children and young people may be influenced by their family environment or they may be interested to participate after seeing peers take part. Each child's experience of music is unique and depends on their type and level of deafness, technology used, and their previous exposure to music. A child or young person who has lost their hearing may have a memory of music and therefore a very different experience from a child who was born deaf. It's important to remember that some deaf children can use a lot of their residual hearing with the support of hearing aids, or they might have a cochlear implant. Others may be deaf in just one ear. This means that music enjoyment in many cases is not just about vibration and being visual, but hearing the music.

We have worked on this resource with the support of UK deaf musicians, researchers and teachers who have experience of working with deaf children and young people, and helping them to connect with music. These contributors have provided small and simple tips and suggestions on how to adapt different activities so that they are suitable for deaf children and young people.

Have a look at the chapters that cover your area of work and see if any of the points can be applied to your way of working.

If you would like more information please contact the NDCS inclusive activities officer for arts at me2@ndcs.org.uk.

“It is obvious that not all hearing impaired people will be musical in its fullest sense. But, then neither are all hearing folk. What is needed is the opportunity to experiment in order to discover what musical abilities lie dormant in us”

William G Fawkes, music teacher of the deaf 1975 – 1988

Top tips

DO

- ✓ Ask the child or young person how you should communicate with them
- ✓ Use your arms and facial expressions to be as visual as possible
- ✓ Teach or practise in rooms that have no background noise
- ✓ Establish the beat and give instructions before music is played
- ✓ Teach in small groups
- ✓ Be aware that different hearing aids and cochlear implants vary in how they process different frequencies
- ✓ Take the student's lead on which instrument they would like to learn

DON'T

- ✓ Work in a room that has an echo
- ✓ Move around while you are talking or demonstrating
- ✓ Talk while performing
- ✓ Get frustrated if the deaf child or young person is repeating the same mistake
- ✓ Give up – if stuck, try explaining things in a different way, write them down or use pictures

Case study

Lucy teaches keyboard, piano, flute, clarinet and saxophone and has been working with a deaf pupil for 18 months. She says that she always faces her student when she's speaking so that her body language, hand gestures and facial expressions can add meaning to the words she's saying.

"I know she is reluctant to ask me to repeat myself if she hasn't heard properly, so I listen carefully to her answers so that I know she has definitely understood what I have said."

Lucy's student took Grade 1 keyboard last year, and she found the examiner was very understanding and accommodating. "I popped into the exam room just before the exam to advise the examiner that my student is deaf and that she might have to repeat things."

When asked what advice she would give to a teacher working with a deaf student for the first time, Lucy says "Firstly, don't be overwhelmed. Every student has different skills and strengths, and a good teacher can alter their teaching style to accommodate different pupils' needs – a deaf child has just as much potential as a hearing child as long as their needs are met."

"I have found that teaching my pupil has been an immensely rewarding experience and my communication skills during my general teaching have improved as a result of my time with her."



Hearing aids and cochlear implants and their impact on music

The majority of children and young people with permanent deafness use either hearing aids or cochlear implants.

Hearing aids amplify sounds making them audible to the wearer. They are programmed to amplify quieter sounds more than loud sounds so that what the wearer hears always remains within their comfortable range.

Children with severe to profound deafness who are unable to hear the full range of speech sounds with the most powerful hearing aids may instead use **cochlear implants**. A cochlear implant includes an internal receiver and electrode package which is surgically placed in the inner ear, and an external speech processor worn behind the ear. The speech processor converts sound into an electrical impulse which stimulates the nerves in the inner ear.

If you're working with a child who uses hearing aids or a cochlear implant here are a few things to consider:

- Both modern hearing aids and cochlear implants are programmed primarily to understand **speech** clearly. Speech and music have many differences including intensity, energy at different frequencies, and frequency emphasis. Musical instruments typically have a much greater dynamic range and frequency range than speech. This means that hearing aids and cochlear implants do not reproduce music exactly, and that a deaf person may not experience music in the same way as a hearing person.
- A single talker, singer or instrument is often easier for hearing aid or cochlear implant wearers to follow. Due to the limitations of hearing devices, it is more difficult for wearers to follow multiple instruments.
- Modern hearing aids have multiple program capability and it is possible to add a program for music which alters the gain and output of the hearing aid, ensuring the volume of the device remains comfortable and therefore improving the listener's experience of music. You could suggest that parents contact their child's audiologist or Teacher of the Deaf for further information about using a music program on their hearing aid and/or technology to support them in enjoying music.
- There are also lots of assistive devices which can potentially be used with hearing aids and cochlear implants to enhance a child's enjoyment of music. These include wireless (e.g. ear hooks, neckloops, Bluetooth streamers) and direct audio input devices that bring the music direct to the hearing aid and help to reduce problems caused by distance and background noise. You can find out more information about them on the NDCS website www.ndcs.org.uk/family_support/technology.



Behind the ear hearing aid



Cochlear implant

Music and singing groups in the early years (0-5 years)

“Music is not about hearing any more than language is”

Ruth Montgomery, deaf musician and music teacher
(college dissertation, 2005)

As with any hearing child, it's always good to introduce a deaf child to music as early as possible. Having the chance to enjoy music in the early years can aid a child's communication skills and ability to engage with other people.

Remember that not all children, whether they are hearing or deaf, will be interested in learning music. However, a child may be more likely to give music a go if they have been exposed to it at home.

Some top tips

- As with hearing children, you can use music in small groups at an early age to teach children to be aware of others and wait for responses. This might include children learning to wait their turn before playing an instrument or using other sounds as a cue for making a sound themselves.
- Try a variety of sounds over several sessions and see how the children you are working with react. Remember that some deaf children are sensitive to certain pitches or tones for example, wood or metal. Vibrations can be overwhelming at first so experiment carefully. Children will show you what they like.
- Encourage rhythm building first, using clapping and stamping. Very young babies respond to rhythm and pulse naturally.
- Use clear and simple agreed gestures to assist with communication. Lots of eye contact and facial expressions can also assist.
- Be as hands on as possible – many deaf children learn by watching and doing.
- Keep active, walk or bounce around the room to rhythms and change the speed frequently to make the class more interesting.
- Gently encourage participation and listening. Listening to music in an informal setting, such as through a personal music player or from a stereo in their bedroom, may come independently at school age.



“We were able to begin at the beginning and use... walking, and then add hand clapping. Walking ‘on the spot’ rhythmically became thus a first activity in the music programme. Add to this hand clapping, firstly separate from and then along with ‘on the spot’ walking, or actual walking if the space is available, some strong rhythmic chords on a keyboard or rhythmic drum beats, and you have the beginnings of rhythmic development”

William G Fawkes, music teacher of the deaf 1975 – 1988
(The teaching of music to hearing impaired children and teenagers, 2006)

“I talk a lot more about feeling the vibration and the way the instrument feels to play.”

Kirsty Alexander, musician and music teacher of deaf children

Activity tips for early years:

You can find warming up activities and resources tailored towards early years children such as *“A musical journey through the Rainforest”*

(www.bionicear-europe.com/en/rain-forest/rain-forest.html) and

“Keys to Music” (<http://matd.org.uk/publications/>).

General music lessons and listening to music

Deaf children and young people can enjoy music lessons and listening to music with their friends as much as hearing children and young people do. Remember that as with hearing people, a deaf child's perception of music will vary greatly and they may prefer certain types of music to others.

Some top tips

- Start with simple pieces of music, with a clear melody or just one or two instruments. Gradually introduce pieces with more instruments.
- Where possible use rooms with soft furnishings that do not have echo or background noise.
- If you're using a CD player or music dock, check with the child that the volume is at a comfortable level for them. Avoid talking while the music is playing and be careful of background music that may make it difficult for a child to hear what else is happening.
- If the music you are listening to has lyrics, ask the child if it would be helpful to have them printed on to a piece of paper or displayed on a screen before you listen to the piece. Deaf children and young people may need to have lyrics repeated several more times than you are used to, before they are able to learn them by heart.
- Look for iPhone and android apps such as "Shazam" and "Sound Hound" that help identify what music is being played. These apps sometimes provide the lyrics too.
- When your students are learning about composition and how to compose their own music, think about the environment where they will be listening to these compositions. Is it worth splitting students into several rooms, or asking students to be quiet while they take it in turns to listen to their compositions?



Instrumental tuition (individual)

“From a teacher’s perspective I would emphasise that rhythm can most definitely be taught using physical, kinaesthetic exercises. Deaf people learn very visually, often by watching cues, following demonstrations and by imitation”

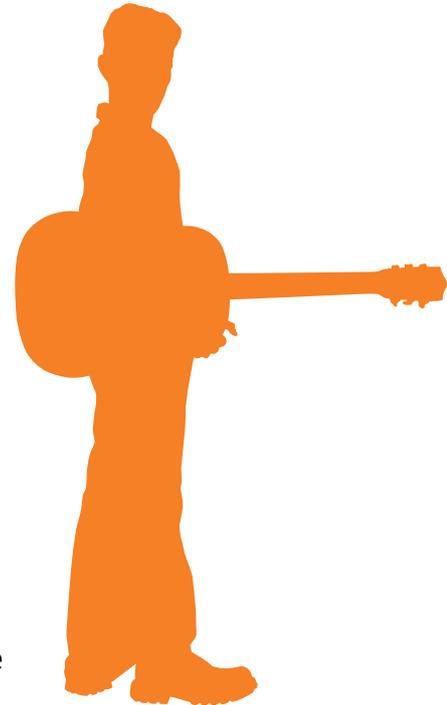
Rebecca Withey, deaf sign singer and workshop leader

Generally, the teaching and learning process during instrumental tuition does not need to differ for a deaf child or young person.

Be guided by the student when it comes to choosing an instrument. Like hearing children, they may have strong ideas about what they want to do and it’s important not to discourage them. Some deaf children and young people may find it easier to hear lower or higher frequencies depending on their level of hearing so encourage them to explore and experiment with different instruments to see what suits them best.

Here are some other top tips:

- Think about the acoustics in the room that you are teaching in. Try and use rooms with the least background noise so that sounds are clear.
- When you are teaching, face the student so they can lipread you and see hand positions on the instrument you are using.
- Think about how a deaf child or young person can see the music through finger positions, posture and mouth shapes.
- Be patient and allow time for the student to process what you are saying before you demonstrate or ask them to play.
- Establish the beat and rhythm of any piece you play prior to starting and maybe ask the child if they would like you to conduct throughout. Depending on the child’s level of hearing, some may find it difficult to get the melody, before they understand the rhythm.
- Always check the volume level with the child in case it’s too loud and overwhelming for hearing aid users.
- Do not give instructions while the child is playing, as there is a chance they will not hear what you are saying. Avoid humming the rhythm at the same time as an accompaniment is being played or while the student is playing as it may make it harder for them to hear what they are doing.
- If a mistake is made while the student is playing, they may not have heard it. Be clear on where the mistake was. Point to the score and make time for demonstration. Remember that a deaf child or young person may take longer to learn new things in comparison to their hearing peers.



- It is good practice to keep a music log so that progress can be tracked. It is also useful when communicating with parents to let them know what their child needs to practise.

Case study



George (12) is a deaf drummer who plays for a Junior Brass Ensemble and his school's Samba Club. He has passed his Grade 1 snare drum and Grade 1 drum kit. George wears hearing aids in both ears.

George's drum teacher is also deaf so understands how to work with him, and his local music service has also been very supportive.

George's deafness does not affect his enjoyment or ability to play music. He believes that, "If you love music, enjoy it and really want to do it – just get on and do it! But you must practice!"



"Her music teacher decided to change the way he was teaching her as the rate she is learning cello has been so driven and fierce and started her on the Kodaly technique. I will always appreciate the way her music tutor did not give up on her."
Parent of a deaf child

Instrumental Tuition (group work)

Some top tips:

- Establish the rhythm and melody with the child prior to them joining the group so they have the confidence to play along with their peers from the start.
- Agree communication rules prior to starting, for example, no playing / tuning up while conversation is happening. Check our top tips for communication at the beginning of this resource or email me2@ndcs.org.uk.
- In group sessions, sit the students in a semi-circle so that they can see everyone and communicate clearly. Check with the child where they would prefer to sit within the group.
- Consider pointing at the score to support the student to keep rhythm if they are finding it hard playing along with another person or group.
- Be careful not to single out a deaf child if they make a mistake – as they may not be aware that it has happened.



Case study

Matilda (14) is a deaf alto saxophonist who plays in orchestras and bands and has attended the World Saxophone Congress.

Matilda wears a hearing aid in her left ear. She has completed all of the ABRSM Jazz grades and is now working towards her conventional Grade 6. Matilda also plays the piano and is working towards her Grade 4. She plays in senior and junior bands, a senior orchestra, jazz ensemble and saxophone orchestra.

Matilda loves music because she finds it a great way to relax and she likes to tell a story and convey emotions through music. She finds aural tests hard and needs help tuning her saxophone but says that some of the best musicians in the world have some sort of disability, or are deaf, so it shouldn't be a barrier.



Learning to sing and singing in a choir

“In my own personal experience, when singing with grand-piano accompaniment, it is important to have the lid down or there are too many overtones which confuse.”

Janine Roebuck, deaf Opera Singer

Many deaf children and young people enjoy singing and are able to sing in tune.

There are many ways you can support a deaf child to take part – but be careful not to single them out.

Before you start:

- Make sure the acoustics of the room are good. If the room has an echo it will be more difficult to pitch the tune.
- Think about the way you communicate - don't forget that lipreading whilst someone is singing is much harder.
- Ask younger deaf children who are learning about singing for the first time, to feel their throat and diaphragm when they sing so they can feel the vibration and get a sense of how it feels.
- Give the child a chance to sing on their own first to get used to what they can hear and feel in their bodies before introducing them to a group or choir.

Performing with accompaniment:

- Check which octave on a keyboard the child can hear most comfortably. The accompanying music may need to be altered depending on whether they have better low or high frequency hearing.
- Try and make sure the first beat of each bar is strong, to aid timing. Try playing the whole chord as well as the single note. Having the harmonics is a great help for pitch accuracy.
- Consider using a guitar or saxophone instead of a piano to accompany the singer because their clean and sharp sounds can help a deaf child or young person to hear the tune. Percussive and staccato notes are also sometimes easier to hear.



If a child is singing as part of a group:

Usually group members stand next to others singing the same part as them. This makes it easier for deaf children to keep in tune and will give them extra confidence.

Suggest that the child watch their co-singers' breathing patterns out of the corner of their eye to ensure they all come in together and remain in time with everyone else.

Performing in front of an audience:

- Consider using a microphone as a deaf child may struggle to know if the volume is right and adapt accordingly while keeping their voice steady.
- Consider asking somebody to stand opposite the child whilst they are singing to demonstrate the pitch with their hands and help keep the rhythm by conducting throughout.
- Some deaf children and young people may be self-conscious about their voices. Assess their part in the group depending on their strengths. Others may want the social benefits of being involved in a choir but prefer to lip synch rather than use their voice. Consider allowing this, and do not draw attention to the fact they are doing so.
- Some children use hearing aids which shift or compress high frequency sounds into the child's lower frequency and more audible hearing range. If a child is unable to reproduce high frequencies accurately, consider whether they would be better suited to another vocal classification or whether a lower octave could be used.



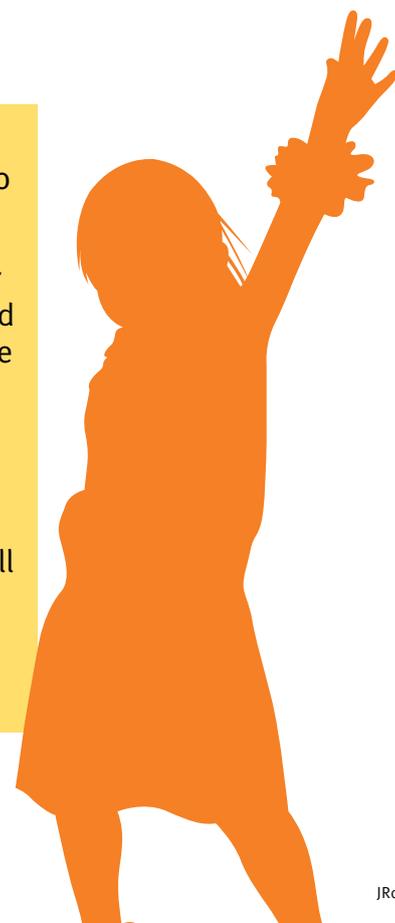
Case study

Claire is a singing teacher who has a deaf student aged 14. Claire says that it is important to have a pupil's full attention whenever she's trying to explain something.

"Having to sing in French, Italian or German presents some difficulties for any student. With my deaf student, we've had to stop a few times. I've had to maybe say the words a few more times or break it down a little bit more clearly so that she can hear the nuance of the sound that we're looking for."

Claire says that it is only small adjustments that she has to make, along with making sure that what she says has been clear. She says that her student is very good at letting her know if she doesn't understand and will ask for things to be repeated if necessary.

"As long as you encourage your pupil and they develop a good relationship with you they'll work hard."



Playing in a brass band, string group, orchestra or pop band

For someone who plays a musical instrument, being part of an orchestra or musical group can be a very enjoyable group activity. Orchestras are usually set up to be visual, with musicians positioned so that they are able to see the conductor, who uses clear visual signals to communicate with the orchestra members. A deaf child or young person can use this to their advantage.

Some top tips:

- Make sure the child has a chance to play on their own with a tutor and get used to the piece before it's played within a bigger group. The different instrumental groups could also meet regularly to run through their own parts before they are introduced to the full orchestra.
- Check if the child needs help to tune their instrument with the rest of the orchestra.
- Consider the positioning of the child within their instrument group. Depending on their level of hearing, they may prefer to sit at one end of the group, closer or further away from neighbouring instrument groups. Ask the child if they would like to have someone positioned next to them, to relay information that is given out. Try not to move instrumental positions as it may take time for the child to get used to what they can hear in a new place.
- Ensure the conductor is always on a raised platform so that they can be clearly seen. There should be no visual obstructions such as soloists or stage props.
- The conductor should consider using a long baton if they don't already to heighten the visual and help the child keep in time with the rest of the orchestra.
- Conducting should be consistent – if there are to be any changes to the conducting method or style, talk directly to the deaf child or young person.
- A deaf soloist may need additional support with timing from the conductor. Allow time for a clear discussion in advance to avoid miscommunication.



Case study

Alex (10) has played the Cello and tried the French Horn. He is now working towards his Grade 1 in the Tenor Horn. He wears two hearing aids and has always been exposed to music having attended the Sage (a purpose-built music and arts centre) from the age of 12 months.

Alex has taken part in many performances at The Sage, including singing in a choir and playing alongside professional musicians such as the Northern Sinfonia. He loves music because it is a great way to socialise and communicate with other people. Performing in a group is what he most enjoys.

When Alex performs, he makes sure that he has full view of the conductor and has someone close by to help him with cues. Alex is doing brilliantly and wants to say to other deaf children “Go for it! It’s fun!”



Top tip:

Consider finding out if there is a Deaf Youth Orchestra in your area, run by Music and The Deaf. You can find out more about Music and The Deaf at www.matd.org.uk.



DJ'ing and music technology

“Since working with deaf children what I now realise is that ‘deafness’ is a spectrum from mild to profound - and actually most of the young people I worked with could hear to some degree - but the music technology side really opened up the possibility that those young people who are profoundly deaf could participate on an equal footing”

Alan Bryden, Musician, DJ and Music Technology workshop teacher

DJ'ing and music technology are becoming increasingly popular - if a deaf child or young person expresses an interest there are a few things you may want to consider:

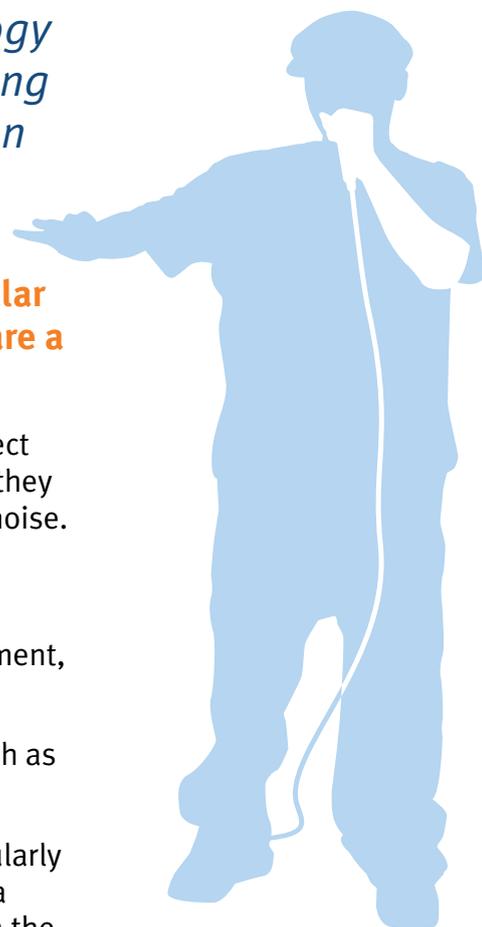
- Give the child an opportunity to use headphones or adapters to connect to their hearing aid/cochlear implant as well as the speakers, so that they can still be part of the group but will not experience any background noise.
- Encourage the child to put their hands on the speakers to feel the vibrations from the beat of the music. Some children may be nervous about whether it is safe to do so due to sensitive or breakable equipment, so clarify where it is safe to touch prior to the activity.
- Most deaf DJs prefer to use software that is designed to be visual such as 'Serato Scratch Live' rather than using the old style mixers.
- Lots of music technology software will have a visual element - particularly around programming rhythms where the act of pressing the keys on a keyboard or drum machine will create a sound as well as a pattern on the screen - enabling the rhythm or musical sequence to be both seen and heard. You could also consider using music technology that incorporates visual feedback elements with lights on a grid, for example Novation's Launchpad or Yamaha's Tenori-on.

You could also turn to the media to find some of the successful deaf DJ's such as Robbie Wilde that are already working in clubs. There are articles on the internet where they explain the art of their success.

Robbie's official website (www.thatdeafdj.com) says that *“He acquired the skill and art of music by compensating his loss of hearing with the senses of sight and touch. This collaboration creates the perfect synergy for him; as the bass moves and shakes everything around him... perfect synergy! The vibration stimulates a feeling throughout his body as he feels what the crowd is hearing!”*

“I often use a video projector alongside my laptop – so that what we're looking at on the screen is big and exciting. Nothing kills the interest (for any group of young people!) more than staring at a small screen for any length of time”

Alan Bryden, Musician, DJ and Music Technology workshop teacher



Music Examinations

Please note that this section refers to music exams taken outside of academic curriculum settings.

Most music examinations boards allow adaptations for deaf candidates, as for example, it can be unrealistic for a deaf child to attain marks equal to a hearing person on the aural part of graded instrumental exams.

Do check first because depending on their level of hearing, a child may choose to complete some parts of the aural test.

Usually it is the responsibility of the person submitting the child for the exam to request adaptations. These requests should usually be made at the time of exam registration. Please contact the exam board directly for clarification. Equal Access Policies can be found on the exam board websites.

The child's special educational needs co-ordinator (SENCo) or additional learning needs co-ordinator (ALNCO) or Teacher of the Deaf may also be able to help.



Examples of adaptations made are:

- omitting singing exercises for added theory tests,
- extra time being given,
- repeating the playing of exercises more than once,
- allowing the candidate to stand closer to the piano if they are playing with an accompaniment,
- having an interpreter present or writing requests down on paper.



“The secret of passing exams, and I always remind my pupils of this, is a reliable steady beat. With a reliable steady beat your timing is easy to listen to as well as staying together with the accompanist. Remind your pupil that an exam is a brilliant opportunity to show off their hard work, rather than feel worried about not doing well.”

Ruth Montgomery, deaf musician and music teacher



Challenges a deaf child or young person may face	Ways to help
Playing in a poor acoustic environment	<ul style="list-style-type: none"> • Keep background noise to a minimum • Use rooms with soft furnishings and curtains • Keep doors and windows closed where possible
Extra effort needed when learning and listening	<ul style="list-style-type: none"> • Face the child when you are talking to them • Give them time to process information before demonstrating • Never talk at the same time as music is being played • Use gestures and demonstrations to make your explanations clearer • Be aware that a deaf child may get tired earlier than their hearing peers as they are using extra concentration
Difficulty following conversation between other band or group members	<ul style="list-style-type: none"> • Be clear from the start that one person should talk at a time, and that no one should play music while discussions are taking place • Seat everyone in a U shape for ease of communication • Check with the child the best place for them to be positioned for communication
Noises may be too loud and uncomfortable with a hearing aid or cochlear implant	<ul style="list-style-type: none"> • Check with the child where they are most comfortably positioned within the group • See if they can arrange to see their audiologist if simple tweaks are needed to assist them to hear music comfortably
Struggling to grasp the rhythm or melody	<ul style="list-style-type: none"> • Ensure that the child has the chance to learn the rhythm and melody in advance of it being introduced to a bigger group • Do not single out a deaf child in front of other group members when they're struggling • Go back to basics: ask them to repeat the rhythm by copying you clapping to the beat

About the contributors



We could not have written this resource without the help of many deaf musicians and music practitioners who have worked with deaf children and young people in the past.

See below for information about our valuable contributors and where to find out more.

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www.composite-arts-association.co.uk

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Janine Roebuck

deaf opera singer
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Jayne Fletcher aka Fletch@

sign song performer
www.signsong.org.uk

Kirsty Alexander

cellist and music teacher of deaf children
www.resonancekids.com

Music and The Deaf

Founded in 1988 to help deaf people, and those who live and work with them, to access and enjoy music.
www.matd.org.uk

Rebecca Withey

deaf sign singer and workshop leader
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Robbie Wilde

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thatdeafdj.com

Ruth Montgomery

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National Deaf Children's Society (NDCS)



NDCS is the leading charity dedicated to creating a world without barriers for deaf children and young people.

www.ndcs.org.uk

As well as supporting families, deaf children and young people, NDCS works with arts and leisure providers to help them ensure that their activities are deaf friendly. For more information on our training and support please contact:

Me2@ndcs.org.uk

Inclusive Activities team, NDCS, Vincent House, Quay Place, 92-93 Edward Street, Birmingham, B1 2RA

You might also find these NDCS resources useful:

Making your Arts Activities Deaf Friendly

Making your Arts Venues Deaf Friendly

Making your Leisure Activities Deaf Friendly

You can view the full range at www.ndcs.org.uk/me2 by selecting the Information and Resources Library