

# Independent Evaluation

## Inclusive Access to Music-Making (IAMM) Project

March 2022

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*Young musician using an adapted trombone stand in whole class ensemble tuition.*

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## Executive Summary

The One-Handed Musical Instrument (OHMI) Trust is a charity which specialises in producing adapted instruments to help remove barriers faced by individuals who are physically disabled. In partnership with Creative United (CU), OHMI piloted the Inclusive Access to Music-Making (IAMM) project during 2019/20 in collaboration with Nottingham Music Service (NMS). IAMM was funded for a second year by Arts Council England, which enabled them to reach a new cohort of NMS Whole Class Ensemble Teaching (WCET) groups as well as extend their support to Northamptonshire Music and Performing Arts Trust's (NMPAT) WCET programme. Due to the global pandemic, the timeline of IAMM was extended beyond the initial funding window (2020/21) and IAMM engaged with NMS and NMPAT's 2021/22 WCET cohorts.

IAMM aims to offer parity of access to WCET for pupils with additional needs in mainstream primary schools ensuring that it is truly inclusive. Through partnership with Music Education Hubs (MEHs) like NMS and NMPAT, the needs of children who are taking part in WCET in the following academic year are assessed. Where necessary, OHMI then provide accessible instruments, enabling equipment, staff training and other interventions in time for when WCET classes begin.

IAMM was evaluated by researchers from Birmingham City University, who employed a mixed methodology with an emphasis on qualitative methods involving questionnaires, interviews and WCET observations.

The evaluation aimed to explore the lived experiences of IAMM participants as well as the effectiveness of IAMM's overall programme of support with regards to improving parity of access to music-making in WCET classes.

The report outlines the findings from this research including recommendations for future iterations of IAMM.

## Key Findings

**Key Finding A: Nearly half (49%) of the 283 IAMM participating schools identified young people who may experience barriers to learning a musical instrument in WCET classes.**

The prevalence of barriers<sup>1</sup> across IAMM-engaged schools highlights the importance of carrying out musical needs analyses through the IAMM questionnaires. This will mean that a young person's individual, musical needs are shared, understood and supported as soon as possible before their Whole Class Ensemble Tuition (WCET) learning begins.

**Key Finding B: The IAMM project enabled young people with additional needs to progress in their musical learning.**

Schools, WCET teachers and Music Education Hubs (MEHs) commented on the positive impact IAMM had on young people's participation in WCET classes. Through developing a shared understanding about particular young people's needs via the questionnaires and assessments, the adapted musical instruments and equipment young people were given enabled them to learn alongside their peers and follow a similar musical journey.

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<sup>1</sup> Schools shared whether any children in their incoming WCET cohort faced or potentially faced the following barriers to participating in WCET: physical disability; other physical barrier; visual impairment; hearing impairment; impairment of breath control; learning difficulty/disability; autistic spectrum disorder; and other difficulty/disability. This terminology was chosen as it is used by Department for Education in their national statistics on special educational needs in England. (See example here for further information: <https://explore-education-statistics.service.gov.uk/find-statistics/special-educational-needs-in-england/2019-20>.) Alongside sharing information about incoming WCET cohorts, several schools commented on other children in their school with additional needs.

**Key Finding C: The innovative assessment approach adopted by OHMI highlighted previously unknown barriers to music-making, thus breaking down assumptions.**

The video assessments which focused on how a young person's physical needs interacted with learning to play a musical instrument was a particular strength of the IAMM project. Assessment activities were creative and accessible. This meant the assessor was able to identify barriers and challenge assumptions about the young person's needs. This is particularly important for inclusion in WCET.

**Key Finding D: Teachers valued the training OHMI delivered on using adapted instruments in the WCET context.**

Several WCET teachers were introduced to adapted instruments and equipment by OHMI and learnt about how children's additional needs potentially impact their music learning. This supported WCET teachers in identifying and supporting children who may otherwise have struggled to access WCET.

**Key finding E: IAMM strengthened school-Hub relationships.**

The impact of IAMM in schools for highlighting needs and putting support in place strengthened the position of MEHs and the musical provision they offer in schools. Both MEHs involved in IAMM recommended IAMM to other MEHs. Overall, there was strong partnership working between OHMI, MEHs and schools, including clear communication and adaptability.

The following aspects will help to develop and improve the work of IAMM in the future (see recommendations on Page 54 for further details):

- Scale-up IAMM so that more MEHs can be supported to remove barriers to music-making.
- The development and sharing of an IAMM toolkit.
- Strengthen and develop the IAMM school questionnaire and assessments.
- Additional IAMM training and reflection strands.
- Broaden and grow expertise to further support all additional needs.

## Introduction

The Inclusive Access for Music-Making (IAMM) project explored ways of offering parity of access to Whole Class Ensemble Teaching (WCET) for children with additional needs. The project's aim was to design and test an approach to improve the accessibility of WCET and overcome the lack of parity and inequality of access for children with additional needs attending primary schools where WCET was offered.

## Project partners

Several organisations were involved in the IAMM project:

- The One-handed Musical Instrument (OHMI) Trust;
- Creative United (CU);
- Nottingham Music Service (NMS);
- Northamptonshire Music and Performing Arts Trust (NMPAT); and
- Birmingham City University (BCU).

IAMM was delivered by OHMI in partnership with CU. OHMI:

strives for full, undifferentiated participation in musical life for disabled people through the creation and provision of adapted musical instruments and enabling apparatus<sup>2</sup>.

CU is an entrepreneurial community interest company and Arts Council England National Portfolio Organisation sector support organisation that

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<sup>2</sup> *Enabling music-making for people with physical impairments* presentation by OHMI, delivered in December 2021.

strives for economic growth and social impact in the arts, cultural and creative industries.

NMS and NMPAT are Music Education Hub (MEH) organisations delivering instrumental tuition to children and young people, of all ages, across their regions.

IAMM was built upon a successful pilot programme with NMS and offered to continue its partnership to reach a second-year group of children in Nottingham, as well as extending it to children across Northamptonshire through partnership with NMPAT. The project was situated within the context of Key Stage Two (ages 7-11) WCET (also sometimes referred to as 'Wider Opportunities'). In order for the project to proceed for a second year, OHMI was funded by the Arts Council England.

The role of BCU was to independently evaluate the IAMM project from the period of February 2022 – March 2022. The evaluation was conducted by Birmingham Music Education Research Group (B-MERG) members Emma Nenadic and Nikki Booth.

### **IAMM Project Phases**

The IAMM project was structured into four key phases:

1. IAMM school questionnaire: Schools in NMS and NMPAT target areas were invited to provide information about any potential barriers to music-making incoming WCET learners have or may have via a brief questionnaire produced by CU. This begun with a pilot questionnaire in Nottingham related to schools' 2020 WCET

cohorts, followed by two questionnaires in Nottingham and Northamptonshire, related to schools' 2021 WCET cohorts.

2. Follow-up discussion between OHMI and schools: Following receipt of the questionnaire results, OHMI arranged follow-up discussions with schools to clarify what was shared in the questionnaires and to arrange assessments for children with additional needs.
3. In person/online IAMM assessment: A meeting between OHMI and schools took place during school hours for the young people who had physically-oriented additional needs. Assessments were supervised by a member of staff (often a SENCO). The assessment involved young people engaging with various everyday objects mirroring how musical instruments are handled and played in order to gauge their physical needs and implications for learning particular instruments. Meetings were moved online during Covid-19 restrictions which was advantageous from a practical standpoint enabling OHMI to assess more young people in a shorter timeframe.
4. Bespoke musical support: In cases where young people's video assessments identified the need for adapted musical instruments and equipment, instruments and equipment were sent to respective schools ready for the first WCET classes. WCET teachers and schools were also contacted about other additional needs identified in the questionnaire (beyond the scope of the IAMM assessments) to support their musical teaching and learning

(e.g. suggested resources and teaching strategies), and schools were asked if they would be willing to share young people's Individual Education Plans with WCET teachers.

This programme of support has been evaluated by BCU through the use of secondary data analysis of the school questionnaires, interviews with key IAMM stakeholders, and observations of WCET classes which include the use of adapted instruments and/or equipment.

### **Numbers of children who received musical instruments and/or equipment as a result of the IAMM project.**

In 2020, 180 children were identified as needing support. Of those 180 children, 81 children received musical instruments and/or equipment. The broader needs of the other identified children were communicated to respective WCET teachers and schools, enabling them to make more informed pedagogical decisions.

In 2021, 168 children were identified as needing support. Of those 168 children, 63 children received musical instruments and/or equipment. Other identified children were supported in a similar fashion to 2020 (see previous paragraph).

### **Adapted instruments and equipment**

The following adapted instruments and equipment were provided through IAMM: Artiphon, one-handed clarinet and stand, trombone stand, trumpet stand, ear defenders, plastic trombone mouthpieces, iPads and the 'Pocket Pets!' App, guitars with straps, bow holders, Claritie, clarinet

stand for standard instruments, non-wind-based clarinet and one-handed recorder<sup>3</sup>.

## **Methodology**

BCU were employed from February – March 2022 to conduct the evaluation activities for the IAMM project. The following sections of the report outline BCU's methodological approaches to conducting the evaluation.

In order to evaluate the IAMM project, a mixed-methods (quantitative and qualitative) methodology was adopted. This was an important consideration in order to gain an in-depth understanding of the project (Leech and Onwuegbuzie, 2009). As Reams and Twale comment:

Mixed-methods designs are necessary to uncover information and perspective, increase the corroboration of data and render less biased and more accurate conclusions (2008: 133).

## **Methods**

To support the mixed-methods approach, the choices of methods to evaluate the IAMM project included:

Phase One:

- Responses from initial school questionnaires (quantitative and qualitative). Responses from the questionnaires were collected by

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<sup>3</sup> More information about these instruments/equipment is available here: <https://www.ohmi.org.uk/instruments.html>

OHMI and sent clean and anonymised to BCU evaluators for analysis.

Phase Two:

BCU evaluators collected and analysed responses and data from:

- Individual interviews with school staff (2), visiting WCET music teachers (4), MEH managers/leads (3), and OHMI's General Manager (qualitative) and;
- Observations of two WCET sessions which included adapted instruments and/or equipment to make visible OHMI's musical solutions in practice.

## **Data Analysis**

The analysis of data collected took place in two phases: Phase 1 (analysis of questionnaire responses collected at an earlier point by OHMI and project partners) and Phase 2 (analysis of interviews and observations conducted by BCU researchers). Phase 1 analysis focused on gauging the extent and nature of barriers to music-making through use of techniques such as filtering and cross-tabulation of data, and thematic analysis (Braun and Clarke, 2006) of free text responses. Phase 2 analysis focused on drawing out themes from the data through the use of thematic analysis (ibid.) using an interpretivist lens. This process of data analysis was important in order to help understand the multiple and complex lived experiences of each of the participants (Carroll and Swatman, 2000).

## **Ethics**

The IAMM evaluation was approved by BCU's Health, Education and Life Sciences Ethics Committee, and was conducted in accordance with the British Education Research Association (BERA) guidelines on ethical practice in educational research. BCU gave ethical permission for the analysis of anonymised questionnaire data and the BCU elements of the evaluation<sup>4</sup>.

### **Methodological limitations of this research**

On this occasion, children and parents did not participate in this research. Secondly, WCET observations took place in one MEH context only (NMS) as data collection did not coincide with any NMPAT WCET classes which involved the use of adapted instruments or equipment.

### **A note on additional needs**

The terminology 'additional needs' is used throughout this report in reference to children who face barriers to learning to play a musical instrument.

### **Report Structure**

This report is structured into a series of sections which mirror the IAMM phases. The first part of the report explores responses to the IAMM school questionnaires. Following this, the report moves onto a wider exploration of the IAMM school questionnaires, video assessments and provision of accessible instrument/equipment from the perspectives of

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<sup>4</sup> Prior to BCU's involvement, teachers and parents completed consent forms for the video assessments.

key stakeholders. The report ends with a series of recommendations and ideas for further research and evaluation. All names and the gender pronouns he, him, she and her have been removed from this report to ensure anonymity.

## **Context - the place of the IAMM project**

The National Plan for Music Education (DCMS, 2011: 8) called for 'equality of opportunity for all children' in music education, yet children with additional needs continue to experience significant barriers to music-making. This includes accessing WCET, which was the focus of the IAMM project. Research conducted by the Take It Away Consortium (Take It Away, online) in 2018 found that WCET is frequently cited as a barrier to music-making for children and young people with disabilities, and that a key factor is difficulty accessing suitable instruments. This is compounded by a 'lack of knowledge' about adapted instruments and equipment (Youth Music, 2020: 10).

Previous BCU research investigating the use of adapted instruments recommended further research into parity of access within WCET, noting that:

The suitability of the instruments chosen for [WCET] needs careful consideration, so that the children are offered undifferentiated participation. (Fautley and Kinsella, 2018:45)

Building on this, IAMM explored the choices behind and usage of adapted instruments in two MEHs. However, many MEHs are still in need of similar support; Reshape Music found that:

Just over one quarter of Music Education Hub respondents reported that their Hub held specialist equipment or adapted instruments for Disabled children. (Youth Music, 2020: 10).

Against this backdrop, it was important to critically consider the programme of support offered through IAMM, and how it impacted inclusion within WCET.

# Phase One: Analysis of IAMM School Questionnaires

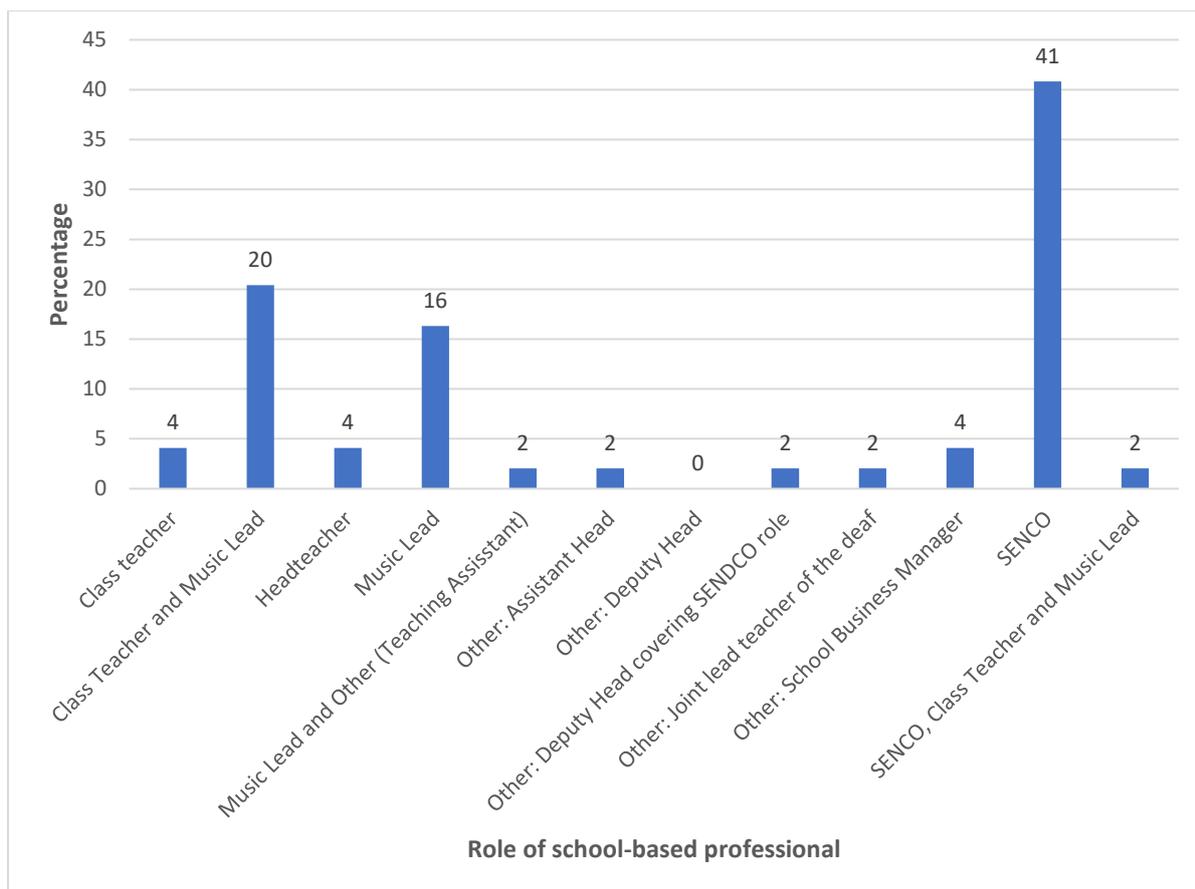
Data from three questionnaires were analysed:

1. NMS – 2020 WCET intake
2. NMS – 2021 WCET intake
3. NMPAT – 2021 WCET intake

## ***NMS 2020 school questionnaire***

### *Questionnaire sample*

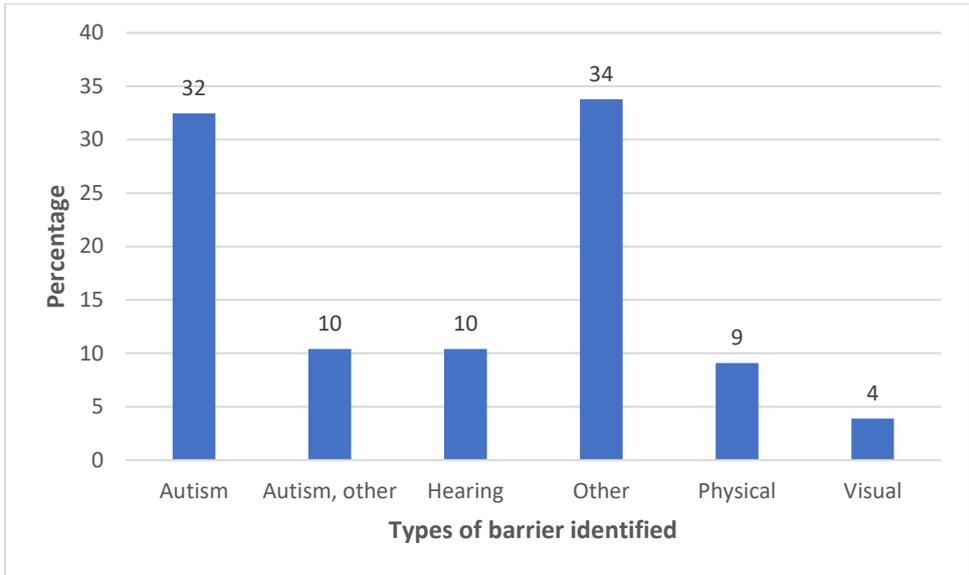
In total, 52 school-based professionals (see **Figure 1**) including Music Lead and Special Educational Needs Co-ordinator (SENCO) provided responses to the initial IAMM school questionnaire covering a range of roles and responsibilities. During analysis, three responses were discounted (one Head teacher, one Class Teacher and Music Lead, and one Deputy Head response) due to them not taking part in NMS WCET the following year. As such, this brought the overall total number of responses to 49. From this, as shown in **Figure 1**, the most common role to complete the questionnaire was the school's SENCO (41% of the overall responses) followed by the Class Teacher and Music Lead role (20%). Of the 49 responses included, 38 of them (78%) stated that they had children facing a barrier, with 87% of these being within Year 4 WCET (5% were in Year 3, 3% were in Years 3 & 4, and 5% did not answer this question).



**Figure 1:** Roles of professionals who filled out the NMS 2020 school questionnaire.

### *Types of barriers*

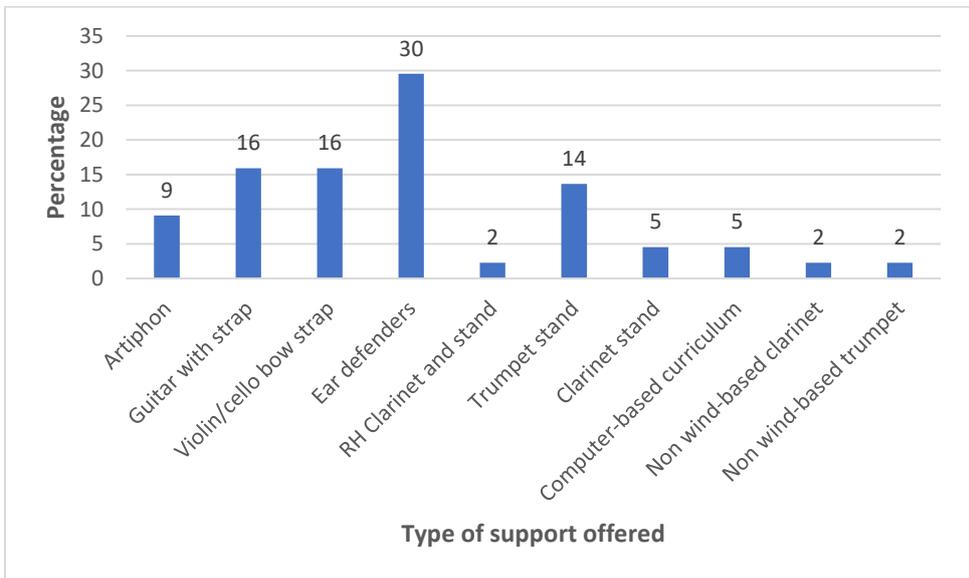
Responses identified a range of types of barriers for learners. As shown in **Figure 2**, the most commonly cited barrier (34%) was 'other'. Although school-based responses were not always clear in identifying what this meant, some respondents went further to state that such barriers included: suspected dyspraxia, social and behavioural issues, fine motor coordination difficulties, and sensory processing issues and possible ASD. The second most cited barrier from the questionnaire responses was autism (32%).



**Figure 2:** Types of barriers identified by 2020 IAMM school questionnaire respondents.

*Types of support offered to schools*

To aid schools with offering a more inclusive WCET experience to its learners, support was offered as a means to eliminate the barrier previously identified. **Figure 3** shows that the most common type of support offered was the ear defenders (30%) with examples of adapted instruments including a guitar with a strap (16%) and violin/cello bow strap (16%).



**Figure 3:** Types of support offered in relation to 2020 IAMM questionnaire.

### *Respondents' comments*

Within the questionnaire, respondents were given the opportunity to provide further comments and information based on what they had stated. A small number of participants provided useful information which provided further insight into the types of barrier(s) their learner(s) were facing.

Child B struggles with hand eye co-ordination (suspected dyspraxia).
Child A has albinism and a significant sight impairment - they have to move things very close to see them properly.
Child B - sensory processing issues and possible ASD.
Child B - social, emotional, possible ASD.
Child A has difficulty holding a pen and coordinating their movements, though they can walk and does join in with PE. They will manage bow actions but struggle with note changes. Child B is mildly autistic and will cope with classes but gets frustrated very quickly. Child C is heavily autistic and probably will not attend classes.

One school had been able to receive support through IAMM funding prior to completing the questionnaire due to a mutual teaching contact of OHMI and the school. The respondent shared the following in the questionnaire:

Currently we have three children: One is using an Artiphon (electric violin and iPad). Two are using Velcro/elastic bow holding straps (attached to the bow and allows children to slip their middle two fingers between an elastic strap and the bow so they can hold it without dropping it).
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### *Offers to extend*

Although the purpose of the initial questionnaire audit was to identify the number of children facing barriers to taking part within WCET, a small number of respondents used the 'further comments' section of the questionnaire to state that they would value this sort of programme in other year groups so that individual learners can be included in music classes. For example, one respondent commented that:

In year 6 we have a child with downs syndrome. They currently access some time in our Focus Provision and some time in the mainstream classroom. It would be wonderful to have them more involved in music classes.

This highlights a need for the work of IAMM to stretch beyond WCET classes.

### **A note on analysing barriers within the NMS 2021 and NMPAT 2021 questionnaires.**

The design of the 2021 NMS and NMPAT questionnaires differed to that of the 2020 NMS questionnaire discussed previously. For the 2021 version, schools were asked to specify how many children in their incoming cohort faced barriers to WCET, and then select up to 8 types of barriers which were present among these children (as shown in **Figure 4**). The limitations and strengths of the 2021 questionnaire design are outlined below.

### **Limitations**

As barriers were not aggregated by individual children like in the 2020 NMS questionnaire, it was not always possible to accurately quantify

barriers, or particular combinations of barriers, per child. Using **Figure 4** as an example, while the number of children identified matches the number of barriers selected (physical disability, other physical barrier, learning difficulty/disability, autistic spectrum disorder, other difficulty/disability), it is possible that one child may experience all five barriers while another child only experiences three barriers, and so on. Additionally, some respondents stated numbers of children as '5+' which further impacted our ability to aggregate the data.

No of children	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
5	Yes	Yes	No	No	No	Yes	Yes	Yes

**Figure 4:** Illustration of the 2021 version of the questionnaire.

## Strengths

However, there were two categories of response where clear conclusions could be drawn from the questionnaire data:

- Responses in which only one child was identified meaning that barrier/s could be reliably attributed to a given child and used in the results (as in **Figure 5**).
- Responses in which more than one child was identified, but as only one type of barrier was stated, the response could be reliably attributed and used in the results (as in **Figure 6**).

No of children	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
1	Yes	Yes	No	No	No	No	No	No

**Figure 5:** Exemplar response from Respondent A.

No of children	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
4	No	No	No	Yes	No	No	No	No

**Figure 6:** Exemplar from Respondent B.

Altogether, these nuances and limitations within the data are important to consider when thinking about the prevalence of particular barriers in the participating schools. However, it is important to note that the IAMM questionnaires were not intended to provide comprehensive needs analyses. Rather, the questionnaires served as a useful communicative tool between schools, MEHs and teachers and were described by OHMI as a ‘starting point’ for IAMM.

### **Presentation of 2021 school questionnaire data**

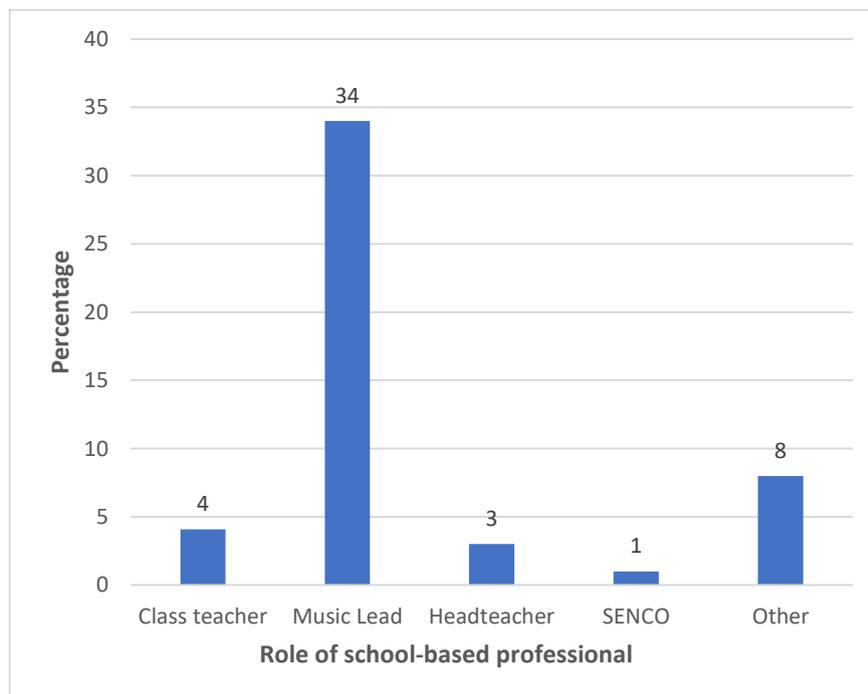
As detailed in the section above, the design of the 2021 questionnaires means that analysing barriers cited in the questionnaires needs to be treated with some caution. Results are presented at two levels to address these nuances:

- Level one - all data: results are based on the full dataset.
- Level two - reliable data only: Dataset limited to responses where only *one* child is stated in relation to one or multiple barriers; or where only *one* barrier is stated in relation to multiple children.

### ***NMS 2021 school questionnaire***

#### *Questionnaire sample*

50 school-based professionals provided responses to the second NMS questionnaire audit, which was broadly similar to the amount of 2020 NMS questionnaire responses. As shown in **Figure 7** the most common role among the responses was Music Lead (68%). The role 'Other' was not expanded on; therefore, there may have been a broader range of roles and responsibilities represented within this category.



**Figure 7:** Roles of professionals who filled out the NMS 2021 school questionnaire.

Of the 50 responses, 29 (58%) stated that they had at least one child in their school who they believed were facing barriers.

### ***Types of barriers***

*Level one: all data*

As shown in **Figure 8**, ‘autistic spectrum disorder’ was the most commonly selected barrier (32% of respondents) in all of the data, followed by ‘learning difficulty/disability’ (22% of respondents).

Barrier	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
No. of times barrier was selected	10	8	2	4	2	11	16	8

**Figure 8:** Types of barriers identified in 2021 NMS questionnaire: all data.

*Level two: reliable data only*

As shown in **Figure 9**, the most prevalent barrier within the reliable data (see page 23) was ‘autistic spectrum disorder (10% of schools) affecting 8 children. This was followed by ‘physical disability’ (noted by 8% of respondents) and ‘other physical barrier’ (noted by X% of respondents), both of which affected 4 children.

Barrier	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
No. of times barrier was selected	4	3	0	1	0	1	5	1
No. of children with this barrier	4	4	0	2	0	1	8	1

**Figure 9:** Types of barriers identified in 2021 NMS questionnaire: reliable data only.

*Respondents’ comments.*

Once again, comments offered insight into the types of barrier(s) their learner(s) were facing including these examples:

We have several children who we believe have sensory issues e.g. disturbed by loud noises; one child with a visual impairment and several with ADHD type disorders.
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Child with cleft palate.
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Social and emotional needs.
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### *Existing awareness*

Some respondents' comments indicated an existing awareness of how children's additional needs may impact their musical learning, such as these two examples:

The 'impairment of breath control' is a child with asthma - the child would only be affected when there is a flare up of asthmatic symptoms.

We have one child who has cerebral palsy. They would not need an adapted instrument but they have poor fine motor skills and would not be able to hold a guitar. They have a 1:1 teaching assistant who will be there to support them during WCET lessons.

The latter comment is interesting as despite the child in this case having cerebral palsy, the respondent did not feel they needed an adapted instrument. There are many factors that may have shaped this thinking including issues of not knowing what sort of equipment exists and/or how effective and potentially inspiring it could be for this child.

Furthermore, it does appear that the child had an opportunity to decide whether or not they need an adapted instrument – another reason why the conversational contact between OHMI, schools and children after the

questionnaires was vital. Enabling children agency and choice regarding whether or not they use an adapted instrument is an important principle for parity of access. This comment also raises the question about levels of support during WCET lessons. While support is no doubt helpful and needed, it would be worth gauging whether ‘1:1 support’ is *always* needed, in case the child would enjoy more independence like their peers. Altogether, this highlights the complexities of facilitating accessible WCET experiences.

### *Additional training*

Additional training and support was requested in two of the respondents’ comments, for instance:

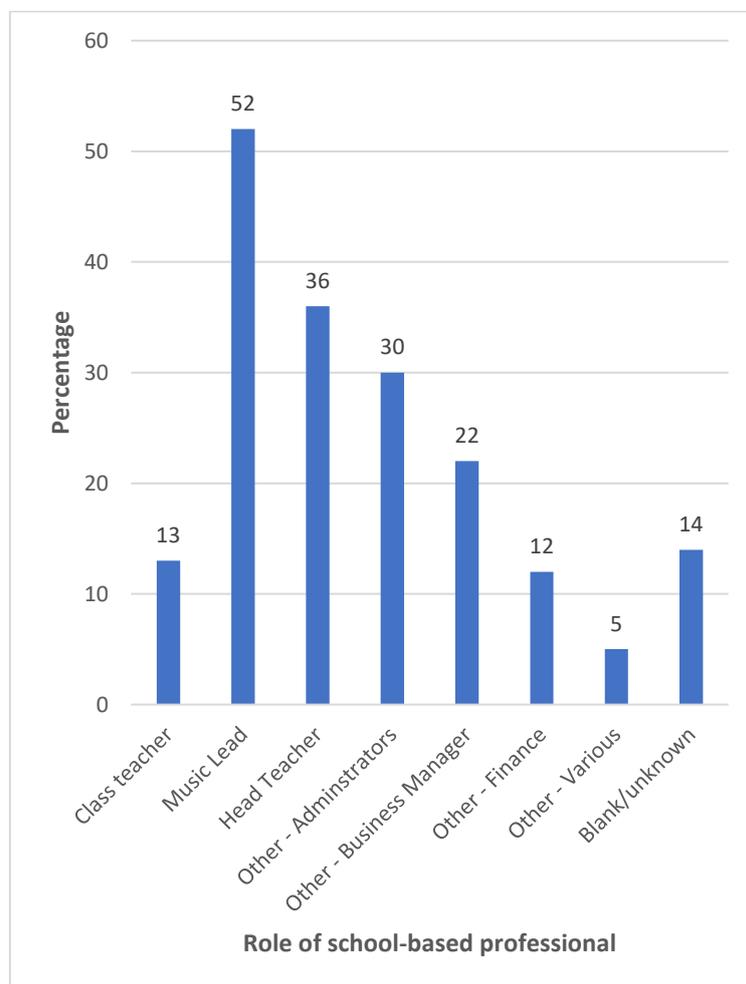
We also have a number of pupils with SEMH or sensory difficulties that really benefit from music. Can you support us with ideas on what we can do with these pupils that may benefit them and resources for non-specialist teachers and TAs can access and use easily?

This raises two important issues. First, as WCET is provided in primary schools, many of which have limited full-time specialist music support, addressing parity of access in music is likely to be more challenging without support from projects like IAMM. Second, schools require further guidance and examples of best practice in relation to supporting a broad spectrum of additional needs in music education.

## ***NMPAT 2021 school questionnaire***

### *Questionnaire sample*

184 school-based professionals provided responses to the NMPAT questionnaire, a strong response rate which represents 84% of schools NMPAT were working with during this time. As shown in **Figure 10** the most common role among the responses was Music Lead (28%) followed by Head Teacher (20%). In some cases, the role 'Other' was expanded on enabling a better understanding of who completed the questionnaire in each school. These have been grouped into Administrator, Business Manager, Finance and Various.



**Figure 10:** Roles of professionals who filled out the NMPAT 2021 questionnaire

Of the 184 responses, 71 of them (39%) stated that they had at least one child in their school facing barriers.

### *Types of barriers*

#### *Level one: all data*

As shown in **Figure 11** ‘learning difficult/disability’ was the most commonly selected barrier (70% of respondents) in all of the data, closely followed by ‘autistic spectrum disorder’ (68% of respondents); these barriers were correspondingly in reference to the highest numbers of children.

Barrier	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
No. of respondents which selected barrier	18	19	8	12	4	35	34	20

**Figure 11:** Types of barriers identified in 2021 NMS questionnaire: all data.

#### *Level two: reliable data only*

The most commonly cited barrier across the reliable dataset (see page 23) shown in **Figure 12** was ‘Other difficulty/disability’ (24% of schools) affecting 19 children followed by ‘learning difficulty/disability’ (16% of schools) affecting 12 children.

	Physical disability	Other physical barrier	Visual Impairment	Hearing impairment	Impairment of breath control	Learning difficulty/disability	Autistic spectrum disorder	Other difficulty/disability
No. of times barrier was selected	7	5	1	3	0	8	6	12

No. of children with this barrier	7	9	1	3	0	12	6	19
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**Figure 12:** Types of barriers identified in 2021 NMS questionnaire - reliable data only.

### *Respondents' comments.*

Similarly to the previous questionnaires, some of the respondents elaborated on children's additional needs including:

Charcot-Marie-Tooth Syndrome (muscle weakness and fatigue).
Two of the children have poor motor skills in their hands and struggle with handwriting.
They wear hearing aids but has a strong aversion to loud noises. If it's noisy, they tend to turn their hearing aids off, but then hear nothing.

### *Sharing information*

Two respondents shared broader comments that are pertinent to the planning and delivery of IAMM:

I think NMPAT should make parents aware that there is this kind of help available if their child has needs [it] and they would like to try to learn an instrument...I would gladly send info to parents if you could supply it.

In future, it might be beneficial for the NMPAT FA [First Access] Tutor to know a little about the children they will be teaching, prior to their arrival.

The former comment highlights the potential to involve schools more intentionally in advocating for the work of OHMI and the Inclusive Music Consortium to parents. It is positive to read that this individual was interesting in acting as an intermediary. The second comment resonates with the aims of IAMM, and suggests that schools are open to sharing information about their children's additional needs with WCET teachers; as noted by some of the interview participants and more widely in the field, the sharing of this type of information between schools and MEHs is patchy.

#### *Questionnaire timing*

A number of school respondents felt unsure about completing the questionnaire as WCET classes had not yet been confirmed. For example:

I can't say at this point what the barriers would be or how many children it would affect, until the classes have been decided for September, but there is likely to be children who have additional needs.

Therefore, it is worth considering when would be an optimal time to send the questionnaires to schools. However, as previously mentioned, questionnaires were 'starting points' and were not intended to be static documents. More clarity will have been gained during subsequent follow up discussions.

## **Phase Two Part A: Interviews**

BCU evaluators conducted interviews with key IAMM stakeholders covering MEH leadership and management, WCET teachers, and primary school SENCOs.

### ***Music Education Hub interviews***

Individuals from the IAMM partner MEHs were interviewed in order to better understand their perspectives on IAMM and how it impacted their MEHs accessible music provision. Interviews took place with NMPAT's Head of Service ('NMPAT 1') and Office Manager ('NMPAT 2'), and NMS's Team Leader.

### ***The prevalence of barriers to music-making***

Both MEHs commented on how the IAMM school questionnaires had identified greater numbers of children facing barriers than they would otherwise have been conscious of:

NMS: It's highlighted children that we wouldn't have been aware of.

NMPAT 2: It didn't figure on my radar until I became involved and then realized the scale of A) the problem, and B) the solutions that are there.

### ***Possibilities for parity of access***

Through participating in IAMM and witnessing the support that was offered to WCET learners, MEH interviewees were optimistic about enabling parity of access in the future:

NMS: It's absolutely broadened our concept of the extent of support that can be provided with adaptive equipment, and that even if something doesn't exist, there's actually still a willingness to try and invent something that will overcome a barrier.

NMPAT 1: I think it's opened the eyes of our staff to possibilities rather than barriers.

NMPAT 2: ...it's not about barriers, it's about opportunities and I'm totally sold on it.

MEHs also hoped this would lead to more participation in after school ensembles in the future. Related to this, OHMI shared that they hope IAMM will increase awareness of options that can be implemented later on in, for example, elective instrumental classes.

### ***Educating MEH and school staff***

MEHs communicated findings from the IAMM school questionnaires to their WCET teachers acting, as the NMS interviewee put it, as 'the bridge to our staff'. NMS discussed the shared learning IAMM afforded both their staff and school staff in terms of pinpointing issues which were relevant to music-making:

NMS: Being able to tease out of school staff and SENCOs issues that actually might affect music classes that we can do something about. So there is an element of

educating school staff and us as well about what we need to look out for. Most disabilities aren't visible. There might be a muscle weakness that actually is going to make a difference to whether that child can play that instrument. But it might be we wouldn't pick up on it, and school staff might not pick up on it.

NMS: I've learned how to frame things to schools ... approaching it from an inclusion perspective rather than a 'they're not going to make as much progress in music' type perspective.

### ***Strengthening school-hub relationships***

NMS shared how the success of IAMM in enabling more children to take part in WCET built greater trust with schools, in turn reinforcing the importance of ensuring parity of access for all children and schools' belief that parity of access is attainable.

NMS: I think it's improved our ability to include all children in each class as fully as possible, which has helped to cement our relationship with schools or the perception of schools that we really are there to include everybody. ...it has solidified that relationship and our ability to say yes, we will support every child...we will go as far as we possibly can to find a solution.

### ***Building momentum***

MEHs discussed how IAMM has heightened their awareness of issues surrounding parity of access within schools, and that this would hopefully inspire both schools and MEHs to be proactive and seek solutions beyond participating in IAMM:

NMPAT 1: I think it's now very much in the spotlight...the more in the spotlight it is, the more likely we are to have the collaboration from schools with our teachers; all looking for solutions as opposed to just waiting for a questionnaire to come through and then it starts to happen.

### ***Successful partnership working***

MEHs frequently discussed the benefits of partnering with OHMI and Creative United. NMS's Team Leader perceived the partnership as supportive, sharing how it had positively influenced their communication with schools, as well as their expertise and confidence:

NMS: I've just been so pleased to have this. To feel that I have some options and some support behind me from OHMI and Creative United in having conversations with schools and to augment my own expertise in that area. It's really helped me to see the possibilities and to feel really confident that we can offer something for every child.

NMS also discussed how OHMI accessed some new contact details for SENCOs that they did not previously have, increasing the likelihood of the project being successful.

The partnership was adaptable and responsive to the needs of the partners, for example:

NMPAT 2: It's a very fluid process... OHMI learned a lot about the way we work, that we don't set the timetable out at the beginning of the year. So, they've adapted to the way we work.

NMS: They [Creative United] were amazing at adjusting it [the questionnaires] and building different pathways through that questionnaire to work for everybody

### ***Synergistic values***

All of the partners shared a strong interest in musical inclusion and could see the importance of what IAMM was aiming to address:

NMPAT 1: It [IAMM] absolutely fits with our philosophy of breaking down barriers. ... From my perspective, it's now part of who we are and what we do

NMPAT 2: I'm proud to be part of it.

Both MEHs said that they would 'wholeheartedly' recommend IAMM to other MEHs with NMPAT 1 sharing:

I think it has absolutely helped to remove barriers.

### ***Staff capacity***

Related to the successful partnership working underpinning IAMM and the synergy between partners, both MEHs highlighted how they would find it challenging to sustain and grow IAMM without OHMI's support:

NMPAT: The support that we've had from OHMI has been amazing, and frankly without that this would be a lovely aspiration that we didn't get round to doing.

NMS: What really helped to facilitate it was having a lot of that admin done – not by us, because it would have been a big load for us to take on...

### ***Hub differences and implications for future IAMM work***

The different ways that NMPAT and NMS operate was discussed by NMPAT 1 who noted that they offer each school three types of WCET classes a year (once a term) covering three different types of instruments, whereas NMS provide schools with one-year-long WCET experience covering one type of instrument. This, they noted, meant that

the rolling programme of assessments is 3 times greater than it is in Nottingham.

Related to this, NMPAT were concerned about when future IAMM questionnaires would be sent to schools and ensuring that they were definitely working with schools before exploring barriers:

NMPAT 1: I think we mustn't put the cart before the horse. The questionnaire should be in response to them [schools] saying we want to do this.

This suggests that future questionnaires may need to be hub-specific with regards to hubs' timeframes.

### ***SENCO interviews***

Two individual interviews took place with SENCOs who had personally supported children during IAMM video assessments. Interviews encompassed one SENCO per MEH region, referred to here as SENCO 1 (NMS school) and SENCO 2 (NMPAT school).

SENCO 1 supported a child who has cerebral palsy and learning difficulties, which included having a shorter concentration span and challenges with following multiple instructions. Following the video assessment they were recommended an Artiphon to help them access whole class violin classes. SENCO 2 supports a child who has hypertonia and also has difficulty concentrating. Following the video assessment they were recommended an adapted violin to help them access whole class violin classes.

### **Video Assessments**

Overall, both of the SENCOs were positive about the video assessments and the overall IAMM project. SENCO 2 shared:

I think having been through the project I can see the value of it. ... I think very much it is something that we should be doing and I'm hoping that we'll be doing it in this current July ready for the year 3 going into [WCET] next year.

## ***Purpose***

SENCO 2 frequently emphasised the importance of understanding the purpose of the video assessments as this is something they were not clear on while preparing for the assessment:

I remember being asked to collect together a rather strange assortment of equipment, and I was thinking I don't understand how this is relevant, but I'll just go with the flow.

Consequentially, SENCO 2 was not able to fully prepare their child for the video assessment:

It was difficult for me to explain what we were going to do and why it was going to be of value to them.

While supporting the video assessment elucidated understanding, it was suggested that more information before the assessment may be helpful.

The purpose became clearer through doing it. However, in future it would be quite good for that purpose to be quite clear earlier on in the process, like when you're collecting equipment. (SENCO 2)

It should be noted that schools and parents were provided with detailed participant leaflets via email which provided an overview of the video assessments. It is possible that these were not forwarded on to SENCO 2.

SENCO 1 did not mention the purpose of the video assessment being ambiguous, however they did suggest the following as a potentially useful precursor to the assessment:

Maybe on the initial form to have a question like 'would you like to see a demonstration video?'

### ***Re-examining musical needs***

In the NMS case whereby the child received an Artiphon for their WCET classes, SENCO 1 assumed that the child would enjoy playing the Artiphon and how it uses technology:

I thought, wow, brilliant, you'll love this because they like the iPad. No, they didn't...

However, one WCET class in, the child found playing the Artiphon, in SENCO Nottingham's words, 'boring'; particularly practising only one note. While the child's peers were also practising one note only, having conventional violins may have offered more interest.

... everybody else is grappling with the holding the violin... I've got a real violin and my bow's going all over the place, which is more interesting for everybody else. (SENCO 1)

While the Artiphon did not work as a solution for this particular child, going through the process of introducing the Artiphon to the child and witnessing their response to it led to SENCO 1 re-examining the child's musical developmental needs:

I hadn't thought that cognitively, age-wise, they're at that level where they want to hit things. That hadn't factored in at all until they had the artiphon. ...I just hadn't thought that maturity-wise they need to do what the little ones are doing, which is hitting things and making his own music.

The child now uses chime bars during WCET classes, and still participates in WCET through this instrument. SENCO 1 shared how they are planning on setting up an outdoor musical space for them with different musical instruments and objects so that they can continue experimenting with musical sounds outside of WCET classes. Learning from the IAMM process empowered the SENCO to try different approaches.

For SENCO 2, supporting the child during the video assessment and witnessing how the child engaged with the various objects led to a new appreciation of the child's musical needs:

I could very much see why the squeeze ball was an element of the assessment, and that's something that really made me think. Actually, I can really see that from one hand to the other that this child is really struggling because of his hypertonia. ... I hadn't noticed how obviously using musical instrument, particularly like a violin, you have to use both hands and it made me really appreciate that.

### ***Special consideration***

For the child in the NMPAT school, SENCO 2 believed that the affordances of IAMM in terms of being able to focus on the individual's specific musical needs increased their level of engagement in subsequent WCET classes:

They're the sort of child that I would think "No, they're not going to be involved", but actually I think it has helped them become more involved in their music. ...I've seen that they've been much more

engaged...the music classes have been far more enjoyable because they have had that special consideration and they've tried harder.

### ***Sharing learning and raising awareness***

For SENCO 2, the learning from the video assessment highlighted the important relationship between the child's hypertonia and their musical learning. Now SENCO 2 tries to share their learning and raise awareness among colleagues:

...for children like that, it's good for me to be able to say to other teachers, hypertonia it does have an impact...it's one of those anecdotes that I can use to help say it is a hidden disability, but it is very much there; it does impact on everything that they do and we should be remembering it.

### ***Transfer to the wider curriculum***

With the knowledge, in SENCO 2's words, that their child was 'quite a bit weaker in one hand than they were in their dominant hand' it led to them being aware of the child's needs more broadly in other subjects. They mentioned examples such as:

PE classes...general arts and crafts where children are using both hands...using the computer...using both hands to use a keyboard, so things like that. Actually, they have struggled with that and so yes, that that did help some of the other things.

## **WCET Teacher Interviews**

In order to seek the lived experiences of those working directly with young people and adapted instruments, interviews with four WCET teachers, covering both NMS and NMPAT hubs (2 WCET teachers per hub), were conducted. Data collected covered a range of instrumental specialisms including strings, woodwind, and brass. Based on teachers' experiences, important themes about the IAMM project emerged and are discussed below.

### ***Training***

Before teachers used adapted instruments with children in WCET classes, they were offered training by OHMI. The training was highly valued by teachers giving them confidence to teach classes with adapted instruments.

WCET Teacher 1: It seemed very important that we learn about every single adapted instrument ... I'm teaching strings, so I need to know about the Artiphons.

WCET Teacher 2: I think [after the training] we would probably be quite good at knowing the children who are going to struggle.

WCET Teacher 3: [As a result of the training I am] more likely to be able to deliver classes that will best fit them [the children] ... it's really nice to feel that you are ready. It's in your arsenal ... it's kind of like basic first aid.

### ***Sharing information from the initial IAMM school questionnaire***

As mentioned previously, the purpose of the initial IAMM school questionnaire was for schools to provide information as a starting point with regards to the potential barriers some children might have in being able to access WCET classes. From one WCET teacher's perspective, the sharing of information was not always straight forward, particularly where school-based communication was concerned:

WCET Teacher 2: ... what happens sometimes is the person who fills that [the questionnaire] in, the music co-ordinator, won't know the children and it might not always be obvious that they [a child] might need something. Some music co-ordinators will then go and talk to the teacher of that particular year group, some of them won't ... some teachers, if they're not musical, they might not know whether they would need adapted instruments. ... if a child's got something where it's obviously physical ... that's quite obvious. But for a child who has had a stroke or has asthma and might struggle to blow the instruments, that might not always be apparent and it might not come to light until they actually try to do it. ... it basically became apparent there had been a lack of communication within the school ... teachers changed classes ... and I don't think emails got passed on. ...So, I think

there's lots of different factors that can impact why schools might not engage fully with the questionnaire or not understand it fully.

This was not the experience of some other WCET teachers who reported that other schools were particularly helpful with communication.

WCET Teacher 1: I was informed [by the school] that there were people that needed an adapted instrument.

WCET Teacher 3: That [the questionnaire] wasn't something we got or used because the school was very good at communicating with us directly.

WCET Teacher 4: It [the questionnaire] was really significant because it meant that we [WCET teachers] went into the schools already ahead of the game and knowing the various needs of the children and if the needs meant that adapted instruments were suitable.

Based on the experience above, the notion of communication was reflected on by WCET Teacher 2:

WCET Teacher 2: I think I've learned how important it is to ask questions at the beginning of the year

and not rely on the questionnaires that come back as they won't identify everybody, because sometimes even the teachers won't know.

Potential gaps in what is reported back in the questionnaires reinforces why the questionnaire responses were continually revisited and used to stimulate further discussion with schools, and as a basis for seeking clarity between WCET teachers and school teachers.

### ***Video assessment process***

WCET Teacher 3 was involved in the video assessment. Although many assessments took place online, this teacher valued the importance of face-to-face assessments to better meet some children' needs.

WCET Teacher 3: [For the child], the face-to-face interview was a lot more useful because a particular child in question wasn't very vocal online ... so, in that respect, it was a little bit hard to gauge what would be most appropriate for them. ... With actually physically being in the room with them [the child] and having the [adapted] instruments, it was quite easy to make the decision between the artiphon for the simple reason that the child refused to put a [clarinet] reed in their mouth.

In order to support this process, the teacher considered the importance of a transition meeting with children before the start of the next academic year.

WCET Teacher 3: I wonder whether in the end of the summer term you go and meet the class that will be coming up next year ... if they had almost like a trial class in the summer term ... I think it would become obvious if there's some children where there needs to be another conversation ... I think that could be really invaluable; then you've got us there as the musical teachers, musical professionals being able to see. ... If you're asking the school SENCO, or the school class teacher, they've got no musical knowledge or they don't understand what's involved in playing the instrument.

### ***Pedagogical development***

Teachers reflected on how their pedagogical practices developed with the inclusion of teaching with adapted instruments. As a result of these changes, teachers considered their practices to be even more inclusive for young people than before.

WCET Teacher 1: For me, it's certainly made me think very hard about how I teach. [For example,] in our teaching [which includes the artiphon] we use coloured stickers to notate what finger to use. [So, when teaching] we say "red dot" or "red sticker" to those using the

artiphon, and “D string” to children using the traditional instrument.

WCET Teacher 2: It was a learning curve, not only for [the child], by for me myself as well, because I’ve never used anything like this [one-handed clarinet] before. ... So, I kind of had to start again in a way. ... The way that they play it [one-handed clarinet] from everyone else is different. I had things like a little finger chart that was specific for this child on the stand in front of them.

WCET Teacher 3: It stops you putting that default of “I’m not sure that’s going to be possible” into “how are we going to make that possible?” Which is very different to how I might have thought a few years ago.

### ***Children’ musical progress***

Through having access to adapted instruments, WCET teachers voiced how children using adapted instruments were able to make progress, alongside their peers, in WCET classes.

WCET Teacher 1: I think that the student [using the artiphon] would not be progressing anywhere near as fast if they were using traditional instruments. ... By using adapted instruments, they’re accessing the same class – it’s equitable. ... But they’re also

getting the same learning, so they're getting the same change to progress [as their peers].

WCET Teacher 2: [The one-handed clarinet] was extremely successful in terms of the amount of repertoire that the child was able to access. They were able to continue to work alongside the rest of their group.

WCET Teacher 4: [Using the trumpet with stand meant that the child] has no physical issues creating the sound. ... they were flying. ... And the barriers that were previously there didn't exist anymore. And they were an active member in the group for those ten weeks. ... The child accessed it [the WCET classes] brilliantly and it was a great success.

### ***Praise for the IAMM Project***

Overall, there was significant praise from the WCET teachers with regards to the IAMM Project.

WCET Teacher 1: [OHMI are] doing some amazing work. Very positive impact.

WCET Teacher 2: I think it's incredible that they're [the children] able to access it the way they can. ...I just hope that more Hubs get involved.

WCET Teacher 3: I think it's brilliant and it's long overdue.

WCET Teacher 4: A fortunate position where we are one of the two Hubs where this has been used ... hopefully it can continue.

The WCET teachers also reflected positively on how they perceived the children who benefited from using adapted instruments.

WCET Teacher 1: The students themselves are very happy to use these adapted instruments.

WCET Teacher 2: ... the sense of this child's confidence [using a one-handed clarinet] and the way they felt about them self was great. ... they became like this little mini celebrity in the class, which was amazing. ... The rest of the students were really supportive as well. So, the fact that they were using an adapted instrument, nobody really cared. ... If anything the children felt more like ... they were able to use something so different and "wow" look at that and look at how you're able to use it. ... We're really proud as well.

WCET Teacher 3: [To the other children] it [the artiphon] was the cool instrument. ... It enabled them [the child] to feel completely included as part of

what was going on and not different. ... I think they loved it and, oh my goodness, the smiles on their faces when they're playing was just joyous.

WCET Teacher 4: [Using the trumpet stand] was fine; [the child] just cracked on.

## **Phase Two Part B: WCET Observations**

WCET observations provided the BCU researchers with the opportunity to see the use of adapted musical instruments and equipment in practice. Observations of two WCET classes took place in a primary school in Nottingham. Both classes took place in the same afternoon with Year 6 children who were learning either trumpet or trombone. The first class included a child who uses a trumpet stand, and the second class included a child who uses a trombone stand. In both cases, children used stands primarily to help them to concentrate.

Overall, the observations revealed many similarities with what has been discussed in the interviews. This included the positive impact of the adapted instruments and equipment on children's music-making discussed in the first theme below.

### ***Snapshots of parity of access in action***

WCET observation one:

*[Child 1] says: "I can play it straight away" ... they often choose to sing (instead of playing with the group) while clicking and tapping the valves... they play a whole phrase then smile. ... They are happy practising and getting on with things but do periodically become distracted and gets further encouragement from the TA. Sometimes they sit it out but they do join back in again and seems happy. They don't always need prompting.*

WCET observation two:

*“Instruments ready”? Says WCET teacher before trombone and trumpet groups play. [Child 2] is doing well with the C – D/6th to 4th position and at one point asks if what they are doing is correct. Parity visible here; they are on the same music journey in this class as their peers.*

### ***The importance of Teaching Assistants***

One prominent theme across both of the observations which did not arise in the interviews was the importance of teaching assistants.

As noted in the researcher’s observation notes:

WCET observation one:

*the TA comes over to help, and after this the TA periodically checks on [child] and encourages [child]. [Child] joins in again after a couple of minutes.*

WCET observation two:

*They [the child] appears to like listening to [the TA]. They clap when [the TA] plays the flute and they both have a giggle. Sometimes they lean closely towards [the TA] and you sense that [the TA] is a huge pastoral support. Following this they are really engaged when [WCET teacher] comes over. Having the TA with them appears to have been a huge lift!*

While TAs were important in supporting children's musical participation, it is worth noting the following from OHMI about the importance of creating independent learning spaces:

There was one person who wrote and said they [their child] didn't need anything, that they've got cerebral palsy and they would just hold the instrument for them. ... That's not the same experience as everybody else's experience. You're not always going to have somebody hovering over you when you want to play your instrument or when you get home...If you've got someone that's very reliant on somebody else setting it up for you when you want to play or you want to practise you're stuck - unless you've got somebody to do that for you. So it's really important that everything that's provided allows independence as far as humanly possible. ... giving them the independence that everybody else has and the ability to learn.

Therefore, the relationship between children and their teachers and how this influences children's musical participation requires careful consideration.

## Recommendations

Drawing on our research findings, we would like to share the following recommendations:

- **Scale up IAMM so that more Music Education Hubs can be supported to remove barriers to music-making:**
  - In light of the positive impact on the Nottingham and Northamptonshire MEHs, more MEHs ought to access the programme of support offered through IAMM so that many more children can access WCET in a way that is truly inclusive and meaningful.
  
- **The development and sharing of an IAMM toolkit:**
  - To consolidate and share learning from previous IAMM video assessments by producing a toolkit outlining how additional needs and barriers interact with music-making and learning particular instruments, including case studies.
  - Toolkit to be shared widely, for instance at SENCO and head teacher county meetings and between WCET teachers and schools' Music Leads.
  - Explore integrating toolkits with MEHs service level agreements so that inclusion is embedded and at the heart of music education partnership working.
  
- **Strengthen and develop the IAMM school questionnaire:**

- The questionnaire is a useful communicative tool and should continue to be utilised as an initial starting point provided it is followed up and discussed in more depth.
  - Consider redesigning how barriers are shared in the questionnaire so that each individuals' additional need/s can be clearly comprehended (as per the 2020 version) for future data analysis at the individual, school and MEH level.
  - Continue to trial and refine the questionnaires, seeking feedback from schools and other experts. One option worth trialling is to move away from schools sharing particular barriers and to ask questions more directly related to holding and playing instruments.
  - Share the IAMM toolkit alongside questionnaires as an optional resource to assist schools in understanding and completing the IAMM questionnaire.
  - Where possible, launch the questionnaire so that it aligns with when MEHs and schools formalise plans for the forthcoming year – provided a balance can be achieved whereby there is sufficient lead in time to arrange adapted instruments and enabling equipment.
- **Strengthen and develop the IAMM assessments:**
    - Recruit and train more IAMM assessors to work alongside OHMI. This will support a national roll out of IAMM.
    - Training materials (including the toolkit mentioned above) to be produced by OHMI, and training to be led by OHMI.
    - Draw on WCET teachers' musical expertise by upskilling and training them in the IAMM assessment methodology. While

WCET teachers' timetables may be too full to take the lead on assessments, being aware of the process will mean that they will be better placed to identify and respond to children's needs on a more ad hoc basis.

- Provide more information about the purpose of the IAMM assessments so that SENCOs and other school staff feel better prepared to support face-to-face or online assessments. This could include photographs or a film demonstrating the process.

- **Additional IAMM training and reflection strands:**

- In addition to IAMM assessment training, continue to provide more training around observations of children using adapted instruments/equipment, as well opportunities to reflect on how WCET teaching and learning is progressing and any other additional aspects needed.

- **Broaden and grow expertise to further support all additional needs**

- IAMM video assessments were primarily based on assessing how children's physical needs interacted with learning to play a musical instrument. For those children with other needs who may require different forms of support in WCET sessions, it would be worthwhile consulting and working with a range of experts who specialise in other additional needs to enable more high quality guidance and support, further promoting inclusive WCET classes.

## **Possible Further Evaluation and Research Areas**

- Evaluate the impact of IAMM from the perspective of children who have used, or continue to use, adapted instruments and/or equipment, as well as their parents/carers.
- Continue to evaluate the impact of IAMM in future collaborations with other MEHs
- Investigate how IAMM impacted past WCET learners' musical progression routes

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