



Music-Making for People with Physical Disabilities



BIRMINGHAM CITY  
University

# OHMI Reveal Evaluation

Birmingham City University

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## Section 1:

# Executive summary

This evaluation examines the effectiveness of the OHMI Reveal as a mechanism for identifying physical access needs within Whole Class Ensemble Teaching (WCET) and explores how inclusive instrumental provision is enacted across classroom, hub, and system levels. Drawing on mixed-methods evidence from nine Music Hubs, including analysis of OHMI Reveal data, focus groups with music teachers and Inclusion Leads, school case studies, and interviews with young people, the evaluation provides a detailed account of how physical disability is identified, responded to, and supported.

The evaluation is grounded in the recognition that physical disability remains one of the most under-identified and least systematically addressed dimensions of inclusion in WCET, despite clear national policy commitments to equitable access and progression. OHMI's work sits within a wider Special Education Needs and Disability (SEND) and music education policy context, with OHMI Reveal developed specifically to address a long-standing gap in how physical access needs are identified early enough to enable meaningful participation.

## Development and role of the OHMI Reveal

Since its initial development, OHMI Reveal has undergone sustained refinement in response to hub feedback operational experience, and emerging patterns of use. Across successive cycles, OHMI Reveal has developed from a targeted identification mechanism into a more robust and consistent system for capturing music-relevant physical access needs at scale. Improvements in functionality, clarity of questions, and alignment with hub workflows have increased confidence among Music Hubs and practitioners, while reducing reliance on fragmented or informal approaches to data collection.

The evaluation shows that OHMI Reveal is successfully surfacing physical access needs that might otherwise remain unnoticed within WCET contexts. Identification is taking place across all participating Music Hubs and across the full socio-economic spectrum. This challenges assumptions that physical disability is concentrated in particular types of schools, such as special schools or designated SEND provision and supports a universal approach to identification rather than one dependent on prior diagnosis or targeted referral.

In this respect, OHMI Reveal supports equity by enabling earlier visibility of need, allowing Music Hubs to anticipate and plan for adaptation rather than respond reactively once WCET is underway.

## **From identification to inclusive practice**

While the evaluation demonstrates the value of OHMI Reveal as an identification tool, it also highlights a consistent gap between identification and follow-up assessment, adaptation, and support. This gap is one of the most significant findings of the evaluation. It is shaped primarily by structural and organisational factors, including variation in hub planning cycles, service level agreement timelines, school engagement, assessment capacity, and capital funding windows.

Where these systems align, OHMI Reveal supports timely decision-making and inclusive planning. Where they do not, identification risks becoming disconnected from action. Importantly, the findings indicate that these challenges are not the result of poor will or lack of commitment, but of misalignment across multiple systems operating to different timescales.

## **Professional judgement, pedagogy, and capacity**

Across all data sources, participants were clear that meaningful inclusion cannot be achieved through data systems alone. While OHMI Reveal supports consistency and visibility, its effectiveness depends on professional judgement, relational knowledge, and pedagogical expertise. Teachers and Inclusion Leads described how nuanced, task-specific physical and sensory needs often emerge only through music-making itself and require interpretation, dialogue, and adaptation beyond what can be captured through survey data.

The evaluation also highlights increasing pressure associated with growth in provision. As OHMI Reveal and OHMI-supported activity have expanded, responsibility for delivering inclusive WCET has extended to a wider group of practitioners, not all of whom have specialist experience of adapted instruments or inclusive pedagogy. This creates a risk that adaptations become procedural rather than fully embedded in practice. The findings point to the importance of maintaining specialist expertise within Music Hubs, supporting peer-led professional learning, and ensuring that identification of need is matched by confidence, capacity in delivery. These considerations should be embedded within hub structures and inform strategic planning for investment and purchasing decisions.

## Evidence of maturity and scope for wider adoption

This evaluation provides the first multi-hub evidence base demonstrating the effectiveness of OHMI Reveal across diverse geographic, organisational, and socio-economic contexts. The findings indicate that OHMI Reveal has reached a level of maturity where its core principles, structure, and use are transferable beyond the current cohort of Music Hubs.

The evidence supports consideration of OHMI Reveal as a consistent mechanism for identifying physical access needs in WCET across a wider range of Music Hubs. Any move towards wider adoption would need to be accompanied by clear role definition, alignment with local planning cycles, sufficient professional capacity, and recognition of OHMI Reveal as core inclusion infrastructure rather than a short-term initiative.

Under these conditions, OHMI Reveal has the potential to strengthen equity, reduce reliance on informal or ad hoc identification, and support more planned and sustainable approaches to inclusive instrumental provision.

### Key findings

- **OHMI Reveal increases visibility of physical access needs across WCET**  
The system enables earlier identification of physical access needs across diverse settings and communities, supporting equitable access to instrumental learning.
- **Identification does not consistently lead to timely action**  
Structural misalignment across school, hub, and funding timelines limits the translation of identified need into assessment and adaptation.
- **Professional judgement remains central to inclusive practice**  
Digital systems support inclusion most effectively when embedded within professional expertise, relational knowledge, and ongoing dialogue.
- **Growth in provision introduces capacity challenges**  
As inclusive provision expands, there is a risk of diluted practice unless Music Hubs retain specialist expertise and structured support for teachers.
- **OHMI Reveal is sufficiently developed to inform wider adoption**  
Evidence from nine Music Hubs suggests that OHMI Reveal is robust and transferable, provided that system conditions support its effective use.



## Implications

Overall, the evaluation positions OHMI Reveal as an important component within an inclusive music education infrastructure. Its effectiveness depends on alignment with professional practice, organisational processes, and policy support. When these elements work together, OHMI Reveal can support equitable, and meaningful participation in WCET for physically disabled children.

The findings suggest that future policy and funding decisions should focus not only on identification, but on ensuring that systems are resourced and aligned so that identified needs lead to timely and sustained inclusive practice. This report recommends that additional funding be allocated to further develop the database so that it can be implemented effectively across Music Hubs in England. However, achieving this will require continued development and appropriate resourcing. The research demonstrates that this work cannot be undertaken in isolation but must be progressed through sustained collaboration and partnership between Music Hubs, schools, OHMI, and wider disability services.

## Section 2:

# Introduction

## 2.1 Purpose of the study

This report presents the findings of a mixed-methods evaluation of OHMI'S inclusive Whole Class Ensemble Teaching (WCET) programme, undertaken by the Birmingham Music Education Research Group (B-MERG) at Birmingham City University. The evaluation was commissioned as part of an Arts Council England funded project to enhance understanding of barriers to musical participation and to develop equitable pathways for children with physical disabilities.

The purpose of this evaluation is to:

- assess the effectiveness of the OHMI Reveal as a needs-identification tool within WCET;
- understand how inclusive instrumental provision is currently being delivered across a diverse range of Music Hubs;
- identify system-level and classroom-level enablers and constraints;
- explore the lived experiences of children, teachers and leaders engaged in inclusive WCET;
- and gather insight that will directly inform ongoing improvement of the OHMI Reveal model and wider inclusive music education practice.

## 2.2 Background to OHMI Reveal

OHMI has pioneered innovative approaches to accessible instrumental music-making, focusing on the design of adapted instruments, enabling equipment and specialist pedagogical support. Central to this work in recent years is the OHMI Reveal , a digital platform created to help schools and Music Hubs systematically identify children who may benefit from adaptations or alternative approaches within WCET.

OHMI Reveal is intended to function simultaneously as a pre-assessment tool, capturing information on children's physical, sensory, cognitive, behavioural and emotional needs and as a communication system linking schools, Music Hubs and OHMI. It also serves as a data-collection platform that enables patterns of need

to be tracked across regions, and a mechanism for promoting equitable access by ensuring that teachers have relevant information before entering the classroom.

Given the centrality of OHMI Reveal to the inclusive WCET model, this evaluation sought to address a number of key questions. These include:

- How effectively does OHMI Reveal identify children with physical access needs in advance of WCET?
- In what ways does the data generated by OHMI Reveal support decision-making, resource allocation and adapted instrument provision?
- How do Music Hubs perceive OHMI Reveal's usefulness, limitations and impact on inclusive practice?
- To what extent does OHMI Reveal help remove physical barriers to instrumental learning and support equitable participation?

The evaluation responds directly to these questions, examining OHMI Reveal's functionality, its alignment with hub systems, and its contribution to more inclusive WCET delivery.

## **2.3 Policy context**

The work of OHMI sits within a complex national landscape shaped by both music education policy and the broader field of Special Educational Needs and Disabilities (SEND). Although SEND provision, made up of multiple providers and specialist organisations, encompasses a wide spectrum of needs, OHMI's primary focus is physical disability and in this programme the removal of physical barriers to instrumental learning for children via whole class ensemble tuition WCET.

Physical disability or impairment remains one of the most overlooked and under-identified categories within school music provision, despite clear policy commitments to ensuring that every child can access and progress in music (DfE, 2022). This evaluation therefore positions physical disability and the systems surrounding its identification, as central to understanding the role and potential of the OHMI Reveal.

Within schools, the SEND Code of Practice (DfE & DoH, 2015) outlines statutory duties to identify and respond to physical and sensory difficulties that may affect learning. However, national reviews consistently show that teacher confidence in identifying physical disability, motor challenges or fine-motor difficulties is often limited, especially when such needs are subtle or intertwined with other learning characteristics (Liasidou, 2015). These needs may surface only in task-specific contexts, such as holding, balancing or supporting a musical instrument, making

them easy to overlook in general classroom observation. Furthermore, rising numbers of children with complex or overlapping needs have placed increasing pressure on mainstream schools, affecting their capacity to identify and share detailed SEND information (Ofsted, 2023).

The National Plan for Music Education (DfE, 2022) reinforces the requirement that every child should have the opportunity to learn an instrument and progress, irrespective of need or disability. For Music Hubs, this creates direct obligations to ensure that physically disabled pupils can participate fully in WCET through adapted instruments, enabling equipment and accessible pedagogies. Yet Music Hubs frequently report that they struggle to obtain accurate, detailed information about children's physical needs before the start of WCET. In addition, workload pressures and fragmented communication channels make it difficult for Music Hubs to gather the information required to plan accessible provision.

These challenges are exacerbated by wider systemic issues. National evidence shows rising prevalence in physical and motor impairments, both diagnosed and undiagnosed, with increasing numbers of children experiencing hypermobility, muscle weakness, fatigue-related difficulties and conditions affecting motor coordination (Royal College of Paediatrics and Child Health, 2021). Yet many such pupils do not appear on SEND registers, meaning that hub staff often encounter physical barriers for the first time only when WCET begins. This disconnect between school-level SEND data and music-specific need reinforces the importance of a structured mechanism for early identification and pro-active decision making to anticipate emergent needs.

For these reasons, a data-focused approach is essential to drive systemic change. Effective identification of physical disability is the foundation upon which all subsequent adaptations depend; high quality and rich data really matter here. When data is sparse or inaccurate, children with physical disabilities may be assigned to an instrument they cannot physically play, leading to discomfort, frustration or withdrawal. When data is comprehensive and specific, and available ahead of time, Music Hubs can implement tailored adaptations that support comfort, posture, breath control, grip, stability and stamina, and support the longer-term progression of a young musician.

OHMI Reveal, therefore, aims to act as a bridge between policy ambition, school-level information and the practical realities of WCET delivery. By standardising how schools share information about physical needs, OHMI Reveal has the potential to support Music Hubs in meeting their statutory duties, informs capital bids, and enhances the planning of adapted provision. Crucially, it aims to create opportunities for early intervention, ensuring that physical barriers are addressed before they result in distress or exclusion, and to build good practice around sustainability in this field.

This evaluation situates OHMI Reveal within this broader policy environment, assessing how effectively the system supports the identification of physical needs,

how well it integrates with existing hub processes, and where further refinement is required to ensure that physically disabled children can participate meaningfully and confidently in WCET.

## 2.4 Methodology

The evaluation employs a mixed-methods, interpretivist research design, combining secondary data analysis with qualitative inquiry. This approach enables both system-level insight and nuanced understanding of individual experiences. In this phase of the project, it was especially important to undertake a deeper analysis of the data generated through OHMI Reveal, as this represents the most comprehensive and consistent dataset available across participating Music Hubs. Detailed examination of patterns, gaps, and inconsistencies within the data provides a clearer picture of how OHMI Reveal is functioning as an inclusion tool at scale. Qualitative insights from teachers, hub leads, and pupils were then used to contextualise, interpret, and challenge what the data appeared to show, ensuring that findings remained grounded in lived experience. This combination strengthens the overall validity of the evaluation and supports a richer understanding of the conditions shaping inclusive WCET practice.



## Phase one: Reveal data analysis

The evaluation began by extracting and cleaning the full dataset exported from OHMI Reveal. This included checking for missing fields, duplicated entries, inconsistent coding of need categories, incomplete school identifiers and irregularities in the way data had been entered by schools or Music Hubs. A series of descriptive statistical summaries was then produced to establish the overall volume and distribution of entries, the proportion of children flagged with identified needs, and the types of adaptations recommended through the system.

A core component of the analysis involved identifying patterns, anomalies and trends within the dataset. This included examining the prevalence of different categories of physical and access needs across Music Hubs. Special attention was paid to the degree of under-reporting or over-reporting in particular Music Hubs, and to the recognition of physical needs relative to other categories. This was particularly important to understand as part of gaining insights into the wider suite of considerations to be taken into account by those making decisions about a young person's musical adaptations.

Postcode analysis was carried out to explore geographical variation in need. Using postcode data linked to schools and hub areas, we examined socio-demographic differences, levels of deprivation, and the relationship between geographic area and the likelihood of a child being identified as having a physical access need. This allowed us to explore potential inequalities in access, patterns of clustering, and whether specific regions showed higher or lower levels of identification.

Alongside the quantitative work, a qualitative content analysis of the free-text fields within OHMI Reveal was undertaken. These narrative entries provided insight into the nuanced, contextualised descriptions of physical need that may not be captured by categorical data alone. By analysing this text, we were able to identify recurring issues such as neurodevelopmental conditions; communication and interaction need; cognitive and learning needs; support structures and strategies; and diagnostic uncertainty or pathway status that are often not all formally recorded within school SEND data but have a clear impact on instrumental learning.

We also compared the OHMI Reveal dataset with other forms of information available to provide further insight into each music hub's context. For example, data from England's Department for Education (DfE) focusing specifically on the number of education, health and care plans (EHCPs) that were reported by each participating school during the 2024-2025 census. This was important because these are the sources that are used to determine budgetary support at a national level and offer the most granular detail available on a national scale. In addition, school postcodes were analysed against the Indices of Multiple Deprivation (IMD) to provide insight into the socio-economic background of participating schools, highlighting potential inequalities in access and engagement.

Finally, Phase One explored the operational aspects of OHMI Reveal usage, including the timing of data submissions, variations in school engagement, and the relationship between entry dates, hub processes and the start of WCET delivery. This enabled us to understand where delays or bottlenecks occur within the system and how these influence the timeliness of adapted provision.

Together, these analyses provided a robust and multi-layered understanding of how OHMI Reveal is functioning, the quality and completeness of the data it generates, and the extent to which it captures relevant information about physical disability across diverse hub contexts.

## **Phase two: Qualitative primary data collection**

As part of the primary data collection, a range of qualitative methods was used to capture the experiences, perceptions, and practices of those involved in delivering or supporting inclusive WCET. Semi-structured focus groups were conducted with Hub teachers and Inclusion Leads to generate detailed, practice-based accounts of the implementation of OHMI Reveal, associated inclusive processes, and the wider operational realities of working across schools and local music education systems. Within education research, focus groups are widely used to explore teacher perspectives, professional judgement, and the enactment of policy in practice, particularly where reforms are experienced collectively and negotiated within institutional contexts (Barbour, 2007; Cohen, Manion & Morrison, 2018).

The semi-structured format enabled consistency across groups while allowing participants to raise issues grounded in their own Hub settings (Creswell & Poth, 2018). This approach is well suited to examining how educational initiatives are interpreted, adapted, or constrained within everyday practice, and to understanding the relational and organisational dimensions of change (Ball, Maguire & Braun, 2012). As noted by Kitzinger (1995) and Wilkinson (2004), focus groups are particularly effective for surfacing shared concerns, contested interpretations, and collective sense-making, features that are central to understanding inclusion, data use, and system-level implementation in education. In this study, focus groups supported the identification of both common patterns and locally situated differences in how OHMI Reveal and inclusive WCET processes are understood and enacted across diverse educational contexts. To ensure that children's voices and lived experiences were represented within the evaluation, we interviewed a pupil who has undertaken both WCET provision and one-to-one teaching using an adapted instrument. This interview explored issues of agency, comfort, access, motivation and emotional-sensory experience during WCET sessions, offering a child-centred perspective on inclusion and physical accessibility.



Further depth and contextual understanding were provided through case studies of selected schools. These case studies drew on direct observations of WCET sessions in action, alongside interviews with teachers and relevant school staff, to build narrative accounts of how inclusion unfolds in practice. These cases illuminated the contextual, relational and environmental factors that shape the success of adapted or physically accessible music-making within whole-class settings.

Qualitative analysis followed Braun and Clarke's six-phase thematic analysis approach (Braun & Clarke, 2006). This involved an iterative and reflexive process in which transcripts were read repeatedly, coded systematically, and developed into themes that integrated both inductive insights from the data and deductively informed lines of inquiry aligned with the aims of the evaluation. Particular attention was given to identifying common patterns across Music Hubs as well as variations linked to local practices, school contexts or differing stages of inclusion development. Throughout the analytic process, reflexivity was prioritised to ensure that interpretations remained grounded in participants' perspectives and in the lived realities of inclusive WCET delivery.

## Section 3:

# OHMI Reveal data analysis.

### 3.1 Participating schools

The purpose of the OHMI Reveal is to “efficiently survey schools involved in Whole Class ensemble sessions within each region, enabling us [OHMI] to collect vital data and allocate tailored adapted instruments and equipment to support every student’s musical journey” (OHMI, 2025). For this evaluation report, a total of 377 schools from nine Music Hubs across England completed the OHMI Reveal survey. **Table 1**<sup>1</sup> shows the number of schools that completed the survey at hub level.

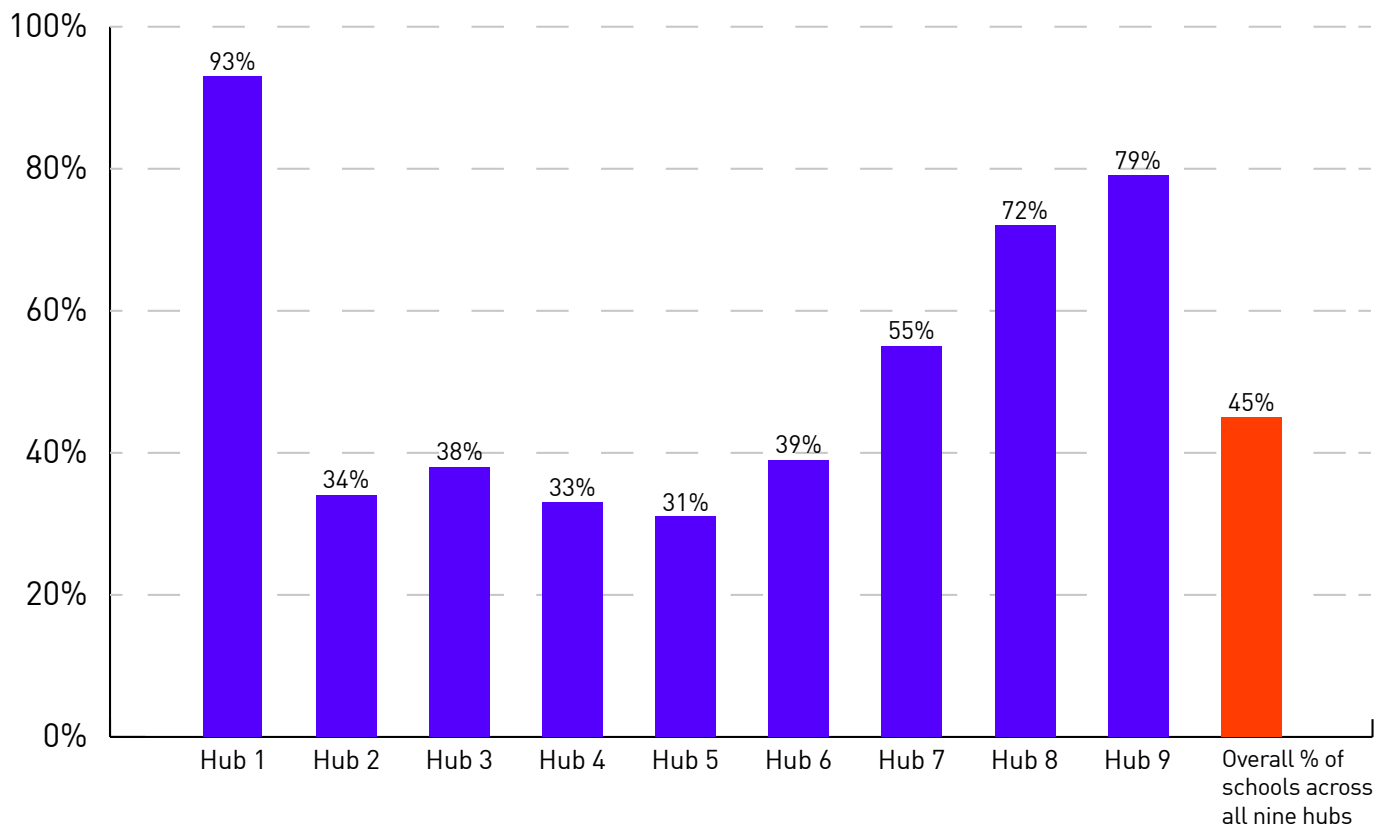
Hub	Number of schools
Hub 1	29
Hub 2	57
Hub 3	44
Hub 4	29
Hub 5	34
Hub 6	18
Hub 7	110
Hub 8	41
Hub 9	15
<b>Total number of schools</b>	<b>377</b>

Table 1: Number of schools that completed the survey.

The number of schools shown in **Table 1** represents a sample of the wider population each music hub works with in the context of those delivering WCET. To contextualise these numbers further, **Figure 1** shows the percentage of schools that completed the survey, relative to the total number served by each hub.

<sup>1</sup> These numbers provided were correct at the time of data analysis (October 2025).

**Figure 1:** The percentage of WCET schools that completed the survey relative to the total number served by each Music Hub.



**Figure 1** shows considerable variation in engagement levels across the nine Music Hubs (blue bar graphs). Hub 1 stands out with an exceptionally high response rate of 93%, more than double the overall (mean) average of 45% (orange bar graph). Music Hubs 9 and 8 also show strong participation, with 79% and 72% respectively. In contrast, several Music Hubs report markedly lower completion rates. Music Hubs 5, 4, and 2 each fall below 35%, with Hub 5 at the lowest end at 31%. The remaining Music Hubs (hubs 3, 6 and 7) occupy a middle ground, ranging from 38% to 55%, with Hub 7 slightly exceeding the overall average.

What **Figure 1** highlights is the significant disparity in survey participation across the Music Hubs. This uneven distribution suggests that while some Music Hubs have achieved higher engagement, others may require more targeted support or further investigation to understand the underlying causes of their lower response figures. It is also important to note that hub size is likely to influence the immediate inferences made of the percentages reported. For example, in smaller Music Hubs, each school represents a larger proportion of the total, meaning percentage engagement rates can appear higher than in larger Music Hubs where each individual school carries less percentage weight. Furthermore, for several Music Hubs in this evaluation, a proportion of schools completed the OHMI Reveal survey for the very first time, which may naturally have contributed to lower levels of engagement. Other additional contextual factors may also have influenced

participation. To explore these potential additional factors further, it may be helpful for OHMI to consider questions such as:

- How does first-time participation affect schools' confidence, familiarity, or willingness to complete the survey?
- Did the timing of survey completion coincide with competing school priorities or limited staff availability?
- Are some schools uncertain about GDPR compliance or hesitant to share sensitive data?
- Do some schools perceive the survey as less relevant to their context or priorities?

These lines of inquiry may help identify the specific barriers affecting engagement in different areas.

## **3.2 England's Department for Education data**

To provide further insight into each music hub's context, data from England's Department for Education (DfE) were analysed, focusing specifically on the number of education, health and care plans (EHCPs) that were reported by each participating school during the 2024-2025 census. Considering school level data on a national scale can provide a system-wide viewpoint, based on observable data points that are monitored over time by the DfE.

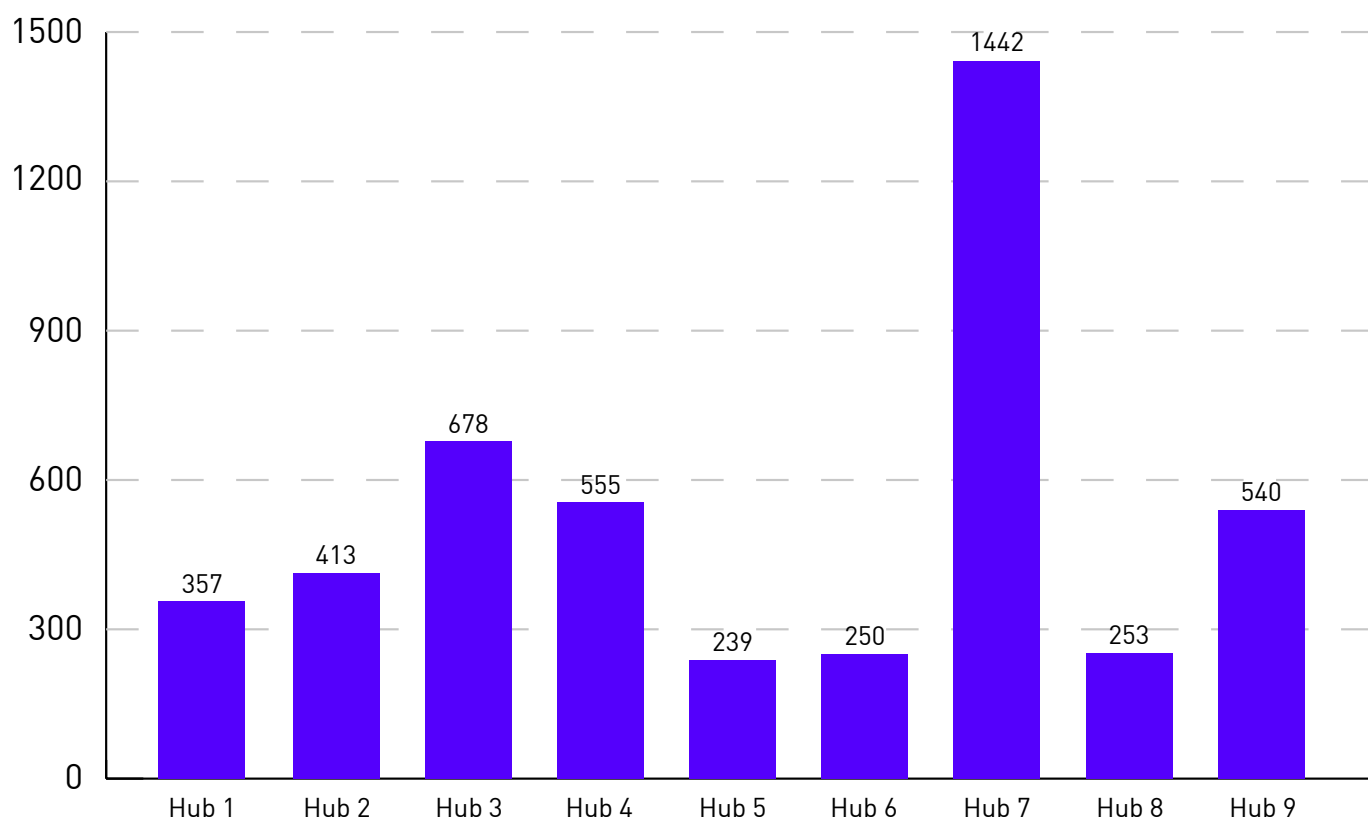
For this report, data have been examined because these are the sources that are used to determine budgetary support at a national level and offer the most granular detail available on a national scale. There are shortcomings in these data, but they are the metrics that are used by policymakers to allocate budgetary resources, including to both schools and Music Hubs.

While these data form the basis of official statistics, it is worth noting they are limited in the level of specificity they can offer, providing only the numbers of pupils with EHCPs in a specific school. Publicly available data does not provide any specific detail as to the nature of these EHCPs, nor can it offer insight into the ways in which individual schools respond to the recommendations of these plans. EHCP data is only available at school level also, meaning that it is not possible to understand the distribution across different classes and years within a specific school; for example, there may be areas of specific need in the current Year 4 cohort, but data at school level does not show this concentration. These official statistics also only represent young people who have an EHCP in place on a specific census date. This means that an EHCP could be in place only a few days after the census point and that this would not be represented in the dataset. It is an imperfect snapshot. Nevertheless, these data offer an important contextual

background as to what public-facing information is available about individual schools within the scope of this project.

With these benefits and limitations of EHCP data in mind, **Figure 2** shows the number of EHCPs reported by schools that completed the OHMI survey within each music hub.

**Figure 2:** Number of EHCPs reported by schools that completed the OHMI survey.



### 3.3 Indices of multiple deprivation

To better understand the socio-economic context in which participating schools are situated, postcodes were analysed<sup>2</sup> against the Indices of Multiple Deprivation (IMD).

The IMD is the official measure of relative deprivation in England, ranking small geographical areas from Decile 1 (the 10% most deprived) to Decile 10 (the 10% least deprived). An IMD rank is based on seven combined domains:

- Income Deprivation;
- Employment Deprivation;

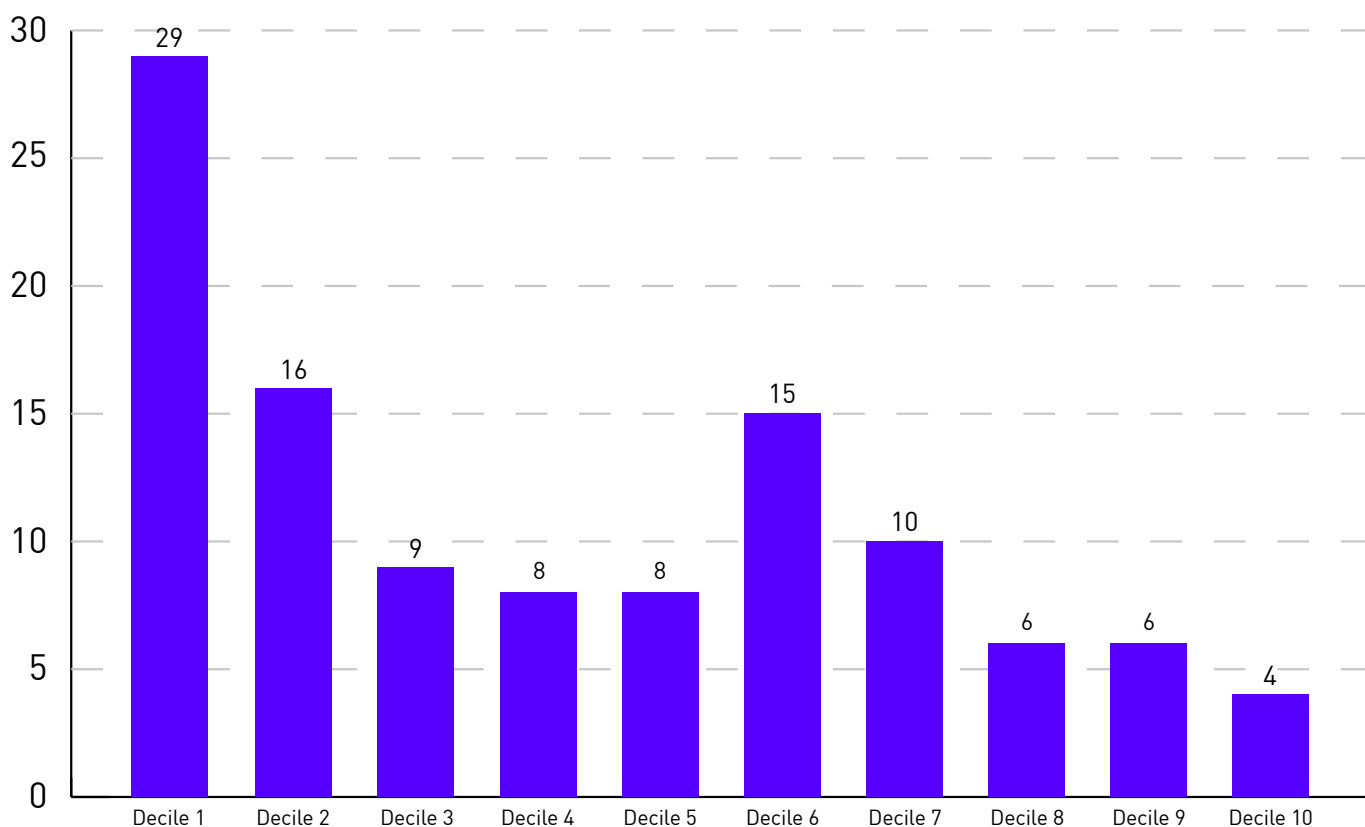
<sup>2</sup> Please note that the 2019 indices of multiple deprivation data are the most recent release..

- Education, Skills and Training Deprivation;
- Health Deprivation and Disability;
- Crime;
- Barriers to Housing and Services;
- Living Environment Deprivation.

Analysing IMD data provided insight into the socio-economic background of participating schools, highlighting potential inequalities in access and engagement.

For this evaluation, participating schools that identified as having at least one learner with a physical need across the nine Music Hubs were extracted and analysed. **Figure 3** shows their distribution across the ten deciles of the IMDs.

**Figure 3:** Number of schools across the nine Music Hubs that identified at least one child as having a physical disability in relation to each decile of depravity.



The data shows that schools in the most deprived areas are the most represented, with 29 entries in Decile 1 and 16 in Decile 2. These entries account for ~40% of the total number of schools that participated. This indicates that OHMI’s provision is reaching school communities where socio-economic disadvantage is most acute, alongside the presence of learners with physical needs. Representation is

lower in the middle deciles (3-5), before rising again in Decile 6 with 15 schools, and then declining steadily through Deciles 7 to 10. The least deprived areas show the lowest engagement, with only 4 schools in Decile 10.

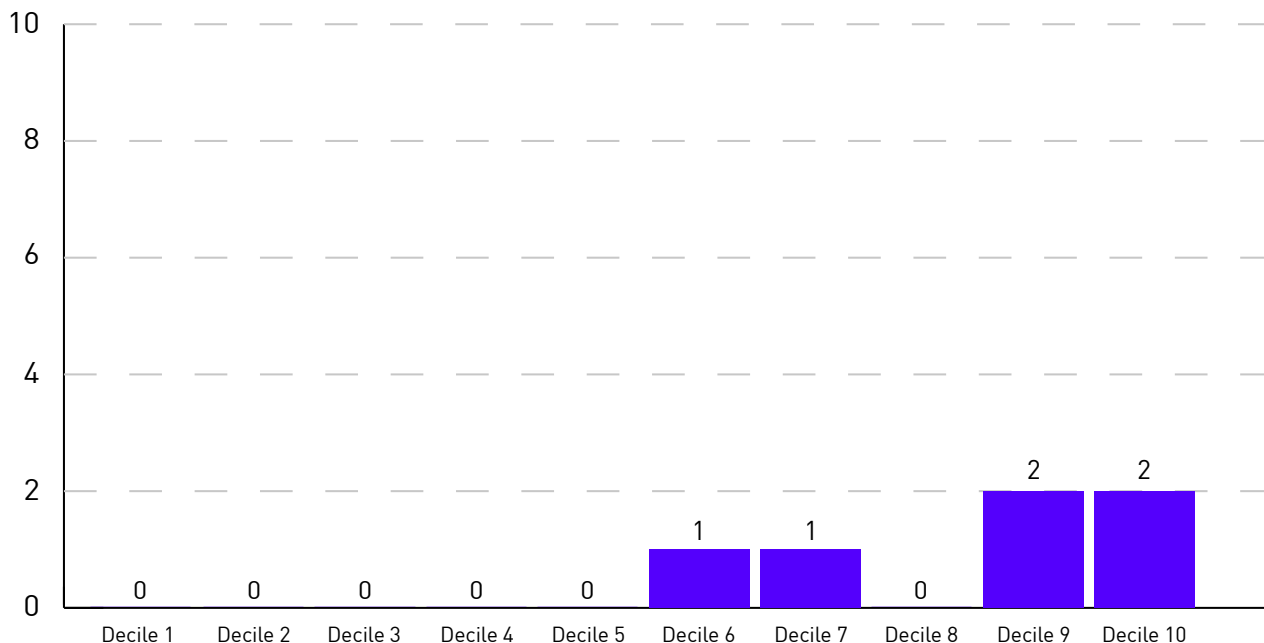
Of importance, what **Figure 3** also shows is that physical needs exist across all socio-economic contexts, and the requirement for OHMI's support is universal regardless of decile. However, deprivation can shape how effectively those needs can be met. For example, in more deprived areas schools often face additional barriers such as limited resources, competing priorities, and reduced access to external services. By contrast, schools in less deprived areas may have greater capacity to provide support (Clare et al., 2025).

Schools in England supporting pupils with physical disabilities can draw on several layers of external support that directly enhance access to music education. For example, local authority SEND services provide statutory guidance on reasonable adjustments and inclusive practice, operating within the national SEND Code of Practice (DfE, 2024), which sets out schools' statutory duties to ensure full participation for pupils with SEND. Music-specific guidance reinforces this, with the National Plan for Music Education (NPME) (DfE & DCMS, 2022) emphasising that all pupils should have access to high-quality, inclusive music provision and the necessary expertise, instruments, and technology to participate meaningfully. One of the rationales for the Music Hub Capital Investment fund (discussed in more detail later) was to enable the purchase of instruments to facilitate such inclusion. Sector-wide resources also support inclusive practice. For instance, Music Mark shares SEND-focused materials, including the SEND Toolkit, which provides guidance on inclusive music-making approaches within the whole class ensemble context developed through practitioner-led research in SEND settings (Music Mark, 2025). These combined sources (statutory guidance, disability-focused music charities, and national music education resources) form a comprehensive network that schools can use to ensure pupils with physical disabilities can participate fully in music education.

Overall, what **Figure 3** suggests is that OHMI's access, as a specialist adapted instrument provider, is being directed toward schools in deprived communities where learners with physical needs may face the greatest challenges. This reflects a positive focus on wider social equity, ensuring that support is reaching those who stand to benefit most. It is important to recognise that geographical context may influence these patterns. For example, Music Hubs that serve schools in inner-city areas are often easier to reach and support consistently, whereas Music Hubs with schools in more rural or dispersed locations can present additional logistical complexity, which may shape where access is most readily delivered. The 'spike' in Decile 6 is noteworthy and may warrant further exploration, but the overall pattern illustrates that access is being delivered where it is most needed, aligning deprivation with identified learner needs while recognising that such needs are present across the socio-economic spectrum.

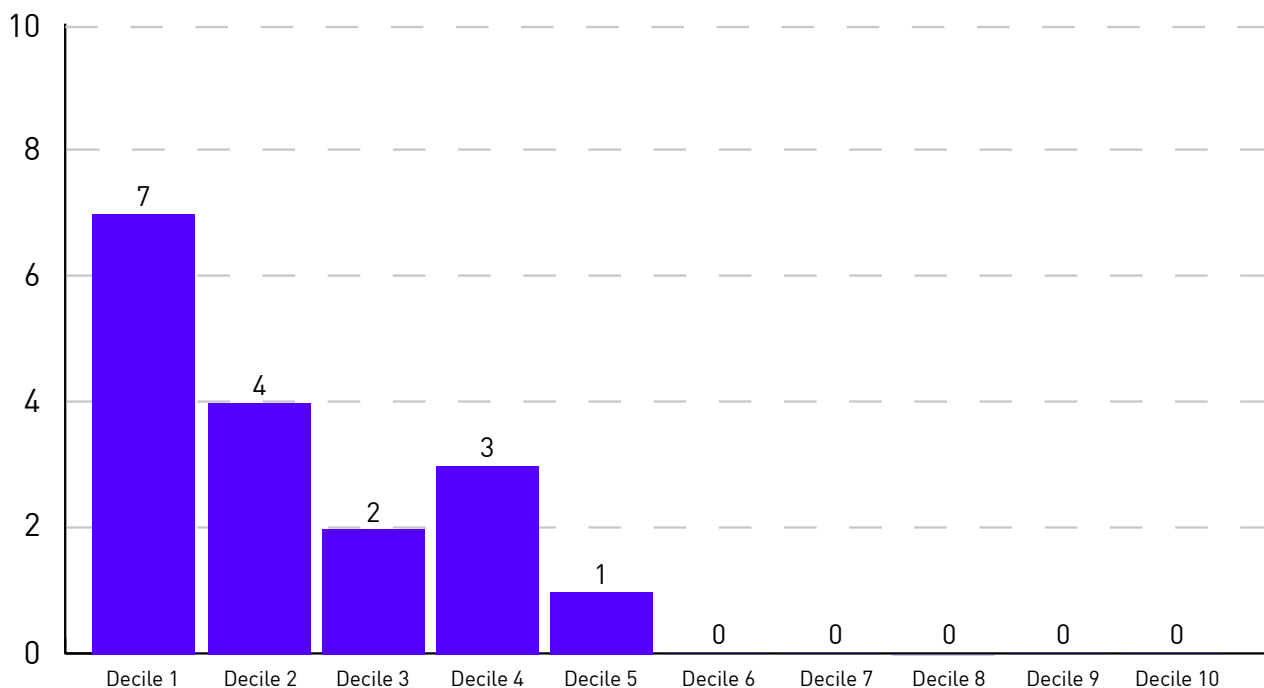
**Figure 4 to Figure 12** present a hub-level breakdown of OHMI's access into schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.

*Figure 4: OHMI's access into Music Hub 1 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.*



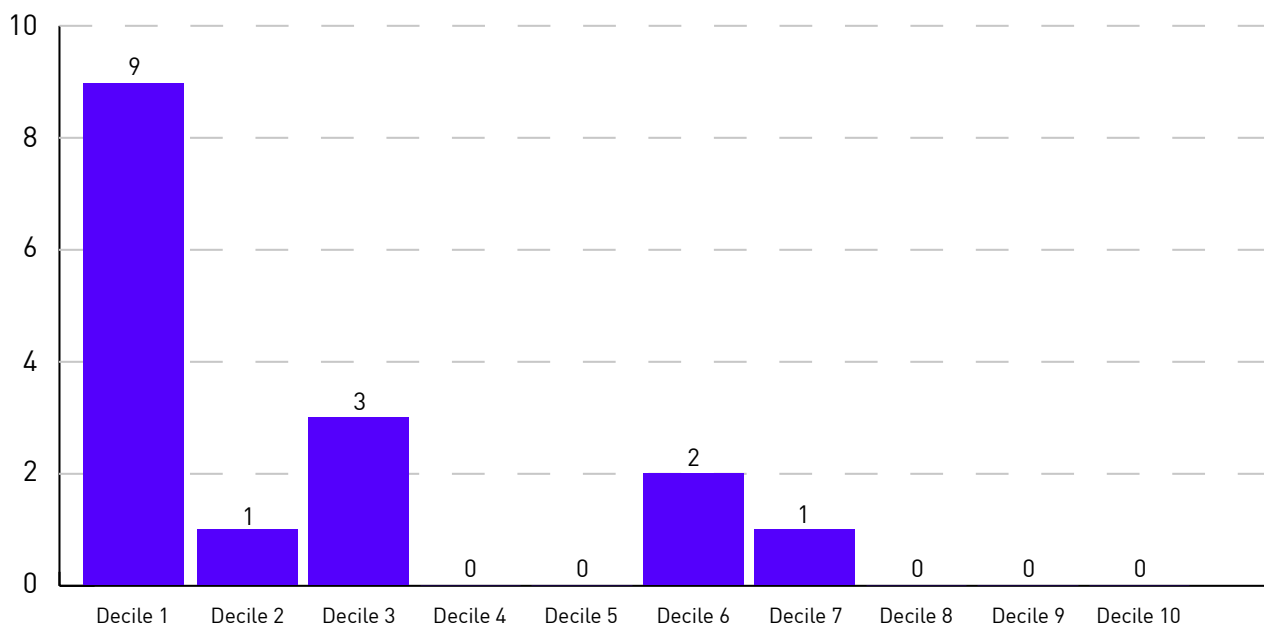
OHMI's access appears visible only from Decile 6 upwards and suggests no representation in Deciles 1-5. Access in this hub appears to be concentrated in schools located in mid-to-less deprived areas.

*Figure 5: OHMI's access into Music Hub 2 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.*



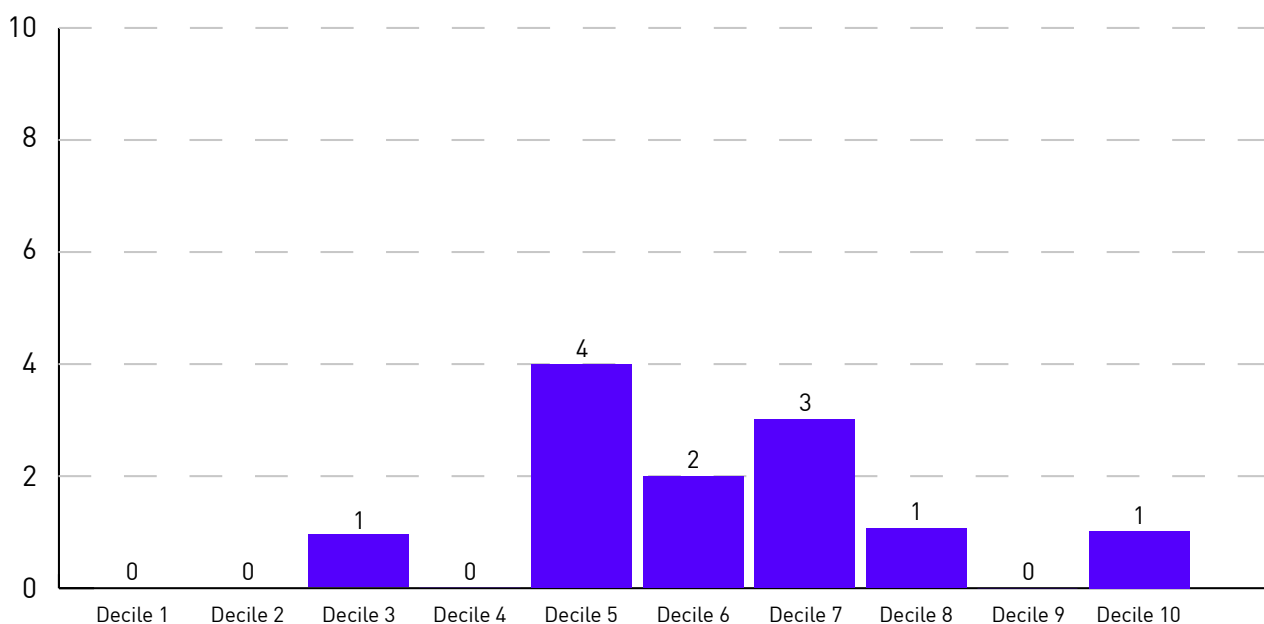
OHMI's access appears to span multiple deprivation deciles, with representation across both more deprived and less deprived schools. Access here appears more broadly spread across the socio-economic spectrum.

**Figure 6:** OHMI's access into Music Hub 3 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



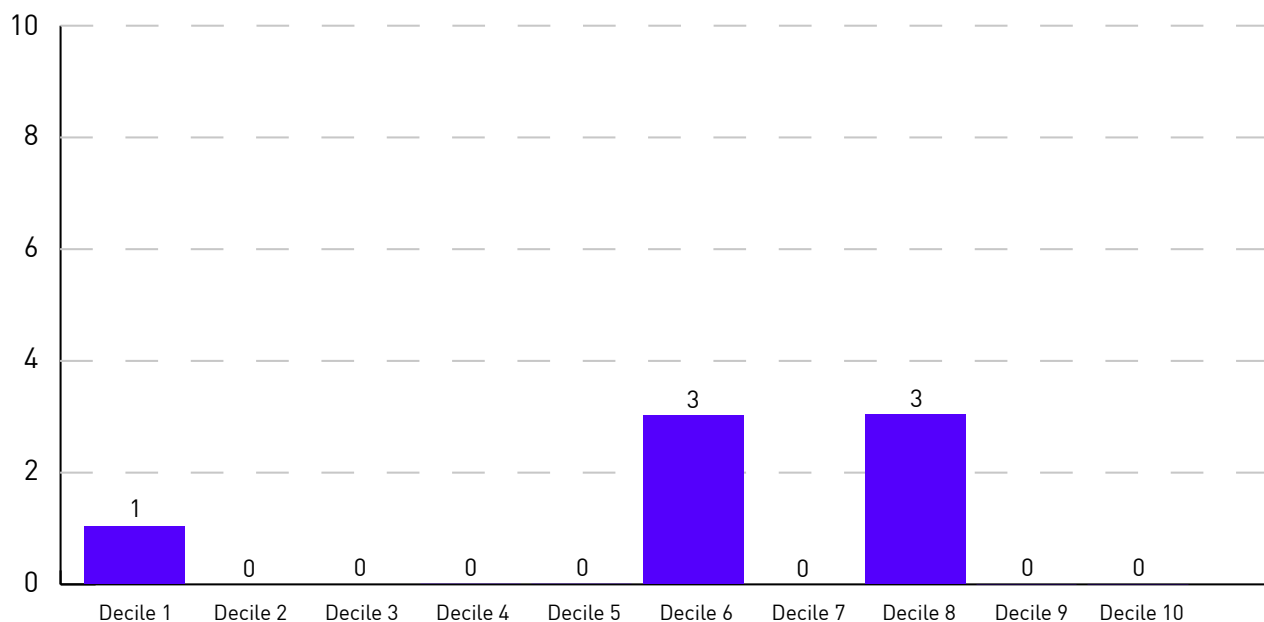
Access in Hub 3 appears distributed across several deciles, showing coverage in both deprived and less deprived areas.

**Figure 7:** OHMI's access into Music Hub 4 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



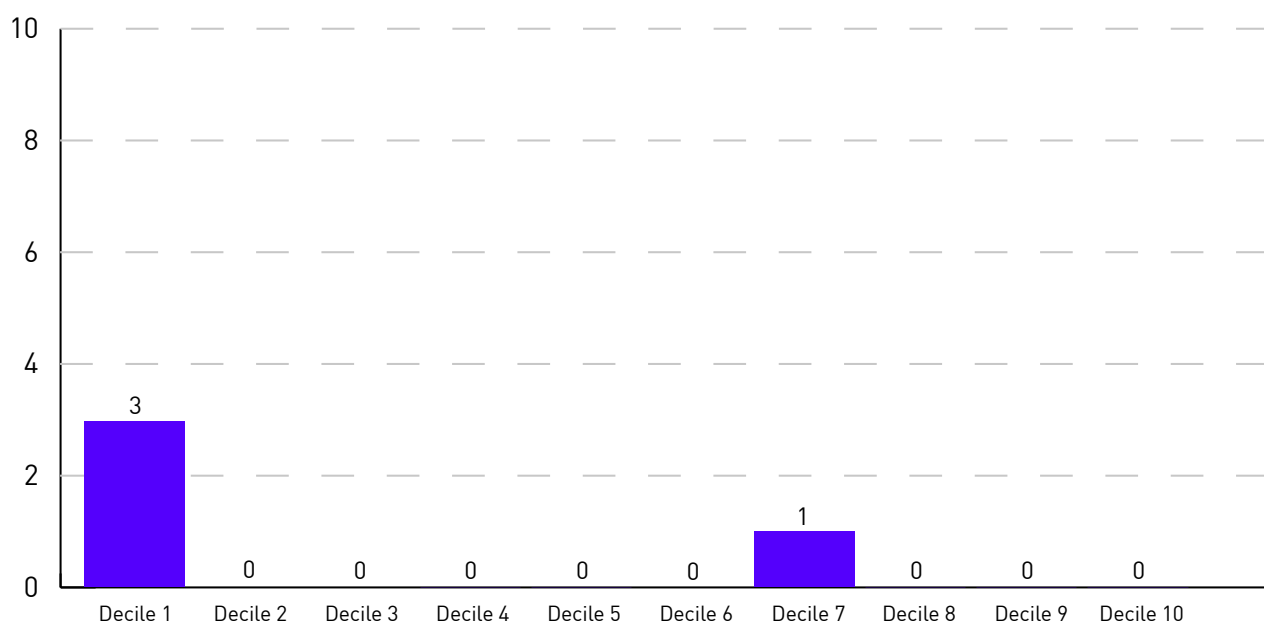
OHMI's access in Hub 4 appears more widely represented across the deprivation scale. While distribution may show peaks in particular deciles, overall coverage includes both ends of the spectrum.

**Figure 8:** OHMI's access into Music Hub 5 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



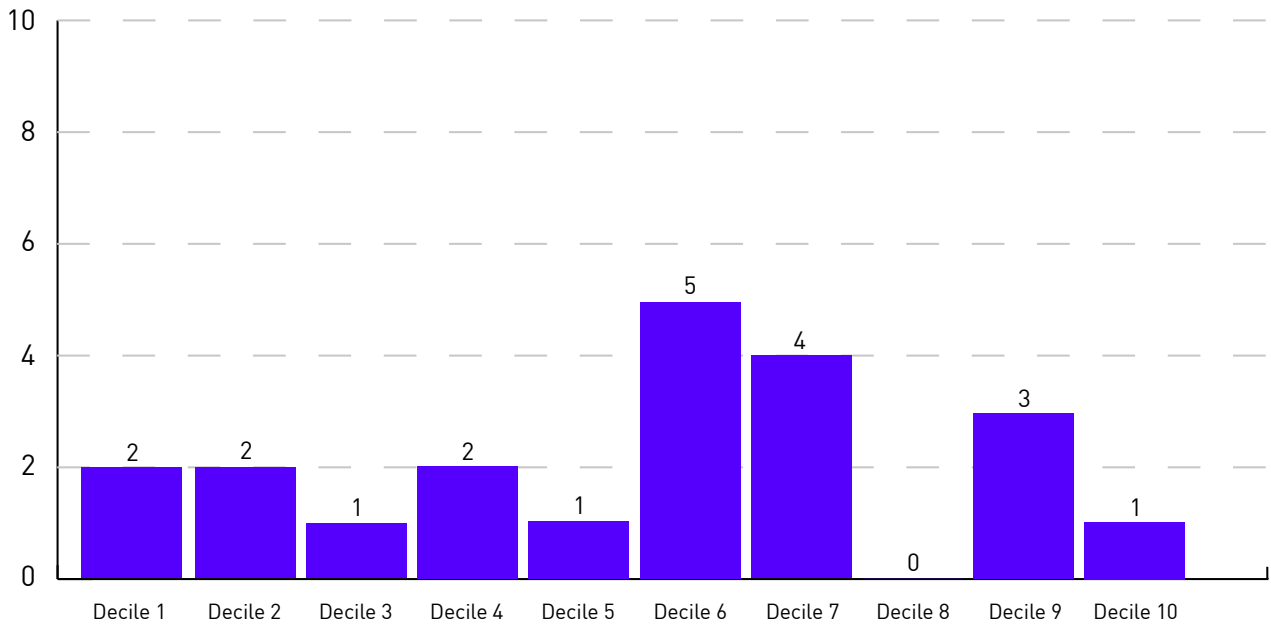
Hub 5 appears to show OHMI's access across deprivation deciles, though the overall number of access points appears lower than in some other Music Hubs. Nonetheless, representation is present across the scale.

**Figure 9:** OHMI's access into Music Hub 6 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



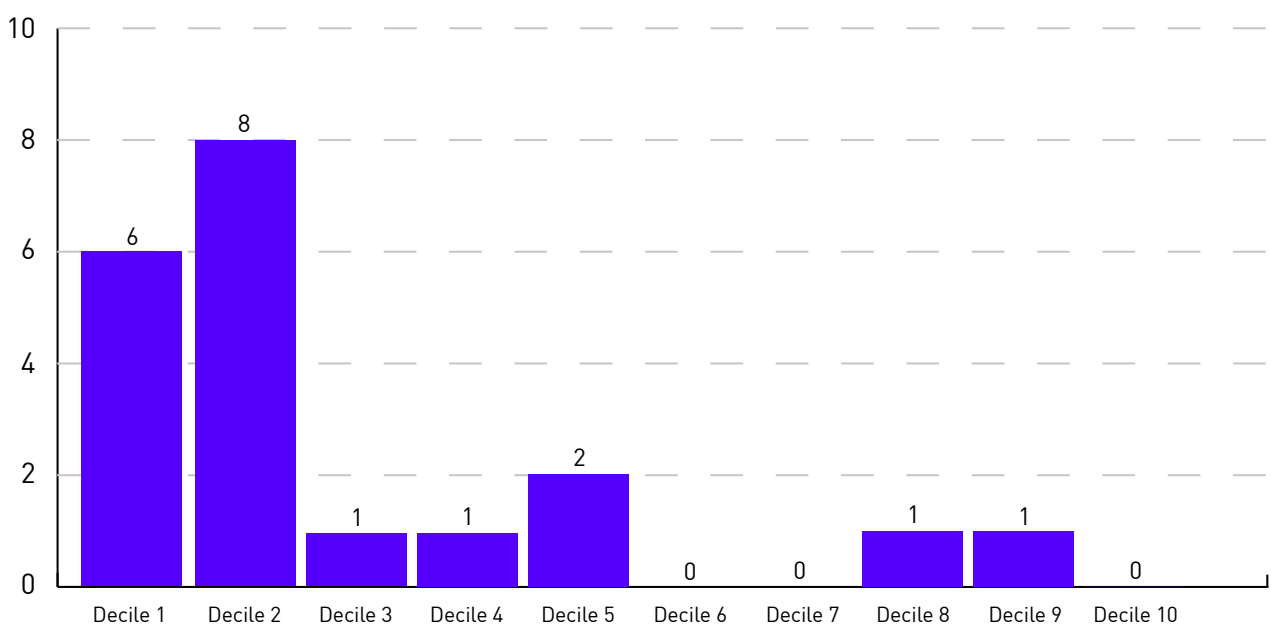
Access in Hub 6 is mapped across multiple deciles, with representation in both deprived and less deprived schools. This appears to demonstrate broad coverage.

**Figure 10:** OHMI's access into Music Hub 7 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



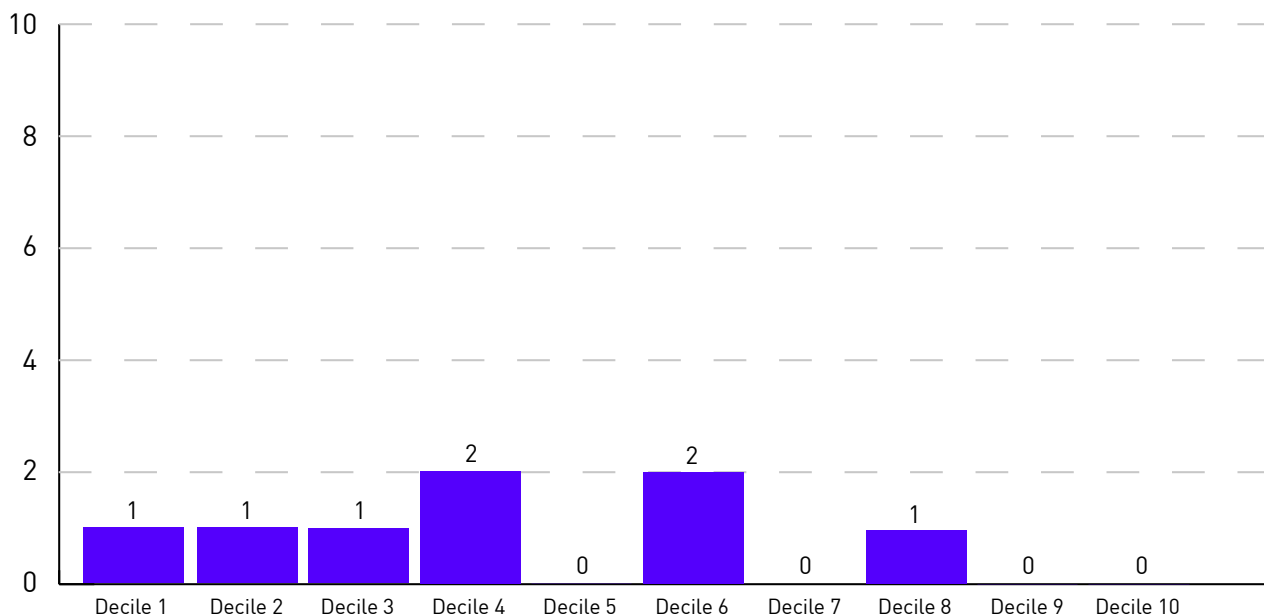
OHMI's access in Hub 7 appears to include schools in more affluent deciles, alongside representation in other parts of the deprivation scale. Access appears to show coverage across the range.

**Figure 11:** OHMI's access into Music Hub 8 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



Hub 8 demonstrates OHMI's access across deprivation deciles, with representation appearing to be visible across both deprived and less deprived schools.

**Figure 12:** OHMI's access into Music Hub 9 schools, showing where schools reported at least one child with a physical disability, mapped against deciles of deprivation.



Access in Hub 9 appears spread across multiple deciles, with representation across the deprivation scale.

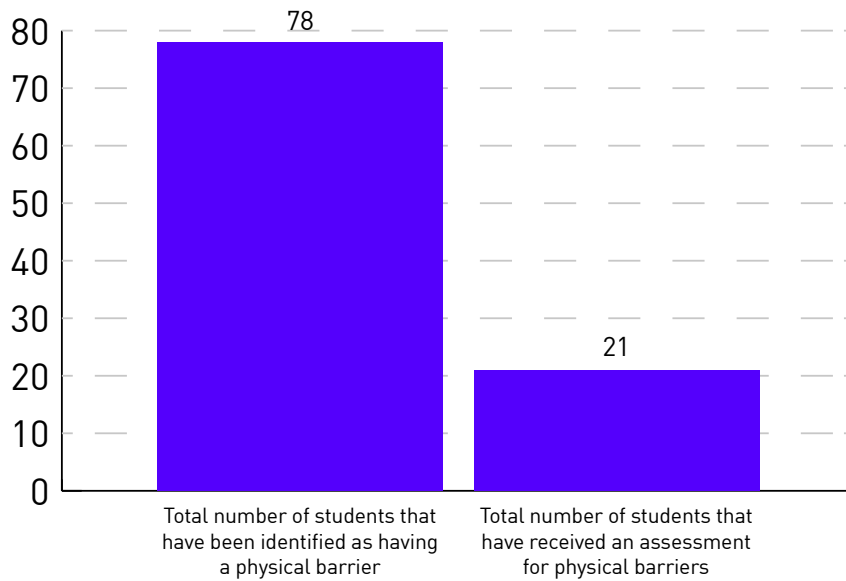
What **Figures 4 to 12** suggest is that OHMI's access is visible across deprivation deciles in almost all most Music Hubs (2-9). Hub 1, however, appears to be an outlier by showing access only from Decile 6 upwards. While most Music Hubs show representation across both deprived and less deprived schools, the relative concentration of access varies where some Music Hubs demonstrate broad coverage across the deciles, while others appear more concentrated in particular ranges. Collectively, however, the figures demonstrate that OHMI's access spans the deprivation spectrum.

### 3.4 Identification of learners with physical needs

Two key stages of OHMI's raison d'être, in enabling greater inclusion for learners with a physical disability in whole-class ensemble sessions, are identifying learners who have a physical barrier; and ensuring they receive a pre-session assessment to tailor any adapted instruments and/or equipment.

**Figure 13** shows a comparison of these two key stages.

**Figure 13:** Total number of learners identified as having a physical barrier and the number who had received a pre-lesson assessment across all nine Music Hubs.

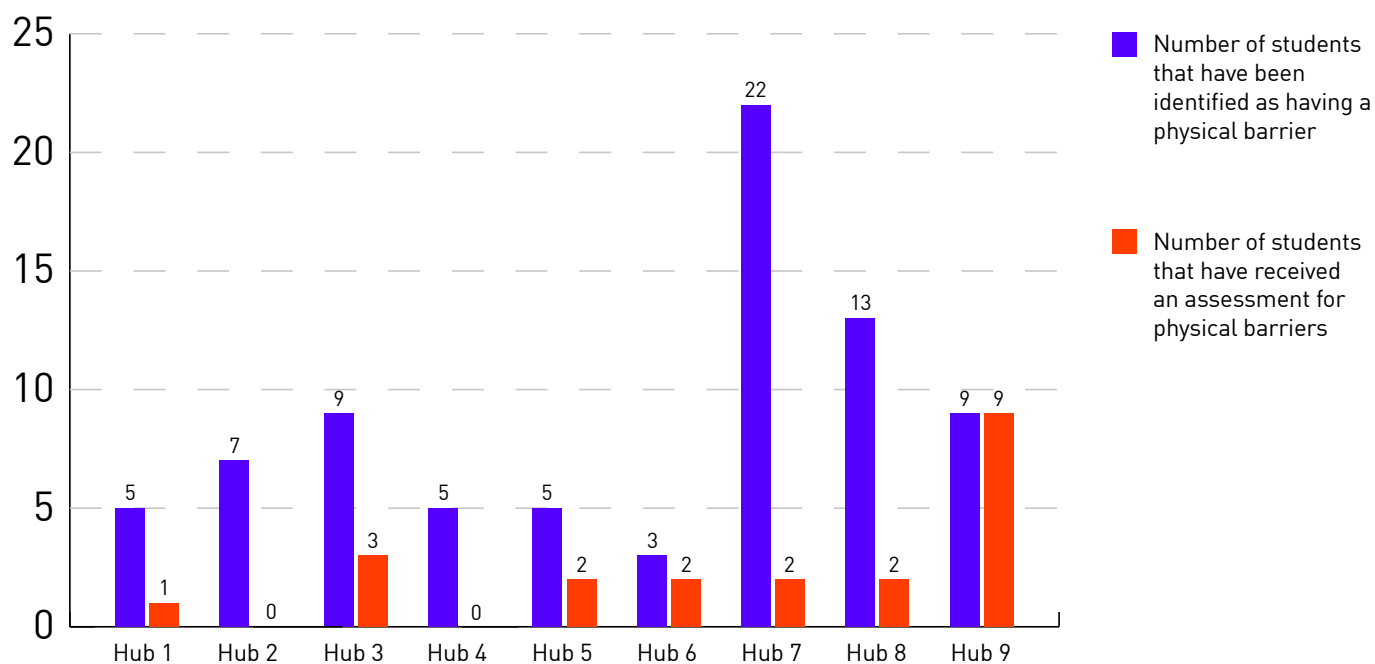


At the time of analysis (October 2025), there appears to be a clear disparity between initial identification and follow-up assessment. While OHMI’s access across the nine Music Hubs has reached a substantial number of learners at the point of identification, only a minority (~27% of those initially identified) appeared to have received an assessment. Of course, what these numbers do not provide is information on why this gap exists, nor does it indicate whether follow-up assessments are, for instance, pending.

This finding might be considered important when considering the overall reach, progression and scalability of OHMI’s access. It suggests that while identification is occurring across schools, the pathway to assessment is not yet uniform. As such, this invites further exploration into how and when assessments are initiated following identification across the diverse hub settings. Understanding this progression more fully would support efforts to further strengthen continuity in access and ensure that learners with physical barriers are fully supported beyond initial recognition.

**Figure 14** shows a hub-level comparison of the two stages. Each hub is represented with two bars: one for identification and one for assessment. Across the dataset, the previously identified disparity between identification and assessment appears to vary significantly by hub.

**Figure 14:** Hub-level analysis showing the number of learners identified as having a physical barrier against the number who had received a pre-session assessment.



The distribution highlights variation in how OHMI’s access progresses across Music Hubs. For example, while identification is present in all Music Hubs, the proportion of learners with a physical barrier moving on to assessment appears to differ markedly. Hub 9 appears to be an outlier and demonstrates complete follow-through, whereas Music Hubs 2 and 4 show no assessments at the point of analysis despite multiple identifications. Hub 7, despite having the highest number of identified learners, appears to have a very low assessment count. As mentioned previously, these numbers do not explain the reasons behind these differences, but they do offer a useful basis for further exploration into how access is operationalised across Music Hubs and where follow-up processes may vary.

### 3.5 Descriptions of types of need

Participants provided a wide range of descriptors to illustrate the types of physical and developmental needs present among learners in their schools. These descriptors, visualised in the form of a word cloud in **Figure 15**, reflect both clinical diagnoses and functional barriers, as well as references to assistive technologies and adaptations. The language participants used varies from formal medical terminology to everyday descriptions, indicating differing levels of familiarity with diagnostic frameworks and a focus on practical implications for access.



The descriptors also include references to medical and developmental conditions such as cerebral palsy, Down syndrome, Sotos syndrome, and Wolf-Hirschhorn syndrome. These conditions often involve complex needs that may include physical, sensory, and cognitive dimensions. Their presence in the data demonstrates that schools are supporting learners with diverse and sometimes overlapping requirements.

Finally, some descriptors highlight assistive technologies and adaptations already in use, such as hearing aids and mobility supports. These references suggest that schools are aware of, and in some cases actively implementing, practical strategies to address barriers to WCET participation.

Holistically, what the descriptions provided by participants show is that OHMI's access work must respond to a broad range of needs. While many are explicitly physical, others are sensory or developmental, and all have implications for inclusion in WCET. What the descriptor data underscore is the importance of a flexible, needs-led approach that can accommodate both diagnosed conditions and functional barriers.

## **3.6 Provision of adapted instruments and equipment**

### **ACE Capital Grant**

Before discussing the types of specialist equipment and instruments accounted for in data collected for this project, it is important to establish some context around the Music Hub Capital Grant for Musical Instruments. As part of NPME2, the Department for Education earmarked £25 million for the purchase of musical instruments, equipment, and technology. This fund was designed to enable all young people to access not just provision but 'the musical instruments, equipment and technology they need to progress their musical interests and potential' (ACE, 2022, p. 4). The funding was designated as separate from the day-to-day expenditure of Music Education Music Hubs so as to enable additional investment into specific purchases, instead of being absorbed into other kinds of costs. Within the guidance for this scheme, adapted and adaptive instruments were noted as a specific area that the grant could be used to support. Arts Council England's own guidance stated that this fund should respond to the needs and circumstances of young people, emphasising the need to improve 'the supply of instruments, equipment and technology for those with SEND' (ACE, 2022, p. 5). The fund also covered the purchase of accessories which could enable access to other instruments, such as instrument stands, adapted mouthpieces, as well as specialist instruments to meet individualised needs. It was also possible to draw down on this fund to purchase software or technologies for use by young people with SEND. As part of planning for these purchases, Music Hubs were asked to conduct needs analysis processes

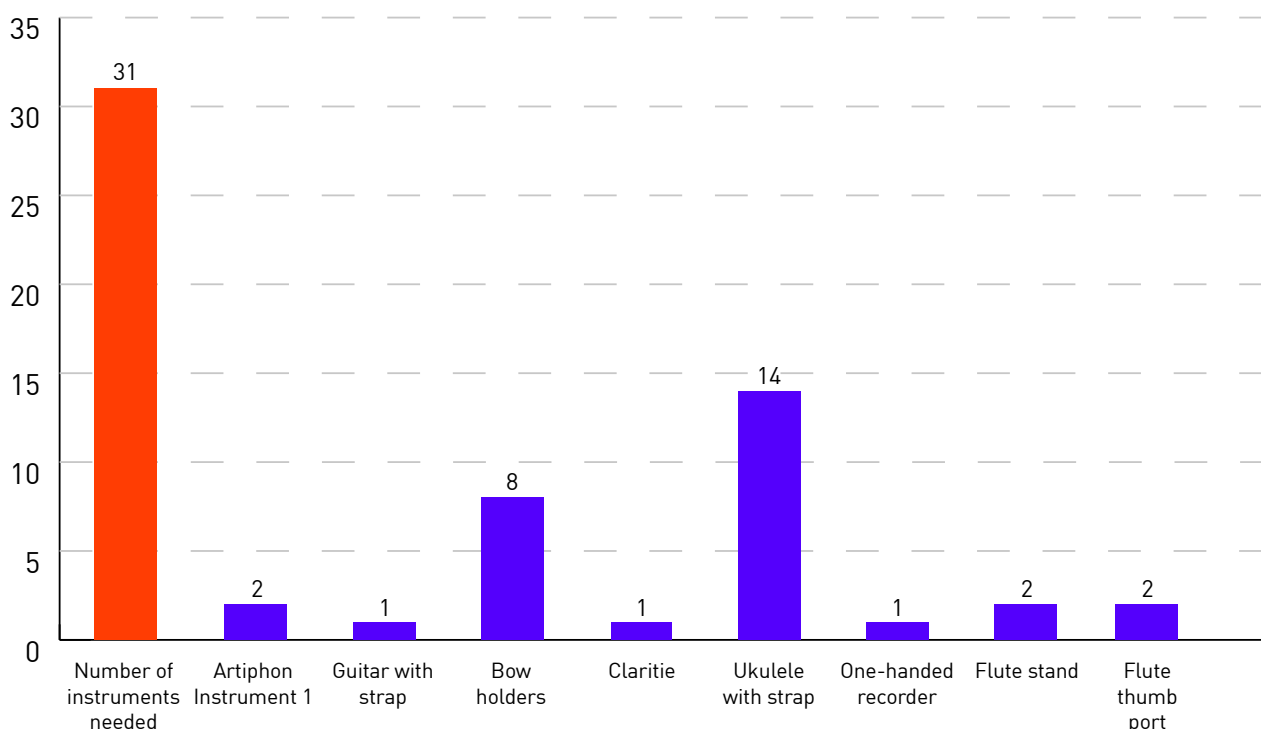
<sup>3</sup> *The most recent set of guidance and application forms can be found here:*  
<https://www.artscouncil.org.uk/MusicHubs/Guidance#t-in-page-nav-3>.

to ensure that the grant was being used to respond to local need, aligning with the aims of a Hub's Local Plan for Music Education (LPME).

Whilst the funding enabled the purchase of much-needed instrument stock and other associated assets, the scheme was very much constructed with a strategic investment mindset, encouraging Music Hubs to think through not only what their immediate need was, but the ways in which they could grow provision to meet the needs of stakeholders currently not well-represented by their provision. In the most recent round of funding from this grant, Music Hubs were asked to set out a purchasing strategy, which covered the needs analysis conducted, partnership arrangements, and plans for the management and maintenance of new stock (ACE, 2025). Importantly, Music Hubs are also asked to report on the impact of these investments, meaning that tracking use rates, and levels of local need were embedded from the outset. In this context, it is interesting to consider how Music Hubs made use of this funding, especially in terms of how the purchasing decisions that were made reflected and responded to the needs of young musicians, the music education workforce, and all those involved in supporting music making.

**Figure 16** presents the types and quantities of additional musical instruments and accessories requested by schools, across the nine Music Hubs, through OHMI's access programme. At the time of analysis, the data highlights both overall demand for instruments and the specific adaptations needed to enable learners with physical barriers to take part in whole-class ensemble sessions.

*Figure 16: Number of adapted instruments and/or equipment across the nine Music Hubs.*



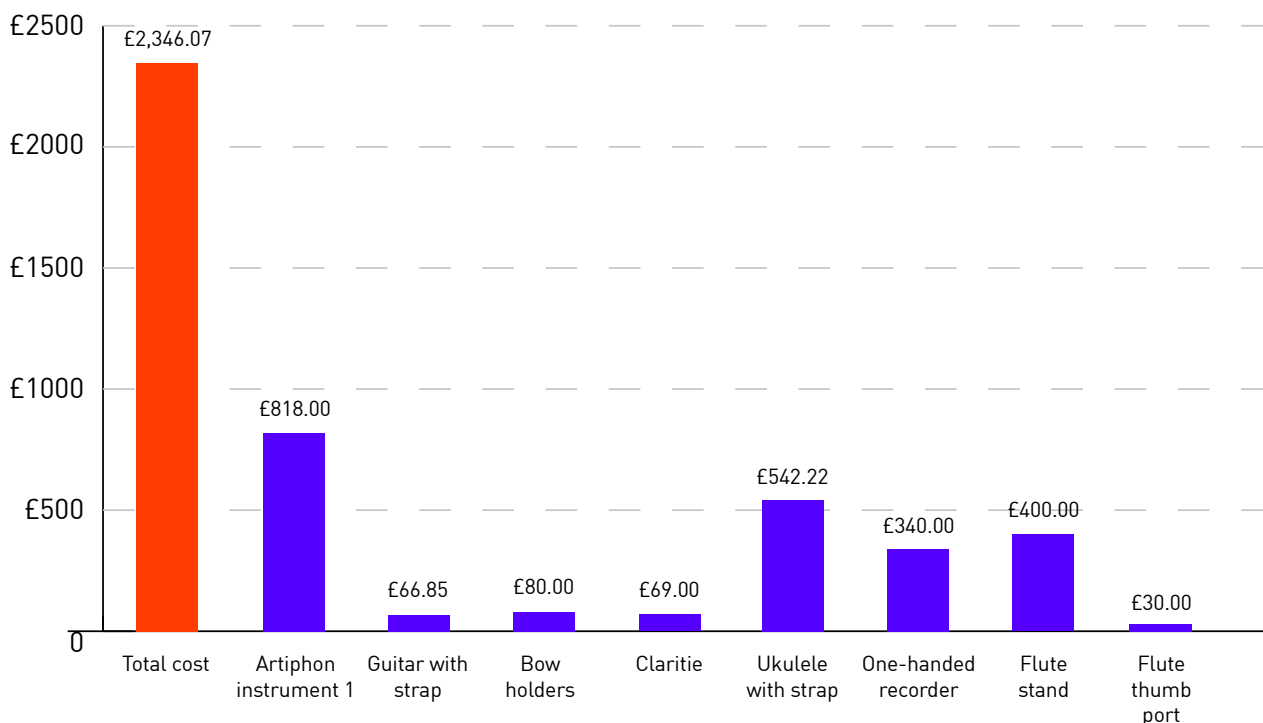
As shown in the orange bar graph of **Figure 16**, a total number of 31 additional instruments were required. This suggests that numerous schools across the nine Music Hubs required additional resources to enable inclusive participation.

Among the specific items listed (blue bar graphs), the ukulele with strap stands out with 14 requests. Bow holders, requested eight times, are another notable adaptation. Other items appear in smaller quantities, including Artiphon Instrument 1 (2), flute stands (2), flute thumb ports (2), and single requests for a guitar with strap, Claritie, and one-handed recorder.

What **Figure 16** seems to illustrate is the diversity of access needs across schools in different hub regions and reinforces the importance of tailored equipment in enabling inclusive music-making. It also highlights both the scale of general adapted instrument demand and the nuanced physical requirements that must be addressed to ensure equitable participation. As such, the data supports OHMI’s ongoing work in providing adapted instruments and accessories that respond directly to the barriers identified.

**Figure 17** shows a breakdown of the costs associated with the adapted musical instruments and accessories detailed in **Figure 16**.

*Figure 17: Costs associated with number of adapted instruments and/or equipment across the nine Music Hubs.*



At the time of analysis, the total cost for all items required across the nine Music Hubs was £2,346.07. This indicates the scale of some of the financial investment needed to meet the access requirements identified by participating schools.

Cross-referencing both **Figure 16** and **Figure 17** reveals several key insights. For example, the Artiphon Instrument 1, though required in small quantity (2 units), contributes disproportionately to the overall cost due to its high unit price of ~£409.00. Similarly, the one-handed recorder and flute stand are single or low-quantity items but carry significant costs. In contrast, the ukulele with strap combines moderate unit cost (around £38.73) with high quantity, making it the second-largest contributor to total cost. Bow holders and flute thumb ports, while needed in higher numbers collectively, are relatively inexpensive and offer high utility at low financial impact.

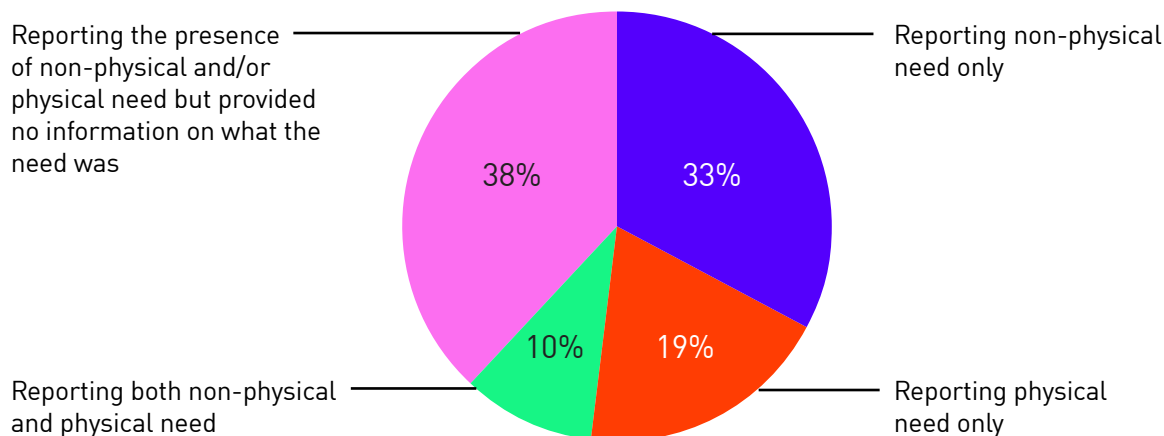
This highlights the importance of distinguishing between high-cost drivers and high-quantity items when planning procurement within curriculum design. Items such as the Artiphon Instrument 1 and one-handed recorder may require careful justification due to their cost, whereas bulk items like bow holders offer some cost-efficiency. The data also suggests that strategic decisions around quantity adjustments, particularly for mid-range items like the ukulele, could yield meaningful budgetary savings for schools and Music Hubs without compromising accessibility.

### 3.7 OHMI Reveal: Going beyond the identification of physical needs

While this evaluation report focuses on the identification of pupils with a physical need, further analyses were undertaken to establish whether the OHMI Reveal goes beyond this.

**Figure 18** shows the proportion of schools that reported they had pupils with physical or non-physical needs across the nine Music Hubs. **Figure 18** presents four categories: schools reporting they had learners with only non-physical needs; schools reporting they had learners with only physical needs; schools reporting they had learners with both types of need, and schools who confirmed the presence of one and/or the other need but provided no information on what the need was.

*Figure 18: The proportion of schools reporting that they had pupils with physical or non-physical needs across the nine Music Hubs.*



The largest proportion of responses (38%) fell into the final category. This indicates that while many survey participants acknowledged the existence of physical and/or physical needs within their school settings, a significant number did not specify the nature of those needs. This lack of detail might be said to limit the extent to which the data can be suitably utilised.

Among those who did provide details, schools reporting they had learners with only non-physical needs were most frequently cited, accounting for 33% of responses. In contrast, only 19% of school respondents reported physical needs exclusively, leaving just 10% identifying both physical and non-physical needs.

Overall, what **Figure 18** highlights, in addition to the focus on learners with physical needs, is both the prevalence of non-physical needs as well as the limitations in current reporting practices. The high proportion of unspecified responses perhaps underscores the need for more robust mechanisms for capturing detailed information about the nature of individual needs within whole class ensemble settings.

### **Further qualitative analysis**

Although analysis has already been undertaken, and discussed, in relation to pupils with physical needs, OHMI Reveal also provides the opportunity for school survey respondents to provide details for pupils who have a non-physical need also. As such, the information provided by respondents warranted a further, more holistic analytical approach.

From analysing all the descriptive details of need provided by respondents holistically, several themes began to emerge. From most frequently cited to least frequency cited there were:

From analysing all the descriptive details of need provided by respondents holistically, several themes began to emerge. From most frequently cited to least frequency cited there were:

- 1. Neurodevelopmental conditions** (for example, ASD, ADHD, MLD, and SEMH);
- 2. Communication and interaction need** (such as speech and language delay/impairment, use of ear defenders for sensory processing or auditory sensitivity, and the need for small step instructions, repetition, pre-teaching);
- 3. Motor and physical differences** (for instance, fine/gross motor difficulties, dyspraxia, poor coordination, dystonia, hemiparesis, hand/upper limb impairments, weakness due to brain injury, hearing impairments, use of hearing aid, visual impairments, need for enlarged materials or seating adjustments);
- 4. Cognitive and learning needs** (including struggles with retaining information

and understanding, processing difficulties, and need for repetition, modelling, and simplified instructions);

5. **Support structures and strategies** (namely EHCPs, 1:1 support, seating plans, sensory breaks, prompts and praise, use of known adults for anxiety management, and small-step scaffolding; and
6. **Diagnostic uncertainty or pathway status** (which includes awaiting diagnosis (ADHD, ASD), learners on referral pathways, and suspected conditions but no formal label yet).

Non-physical needs were sometimes accompanied by additional contextual information from survey respondents, who identified useful teaching strategies that WCET practitioners might adopt. These responses have been organised by the type of need reported, with suggested strategies summarised below.

### **Attention Deficit Hyperactivity Disorder (ADHD):**

Respondents highlighted the importance of structured support and reduced cognitive load. Suggested strategies included:

- Providing regular movement breaks.
- Seating the pupil close to an adult or at the side of the room to minimise distractions.
- Allowing the pupil to sit alone if beneficial.
- Offering frequent positive reinforcement.
- Allowing additional thinking time.
- Presenting information in smaller steps and reducing cognitive demands.
- Using visual prompts and other supportive cues.

### **Autism Spectrum Disorder (ASD):**

Recommendations focused on predictability, clarity, and reducing social pressure. Strategies included:

- Breaking instructions into manageable stages.
- Seating the pupil near the front of the class.
- Avoiding selecting the pupil for whole-class demonstrations unless they volunteer.
- Allowing access to breaks outside the classroom when needed.
- Providing the option to sit separately.
- Using the pupil's name to gain attention and support focus.

## **Combined ADHD and ASD:**

Where pupils presented with both needs, respondents suggested a blend of the above approaches, including:

- Access to breaks outside the classroom when required.
- Opportunities to stand if this supports regulation.
- Seating at the front of the room, away from distractions.
- Breaking instructions into small, manageable steps.
- Providing additional processing time.
- Frequent positive reinforcement.
- Use of individual goals to support motivation and focus.

## **Behaviour:**

Respondents identified several behaviour-related considerations for pupils. (It should be noted that the data did not identify whether behavioural challenges were related to, for instance, ADHD.)

- Careful seating arrangements determined by the class teacher.
- Seating near the front of the class to support attention.
- Opportunities for rest breaks at the teacher's discretion.
- A consistent approach to routines and expectations.
- Clear, firm instructions.
- Access to a calm space to support regulation.

## **Cognition and learning:**

Cognition and learning needs were described as follows:

- Instructions may need to be broken down into small steps.
- Repetition of instructions is often required.
- Additional processing time may be necessary.
- Written instructions may present difficulties and require support.
- Additional modelling may be beneficial to reinforce understanding.

## **English as an Additional Language (EAL):**

Respondents noted that pupils with EAL may require enhanced clarity and processing time. Suggested strategies included:

- Repeating and breaking down instructions into smaller components.
- Allowing additional time for understanding and response.
- Using visual supports to aid comprehension.
- Seating the pupil at the front of the class, facing the teacher.

## **Speech and language:**

For pupils with speech and language needs, respondents recommended:

- Providing instructions in small, manageable steps.
- Allowing rest breaks where needed.
- Giving pupils sufficient time to express ideas and respond verbally.

While the details provided by respondents clearly show that some pupils have either a physical need (for example, a hand deformity, hearing difficulties, a weak left hand due to brain injury, poor co-ordination or fine motor control (with dyspraxia suggested) or a visual impairment), or a non-physical need (such as a moderate learning disability, ASD, SEMH, dyslexia, behavioural challenges, or difficulty maintaining focus), what is evident from looking at the descriptions holistically is that overlap is common. In other words, many learners possess multiple needs; for instance, SEMH and co-ordination issues; hearing aid use alongside ASD; visual impairment combined with ADHD; or a weak hand paired with cognitive retention difficulties.

What the OHMI Reveal has highlighted, therefore, is the complexity and interrelated nature of pupils' needs, where physical and non-physical challenges can co-occur. As such, rather than existing in isolation, many learners experience overlapping difficulties that require a nuanced, holistic approach to support and provision. This underscores the importance of flexible, inclusive strategies that recognise the full spectrum of individual needs.

### 3.8 Summary

The analyses shown in this section highlight both the breadth and unevenness of engagement across the nine Music Hubs. While Music Hubs achieved very high survey completion rates, others showed limited participation, pointing to disparities in how schools interact with the initiative. The data also reveal that OHMI's provision is reaching schools in highly deprived areas where learners with physical needs face the greatest barriers, though needs are present across all socio-economic contexts. A key finding at the time of analysis is the gap between identification of learners with physical barriers and the proportion who receive follow-up assessments, possibly suggesting inconsistency in progression from recognition to tailored support. Finally, demand for adapted instruments and accessories is clear, with certain items (for example, ukuleles, bow holders, Artiphon Instrument 1) driving both quantity and cost considerations.



## Section 4:

# Music teacher findings

Section 4 presents findings from focus groups with music teachers from the participating Music Hubs. The perspectives shared here are grounded in their experiences of administering OHMI Reveal, collecting data, carrying out assessments, and subsequently interpreting and sharing this information with colleagues or using it to inform classroom practice.

Teachers described how they navigated the logistics of completing assessments, the challenges of gathering information from pupils and support staff, and the practical considerations involved in acting on the data generated by OHMI Reveal.

### **This section explores three core aims:**

1. To understand how teachers experience the process of administering OHMI Reveal, including the time required, clarity of questions, and the practicalities of collecting data during busy school timetables.
2. To examine how teachers use OHMI Reveal-generated information to inform pedagogy, including differentiation, adaptive approaches, communication with teaching assistants, and decisions around instrument choice or enabling equipment.
3. To identify the challenges and opportunities teachers encounter when implementing inclusive practice, such as classroom constraints, limited training, and variable school engagement.

Participants shared detailed reflections on the pressures of gathering accurate information; the ongoing need to build confidence in identifying physical, sensory, or cognitive needs; and the importance of collaborative conversations with school staff to translate data into meaningful action. Teachers also emphasised the value of OHMI Reveal in prompting earlier identification, structuring conversations about inclusion, and supporting more equitable access to instrumental learning, while noting that professional intuition, and local school knowledge remain essential alongside digital tools.

## 4.1 Developing an inclusive culture in Music Hubs

Across Music Hubs, the music teachers described a significant cultural shift in how inclusion is understood, prioritised, and enacted. Rather than viewing OHMI's work as an additional or specialist strand, music teachers increasingly frame inclusion as a shared, collective responsibility embedded within the everyday practices of the Hub. This aligns with national policy expectations which position inclusion as central to high-quality music education (Department for Education, 2022; Arts Council England, 2020), and with wider educational discourse that emphasises the importance of cultures that recognise diversity as the norm rather than the exception (Florian & Black-Hawkins, 2011).

Participants consistently described increasing staff confidence and a growing willingness to engage in dialogue about pupils' needs. Staff who once hesitated to ask for support are now more likely to raise concerns early, seek guidance, and request adaptations. As one participant noted:

*"Our staff are really aware of OHMI... they're really enthusiastic about it."*

The development of such cultures requires trust, shared language, and systems that enable teachers to identify and respond to need without stigma or uncertainty. Several participants highlighted that this cultural shift has occurred gradually as staff become more familiar with adapted instruments, assessment processes, and the underlying ethos of the programme. Increased staff agency was repeatedly emphasised:

*"It's really good that staff now know to just go, 'I need help' rather than struggling."*

*"They kind of now know to come to me and go, 'Do you know if there's anything available for this?' which is really nice."*

This sense of agency reflects what Biesta (2013) describes as the professional capacity to "act with purpose" and suggests that staff are moving from reactive inclusion towards proactive, anticipatory practice. Instead of waiting for difficulties to appear, teachers are beginning to recognise potential barriers and seek solutions ahead of time, aligning with the social model of disability (Oliver, 2013). The cultural shift has also surfaced needs that had previously remained unnoticed or unspoken. As one teacher described:

*"A girl just put her hand up and said: 'Miss, I haven't got a middle finger.' And I'd taught her for three or four weeks and nobody thought to mention it."*

This example illustrates the often "invisible" nature of many needs within classroom music, whether because pupils adapt quietly, teachers overlook subtle barriers, or schools prioritise other needs in their reporting. Research suggests that children with physical differences or neurodiverse communication patterns frequently downplay their challenges in order to fit in (Norwich, 2014), and that

teachers may unintentionally overlook needs when they are not disruptive or behaviourally visible (Florian, 2019). OHMI's work appears to be creating space for these quieter forms of need to become visible.

## 4.2 Assessment practices

Across the focus groups, music teachers described a clear and deliberate movement towards assessment practices that are flexible, child-led, and the practicalities of school environments. Rather than viewing assessment as a fixed, one-off event, teachers increasingly understand it as an ongoing, relational process shaped by daily fluctuations in children's capacity, energy, sensory profiles, and wellbeing. Teachers provided vivid examples of how children's needs change over time and how assessment must respond dynamically. One practitioner described working with a child experiencing hypermobility:

*"One pupil said to me 'some days my hands work and some days they don't'... so she's having a violin and an Artiphon."*

The music teachers consistently emphasised that adaptation is not only technical (i.e., the provision of instruments or equipment) but also affective and relational. Understanding a child's sensory or emotional profile, particularly for autistic or neurodivergent learners, was described as essential to preventing distress and enabling engagement:

*"He had tears in his eyes because the chin rest was rubbing... knowing about his autism let me respond differently. If I hadn't known, I probably would have said, 'you'll get used to it', and that wouldn't have been enough for him."*

Small adjustments, such as modifying a chin rest or altering the pace or tone of instruction, can significantly affect a child's sense of safety, autonomy, and belonging. This is particularly relevant in the context of whole-class ensemble teaching (WCET), where sensory overload, physical discomfort, or emotional uncertainty can quickly become barriers to participation if not recognised and addressed.

Participants also stressed the ethical importance of preventing unintentional exclusion:

*"I've highlighted children who might be excluded from lessons, and if it's not the child's choice, that's not OK."*

This reflects the argument that inclusion is fundamentally about participatory parity (Fraser, 2009), ensuring that all children can take part on equitable terms, not simply be present. Teachers acknowledged that without attentive, child-responsive assessment, children risk being silently excluded, either through inappropriate instrument allocation, insufficient sensory adjustments, or misunderstandings about capability.

## 4.3 Data accuracy

The music teachers noted that data logging is not simply an administrative requirement but an ethical responsibility central to inclusive practice. Accurate data was described as essential for ensuring that children are recognised, appropriately supported, and not inadvertently excluded. In this context, data collection functions as a form of care rather than compliance. As one participant put it in relation to recognising more than physical need:

*“Even if they don’t need equipment assigned to them, we log all the information we have about them as the teacher still needs that information.”*

Teachers described data as a mechanism that enables staff to enter classrooms prepared, informed, and sensitive to children’s needs, however subtle:

*“It’s literally as small as knowing that a child can’t get on with male teachers, that’s vital.”*

These examples demonstrate that logging need is not limited to identifying physical barriers but includes emotional, relational, behavioural, and sensory dimensions. However, there are issues with under-reporting, hidden need, and the consequences of inaccurate data.

Participants repeatedly highlighted significant gaps between the needs identified through the OHMI Reveal process and those reported through their own hub level annual school surveys. Missed, incomplete, or superficially completed surveys led to inaccurate data that failed to capture the true scale of need. One participant noted:

*“There are numerous children we would not have known about if we relied on the survey alone, which I think is shocking.”*

This discrepancy has important implications. Under-reporting not only risks children going unsupported but also affects the perceived demand for adaptive resources and the capacity of Music Hubs to justify future funding. Research on inclusion policy has long recognised that when data fails to capture the breadth of need, inequalities are reproduced through resource allocation and institutional responses.

## 4.4 SEND Language, terminology, and the risk of misclassification

A recurring issue for the music teachers concerned the terminology used in the surveys. Participants explained that terms such as impairment, physical need, or additional need were often misinterpreted by school staff, particularly when non-specialists completed the forms. As participants noted:

*“When they see ‘impairment’, most heads think physical. They don’t think beyond that.”*

*“There were a lot of children listed as physical when actually they were autistic.”*

These misunderstandings mirror wider critiques of SEND classification systems, which argue that administrative categories often fail to align with teachers' practical knowledge or children lived realities (Norwich, 2014; Graham & Slee, 2008). Misclassification can lead to inappropriate or delayed support, and in this context, affects whether a child is considered eligible for adaptive instruments or other adjustments.

Participants emphasised the need for the OHMI Reveal system to use language that reflects the terminology used by SENCOs and aligns with the SEND Code of Practice (DfE & DoH, 2015), including categories such as communication and interaction needs, sensory processing differences, or social, emotional, and mental health needs.

In cases where schools failed to provide complete information, hub staff often knew of children requiring support. However, they expressed uncertainty about whether they were ethically or procedurally permitted to enter data on a school's behalf:

*“Can I just ask if that’s ethically OK, to enter information on their behalf?”*

Practitioners were conscious of balancing professional responsibility, to ensure children do not “fall through the gaps”, with concerns about data ownership, consent, and procedural legitimacy. Such uncertainty indicates the need for clear guidance for OHMI Reveal regarding:

- who can enter data,
- under what conditions,
- how cross-checking with SENCOs should occur, and
- how to record needs identified outside formal school submissions.

## **4.5 Systemic misalignment**

A dominant theme for the teachers was the systemic misalignment between the timelines and structures that shape schools, Music Hubs, and funding mechanisms. Participants repeatedly highlighted how these misalignments create pressures that directly affect data accuracy, assessment quality, and the timely provision of adaptive equipment. They also noted how these pressures often weighed on them, as they were the ones trying to compete assessment or arrange provision.

Participants identified July as a particularly problematic period for OHMI Reveal distribution. This coincides with the end of the school year, when teachers and administrators face intense pressures around reporting, transition planning, concert performances, and staffing changes. As one participant explained:

*“July is horrendous... by the time I recovered, schools had two days left.”*

These structural pressures affect both the quantity and the quality of data returned. Surveys submitted during peak workload periods are more likely to be rushed, incomplete, or delegated to staff without detailed knowledge of pupils' needs. Time pressure led some staff to mark assessments as "complete" despite knowing further checks or conversations were needed:

*"Most of mine were me panicking when you said it needed to be done ... so I logged them as assessment complete knowing there were some problems."*

Participants further described significant fragmentation within the communication systems that underpin WCET delivery. Several Music Hubs commented on the difficulty of knowing which schools were receiving whole-class provision:

*"We just didn't have a full list of who's having whole class, I had three different lists from our ops manager."*

Geographical scale also presented practical challenges:

*"[hub] has such sparsity, we're 600 schools spread over a big distance."*

These issues reflect longstanding concerns that the organisational structure of Music Hubs, often spanning large regions and diverse school contexts, creates challenges in maintaining coherent administrative processes (Fautley & Daubney, 2019). Fragmented communication leads to inconsistent data, delayed responses, and additional workload for staff attempting to verify information manually.

Systemic misalignment was also evident in the relationship between assessment timing and capital funding cycles. Several participants noted that even when assessments were completed promptly, funding windows for the capital grant did not match the point of need:

*"It was too late for the last round, and now the next one is late again."*

*"We're now in that interim period of knowing what we need, but it's too far from the next pot of money."*

Because Music Hubs must often wait for the next funding release before purchasing equipment, children may begin WCET programmes without the instruments or supports they require. This issue was especially acute for children with non-physical needs, where staff reported hesitation about prescribing adaptations unless funding was guaranteed.

Across the focus groups, participants called for:

- earlier circulation of forms,
- consistent sign-off processes across Music Hubs,

- integrated data systems between OHMI Reveal and internally focused hub surveys that could reduce duplication, and
- alignment between assessment cycles and capital funding rounds.

Systemic misalignment, between school calendars, hub practices, and funding cycles, was shown to have direct consequences for inclusion:

- inaccurate or incomplete data,
- delayed provision of adaptive instruments,
- increased administrative workload,
- diminished confidence in assessment processes,
- and inconsistent participation experiences for pupils.

Addressing these structural tensions will be essential for embedding inclusion sustainably within the everyday operations of Music Hubs and for realising the ambitions of the National Plan for Music Education.

## 4.6 The importance of professional judgment

The teachers highlighted the value of the OHMI Reveal system in streamlining communication, standardising referral processes, and generating structured information about pupils' needs. Many described the system as a significant improvement on previous approaches, reducing administrative burden and enabling more consistent data collection across large and diverse Hub areas. However, despite acknowledging these benefits, participants were clear that automation alone is insufficient for achieving meaningful inclusion. The system was seen as a tool, useful and efficient, but one that must remain linked to professional interpretation, relational knowledge, and contextual understanding. As one participant explained:

*“There still needs to be that personal touch, print off your sheet and look down it.”*

Another participant summarised this tension:

*“Automation is great, but someone still has to ask will this child actually be fine?”*

This reflects a wider recognition within inclusive education that professional judgement, rooted in relationships, attentiveness, and context is essential to understanding children's needs (Florian, 2019; Norwich, 2022). Digital systems can support decision-making and resource planning on a larger scale, but they cannot replace the situated expertise developed through experience, observation, and dialogue with children.

Participants also highlighted issues with data quality when schools submit incomplete, overly general, or vague information. Examples included:

*“They might just write ADHD... global delay... can’t sit still... and nothing else.”*

*“You just get this list of children with blank or vague information.”*

Such entries leave significant gaps that require teachers to seek clarification, consult SENCOs, or rely on in-person assessment. Automated systems may reproduce or even amplify these gaps if they rely on user-generated data without mechanisms for verification or contextualisation. Several participants emphasised that automation can create a ‘false sense of certainty’, suggesting needs have been captured accurately when, in reality, crucial detail is missing.

## **4.7 Rising complexity of need**

Music teachers reported a marked increase in both the prevalence and the complexity of children’s needs within mainstream classrooms. They emphasised that the landscape has shifted significantly in recent years, with mainstream schools now educating pupils whose needs would previously have been met in specialist settings. Teachers described an escalation in the number of pupils requiring adaptation:

*“We’re getting 7 with this, 6 with this, 5 with this... not the 3–4 we used to see.”*

*“Some of our classes now have 12 to 15 children with identified needs.”*

Participants also highlighted changes in who attends mainstream schools, noting that pupils with more complex profiles are now entering mainstream settings in higher numbers:

*“SEND schools say their top high-achieving cohort aren’t there anymore, they’re now in mainstream.”*

*“We’re finding children with severe learning difficulties in mainstream schools.”*

The cumulative effect of rising need and insufficient system capacity has placed considerable pressure on classroom teachers:

*“School teachers are really struggling, they’re not trained for this. Our hub staff are not trained for this either, we are trying our best but not everyone is confident.”*

They stressed that training received from the hub does not always equip them or wider staff to interpret nuanced communication, differentiate effectively in busy environments, or understand the sensory and physical implications of WCET learning. In music specifically, there are also further demands such as physical coordination, fine-motor requirements, postural implications, sensory stimulation, and performance-based tasks that can overwhelm or exclude without adaptive

pedagogy (McPhail, 2020; Burnard, 2012). Participants' experiences underscore these challenges and highlight a growing need for targeted professional development. Several suggested practical forms of CPD that would make a tangible difference:

*"Maybe what could be useful would be just a little video... just remembering all those little things."*

*"We need constant training and awareness of approaches. It's very hard to do all of it in WCET lesson when you have lots of different needs in the classroom as well as sometimes different instruments too."*

Participants also emphasised the importance of ensuring that adapted pathways extend beyond WCET, enabling children to continue learning regardless of their physical or cognitive profile. Teachers spoke positively about subsidised programmes offered by OHMI and the principles of equitable access:

*"Any child with an upper limb difference who wants to continue, you can help give them lessons. Not having to pay for the first year and knowing it is subsidised is really great."*

These continuation routes align with the National Plan for Music Education (DfE, 2022), which prioritises sustained progression and the removal of cost barriers for disabled young people. They also reflect the broader ethos of inclusive music education, which focuses not only on access but on long-term belonging and opportunity (Abramo & Pierce, 2021).

To meet the needs of increasingly diverse classrooms, participants emphasised the urgency of:

- building teacher confidence through ongoing CPD,
- strengthening communication between schools, Music Hubs, and SENCOs,
- adopting flexible and adaptive pedagogies,
- ensuring early access to adapted instruments,
- and creating sustainable continuation pathways for all pupils.

## **4.8 Summary**

The music teacher focus groups illuminated the practitioner-level realities of implementing OHMI Reveal and delivering inclusive WCET. While Inclusion Leads emphasised system infrastructure and strategic planning, teachers foregrounded the day-to-day work of translating data into practice: noticing need, carrying out assessments, adapting pedagogy, and preventing exclusion within the constraints of busy school timetables and large mixed-ability classes. Their reflections

underscore both the value of OHMI Reveal in prompting earlier identification and structuring conversations about inclusion, and the persistent practical and ethical challenges involved in ensuring that identification leads to meaningful participation. Across the discussion, four overarching priorities emerged.

### **1. Embedding an inclusive culture and shared responsibility**

Teachers described a clear cultural shift across Music Hubs, with inclusion increasingly framed as a collective responsibility rather than a specialist add-on. Staff were reported to be more confident in raising concerns early and seeking guidance, contributing to more proactive approaches to inclusion. This shift was understood as essential to surfacing “hidden” or previously unnoticed needs and reducing stigma around requesting adaptations. Teachers emphasised that inclusive culture is built gradually through shared language, trust, and familiarity with OHMI’s ethos and resources, enabling staff to move from reactive responses to anticipatory practice.

### **2. Strengthening assessment as an ongoing process**

Across Music Hubs, teachers positioned assessment as child-responsive rather than fixed or one-off. Needs were described as fluctuating across time and context, requiring flexible decision-making and ongoing observation. Teachers emphasised that effective inclusion depends on understanding physical comfort, sensory responses, emotional wellbeing, and communication needs alongside technical considerations. They also highlighted that preventative assessment is ethically important, as without it children may be allocated instruments that create distress, discomfort, or exclusion. Teachers therefore stressed the need for assessment practices that allow time for dialogue with school staff, and for responsive adjustments that maintain pupil dignity and sense of belonging.

### **3. Improving data accuracy**

Teachers consistently framed data logging as an ethical responsibility central to inclusive practice, rather than an administrative task. Accurate recording was seen as essential for ensuring that children are recognised, supported appropriately, and not silently excluded from WCET. However, participants highlighted persistent challenges with under-reporting, incomplete or vague information, and confusion around terminology used in surveys. Misinterpretation of categories, such as narrow understandings of “impairment” as purely physical was described as contributing to misclassification and limiting the usefulness of OHMI Reveal outputs. Teachers also expressed uncertainty about procedural legitimacy when entering information on a school’s behalf, indicating the need for clearer guidance around who can enter data, under what conditions, and how this should be verified in partnership with SENCOs.



Participants also noted the potential value of OHMI Reveal data in offering SEND teams insight into musically specific adaptations that may not otherwise be visible within generic SEND categories. Teachers described how adaptations developed through WCET, such as changes to instrument setup, modes of participation, sensory environments, or ensemble structures, often revealed needs, strengths, and access requirements that had implications beyond music. In this sense, more accurate data logging was seen not only as supporting inclusion within WCET, but as providing SENCOs with practice-based evidence that could inform wider support planning.

#### **4. Addressing systemic misalignment and building capacity for rising complexity**

Systemic misalignment across school calendars, hub workflows, survey timelines, and capital funding cycles was a central theme. Teachers described how end-of-year pressures contribute to rushed or incomplete returns, delayed assessments, and late procurement of adaptive equipment, often meaning that children begin WCET without appropriate support. Fragmented communication systems, including uncertainty about which schools are receiving WCET, further undermined consistency and increased workload.

At the same time, teachers reported rising complexity and prevalence of need in mainstream classrooms, with increasing numbers of pupils requiring adaptation. This was described as placing pressure on hub staff and school colleagues, particularly where training is limited and WCET contexts are fast-paced. Teachers therefore identified a need for sustained, practice-focused CPD and realistic resourcing models that acknowledge the demands of inclusive instrumental learning. This indicates that employment models may need to better support access to funded professional learning, particularly for self-employed staff, to ensure inclusive practice is sustainable in WCET contexts.

## Section 5:

# Hub inclusion lead insights

Section 5 presents findings from two focus groups with Inclusion Leads, offering a system-level perspective on inclusion, data processes, and the operational functioning of OHMI Reveal. Building on Section 4, which focuses on classroom practice and practitioner experience, this section examines the strategic, structural, and organisational conditions that shape Music Hubs' ability to implement inclusive provision at scale. The themes here reflect leadership-level concerns, including data infrastructure, funding cycles, service level agreement processes, communication systems, and alignment with the National Plan for Music Education. Together, these perspectives reveal the macro-level factors that either enable or constrain inclusive practice across large and complex hub ecosystems.

## 5.1 Introduction: Purpose and focus of the Hub Inclusion Leads focus group

This focus group brought together Hub and Music Service Inclusion Leads from across the nine Music Hubs to explore system-level perspectives of OHMI Reveal, inclusive instrumental provision, and the wider structural and operational challenges experienced across local music education ecosystems. Unlike the practitioner-focused groups that centred on classroom experiences and individual assessments, this session provided strategic insight into how inclusion infrastructures operate at scale, how data flows (or fails to flow) between schools and Music Hubs, how decisions about adaptive equipment are made, and how the OHMI Reveal system interfaces with existing Hub processes and constraints.

### **The aim of this focus group was threefold:**

1. To gather perceptions of the OHMI Reveal system's functionality, value, and limitations at a leadership level, including its impact on workflows, data quality, and inclusive planning.
2. To understand the wider operational and structural pressures faced by Music Hubs, such as survey timelines, staffing capacity, school engagement, and capital funding cycles.

3. To identify emerging needs, challenges, and opportunities for strengthening inclusive provision, ensuring that OHMI Reveal and associated processes align effectively with both the National Plan for Music Education and local hub strategic priorities.

Participants shared detailed reflections on the realities of trying to collect accurate inclusion data across hundreds of schools; the complexity of using systems like OHMI Reveal alongside multiple internal Hub processes; and the ongoing tensions caused by misaligned timelines, inconsistent school engagement, and gaps in national funding cycles. They also expressed strong enthusiasm for the potential of OHMI Reveal and for OHMI's wider inclusion mission, while emphasising the continuing need for human judgement, relational knowledge, and school-based collaboration.

Across the discussion, it became clear that inclusion cannot be delivered solely through technological solutions or data capture tools. While automation can support consistency and efficiency, Hub Leads stressed that meaningful inclusion requires coordinated systems, informed professional decision-making, and an infrastructure that reduces, rather than adds to, the administrative burden on schools and services. They illustrated how Music Hubs experience and negotiate the practical, structural, and relational dimensions of inclusive instrumental provision.

## 5.2 Variability in data practices

A dominant issue raised by the inclusion Leads was the significant variability in the ways schools collect, interpret, and submit data relating to pupils' needs. Participants described how data quality and completeness depended heavily on individual schools' expertise, capacity, and internal systems, resulting in major inconsistencies across regions. This variability poses substantial challenges for accurately identifying need, planning for adaptive provision, and delivering inclusive WCET and progression routes. Many of the Music Hubs reported low or inconsistent response rates to OHMI Reveal data:

*"We're still only sitting at 18%... and that is with chasing."*

*"We're at around 70% of our schools replying... but it took time, in our first year it was probably much lower."*

Inclusion Leads noted that even when schools do respond, information is often incomplete or lacks sufficient detail to support meaningful assessment and decision making:

*"There are hundreds of children who would be classed as needing additional support... we definitely didn't have a large response to the survey."*

*"They always get confused about defining need for WCET and how to go about that"*

A key concern was the over-reliance on self-reported data from schools, which can produce misleading or partial pictures of need. Some Music Hubs described schools under-reporting needs because they did not perceive the relevance to music, lacked confidence in identifying certain forms of disability, or misunderstood the categories on the form.

They also discussed challenges in accessing reliable data through existing school systems. While some Music Hubs use tools such as UPN numbers or internal databases, these are not always aligned with SEND records or do not reflect needs relevant to instrumental learning:

*“The UPN number system is a valuable resource... but you still end up with children who should be listed as SEND who are not.”*

This inconsistency creates barriers for Music Hubs attempting to plan proactively for adaptive provision, particularly at scale.

A further issue concerned the different data collection routes adopted by Music Hubs. Some rely heavily on school surveys, others use direct communication with subject leads, centralised databases, SEND referral processes, or consent forms connected to instrumental lesson registration:

*“Any child who signs up for lessons through our website... there is an SEND box - anything can be registered.”*

While this diversity reflects local approaches, it also underscores the absence of a coherent national approach for gathering music-relevant SEND data. Hub Leads expressed that a more consistent and aligned system could significantly enhance inclusion planning, reduce duplication, and offer a clearer understanding of trends across regions.

This variability in data practices contributes to persistent under-reporting of need. Participants noted that schools sometimes overlook less visible needs (e.g., sensory processing differences, anxiety, fine-motor challenges), or only disclose information retrospectively, once WCET is underway:

*Some schools will just say: ‘Yeah, there’s no needs.’ But in two whole classes of 30? That’s not true.”*

Under-reporting ultimately affects the quality of provision. When needs are not logged or are logged too late, Music Hubs struggle to allocate adaptive equipment, plan staffing appropriately, or identify children who may require alternative approaches to participation.

### 5.3 Hidden needs and patchy engagement with OHMI Reveal

A major theme within the focus group concerned the extent to which children's needs remain hidden, under-reported, or misunderstood within school systems. Inclusion Leads described a recurring pattern of schools often reporting "no need" or submitting minimal information, yet when Music Hubs engage directly either through follow-up calls, on-site visits, or conversations with SENCOs, significant unmet needs are uncovered. This gap between reported and actual need presents a substantial barrier to equitable access and early intervention. Several participants shared examples that illustrate the unreliability of sole reliance on school-submitted data:

*"They had a nonverbal child, and the school said 'we don't expect them to engage at all'... if we hadn't asked, they wouldn't have told us."*

They also expressed concern about instances of "silent exclusion", where children are removed from WCET or not encouraged to participate due to assumptions about capability:

*"There are some schools that just remove the child from lessons because they assume they won't be able to take part."*

The assumption that a child "won't cope", rather than exploring adaptations or alternative routes, creates barriers to participation and undermines the ambitions of the National Plan for Music Education to ensure access for all.

Furthermore, Participants reported that some schools only disclose needs after WCET delivery has begun, or not at all, unless prompted directly. This suggests both capacity challenges within schools and a lack of systematic processes for sharing information relevant to music-making:

*"Sometimes schools don't think it's necessary to include that information... or they'll wait until staff actually get into the school."*

For Music Hubs operating across multiple schools, such inconsistencies make it extremely difficult to plan equitable provision or respond to needs proactively. Hub Inclusion Leads emphasised that meaningful information often emerges only through direct, relationship-based communication with SENCOs or key school staff. When this communication occurs, it often shows a far more complex picture of need than survey data suggests. Participants noted that maintaining these relationships requires significant staff time and was becoming increasingly difficult due to rising caseloads and shrinking school capacity.

Yet, such direct engagement remains essential, as several leads noted, OHMI Reveal works effectively only when it is part of a broader dialogue rather than a standalone survey tool.

*"The Reveal system is great but there is still a lot of work to do after this, it is only the first step in a long process."*

## 5.4 Perceptions of OHMI Reveal: Strengths and improvements

The Inclusion leads expressed clear appreciation for OHMI Reveal and its continued development. Compared with earlier years, participants described notable improvements in functionality, stability, and user experience, with some commenting that the system now feels significantly more aligned to hub workflows. However, alongside this recognition of progress, participants also highlighted persistent challenges that limit its effectiveness and place additional burdens on staff. Several participants emphasised that OHMI Reveal has strengthened their awareness of inclusion and established more consistent routes for identifying and supporting pupils with additional needs:

*“It’s making us more aware of inclusion and making sure every child has the opportunity to learn alongside their peers.”*

*“It all goes hand in hand... we now have a much higher percentage of children participating who wouldn’t have five years ago.”*

These positive reflections align with wider evidence suggesting that digital systems can play an important role in supporting inclusive education, particularly by ensuring consistency in referral processes, improving communication, and enabling earlier identification of need. Participants noted that OHMI Reveal has made certain aspects of inclusion work more visible, and for some Music Hubs, has helped embed more systematic approaches to planning for adaptation. Several leaders commented favourably on the technical improvements to OHMI Reveal between project phases:

*“It seems much closer this year, they’ve ironed out the bugs.”*

*“The developers have really worked on it... last year it was constant messages about assessments.”*

These statements suggest increased user confidence and indicate that technical refinements are strengthening trust in the system. However, some participants also reported that while OHMI Reveal provides a centralised system for assessment bookings and communication, it relies on accurate data about which schools are engaged with which WCET programmes, information that is not always available due to delays in Service Level Agreement returns:

*“For us the challenge is knowing which schools have actually signed up, without that, sending surveys early becomes impossible.”*

This again illustrates a structural challenge: digital tools depend on accurate upstream data in order to function effectively. Without reliable school-level information, even a well-designed system cannot operate smoothly. Several Hub Leads noted that although the system generates assessment invitations, many schools or families do not act on them without follow-up:

*“We’ve only had three assessments so far... I’m having to chase the ones that said ‘physical disability’ but haven’t booked an assessment.”*

This finding resonates with earlier practitioner interviews and indicates that digital automation alone does not guarantee engagement. Effective inclusion requires active facilitation, relational communication, and sustained follow-up. Overall, while OHMI Reveal is perceived as a valuable component of inclusive instrumental provision, it is most effective when:

- timelines align with hub processes,
- school engagement is consistent,
- internal hub systems are integrated,
- and data is accurate, detailed, and timely.

## 5.5 Hub systemic challenges

Across all Music Hubs a central theme was the profound systemic misalignment between school calendars, Hub operational cycles, and the timings required for information-gathering through the OHMI Reveal system. Participants described a complex ecology of deadlines, staffing patterns, booking processes, and end-of-year pressures that collectively hinder timely identification of need and responsive planning.

A recurring difficulty involved securing completed service level agreements from schools early enough to release surveys, schedule assessments, and plan instrument provision:

*“It’s taken so long this year to get schools to send service level agreements back... without the list we can’t send the surveys.”*

Inclusion Leads stressed that the OHMI Reveal cannot be circulated until there is absolute clarity about which schools are participating in WCET programmes. However, delays in service level agreement returns, often due to school-level workload pressures, create a bottleneck, slowing down the entire inclusion process. Hub Leads identified June and July as particularly problematic months. As one participant described:

*“Doing this at the end of the school year just doesn’t work, schools just don’t engage. But then also trying to do it too early also doesn’t work either, like with the service level agreements schools often don’t know what they want until later on in the year”.*

Participants also suggested that some schools do not understand the purpose of the OHMI Reveal survey or perceive it as a low-priority administrative task:

*“Sometimes you see a survey and don’t really know what it is... so it sits on the to-do list and never gets done.”*

*“Without the list of schools, we can’t send the surveys.”*

*“Sending the link out with renewal documents... it gets lost.”*

Because of this, Inclusion Leads reported that information often flows through multiple, disconnected channels, school offices, class teachers, music leads, business managers, resulting in inconsistency and confusion:

*“We’re battling with the schools... even the ones who do respond.”*

*“Sometimes it’s filled in by a business manager who cannot give us the added information we need to support the pupils.”*

This fragmentation creates significant operational challenges such as identifying the correct point of contact in a school, ensuring information reaches music staff rather than administration teams, and avoiding duplication or miscommunication.

Despite automation offered by OHMI Reveal, Hub Leads described the persistent need to manually chase both schools and families for assessment bookings:

*“I’m having to chase the ones that said ‘physical disability’ but haven’t booked an assessment.”*

## **5.6 Using OHMI Reveal for strategic planning and national plan alignment**

While Inclusion Leads identified multiple challenges in data collection, they also emphasised the strategic value of OHMI Reveal and the broader inclusion data for shaping long-term planning. For many Music Hubs, the data generated through OHMI Reveal is becoming an essential component of their inclusion strategy, enabling more targeted interventions, clearer resource planning, and alignment with national policy expectations. Several participants described the central role of data in guiding decision-making at a leadership level:

*“Our new inclusion strategy is very data-driven, SMART-targeted to high heaven.”*

*“When we looked at our data... we realised it didn’t say what we thought, even though we think we’re very knowledgeable.”*

These reflections suggest that empirical data gathered through OHMI Reveal has provided Music Hubs with insights that challenge assumptions, revealing complexities or gaps that might otherwise remain hidden. They also emphasised that data collected through OHMI Reveal and other inclusion processes is instrumental in delivering against the ambitions of the National Plan for Music Education (DfE, 2022), which calls for:

- widening participation,
- identifying and addressing barriers to access,
- and ensuring equitable progression routes.

As one Inclusion Lead noted:

*“This data is useful to build the work we’re doing for the National Plan; it shouldn’t just be for Arts Council reporting.”*

This highlights a desire to move beyond compliance-driven data submission towards data-informed strategic planning. Music Hubs described using OHMI Reveal data to:

- identify clusters of need across localities,
- target specific schools or demographics,

*“It’s helped us be more targeted as we know there are schools that haven’t responded and yet we know they have children who need some form of adaptation.”*

- inform capital bids for adapted instruments,
- and strengthen partnerships with SEND teams and local authorities.

*“For some of our work in schools we now have better connection to the SENCO and receiving much better information about the young people prior to assigning a specific resource or instrument.”*

Inclusion Leads also emphasised that OHMI Reveal helps surface broader patterns of need, behavioural, sensory, communication-related, or emotional, that go beyond physical adaptations. For Music Hubs committed to developing more holistic inclusion strategies, this data is critical for shaping wider approaches to adaptive pedagogy and teacher support.

*“The Reveal system is more than physical disability we are documenting all types of need, even beyond those that are formally stated. On the one hand, this is great as we have more knowledge. On the other hand, it can be difficult because we may not have the resources or experience needed to support that child.”*

But despite valuing data for strategy, participants also identified the challenge of inconsistent data practices across Hub areas. For example, some use HeadStart or SENCO portals, others rely solely on OHMI Reveal, some use multiple internal spreadsheets. This variability prompted a desire for more coherence:

*“In an ideal world, we would be using the same data, collected in the same way.”*

While data is increasingly central to strategy, participants emphasised that interpretation must remain grounded in professional knowledge:

*“I rely heavily on the specialist teams’ understanding, it’s more knowledge than data.”*

*“Data feels huge... social demographics, needs, engagement, making it useful is the challenge.”*

The continued reliance on professional knowledge in the absence of robust data reinforces findings from earlier sections in so far as data can guide strategy, but relational, contextualised expertise remains essential for making sense of what that data represents. Participants also noted that greater consistency in how data is collected and recorded across Music Hubs would enable continuity of support. This is particularly important for children and young people moving between neighbouring Music Hubs, or who draw on multiple forms of support across different local authorities. At present, the absence of shared systems was described as limiting the transfer of knowledge, requiring expertise to be rebuilt rather than carried forward, with implications for the experiences of young musicians.

## 5.7 Funding cycles and adapted instrument procurement

Inclusion Leads reported that while funding opportunities for adapted instruments have increased in recent years, the alignment between capital grant cycles, assessment schedules, and school engagement remains a significant operational challenge. These misalignments, between identification of need and the points at which funds can be accessed, have direct implications for children's ability to participate equitably in whole-class and continuation programmes.

Participants described how capital grants have enabled some investment in adaptive equipment, but procurement is heavily dependent on timing:

*"Heads of department can put in a bid for what they think they will need, including adapted instruments."*

*"We put together a wish list of adapted instruments and equipment... and the service said yes to everything."*

While such opportunities were welcomed, leads also highlighted a tension, that bids must often be drafted before Music Hubs have complete assessment data. As a result, procurement becomes speculative or delayed until the following funding round. Several participants described the practical consequences when timing does not align:

*"We're now in that interim period of knowing what we need, but it's too far from the next round of funding."*

This delay affects the ability of Music Hubs to provide adaptations early in the WCET cycle an issue mirrored in earlier focus groups. Some Hub Leads further described strategic efforts to avoid adapted instruments being purchased but then underused:

*"We didn't want soundbeams and adaptive tech sitting in cupboards unused."*

*"We're advertising bundles of adapted equipment... but schools must access training so that the equipment is actually used."*

## 5.8 Summary

The Inclusion Leads focus group illuminated the systemic dimensions of inclusion. While practitioners highlighted the day-to-day relational and pedagogical aspects of inclusive practice, Inclusion Leads provided a strategic perspective on the infrastructure, processes, and organisational cultures required to sustain high-quality, equitable provision. Their reflections underscore both the progress achieved through the OHMI Reveal system and OHMI's wider support, as well as the persistent structural challenges that shape how inclusion is enacted on the ground. Across the discussion, four overarching priorities emerged.

### 1. Strengthening data accuracy, consistency, and interpretability

Inclusion Leads emphasised that meaningful inclusion begins with reliable, detailed data. Without accurate reporting from schools, and without consistent data practices across Hub areas, needs remain hidden, resources misallocated, and opportunities missed. Participants highlighted the need for:

- aligned processes across Music Hubs,
- clearer guidance for schools,
- integration with existing systems,
- and improved communication with SENCOs.

Underlying these concerns is a recognition that inclusion infrastructure depends on the visibility of need. When data is incomplete or inconsistent, inclusion becomes reactive rather than proactive.

### 2. Improving system alignment across timelines, workflows, and funding cycles

A central finding was the ongoing misalignment between:

- school calendars,
- Hub operational processes,
- college and local authority timelines,
- and Arts Council capital funding cycles.

Delays in service level agreement returns lead to late surveys; late surveys lead to delayed assessments; delayed assessments result in postponed or speculative procurement. Hub Leads stressed that greater alignment and earlier communication are crucial for ensuring that children receive support at the right moment, not midway through the WCET year.

### 3. Ensuring that capital funding translates into meaningful, used adaptations

While capital grants were welcomed, Inclusion Leads highlighted that the provision of adapted instruments alone does not ensure inclusion. Equipment must be:

- backed by CPD,
- embedded within school practice,
- linked to accurate assessment,
- and delivered early in the learning journey.

Concerns about “cupboardisation” reflect wider critiques within SEND and arts education: without training, ongoing support, and relational follow-up, even high-quality resources risk going unused or misunderstood.

### 4. Maintaining the centrality of relationships, and expertise

Despite improvements in OHMI Reveal’s functionality, Inclusion Leads were clear that technology cannot replace the interpretive, relational labour of inclusive work. Effective inclusion requires:

- trust-based relationships with schools,
- specialist understanding of children’s needs,
- face-to-face communication,
- and CPD that frames every teacher as a teacher of SEND.

OHMI Reveal was viewed as a powerful tool, but one that sits within, not above, these relational practices. Inclusion remains a fundamentally human endeavour, enacted in the everyday interactions between adults and children.



## Section 6:

# Case studies

This section presents two case studies examining the implementation of OHMI adapted instruments within whole-class instrumental teaching (WCET) settings. The case studies offer a contextualised view of inclusive practice as happens within schools, drawing together practitioner perspectives, classroom conditions, and institutional structures.

Unlike earlier sections of the report that focus on either practitioner experiences across multiple sites or system-level perspectives from Inclusion Leads, this section foregrounds situated practice. It examines how inclusive instrumental provision is enacted within specific school contexts, and how wider organisational, structural, and resourcing conditions shape what is practically achievable in day-to-day teaching.

The case studies are designed to bridge the gap between classroom-level experiences and system-level ambitions, providing insight into how OHMI adaptations and the OHMI Reveal system operate within the realities of WCET delivery.

### **The aim of the case studies is threefold:**

1. To explore how OHMI adapted instruments are implemented in practice within diverse WCET settings,
2. To examine the conditions that support or constrain inclusive instrumental practice at school level,
3. To understand how classroom-level practice connects (or fails to connect) with system-level processes, particularly in relation to data capture, monitoring, and communication through tools such as the OHMI Reveal system.

The case studies presented in this section were developed through a combination of observations of WCET sessions and semi-structured interviews with the practitioner delivering the provision. Observations focused on classroom organisation, use of adapted instruments, pupil participation, differentiation strategies, and the practical realities of implementing inclusive instrumental teaching within whole-class settings. These observations were complemented by in-depth practitioner interviews, which provided reflective insight into planning, decision-making, training, resourcing, and experiences of working with OHMI adaptations and associated systems such as OHMI Reveal.

Where possible, the evaluation team had intended to extend data collection to include interviews with school staff, such as class teachers or senior leaders, in order to capture broader school-level perspectives on inclusive practice, resourcing, and partnership working. However, despite invitations being extended, this element of data collection was not taken up by participating schools. As a result, the case studies presented here primarily reflect practitioner perspectives. This limitation is acknowledged, and the findings are therefore interpreted as situated accounts of practice rather than comprehensive representations of whole-school approaches to inclusion.

## **Case study 1**

### **School context**

The observation school is a community primary school for Foundation Stage – Year 6, with approximately 300 children on roll. Two Year 5 classes were observed, both of 25 children, who were playing a wide variety of instruments. These included: saxophones, clarinets, trombones and trumpets. The WCET session was the second time the children had handled the instruments, so their development and understanding were at an early stage. The same classes had previously completed a set of WCET sessions on African drumming, where they had greater opportunity to develop continuity and consolidation of skills. The WCET teacher was highly experienced and had worked with children in the observation school for 15 years. The WCET teacher was being supported by a Teaching Assistant who was present due to class teacher absence.

### **Observation**

In the observed session, the child with the adapted instrument was integrated into the group, and this was the foundational philosophy of the teacher, who stated: “I want him to sit with the trumpets”. This was challenging due to the physical space of the specialised wheelchair, and the WCET teacher worked with the Teaching Assistant to ensure this aspiration was realised. The atmosphere of the session was calm and focused, and all children were focused on the musical learning; the adapted instrument was in no way a distraction, but a natural part of the configuration of the class and a part of the children’s expectations of their usual learning environment. The teacher constantly moved round the group (including the child with the adapted instrument) and sought to include all children at every stage.

There were challenges with the use of the adapted trumpet, despite the teacher’s full efforts and significant pedagogical pace and expertise in managing four different instrument types within one session. Many of these focused around the assembly of the instrument, where it took around 15 minutes of a 45-minute session to adjust the trumpet so that the lips of the young person could reach the

**Figure 19:** Comparison of adapted trumpet stand and adapted drum stand.



mouthpiece of the instrument (the frame of the wheelchair inhibited this process). This resulted in an episodic approach, where the teacher spent time resolving instrument placement issues, whilst also giving attention to the other 24 children in the class. Enabling the child to access the instrument was not a barrier in the previous WCET sessions where drums had been used. The difference in the stand and the potential for closer proximity can be seen in **Figure 19** above. The teacher's strong desire to support the pupil with the adapted instrument was evident at all times: "Sorry [Pupil name] – I'd started doing this. We need to work on how to get it to the right height, don't we? It's getting the angle right, isn't it?"

Although at an early stage for the observation class with the adapted instrument, there were nevertheless moments of real progression which the teacher encouraged. Musical moments built from simple sound creation of notes to more complex responses which included rhythmic responses. The teacher was constantly listening and highlighting areas for development ("clarinets I didn't hear you") and responding to areas of need, such as how and where children needed to place the hands on the various instruments ("let's sort your fingers out"). There was constant adjustment of instruments as part of this process, and this included the adapted instrument too. In this sense, despite the challenges with set-up, the adjustment of the adapted instrument was not anything unusual for the children, who all required help with finessing their approaches as they adapted to their new instruments.

The atmosphere in the classroom was one of positivity and enthusiasm. The children were focused and patient whilst the teacher helped others, even though they were frequently holding, rather than actively playing their instruments. When the teacher

suggested, “Trombones, I think you might like to use your slides”, the enthusiastic response was, “yes please!” The children also supported and helped each other with instrumental assembly and the mood was therefore highly collaborative. With the adapted instrument, there was less opportunity for peer-to-peer support, and this is a possible focus for development of an inclusive environment. There also appeared to be some issues of technique (lip buzzing and lung capacity) which seemed to impact the success of the adapted instrument for the child concerned. There may therefore be points of reflection here to for assessment of instrument choice related to additional needs and requirements, and how instrumental resource and children’s musical requirements can meet together more effectively.

## **Practitioner interview**

This interview provided a practitioner perspective on the implementation of OHMI adapted instruments within a whole-class instrumental teaching (WCET) context. Drawing on their experience delivering WCET, the teacher reflects on inclusion, adaptation, differentiation, and the practical realities of supporting physically adapted instrumental learning in a busy, mixed-ability classroom.

### ***Inclusive intent***

A strong theme throughout the interview is the teacher’s clear commitment to inclusive participation. They frame musical inclusion as essential rather than optional, emphasising the pupil’s desire to belong within the class ensemble:

*“[The child] just desperately wants to be part of it, and what I don’t want is for them to end up reading their book in the library while we’re doing music.”*

This commitment is enacted through flexible pedagogical strategies that allow the pupil to remain musically active even when the adapted brass instrument proves challenging. For example, the teacher deliberately plans alternative roles within the ensemble:

*“If they find the trumpet playing too much, we have got something that can still include him.”*

Earlier work with adapted percussion is recalled as a particularly successful example of inclusive practice:

*“With the djembes base that worked really well... they were perfect with all the rhythms and kept everybody else in time.”*

These accounts highlight a practitioner who prioritizes musical contribution, agency, and social inclusion alongside instrumental technique.

## **Challenges of physical setup**

Despite positive intent, the interview shows the considerable practical challenges involved in implementing adapted instruments in WCET. The teacher describes difficulties in achieving an effective ergonomic fit between the adapted trumpet, the stand, and the pupil's wheelchair:

*"I thought, 'Yeah, that's great.' And then [child] arrived and we'd got a gap, they couldn't reach the trumpet."*

Repeated attempts to adjust the equipment exposed the limits of trial-and-error problem-solving within live teaching conditions:

*"If I angled it down, he couldn't reach it... if I angled it down and the mouthpiece up, it made the mouthpiece even higher."*

Even when the wheelchair height was fully adjusted, the stand remained slightly unsuitable:

*"We got it to its upper limit and it still could have done with being just three or four centimetres higher."*

These challenges demonstrate that adapted instruments require time for calibration and specialist understanding, which are difficult to accommodate alongside whole-class teaching responsibilities.

## **Training and preparation**

The teacher reports an absence of formal training related to adapted instruments. Their first direct experience with the equipment occurred when it arrived at the school:

*"I've had no training for the adapted instruments at all. It's just, you know, let's see how this goes together and make it work."*

Although they recall seeing images during general training sessions, these did not translate into practical confidence:

*"Until you get somebody in your own setting that needs to use it, we haven't had any training where we could see how these go together."*

They reflect that opportunities for preparation would have been valuable:

*"I think I would have preferred to get [child] on his own and see how it worked first."*

This finding reinforces the need for structured professional learning to accompany the provision of adapted instruments.

## ***Differentiation and wider inclusion needs***

While the interview focused on one pupil using an adapted instrument, the teacher situates this within a broader environment of learner diversity. They identify other pupils in the class who may also experience physical or dexterity-related challenges:

*“I can see a handful that have got dexterity issues... two or three might struggle with the clarinet just finding where the holes are.”*

However, supporting multiple needs within a large mixed-instrument group presents significant challenges:

*“I’m constantly flitting about... you don’t want to spend too long with one group, but then you risk not doing something thoroughly.”*

She notes that previous staffing arrangements had enabled more effective inclusive support:

*“There used to be two of us. It made a lot of difference.”*

## ***Communication, data and OHMI Reveal***

The teacher’s account also highlights limited engagement with the OHMI Reveal system. They were unaware of OHMI Reveal and had not been introduced to its purpose:

*“No idea. I haven’t accessed it... I might well have missed something.”*

This finding suggests a disconnect between classroom-level inclusive practice and system-level data collection processes. OHMI Reveal is intended to support structured documentation of access needs, adjustments, and outcomes; however, without clear introduction, guidance, or expectations, classroom practitioners may remain unaware of its role within the wider hub infrastructure.

Importantly, the teacher’s lack of engagement with OHMI Reveal should be understood in the context of high workload and competing priorities within WCET lessons. With responsibility for large mixed-instrument groups, significant differentiation demands, and ongoing troubleshooting of adapted equipment, the addition of a digital reporting tool, particularly one that has not been clearly embedded into existing practice, risks being perceived as peripheral rather than integral.

## ***Staffing arrangements***

The teacher also reflects how the school’s WCET model and staffing arrangements shape what is practically achievable in terms of inclusive instrumental provision. The mixed-instrument approach used in this setting differs from other county models, which typically focus on a single instrument for a defined period:

*“The other WCET groups in the county don’t work like this... they tend to do 12 weeks of one instrument.”*

While this mixed-instrument model offers pupils broader musical exposure, it also introduces additional complexity when supporting diverse physical and technical needs simultaneously. The teacher identifies the combination of varied instruments and learner abilities as a significant constraint:

*“It’s the mixture of ability and the mixture of instruments that hold everything up, really.”*

Crucially, these challenges are intensified by changes in staffing and curriculum structure over time. The teacher recalls earlier periods when WCET was supported by two music staff, enabling more responsive differentiation and inclusive support:

*“There used to be two of us. It made a lot of difference.”*

The shift to a single-teacher model has increased the pressure on practitioners to manage setup, differentiation, behaviour, and musical progression concurrently, particularly when adapted instruments require careful adjustment and monitoring.

Further structural changes have also reduced the time available for consolidation. Previously, pupils received WCET over two academic years, allowing for greater depth of skill development and confidence-building:

*“They used to do it for two years... by the end they were pretty competent. Now it’s just one year.”*

Taken together, these reflections highlight that inclusive instrumental practice is shaped not only by individual teacher expertise, but by school-level decisions regarding staffing, and delivery models.

## **Conclusion**

This visit to this school indicated that aspirations and commitment to inclusive musical practice were consistently high from the visiting WCET teacher. The teacher brought not only a wide and considerable musical background and experience but was also highly adept at managing simultaneous pedagogical demands. This disposition extended to an inclusive approach and attitude towards the pupil with an adaptive instrument, who received significant time and attention as a proportion of the WCET delivery. The teacher was determined in their problem-solving approach, with a positive demeanour towards the working environment of the school. Additional time for training and set-up of instrumental adaptations would have been of benefit in this situation and eased the pressure present when a class is waiting for their next learning step. It is worth considering whether an adaptive instrument and a young person’s additional needs and requirements have been appropriately matched in this

case. This may move beyond provision which would appear to be appropriate, such as if a class is playing the trumpet, this means that an adapted trumpet is necessary. Consideration of the suitability of an instrumental adaptation to the needs of the child might also need to be part of such a conversation between a music service and a school. This is not always easy to achieve, as it requires time and conversation which can be challenging to facilitate in spaces where there are complex educative demands. Nevertheless, this would improve musical provision, helping to ensure that it enables young people to take the next steps on their musical journeys.

It was not only during research observations that the complexities of meeting the focused needs of young people came to the surface. During the research interview, the WCET teacher commented on these areas too, stating that the reduction in staffing levels and the length of schemes had impacted the musical development which the children were able to access. This opportunity to build skills and musical understanding also impacts on the adaptive instrumental environment for young people, where the time taken to provide the nuance and adjustments needed in adaptive equipment for effective instrumental response are likely to be even more extended. The OHMI Reveal app may have a role to play here. However, it would appear that this provision may be operating at manager level and not always seeping through to the musical practitioners who could genuinely benefit from the data it is designed to gather. The WCET teacher in this school was very keen to dissolve rather than assemble barriers and aspired to an environment where all young people were able to participate freely and equitably. Achieving such an aim is demanding, not least due to the large range of variables which are present in school environments. The themes which have emerged from our discussion with this teacher nevertheless present some important lines of enquiry which may begin to provide a framework for a thoughtful response.

## Case study 2

### Case study context

The observation school is a primary school for pre-school – Year 6, with approximately 600 children on roll. One Year 4 class was observed of 24 pupils, who were playing the clarinet. The adaptive instrument which was in use was a keyboard with a clarinet sound, and in which the pupil was being supported by a Teaching Assistant. The session was being led by a mid-career WCET teacher, who was delivering the fourth lesson on the clarinet scheme.

### Observation

In the observed session, the pupil using the adapted instrument was seated at the back of the classroom on a table with no other children, being supported by a teaching assistant. His location was accessible for him and was close to a power socket which was required for his keyboard. However, the location in which he was isolated from other learners may not have been inclusive, in that it did not provide him with the same opportunities for collaboration and sharing as other children who were seated in table groups of 6. His collaboration was more at a distance, although he was fully engaging with the sound world being created and was able to fully respond to the lead of the WCET teacher. The nature of the seating is indicated in **Figure 20**.

*Figure 20: The set-up for the keyboard with clarinet sound with the chairs where the pupil and Teaching Assistant had been sitting.*



Determining whether the keyboard in use can be defined as an adaptive instrument is complex. The pupil who was using it was fully engaging with this medium, and the teacher had carefully differentiated the curriculum to include them and asked

them to participate in different ways from the other children during the session. The pupil was asked to and the note 'A' for the rest of the group, who then joined him. The teacher directed, "Play any tune you like, but just on that note." Participation was therefore possible and the pupil was enjoying their involvement. The pupil was also able to have their activity extended, by playing more than one note at a time (for example), which is something the other children in the group were not able to do. However, the instrumental medium in use differed from that employed by other pupils, so the nature of the inclusion in use here requires reflection, particularly in terms of instrumental access. This approach did not enable all pupils in the room to use the same instrument for their music-making, and in some senses the synthesis of a clarinet sound gave an illusory status. Nevertheless, it was clear that WCET teacher and school staff had used ingenuity to solve this problem and to present an instrument through which the pupil was able to offer musical response. This is therefore a complex musical dilemma, where a conclusion about the most appropriate approach may not be possible.

The atmosphere in the classroom was one of praise and encouragement. The WCET teacher gave a very clear lead and the teaching assistant helped the pupil to place their finger on the appropriate keyboard key. The accurate rhythmic response to the musical stimulus provided by the WCET teacher was given unaided by the pupil using the adaptive instrument. The pupil was also given extension activities for differentiation, such as playing a bass line not performed by the other children in the class. The pedagogical approaches for the session used colours to identify blocks of notes and a strong leadership style from the WCET teacher who led all the activity. The children were happy handling and using their clarinets and there was a positive atmosphere in the classroom. The teacher did not rotate around the classroom very much, and the space to do this was rather restricted. This meant that additional interventions for the pupil with the adaptive instrument were also not possible.

Alongside the adaption and differentiated approach adopted by the WCET teacher, they had also worked with the teaching assistant pre-session. This meant that the teaching assistant was able to set up the keyboard (adapted instrument) with the transposition and voice settings required for the group, and to make sure everything was in place prior to the arrival of the WCET teacher each week. This kind of adaption was evident in the note attached to the keyboard (**Figure 21**):



**Figure 21:** The keyboard which acted as an adapted instrument, with the settings instructions for the Teaching Assistant to prepare pre-session.

As well as this aspect of accessibility to provision which backgrounded music learning in the session, the complexity of the repertoire was gradually increased in stages. The melody was gradually extended, and the texture also built including the use of keyboard bass line and the WCET teacher playing the melody on a soprano saxophone over the top of the texture. There is evidence here that the children can cope with more and more complexity that they are asked to work with and that this leads to successful music performance. The WCET teacher continually adapted the pacing in response the children’s growing musicality and this included the pupil with the adapted instrument, resulting in a satisfying musical whole.

## **Practitioner interview**

The practitioner describes attending a structured training session at the start of the academic year, delivered jointly by OHMI and the music service:

*“It was maybe a two- or three-hour session... showing us some of the instruments and videos, and the plans for making schools more aware.”*

While relatively brief, this training appears to have played a critical role in shaping their professional openness to inclusive approaches. Demonstration videos showing progression beyond WCET were experienced as powerful:

*“It was really nice to see the progression... WCET level, small group level, and then professional level.”*

### ***Pedagogical adaptation through keyboard use***

In this case study, inclusive participation was achieved using a keyboard rather than an adapted wind instrument. The practitioner provides a detailed account of the physical barriers associated with clarinet playing:

*“So, the issue we had with the clarinet was the weight of it and just physically being able to hold and control it. There’s enough dexterity to play keys separately. But when it comes to playing a note like D and you’ve got one, two, three fingers that all need to be very precise, so you don’t get any leaks, and then lifting it up as, it just wasn’t feasible.”*

Instead, the keyboard becomes a parallel pathway that maintains shared learning objectives with other children in the class:

*“Able to join in doing the same things with rhythm... note reading on the board. We’ve kept the keyboard itself transposed, so if we’re playing D, the D key matches. We don’t have to work with concert pitch or anything awkward. Everything really is the same, except doing that instead of doing that.”*

The practitioner extends this logic to singing, which is positioned as a core WCET pedagogy in their class:

*“You’ve got to do singing in WCET because it’s so crucial for understanding pitch, rhythm, and learning the song without worrying about finger dexterity at the same time.”*

For a non-verbal pupil, equivalent learning aims are maintained through instrumental participation:

*“That’s fine, you can use the keys and still work on timing. It’s the same aim to get everyone to play in time and as a unit, just doing it in a slightly different way.”*

While this approach maintains alignment with lesson objectives, it also highlights a tension between equivalent learning aims and shared participation. The pupil is included in the musical outcome, but not in the same activity, which raises questions about whether this constitutes full inclusion or a form of parallel participation. This distinction is particularly significant in WCET contexts, where collective musical experiences such as singing together play an important social and relational role.

The case therefore suggests a need for further reflection and professional dialogue around what inclusive participation looks like in practice, and how core WCET pedagogies might be reimagined to enable genuinely shared musical experiences for pupils with diverse communication and physical needs.

## **Classroom organisation**

Observation data indicated that physical setup and environment also shape inclusion. The positioning of the keyboard was initially constrained by access to power and therefore the child was not sitting directly with the rest of the class:

*“Originally the keyboard was over there purely because that’s where the socket is... I’ve asked for an extension lead because it would be nice to have it a bit closer to the rest of the class.”*

While this arrangement was pragmatic, it nonetheless positioned the child at the margins of the physical learning space. This highlights how seemingly minor infrastructural issue, such as the location of power sockets, can have disproportionate effects on peer interaction, and the experience of belonging within whole-class music-making.

## **Role of the Teaching Assistant and school support**

A strong enabling factor in this case is the close collaboration between the music teacher and a teaching assistant. Time was invested early on to establish a shared understanding of the technical setup, ensuring that the teaching assistant could confidently support participation:

*“I spent some time explaining, plug it in, turn it on, get it onto clarinet sound, and then the transpose function, so it’s in B flat to match the rest of the class.”*

This initial investment enabled inclusive practice to become routinised rather than reactive. As a result, ongoing checks were minimal and embedded into normal classroom routines:

*“It’s only a two-second check at the start, just to see if there are any issues.”*

By enabling the teaching assistant to manage technical aspects independently, the practitioner reduced instructional load during WCET teaching, allowing greater focus on whole-class musical learning. At the same time, this approach supports pupil independence as support is provided quietly and unobtrusively.

## **Confidence, progression and pathways beyond WCET**

The practitioner describes clear development in confidence and engagement as a result of inclusive participation in WCET, with confidence understood as a visible and meaningful outcome of musical involvement:

*“Confidence is growing hugely, smiling, engaged, wanting to volunteer.”*

Importantly, WCET is not framed as an end point, but as an entry into a wider development of musical progression. The practitioner actively looks beyond the classroom to identify pathways that allow pupils to continue their musical engagement:

*“If enjoyment is there, the focus is on finding out what the barrier is and sorting it whether that’s funding, transport, or something else.”*

However, the practitioner also highlights that progression beyond WCET is often constrained by structural and logistical factors rather than musical potential. While financial barriers can sometimes be addressed, other forms of access remain more difficult to resolve:

*“Money is usually the easiest one to solve. Logistics are harder... after-school timings, clashes with other commitments, you’re fighting for the same time slot.”*

Together, these reflections suggest that while inclusive WCET practice can successfully build confidence and aspiration, sustaining participation beyond the classroom requires coordinated support that extends beyond pedagogy into transport, scheduling, and family contexts.

### ***Engagement with the Reveal system***

As with the other case study interview, awareness of the OHMI Reveal system was limited at the point of interview:

*“The Reveal? An app? It doesn’t ring a bell.”*

This lack of awareness should not be interpreted as resistance to data collection or evaluation, but rather as an indication that OHMI Reveal has not yet been meaningfully embedded within the everyday roles, routines, and expectations of classroom practitioners. In this case, inclusive practice is clearly being enacted and reflected at classroom level; however, the mechanisms through which this practice is captured, shared, and made visible at system level remain unclear to the practitioner.

### ***Conclusion***

From the case study school visit, it seems that there may be some work to do in thinking about and defining what constitutes an adaptive instrument. This is important because it impinges on what inclusion means in a WCET context. If by inclusion, the aspiration is for all children to be able to access music through the same instrument, but in adapted form, this was not the case in this school. However, if inclusion means participation with a class of peers on equal terms, and with equal challenge, but through different means, then this did take place at the case study school. This is not to say that meaningful musical experiences and

development did not take place, only that thinking about aspirations and keeping open communications for dialogues with music services and school settings will continue to matter.

Organisation of the classroom space and the roles of classroom teachers and teaching assistants were also seen to have an important bearing on the music that was permitted to take place. These are challenging areas for OHMI to influence but they are significant in the musical opportunities which children are able to access. Where classrooms create barriers in their physical arrangement, which makes equal participation problematic, this needs to be acknowledged. Where seating arrangements are not equitably managed, this can create segregation, rather than unification in music-making activities. Where classroom teachers are not participants in the musical learning, they are also unable to reflect on musical successes and areas for development. This has implications for holistic assessment of pupils' needs and celebrations of their achievements. This is a wider issue that WCET classes where adapted instruments are in use but nevertheless impinges on how music can be accessed at these times. This is therefore an area which requires ongoing discussion and unpicking between schools and their music partners.



## Section 7:

# Young people's perspectives

This short interview captures the perspective of a young person who received an adapted instrument during their Whole Class Ensemble Teaching (WCET) experience and has since continued to develop as an instrumental learner. The account offers a learner-centred insight into how early access to appropriate equipment can shape musical confidence, participation, and aspiration over time. While informal, the conversation provides valuable qualitative evidence of how adaptations introduced within WCET can support sustained engagement and progression beyond first access provision.

### 1. First access

The young person described first encountering their instrument during WCET in Year 4, where initial physical difficulties with certain notes were noticed by the class music teacher:

*"I was struggling to play some of the notes and my music teacher noticed. And he said that he's going to contact OHMI."*

Access to an adapted instrument was described as a turning point. While enjoyment of music was present from the outset, the adapted instrument enabled fuller participation and continuity:

*"When I started playing the [instrument], I actually really enjoyed it. But then obviously I couldn't play some of the notes. So then my music teacher gave me an adaptive instrument. It let me play the instrument a lot more."*

### 2. Progression

Crucially, this adaptation supported progression beyond first access provision. The young person has continued playing for over three years, moving from WCET into individual tuition and ensemble experiences:

*"I'm in Year 8 now, so I'm still playing the [instrument]... and outside in OHMI I get to have a lot more experiences like Symphony Hall and playing in those types of places."*

Formal musical progression was also evident. The young person has completed Grade 1 and is currently preparing for Grade 2, alongside participation in ensemble work:

*"I've done the Grade 1 exam and I passed... and I'm working on my Grade 2 exam now. I've also done a few ensemble things as well."*

Beyond technical development, the interview highlights significant social and emotional outcomes. Musical participation was closely linked to increased confidence, including effects beyond music:

*"It's really helped with my confidence... it made it easier because I'd already played the [instrument] in front of everyone, so I could speak in front of everyone as well."*

The young person also described feeling supported and included within ensemble settings, emphasising the importance of relational support:

*"[The teacher] makes sure that I'm progressing well... he's been making notes and making sure that I can play the notes. It makes me feel really included."*

While challenges remain, particularly with technically demanding aspects of the instrument, these were framed as part of learning rather than barriers to participation:

*"I really struggle with the high notes... but my teacher helps me and encourages me and shows me how to do it."*

Looking ahead, the young person articulated clear aspirations to continue progressing musically, including further exams, performances, and ensemble opportunities:

*"...passing Grade 2... and also performing more and doing more ensemble things."*

Reflecting on inclusive WCET more broadly, the young person emphasised the importance of preparation, relationship-building, and early understanding of learners' needs:

*"I think it's really good for teachers to come in and talk first... so people feel less anxious and more prepared, especially people with different needs."*

This brief account illustrates how early identification of physical access needs, combined with appropriate equipment and sustained support, can enable progression, confidence, and continued participation in music. In this case, adaptation did not simply facilitate access at the point of entry but supported the development of musical identity and aspiration over time.

## Section 8:

# Practice insight

### **Linking WCET identification to wider physical development support**

Recent discussions with practitioners working within a local authority-based physical development team provide further insight into the wider ecology surrounding physical access, inclusion, and curriculum participation for children and young people with physical disabilities. These professionals typically support pupils whose primary need is physical disability, focusing on access to the physical environment and curriculum through assessment and the recommendation of adapted equipment, assistive technologies, and environmental modifications. Their work operates at the intersection of education, physical access, and inclusion, yet often sits outside the formal structures of music education provision.

In some localities, these practitioners also collaborate with Music Hubs to support extracurricular music-making opportunities for children and young people with physical disabilities. Such programmes are particularly significant in large or geographically dispersed areas, where pupils with physical needs may be isolated within their schools and lack opportunities to connect with peers who share similar experiences. These initiatives highlight the social as well as musical value of inclusive provision, supporting confidence, belonging, and sustained engagement beyond whole-class settings.

A key issue raised in discussion was the lack of clarity and confidence within schools around what should happen after physical need is first identified. While initial identification may occur, longer-term planning is not always embedded, and teachers both primary school and peripatetic music teachers may be uncertain about appropriate next steps. Practitioners described the potential value of a clear, accessible decision-making framework to support schools in navigating this process. This might include guidance on who to consult at different stages (for example, parents, SENCOs, occupational therapists, hub staff, or specialist services), how responsibilities are shared, and how information should be coordinated across systems to maximize benefits.

This insight closely aligns with findings from the evaluation, which highlight that identification alone is insufficient without clear pathways, role clarity, and supported professional judgement. It also raises broader questions about system connectivity and visibility. It is not always clear whether Music Hubs and schools are aware of, or routinely linked to, local authority based physical development or advisory services that hold specialist expertise in physical disability. Strengthening these connections could support more coherent and confident responses to identified need, ensuring that data generated through tools such as OHMI Reveal is embedded within a wider, joined-up inclusion infrastructure rather than operating in isolation.

## Section 9:

# Discussion

This evaluation examined the effectiveness of OHMI Reveal as a mechanism for identifying physical access needs in Whole Class Ensemble Teaching (WCET) and explored how inclusive instrumental provision is enacted across classroom, hub, and system levels. Drawing together quantitative analysis of OHMI Reveal data with qualitative insights from music teachers, Inclusion Leads, and case studies, the findings demonstrate both the value of OHMI Reveal as an inclusion infrastructure and the conditions required for that value to be realised in practice. Crucially, the evaluation shows that inclusion in WCET is not achieved through a single tool or intervention, but through the alignment of data systems, professional judgement, organisational processes, pedagogy, and material conditions.

### **Identification, visibility and the limits of data**

Across all nine Music Hubs, OHMI Reveal has increased the visibility of physical access needs that might otherwise remain unnoticed in WCET contexts. And prompted, to varying levels, conversations about the integration of these data with existing knowledge and understanding of local contexts. Identification occurs across the full socio-economic spectrum, including in highly deprived areas and those with lower levels of deprivation. This supports OHMI's core ambition to surface hidden need and reinforces the value of universal identification approaches that do not rely on assumptions about where disability is located.

However, a substantial gap exists between identification and follow-up assessment, with only a minority of identified learners progressing to pre-session assessment at the point of analysis. This gap represents one of the most significant findings of the evaluation and highlights the limits of data-led identification when not accompanied by aligned processes, capacity, and timelines. Qualitative evidence suggests that under-reporting, incomplete survey responses, uneven school engagement, and uncertainty around responsibility for data entry all contribute to this disparity.

Data accuracy therefore emerges not simply as a technical concern, but as an ethical one. When needs are partially captured or remain invisible, children risk being allocated instruments they cannot physically access, or being informally excluded from WCET through well-intentioned but inappropriate practices. OHMI

Reveal's value lies not only in efficiency, but in its capacity to make access needs visible early enough to prevent harm. Its impact, however, is contingent on the quality, timing, and interpretation of the data entered.

## **Professional judgement, relational knowledge and system design**

Across teachers, Inclusion Leads, and case studies, participants were clear that meaningful inclusion cannot be automated. While OHMI Reveal supports standardisation and scalability, inclusive practice depends on professional judgement, relational knowledge, and contextual understanding. Nuanced information, such as sensory sensitivities, fatigue, fluctuating motor control, anxiety, or emotional responses to sound, is rarely captured adequately through survey tools alone, yet is critical for inclusive music-making. This is also important for continually monitoring changes over time, so that emergent needs can be addressed, and appropriate adaptations implemented.

OHMI Reveal was most effective where it was embedded within ongoing conversations between Music Hubs, SENCOs, specialist teams, instrumental teachers, and schools. In these contexts, data supported earlier identification and more confident planning, but this was not the end of the story. Where OHMI Reveal operated in parallel to existing processes, or where practitioners were unclear about their role in relation to the system, its value diminished and data often remained unused.

Case studies demonstrate that inclusive practice frequently occurred through improvisation, adaptation, and professional responsiveness even where practitioners were unaware of OHMI Reveal. However, these practices were rarely documented or fed back into system-level planning, limiting organisational learning and constraining Music Hubs' ability to anticipate demand, allocate resources strategically, or evidence inclusive impact over time.

## **Systemic misalignment and structural constraints**

A major contribution of this evaluation is its illumination of systemic misalignment across school calendars, hub workflows, assessment timelines, and funding cycles. Quantitative data shows uneven engagement across Music Hubs, while qualitative findings explain how delays in service level agreements, end-of-year pressures, fragmented communication, and misaligned capital funding cycles directly constrain inclusive provision.

These misalignments have tangible consequences. Late or rushed data collection leads to incomplete or inaccurate surveys. Delayed assessments result in children starting WCET without appropriate adaptations. Funding windows that do not align with identified need force Music Hubs into reactive or postponed

procurement. Importantly, participants emphasised that these issues reflect structural conditions rather than lack of commitment. Inclusion is not inhibited by practitioner resistance, but by competing timelines, responsibilities, pressurized workloads and accountabilities across systems.

## **Pedagogy, training and capacity in inclusive WCET**

The findings highlight the growing complexity of inclusive WCET delivery. Teachers reported increasing numbers of pupils with overlapping physical, sensory, cognitive, and emotional needs within large cohorts and limited teaching time. Case studies show that adapted instruments and alternative pedagogical approaches can enable participation, but only when supported by time, training, and appropriate staffing.

Where structured training was limited, teachers relied on trial-and-error approaches informed by experience rather than guidance. While this demonstrates professional commitment, it also shows an unsustainable reliance on individual expertise. Participants consistently called for ongoing, practice-focused professional learning that addresses the embodied, sensory, and physical demands of music-making, rather than one-off or generic training.

At the same time, the data demonstrate that inclusion is not solely a matter of equipment. Classroom layout, access to power, availability of additional adults, and WCET delivery models all shape participation. Inclusive WCET therefore requires whole-system thinking in which pedagogy, environment, staffing, and infrastructure are considered together.

## **Equity**

Deprivation analysis indicates that OHMI's work is reaching schools in highly deprived communities, aligning with national ambitions around equity and social justice. Physical access needs were identified across all socio-economic contexts, reinforcing the importance of universal identification systems. However, the capacity to respond to identified need varies locally, meaning that pupils in more resource-constrained settings may face additional barriers even when needs are visible and have been identified.

## **Clarifying responsibility**

It is essential to situate these findings within a clear understanding of OHMI's remit. As a small specialist organisation, OHMI's primary contribution lies in developing OHMI Reveal as a mechanism for identifying children who require

physical adaptations in order to participate equitably in instrumental learning, and in supporting Music Hubs to access appropriate adapted instruments. In this sense, OHMI Reveal is explicitly concerned with access, equity, and virtuosity, ensuring that children are not excluded because physical demands have not been anticipated.

The evaluation demonstrates that OHMI Reveal is functioning effectively in this role. Responsibility for acting on OHMI Reveal data, however, necessarily sits within a wider ecology that includes Music Hubs, schools, and local inclusion structures. As OHMI Reveal data increasingly captures needs beyond its original physical focus, questions of oversight, capacity, and follow-through become more pronounced. These issues should not be understood as critiques of OHMI's remit, but rather as clear indicators that the wider system now requires stronger alignment and shared responsibility.

Participants were clear that identification alone is insufficient. Translating data into meaningful participation depends on training, staffing, time, and pedagogical confidence. The findings suggest that Music Hubs are well positioned to lead this next phase, drawing on their existing expertise to support schools through CPD, mentoring, and modelling inclusive WCET practice. In this way, OHMI Reveal can function as a catalyst for inclusion, rather than as a catch-all solution.

## **Towards an inclusive infrastructure**

Taken together, the findings position OHMI Reveal as one component within a broader inclusive infrastructure. Its strength lies in surfacing need and enabling earlier, more equitable conversations about access. Its limitations emerge when identification is not matched by capacity, coordination, and professional learning.

Inclusion in WCET therefore emerges as a distributed responsibility, requiring sustained collaboration between OHMI, Music Hubs, schools, and policy structures. When these elements align, OHMI Reveal can support meaningful, sustained participation and progression. When they do not, inclusion risks remaining reactive, uneven, and dependent on individual goodwill rather than systemic design.

## Section 10:

# Recommendations

This evaluation demonstrates that OHMI Reveal is functioning well as a mechanism for identifying physical access needs in WCET. However, realising its full potential depends on how identification connects to action, training, and strategic planning across the wider music education system. The following recommendations are therefore organised by stakeholder group, recognising inclusion as a shared, distributed responsibility across OHMI, Music Hubs, schools, and policy structures.

### 10.1 Recommendations for OHMI

#### **Maintain and refine OHMI Reveal as a physical access identification tool**

OHMI's core role in developing OHMI Reveal as a mechanism for identifying children who require physical adaptations is both appropriate and effective. The evaluation demonstrates that OHMI Reveal is successfully surfacing hidden physical access needs and supporting more equitable participation in instrumental learning. OHMI should continue to prioritise:

- the clarity, accessibility, and stability of OHMI Reveal as a physical access identification tool
- alignment with principles of equity, access, and virtuosity in music education
- ongoing dialogue with Music Hubs to refine questions, terminology, and functionality where required

This recommendation explicitly recognises that OHMI's remit is not to deliver WCET, assess pupils directly, or lead system-wide pedagogy, but to provide a robust and ethically grounded mechanism that enables others to act.

#### **Support flexible and scalable use of OHMI Reveal**

The evaluation highlights that OHMI Reveal is already released early in the calendar year to support planning for September delivery. However, as the scale of OHMI Reveal adoption increases, variation in hub WCET planning cycles, service level agreements, and school readiness means that a single fixed data window does not align equally well across all contexts.

In response to system growth and upscaling, OHMI should continue to work in partnership with Music Hubs to explore:

- positioning OHMI Reveal as a living or rolling dataset rather than a single submission point
- enabling Music Hubs to update or refine data as WCET participation becomes clearer
- maintaining national consistency in purpose while allowing local flexibility in timing

This should be understood as a response to systemic complexity created by growth, rather than a critique of existing practice.

### **Inform wider pedagogical conversations without assuming delivery responsibility**

While OHMI's primary focus remains physical access and adapted instruments, the evaluation indicates scope for OHMI to inform, rather than lead or deliver, wider pedagogical conversations. This might include:

- sharing case-informed insights about the use of adapted instruments in WCET
- contributing to collaboratively developed resources with Music Hubs
- supporting dialogue that links physical adaptation to pedagogy, without positioning OHMI as responsible for training delivery.

Such contributions would respect OHMI's charitable remit while recognising that OHMI Reveal's success has generated demand for clearer pedagogical pathways across the system.

## **10.2 Recommendations for Music Hubs**

### **Strengthen the transition from identification into action**

Music Hubs play a critical role in ensuring that OHMI Reveal data leads to timely assessment, adaptation, and support. To strengthen this transition, Music Hubs should:

- clarify internal ownership once physical access needs are identified
- establish local processes for tracking assessment, procurement, and review
- ensure OHMI Reveal data informs WCET planning, staffing, and resourcing
- review OHMI Reveal data in aggregate over time to identify recurring patterns, emerging needs, and pressure points across schools and programmes.

Clear oversight reduces the risk of identification becoming procedural rather than transformational.

## **Build and sustain specialist inclusive WCET capacity within Music Hubs**

As OHMI Reveal has scaled, the evaluation identifies a risk of diluted provision, where adapted instruments are allocated but pedagogical confidence does not keep pace. To address this, Music Hubs should:

- identify and sustain a core group of practitioners with expertise in inclusive WCET and adapted instruments
- enable these practitioners to act as CPD leads, mentors, or points of contact for colleagues
- ensure inclusive pedagogy is supported through lived classroom expertise, not solely through documentation

This approach recognises that inclusive WCET cannot rely on every teacher holding specialist knowledge but does require distributed expertise within each hub.

## **Lead practice-focused professional learning for inclusive WCET**

The evaluation shows that inclusive WCET currently relies heavily on individual teacher commitment. Music Hubs are well placed to reduce this pressure by:

- embedding ongoing, practice-based CPD focused on inclusive WCET
- using hub practitioners' experience to model strategies and share case-based learning
- supporting teachers to translate OHMI Reveal data into confident classroom practice
- when planned the investment in equipment and expertise, when combined, can yield maximal impact from these investments

This shifts inclusion from reactive adaptation to planned, sustainable provision.

## **Clarify roles and responsibilities around adapted instruments and pedagogy**

The evaluation highlights a need for greater clarity about who holds responsibility for what, particularly as systems scale. Music Hubs should:

- clarify the distinction between OHMI's role in enabling physical access and Music Hubs' responsibility for pedagogical implementation
- ensure teachers receiving adapted instruments are supported to use them effectively
- avoid situations where provision becomes a "tick-box" response rather than meaningful inclusion

Clear role definition protects both pedagogical quality and professional confidence.

## 10.3 Recommendations for schools

### Support for schools

Schools should be supported to understand that inclusive WCET requires both accurate information-sharing and active engagement with hub-led processes, including pedagogical adaptation and collaboration with SENCOs and specialist staff.

In addition, schools should be encouraged to engage more directly with music hubs and hub-delivered provision through active teacher participation and structured involvement of SENCOs. This could include attendance at relevant sessions, and systematic data and knowledge-sharing to ensure that learning needs, access requirements, and inclusive strategies are communicated effectively.

## 10.4 Recommendations for policy makers and Arts Council England

### Recognise upscaling as an inclusion risk without additional capacity

Policy frameworks should recognise that as inclusive initiatives scale, there is a risk of dilution if capacity, training, and specialist support do not scale alongside them. Funders should consider:

- how growth in inclusive provision is matched with investment in professional learning
- how Music Hubs are supported to maintain specialist expertise over time

### Strengthen cross-system links with physical disability expertise

The evaluation indicates that specialist physical development and access expertise often exists within local authority services yet is not always visible or connected to music education systems. Policymakers should consider:

- how physical disability expertise can be better linked to music education planning
- whether clearer post-identification pathways are needed following OHMI Reveal data
- how assessment, adaptation, and pedagogical planning can be better coordinated

This would support more confident and ethically robust responses to identified physical need.



## **Position OHMI Reveal as supported infrastructure, not a compliance tool**

Policy and funding frameworks should continue to reinforce that:

- Reveal is a starting point for dialogue, not a diagnosis
- professional judgement remains central to inclusive practice
- inclusion should be evaluated by quality of participation and progression, not data completion alone

Sustained investment in digital tools, professional capacity, and relational work is essential if data-driven systems are to strengthen rather than constrain inclusion.

## **Conclusion**

Taken together, these recommendations do not call for an expansion of OHMI's remit, but for clearer alignment, shared ownership, and protected expertise across the system. As OHMI Reveal continues to scale, its success will depend not only on identification, but on the capacity of the wider ecology to respond with confidence, coherence, and care.

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