

**NORDOFF & ROBBINS
MUSIC THERAPY**

Service Evaluation Report

The Nordoff and Robbins Music Therapy
service at

Inscape House School

March 2026

Key Findings

Overall, the findings show that Nordoff and Robbins music therapy was seen to have a positive impact in four key areas:

- Enabling people to engage in music by **88%** of respondents
- Quality of life and wellbeing by **83%** of respondents
- Interaction, communication and/or relationships by **76%** of respondents
- Improving the atmosphere in the partner organisation by **92%** of respondents

“I can see that most of the students enjoy the music therapy sessions. In the music club, there is good interaction between the students, which provides a great opportunity for them to communicate and play with others.”

Respondent

Nordoff and Robbins

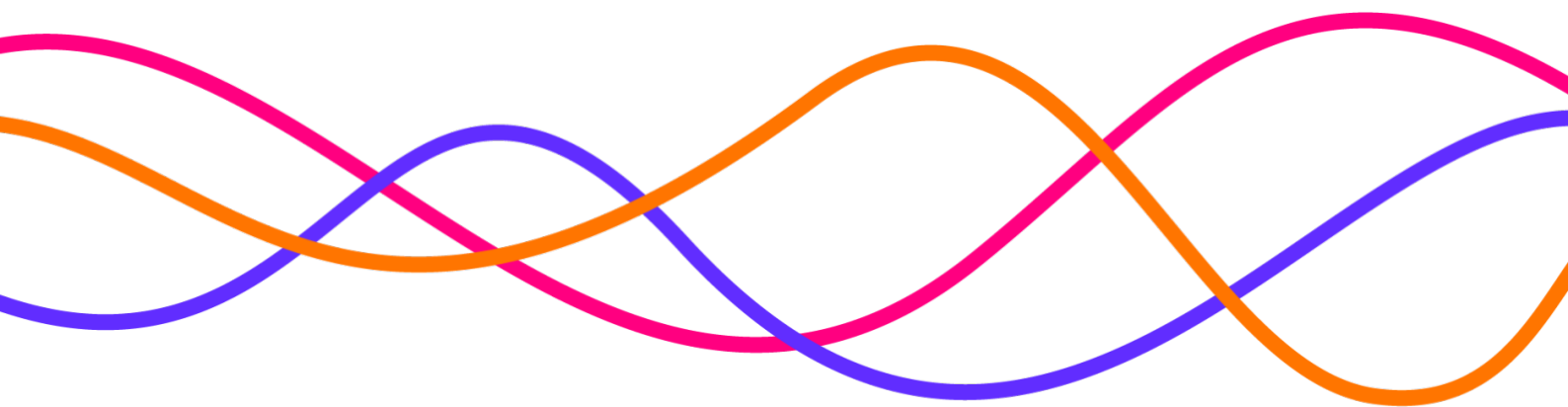
Nordoff and Robbins is the largest independent music therapy charity in the UK, dedicated to changing the lives of vulnerable and isolated people.

The charity supports thousands of people through our own centres and by working in partnership with a wide range of organisations including care homes, schools and hospitals. Nordoff and Robbins is also developing a range of other music and health projects aimed at bringing music to an ever-increasing number of people in local communities.

Research and evaluation are an integral part of Nordoff and Robbins music services. Research activity is directed by, and feeds back into, music therapists' daily work, by:

- Ensuring the standard and quality of Nordoff and Robbins' services;
- Presenting the impact of Nordoff and Robbins' services for individuals, organisations, funders and employers;
- Developing disciplinary knowledge and innovative professional practices.

In addition, Nordoff and Robbins provides an internationally renowned Masters and PhD level training program, validated by Goldsmiths, University of London.



Contents

Key Findings.....	2
Nordoff and Robbins	3
Music Therapy in Education Settings.....	5
Music Therapy at Inscape House School	6
Evaluation Framework.....	8
Aims.....	8
Timeline.....	8
Collection and analysis methods	8
Evaluation Findings.....	9
Service Evaluation Participants at Inscape House School.....	9
Music Therapy Attendance.....	9
Impact of Music Therapy on Pupils	10
Music Therapy Story 1	12
Music Therapy Story 2.....	14
Impact of Music Therapy on Families and Friends	16
Impact of Music Therapy on Staff at Inscape House School.....	17
Wider impact of Music Therapy at Inscape House School	18
Conclusions	19
Recommendations for Next Steps	21
Suggestions For Development of the Music Therapy Service	22
Further Information.....	22
Appendix	23
Consent	23

Music Therapy in Education Settings

Music therapy is a HCPC registered profession which aims to engage individuals in active music-making experiences to bring social, physical, cognitive and emotional benefits. Music therapy is based on the belief that all human beings are musical, have an urge to create music and that doing so can stimulate growth and create greater wellbeing in many different ways, which include:

Social and communicative development

Developing musical potential to grow self-esteem and confidence

Positive engagement in shared creative experiences

Developing capacity for relationships

Developing capacity for concentration



Music Therapy at Inscape House School

Date of establishment: 6th January 2026

Days and hours of service provision per week: Tuesdays, 1 day per week.

Name of current music therapist: Hannah Thompson

Formats and locations of music therapy work: Music therapy individual sessions have taken place in the Meeting Room near the school entrance. In the second half term, a lunch music club was formed with support by the school music teacher, the sessions running each week in the music classroom for up to 8 students to attend, supported by staff.

Who accesses music therapy: The students who are attending the school.



Inscape House School is a specialist, non-maintained day special school in Cheadle, Greater Manchester, dedicated to educating and supporting autistic children and young people aged 5 to 19. It is part of the Together Trust charity. The school provides specialist education for students with autism and associated communication difficulties.

Nordoff and Robbins have provided a 3-month Pilot Service across 11 Tuesdays in January-March 2026, with music therapy sessions available to students from classes throughout the school.

Evaluation Framework

Aims

- To assess the perceived impact of the music therapy service.
- To identify areas for further development.

Timeline

- Period of collecting questionnaires: 24th February to 17th March 2026
- Period of collecting attendance data: 7th January to 17th March 2026

Collection and analysis methods

Questionnaires (Table 1) have been developed by Nordoff and Robbins over the years based on ongoing evaluation work. The resulting questions relate to broader areas of Nordoff and Robbins' focus: People's engagement with music; quality of life and well-being; interaction, communication and/or relationships; and skills and working environment in partner organisations. The questionnaires were administered by the music therapist Hannah Thompson at Inscape House School in both online and written formats. The collected data was then analysed thematically and numerically.

Table 1: Collection tools and outcome areas

Collection tools	Types of collected data												
Online Nordoff and Robbins attendance monitoring system	Information on access and referrals to music therapy. Terminology in the reasons for referral is taken from Nordoff and Robbins' internal monitoring system.												
Questionnaires:	<p>Online and printed questionnaires providing feedback on music therapy's impact on service-users, families/carers/friends, staff and the organisation as a whole as well as feedback on the continuation and future development of the service. Questionnaires are distributed by Music Therapists to as many participants as possible, with the aim of including representatives of each group that might be affected by, or have an opinion on, the music therapy service.</p> <p>Participants were asked to rate aspects of music therapy's impact using a Likert scale:</p> <table border="1"> <thead> <tr> <th>5</th> <th>4</th> <th>3</th> <th>2</th> <th>1</th> <th>N/A</th> </tr> </thead> <tbody> <tr> <td>very positive impact</td> <td>positive impact</td> <td>neither positive nor negative impact</td> <td>negative impact</td> <td>very negative impact</td> <td></td> </tr> </tbody> </table> <p>The music therapist answered additional questions regarding aspects of their own work.</p>	5	4	3	2	1	N/A	very positive impact	positive impact	neither positive nor negative impact	negative impact	very negative impact	
5	4	3	2	1	N/A								
very positive impact	positive impact	neither positive nor negative impact	negative impact	very negative impact									
Case vignettes from the music therapist	Brief case vignettes providing examples of music therapy's impact on certain individuals or cases, illustrating how music therapy works at the organisation.												

Evaluation Findings

Service Evaluation Participants at Inscape House School

Table 2: Number of service evaluation participants	
Pupils	10
Families/carers/friends of Pupils	0
Staff at Inscape House School	14
Music therapist	1
Total	25

Staff participants include: Teachers, Administrators and Teaching Assistants.

Music Therapy Attendance

Table 3: Music therapy access [7 th January to 17 th March 2026]	
Total number of sessions delivered	49
Total number of session hours	20.24
Total number of attendances	69
Number of unique attendees	13

Impact of Music Therapy on Pupils

The potential benefits of music therapy are as varied as the needs and personalities of the pupils. However, the list below summarises the main therapeutic goals which the therapist works towards. The evaluation questionnaire responses show that, to varying degrees, all these potential impact areas are regarded as positive benefits to pupils who have engaged with ongoing music therapy service.

Table 5: Ratings about music therapy's impact on service-users								
(scale: 5 = very positive impact, 3 = neither positive nor negative impact, 1 = very negative impact)								
Areas of music therapy's impact on service-users		Rating (%)						
		Very Positive	Positive	Neither	Negative	Very Negative	N/A	No. of Respondents
Quality of life & well-being	Providing an everyday life experience	40	52	8				25
	Supporting relaxation	60	28	12				25
	Enhancing quality of life	64	20	16				25
	Providing emotional support	52	40	4	4			25
	Increasing motivation	45.8	25	29.2				24
	Supporting learning skills	32	52	16				25
	Developing physical skills	36	52	12				25
	Increasing confidence	60	28	12				25
	Reducing symptoms / negative behaviours	20.8	45.8	29.2				24
Interaction, communication, relationships	Developing communication skills	28	52	12				25
	Enabling social skills and interaction	32	48	12				25
Engagement with music	Providing a positive/creative experience	60	28	12				25

	Providing an opportunity to experience music	76	16	8				25
<p style="text-align: center;"><i>"Its lovely to hear the pupils making music whilst we are in the office"</i></p> <p style="text-align: right;">Staff Member</p>								
<p style="text-align: center;"><i>"The students are very happy during the music sessions. I observed that they appear happier and are always willing and ready to participate"</i></p> <p style="text-align: right;">Staff Member</p>								
<p style="text-align: center;"><i>"Every session I have been to with students has been amazing The students really love the chance to experience playing and listening to all the instruments with freedom and look very happy whilst there."</i></p> <p style="text-align: right;">Staff Member</p>								
<p style="text-align: center;"><i>"Music therapy is good, I like it."</i></p> <p style="text-align: right;">Service user</p>								
<p style="text-align: center;"><i>"I like the instruments, learn a song, it is just good."</i></p> <p style="text-align: right;">Service user</p>								
<p style="text-align: center;"><i>"Thumbs up! That was so much fun!"</i></p> <p style="text-align: right;">Service user</p>								
<p style="text-align: center;"><i>"I really enjoy my music therapy sessions."</i></p> <p style="text-align: right;">Service user</p>								
<p style="text-align: center;"><i>"Dance in the class"</i></p> <p style="text-align: right;">Service user</p>								
<p style="text-align: center;"><i>"Many of the students at Inscape House School find their music therapy sessions helpful in meeting their mood on arrival, such as fatigued or frustrated and through musical expression and relating with their music therapist, they leave the session more positive, which for some is calmer, others is energised. Many of the students comment on how much they enjoy their sessions, enthusiastically trying different instruments in the room and asking to improvise together, sing songs or create musical stories together. Musical relationships are formed and the students are empowered, given autonomy and celebrated in our musical interactions."</i></p> <p style="text-align: right;">Music Therapist</p>								

Music Therapy Story 1 – Poppy*



Poppy is a young student with a playful sense of humour who enjoys jokes and listening to stories. She is also autistic and struggles with anxiety, living with selective mutism. She can find unexpected change challenging and can feel overwhelmed.

When she arrived at music therapy, I offered a few choices of instruments to try together, and she gestured towards the piano. If I verbally encouraged her, she began playing a note on the piano. I responded to her playing through either playing a related chord or note or sometimes seeking to play at the same time to accompany her. I was encouraged that Poppy stayed for a whole session and was willing to try playing the piano with me. I noted that she required lots of encouragement to play rather than initiating on her own.

I considered ways to maintain a space where she felt safe to explore more freely and creatively on instruments, to extend her engagement and built more rapport and strengthen our rapport. I remembered staff sharing that Poppy is playful and has a good sense of humour. I considered ways to use playfulness to encourage Poppy; this could be responding to her ideas with 'silly' sounding musical ideas or vocal sounds. I considered musical games that she might enjoy, such as competing to play fastest or 'catch' the other person on their side of an instrument. I planned to bear these ideas in mind in our next session, whilst responding to how Poppy was presenting on the day to affirm her and connect with her.

In our next session, Poppy pointed to the table tubes rather than the piano. I began responding to her ideas on the guitar, to see if having our own instrument would empower Poppy in her role as the table tubes player. Nonetheless, similar to like our previous session, she required lots of verbal encouragement to play notes. I decided to leave the guitar and instead play on the table tubes with her. We initially began turn taking, with lots of verbal encouragement to invite Poppy to play. Soon, after Poppy's note, I sang it back to her in a playful, silly voice. I continued doing this in a humorous manner and Poppy smiled and appeared to relax. I then sang an invitational phrase 'what shall you play?' whilst tapping some tubes, and this time Poppy played straight away after me, without any encouragement. I sang this phrase again, and she responded by playing a different pitch. Soon I sped up and after she played a note, I said, 'can't catch me!' Together our playing gained speed as we playfully encouraged one another. Every time I played my invitational phrase, even without my invitational singing, Poppy would then subsequently play on the instrument.

By using playfulness, humour, and musical games, I was able to create a space where Poppy felt safe and

welcome. She began to vary her playing more, playing on a wider range of notes but also change her volume (dynamics) and speed (tempo). A musical game can feel less pressurised and more fun instead, seeking to reduce anxiety and offer an inviting activity where Poppy could feel encouraged, safe and relaxed.

Music therapist Hannah says:

“By using playfulness, humour, and musical games, I was able to create a space where Poppy felt safe and welcome”.

**Clients names used with written permission*

Music Therapy Story 2 – Josh*

*“Music therapy is good, I like it”
commented Josh.*

We are in the music therapy room, and a teenage boy is sat making Lego creations at the table, not wanting to play on the instruments. Instead, he has asked me to play the piano, so I start a simple tune. I ask him if he wants it louder or quieter, he tells me louder. How about faster or slower? He tells me faster. Does he want it happy or sad? He tells me happy. Soon, this young person has directed his own piece of music, just using verbal instructions.

This teenager is Josh, an autistic student who attends the school. As well as being autistic, Josh has a speech and language delay and struggles with the demands of learning. He is in a specialist class that is designed to be a bridge between home and school, where students feel safe and secure and begin accessing education. Throughout our sessions, Josh has shown himself to be an inquisitive young man, who particularly enjoys exploring technology and equipment, but who can struggle to share in activities and has low self-esteem. He can find transitions and change challenging and has been known to show some verbal and physical aggression when frustrated.

When Josh began music therapy sessions, he was anxious about coming into a new space and meeting me, the new music therapist, but found the space welcoming and not demanding. He soon began trying

out playing a few instruments but would always ask me to stop playing and to not comment on his playing. He was in his own, delicate sound world, where he could be creative, but he was isolated and detached from those around him.

I began to consider the ways in which music therapy could be helpful for Josh. I aimed to create a safe space for Josh to engage in as he felt able, without pressure of having to play or sing. I considered the balance of listening to him play and verbally affirming him in encouragement, whilst seeking opportunities to enter his sound world through accompanying or repeating back some of his playing, to affirm him and offer connection.

The next session, Josh was playing on some tuned percussion instruments. I began tapping a drum in time with his playing, but he quickly asked me to stop. Instead, I listened attentively to him as he played. He began rocking on his chair, and I decided to try playing my drum in time with his rocking, so he could be empowered as the melodic soloist, but I was still seeking connection with his physical movements. As I began tapping, Josh turned to look at me. Suddenly, he began rocking even harder, as I began playing louder and with more energy. In this moment, Josh had accepted my offer for connection, and we were sharing a moment of togetherness. Later in this session, I invited Josh to sit at the piano as I played a goodbye song. At the end of each song line, I paused to give Josh time to sing ‘goodbye’ – he sang this word in every line, sharing in this song with me. It was encouraging to see Josh joining in this musical interaction, my pauses highlighting his importance in the music and the need for his contribution to finish the song.

As the sessions progressed, Josh became more accepting of playing music together. Some weeks he still wanted his own space, like in the Lego session mentioned, but I always sought to find ways to bring Josh back into the music and to be empowered in



the music making. In one of our final sessions together, Josh was having a difficult day and was quite frustrated and angry when he arrived. He began playing loud, forceful piano clusters and I responded with loud, powerful drumbeats to affirm his use of music for expression. Soon, I invited him to sing a song about what makes him feel better – I began a simple melody line and asked Josh to fill in some words. He shared that he finds the adventure playground and the swings help him feel better. Before long, we had turned from frustration into hope through our shared, improvised song. Music therapy had enabled Josh to experience musical togetherness, self-expression and connection.

**Clients names used with written permission*

Impact of Music Therapy on Families and Friends

Insert 2-3 sentences to describe any participation of family members or friends in sessions, or any contact the MT has had with client's family/friends and positive feedback received from them about the service to their relative, and/or anything highlighted in the questionnaire responses.

Table 6: Ratings about music therapy's impact on families/carers/friends								
(scale: 5 = very positive impact, 3 = neither positive nor negative impact, 1 = very negative impact)								
Areas of music therapy's impact on families/carers/friends		Rating (%)						No. of Respondents
		Very Positive	Positive	Neither	Negative	Very Negative	N/A	
Quality of life & well-being	Providing emotional support	40	40	20				5
	Providing a distraction / everyday life experience	40	40	20				5
	Supporting relaxation	40	40	20				5
Interaction, communication and/or relationships	Improving relationships with relatives/friends	0	60	40				5
	Enhancing communication skills and understanding	0	80	20				5
Engagement with music	Providing a positive/creative experience	40	40	20				5
	Providing an opportunity to experience music	40	40	20				5

Impact of Music Therapy on Staff at Inscape House School

Many music therapy sessions take place in the presence of staff who are directly supporting pupils or who observe parts of a session indirectly. The questionnaire responses and quotes received from staff demonstrate a wide range of positive benefits not only for pupils but also for those staff members who witness the work.

Table 7: Ratings about music therapy's impact on staff								
(scale: 5 = very positive impact, 3 = neither positive nor negative impact, 1 = very negative impact)								
Areas of music therapy's impact on staff		Rating (%)						No. of Respondents
		Very Positive	Positive	Neither	Negative	Very Negative	N/A	
Quality of life & well-being	Enhancing communication skills and understanding	12.5	62.5	25				8
	Improving relationships	12.5	50	37.5				8
	Reducing work related stress	25	50	25				8
Interaction, communication and/or relationships	Improving motivation and productivity	12.5	62.5	25				8
Engagement with music	Providing a positive/creative experience	44.4	44.4	11.1				8
	Providing an opportunity to experience music	44.4	44.4	11.1				9

*"Some staff members having commented on feeling encouraged seeing their students engage in music therapy, seeing them empowered in a musical role or engaging in shared songs with the therapist. Staff who work near the music therapy room have commented on their enjoyment on Tuesdays hearing the young people making music and the positive ripple effect it has on the nearby offices.
Feedback from admin staff on 20.01.26 - ""you inspired the admin team. We heard [your client] doing karaoke and it inspired us... soon [staff member] put a song on, Dean Martin 'Little old wine drinker me', even [another staff member] started singing along!"*

Music Therapist

Wider impact of Music Therapy at Inscape House School

The benefits that music therapy brings to Inscape House School include a positive effect on the whole organisation through a 'ripple' effect as the sound of music-making is heard around the building, adding uniquely to the school's offering to its pupils and the positive effects of the sessions on pupils is noticed beyond the duration of the sessions.

Table 8: Ratings about music therapy's impact on organisation

(scale: 5 = very positive impact, 3 = neither positive nor negative impact, 1 = very negative impact)

Areas of music therapy's impact on organisation	Rating (%)						No. of Respondents
	Very Positive	Positive	Neither	Negative	Very Negative	N/A	
...changing the atmosphere (e.g. helps to promote a positive mood and atmosphere, brings a sense of community spirit, changes the soundscape)	66.7	25	8.3				12
...improving interactions between people (e.g. encourages positive interaction, makes interaction easier)	50	41.7	8.3				12
...fitting in with the organisation's ethos (e.g. complements and contrasts with other services, increases the organisation's specialist provision)	75	16.7	8.3				12

"Inscape House School seeks to 'provide opportunities to promote independence and teach life-changing skills'. Music therapy encourages students to embrace their musical identities, empowering them with specific roles within the music which promotes independence and affirms the young people's importance in the music. They are given tools for expression through music, whilst being the opportunity to develop purpose and focus through learning on an instrument together. Students can also explore leadership skills in the group music therapy sessions or when working with the music therapist and other staff members resembling a small group opportunity.

Inscape House School's mission: 'conquering barriers and surpassing expectations.' Music therapy removes barriers as the students can communicate non-verbally through playing, vocalising/singing, gestures and facial expressions, all responded to and affirmed by the music therapist's musical responses. Music therapy celebrates the students abilities, focusing on what they can offer in music and celebrating every musical offering and moment of engagement and connection that surpasses previous expectations. These students are being enabled, empowered and affirmed in their music therapy sessions."

Music Therapist

Conclusions

We are very pleased to present this report as a mark of the success and achievement of the pilot service at Inscape House School.

The findings highlight the positive benefits observed by those participating in and witnessing the work, highlighting the change in the atmosphere that live music-making brings into the building, enabling interaction and communication between service users, supporting development of communication, supporting quality of life and well-being etc.

Our music therapist Hannah Thompson has reflected on those aspects of the service that she feels work particularly well. She has highlighted that:

- Having a dedicated space to deliver music therapy has been really helpful, a familiar space that the students can expect to make music in each week, with plenty of space for all the instruments and suitable space for writing notes.
- Currently most of my referrals have been from the head teacher and music teacher; this was a great starting place to consider what students would benefit from sessions. As staff gain more understanding of what music therapy is and what it can offer, the referral process could expand to more class teachers sharing ideas of students who would benefit being on the referral list.
- Working alongside the music teacher in delivering a lunch club has been helpful as the teacher is familiar with the students and can suggest ways to make the session more accessible for them, such as to share in advance information about an upcoming activity in our session with a student who requires more processing time. It also means the students have a familiar face in the session for support whilst becoming more familiar with me as the weeks progress.
- I have found the administration team alongside the head teacher very supportive in distributing emails to both staff and families/carers regarding music therapy, timetabling, consent for recording. This team are also very helpful in supporting me set up/pack down instruments each week which is extremely appreciated! Having a secure storage space by the meeting room has also worked very well.
- Music therapy has been a wonderful opportunity for many of the students to partake in - some of them have really enjoyed the freedom and creativity offered through exploring different instruments; many of them having become more confident and increased their attention and engagement when interacting playfully through musical storytelling and musical games, whilst others have enjoyed learning a musical skill or having the opportunity to perform songs. These examples, to name a few, show the uniqueness of music therapy in empowering students, using music as a tool for expression and communication as well as offering connection through a musical relationship. I hope that Nordoff & Robbins may partner with Inscape House School and the Together Trust again in the future to deliver music therapy sessions for more young people.

A strong and collaborative working relationship between the music therapist and staff at Inscape House School has set a firm context for the success of the music therapy pilot.

Respondents to the survey indicated that they would all recommend the Nordoff and Robbins music therapy service to other people:

Table 9: Ratings about who you would recommend our service to...

Would you recommend our service to the following...?	Rating (%)						No. Respondents
	Yes, definitely	Yes, probably	Not sure	No, probably not	No, definitely not	N/A	
Service-users	62.5	31.3					16
Family/Carer/Friends	43.8	31.3	12.5				16
Staff	56.3	18.8	18.8				16
Organisation	62.5	18.8	12.5				16

Recommendations for Next Steps

This evaluation demonstrates that the music therapy service at Inscape House School is valued by pupils, relatives and staff and is beneficial to them. The music therapy pilot has demonstrated a clear viability to continue the service.

Comments from Hannah Thompson about suggestions for improvement:

- In order to make the most of my working hours at the school, I have scheduled 6 individual sessions, and in the second half term also introduced an additional lunch music club. Due to the amount of sessions, it can be difficult to find time for session notes and report writing, some of which I end up doing the following working day. For the purpose of the pilot project, this is manageable but for longer term work, the number/length of sessions may need to be carefully considered to allow time for important jobs like preparation for sessions and reflection/note writing.
- I often have time to speak with staff before school starts - speaking in person tends to be the most efficient ways to liaise with staff, as they are often busy and struggle to reply promptly to emails.
- Communication with staff has mostly been good, with some challenges such as if they struggle to find time to let me know if a client is going to be late to a session.
- I have only had the opportunity to speak with one family member by email - this conversation was helpful and I would be keen to share more about music therapy with families and carers to explain more about what our sessions entail and the benefits that I have noticed for each of the students.
- At present the music therapy service takes place in the meeting room. It would be great to have the opportunity for music making in other parts of the school, to reach more students, whether in class assemblies, as music workshops, or in collaboration with school lessons.
- As well as supporting students, music therapy could extend its service to staff, such as through a staff choir, music for wellbeing session or other music for relaxation/expression.
- As music therapist, I have already begun collaborating with the music teacher in delivering a music lunch club - considering ways to develop or expand this provision could enable it to reach more students and meet more of their needs.
- Students are often dropped off/picked up at the meeting room where music therapy takes place; this can make the room feel quite separate from the rest of the school and it would be great to have opportunities for the music to ripple through other areas of the school. This has started happening through the music lunch club which takes place in the music teacher's room.
- Staff communication can be challenging during a busy working day; I often need to speak with the Receptionist to ring a class if their student hasn't turned up for a session, to find out from staff whether they are on their way or if they didn't have time to let me know that they wouldn't be attending today.
- I have spoken with class teachers about their students and have had informal handovers before sessions, but I have not had the opportunity to read the EHCP of all of my clients, which would help me better understand my clients' needs and how my session may be aligning with their other aims/plans.

- I had one student who was asked to end their block of music therapy early so they could access another form of counselling/therapy instead. While I understand the importance of attending this new opportunity, in light of the music therapy pilot project only running across 1 school term, it would have been helpful if there had been some flexibility to begin their new counselling in the following term, rather than to end our sessions abruptly. The student seemed to be growing in musical confidence and expression as our sessions progressed so it was difficult to have to end sessions early; it also meant there wasn't time for a therapeutic ending to take place due to the abruptness of the ending.

Suggestions For Development of the Music Therapy Service

As part of our evaluation process, we ask respondents their opinions on how to develop the music therapy service.

<i>"I hope the sessions can be extended and offered to more students so that more of them can benefit from the activity"</i>	Staff Member
<i>"Listening [to] music"</i>	Service user
<i>"Singing"</i>	Service user
<i>"Put more music with lyrics."</i>	Service user

Further Information

If you need further information about this evaluation, please contact:

Seb Munday,
Regional Manager, [Nordoff and Robbins](#)

Email: Seb.Munday@nordoff-robbins.org.uk

Tel: 0113 526 5990

Appendix

Consent

Generally, service evaluations are *only* shared *internally*, i.e. can only be shared between Nordoff and Robbins and the partner organisation involved. Occasionally someone may wish to use the evaluation *externally*, e.g. to support a funding application, to help advertising on social media etc. This external use needs explicit consent given by anyone whose personal information is included in the evaluation.

Listed below is the level of consent given for each person involved in this particular service evaluation:

Music Therapy Story 1 - LEVEL OF CONSENT	YES/NO
Do you agree to be written and talked about publicly?	Yes
Do you agree for your first name to be used?	Yes
Do we have permission to share images of you?	Yes
Can we share the information about you in this evaluation with:	
Media & publicity (including broadcast, print media, digital/social media, and publications)	Yes
Conference presentations, academic articles and external training events	Yes
Job interviews within Nordoff and Robbins and training for our music therapy students and staff	Yes
Music therapists who leave Nordoff and Robbins, to be used for job interviews, conference presentations and academic articles	Yes
The partner organisation who may want to use the data for a variety of reasons including seeking external funding	Yes
Music Therapy Story 2 - LEVEL OF CONSENT	YES/NO
Do you agree to be written and talked about publicly?	Yes
Do you agree for your first name to be used?	Yes
Do we have permission to share images of you?	Yes
Can we share the information about you in this evaluation with:	
Media & publicity (including broadcast, print media, digital/social media, and publications)	Yes
Conference presentations, academic articles and external training events	Yes
Job interviews within Nordoff and Robbins and training for our music therapy students and staff	Yes
Music therapists who leave Nordoff and Robbins, to be used for job interviews, conference presentations and academic articles	Yes
The partner organisation who may want to use the data for a variety of reasons including seeking external funding	Yes