Boogie Mites & Dingley's Promise

SEND Music Project

April – July 2026

Project Evaluation Report

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1. Executive Summary

Following the 2025 pilot Boogie Mites project at Dingley's Promise West Berkshire, Dingley's Promise secured funding for a Phase 1 roll out of the project to four more of their SEND early years centres in summer term 2026: Droitwich, Worcester, Bournemouth and Tidworth.

The project was designed not simply to provide music sessions for children, but to build the knowledge, skills and confidence of Dingley's Promise practitioners so that they could increasingly deliver purposeful, active music-making themselves.

The project combined practitioner training exploring the neuroscience evidence that informs the active music-making methodology and the developmental purpose of the activities; access to Boogie Mites digital music, training videos and practitioner notes; six in-setting visits to each centre, during which Boogie Mites tutors modelled delivery and adaptations with the children; opportunities for practitioners to practise the music activities between tutor visits; and family workshops introducing parents and carers to active music-making and ways to continue the activities at home.

Across the four centres, the project reinforced the value of music as an accessible and adaptable medium through which children with a wide range of SEND could experience communication, shared attention, interaction, movement, anticipation, sensory exploration and enjoyment.

The project also strengthened an important learning from the original pilot: participation does not look the same for every child. Some children joined songs, actions and instrumental activities readily. Others watched from a distance, moved in and out of the activity, explored resources in their own way, or required repeat visits and growing familiarity before choosing to participate. Tutors and practitioners observed children gradually moving closer to activities, beginning to join actions, anticipating familiar musical moments, vocalising, engaging in shared attention and returning voluntarily to preferred musical experiences.

Drumming emerged as a particularly strong point of connection. Tutor and practitioner observations described sustained engagement with drums and beaters and opportunities for copying, turn-taking, stop/start play, beat-keeping and reciprocal musical interaction.

The practitioner evaluation provides encouraging evidence of professional learning. Seventeen practitioners responded. Tutor-led sessions received an average rating of 4.4 out of 5 for supporting practitioner learning, while the training package received an average rating of 4.2 out of 5 for supporting confidence to deliver the activities. When asked whether Boogie Mites music activities should continue to form part of their provision, practitioners gave an average rating of 4.5 out of 5.

Fifteen of the 18 respondents reported that they had been taking part in Boogie Mites activities between tutor visits and two reported that they had been leading the activities themselves.

The four centres were at different stages of implementing the programme by the end of the tutor visits. Some practitioners were already using the new music activities daily, while others had only recently begun implementation or were planning increased use with the next cohort. Embedding was therefore not complete at the end of the delivery period. The next stage is for practitioners to continue building confidence and familiarity during the following school term, using the training, experience and digital resources gained through the project.

Parent and carer feedback was also very positive. Nine workshop responses were collected. Families valued the opportunity to spend time with their child, see them participate, learn new ideas and understand more about the developmental value of active music-making. Parents responding to questions about continuing the activities indicated that they intended to use music at home.

This Phase 1 2026 project at four centres has therefore provided both evidence of impact and important learning. Most significantly, it has demonstrated that the Boogie Mites programmes can provide a valuable musical toolkit within specialist SEND provision, but that effective delivery depends upon practitioners having the confidence to observe, adapt and respond to the individual child rather than expecting every child to participate in the same way.

2. Impact at a Glance

The 2026 Phase 1 project brought Boogie Mites active music-making to four Dingley's Promise specialist SEND early years centres: Droitwich, Worcester, Bournemouth and Tidworth. The project followed a capacity-building model designed to equip practitioners to deliver purposeful active music-making themselves: Train → Model → Practise → Embed.

4 specialist SEND centres	Droitwich, Worcester, Bournemouth and Tidworth
24 in-setting tutor visits	Six visits to each centre
4.4 / 5	Average rating for tutor-led sessions supporting practitioner learning
4.2 / 5	Average rating for the training package supporting confidence
4.5 / 5	Average rating for whether Boogie Mites should continue as part of provision

Of the 18 practitioners who responded, 16 reported taking part in Boogie Mites activities between tutor visits and 2 reported leading the activities themselves. There were positive comments about children's response to the music circle time sessions over the six visits.

> *"....two children who would not have joined in music activities are now very keen and want to have music regularly."*

Nine parents and carers responded to workshop feedback. Families reported enjoying the workshops, learning new ideas and valuing opportunities to share music with their children. Parents responding to questions about continuing the activities indicated that they intended to use music at home.

> *"[I learnt] different songs and music ideas"*

Across this Phase 1 project, children were observed joining actions and movement, exploring rhythm and instruments, anticipating familiar musical cues, communicating through words, sounds, movements, looks and gestures, developing shared attention and returning voluntarily to preferred musical experiences.

Key finding: Meaningful participation looked different for different children. The project reinforced that effective music-making within specialist SEND provision is not dependent upon every child completing the same activity in the same way. Although for some children the group music circle time sessions offer an opportunity to engage together, develop shared attention, pro-social behavior and communication, the strongest practice was responsive to each individual child.

3. Project Approach and Delivery

The extension project followed the successful 2025 Boogie Mites pilot at Dingley's Promise West Berkshire, which demonstrated the potential for inclusive, multi-sensory music-making to support children with SEND while developing practitioner confidence. The 2026 project extended this work to four further specialist early years centres.

Boogie Mites teacher and trainer Paula Wint worked with Droitwich and Worcester, while Boogie Mites practitioner Liv McLennan worked with Bournemouth and Tidworth.

The aim was not simply to deliver music sessions to children. The project was designed to give practitioners the knowledge, resources and practical experience to increasingly deliver the activities themselves, working towards active music-making becoming part of everyday provision.

Practitioners were introduced to the Boogie Mites Sticks and Sounds and School Ready Music Programmes, including the developmental purpose and neuroscientific background to active music-making. Tutor visits then provided opportunities to see delivery modelled with the children they worked with every day and to explore how songs, instruments, sensory resources, actions, pace and session structure could be adapted for different needs.

Practitioners were encouraged to practise between visits, supported by Boogie Mites digital music resources, training videos and practitioner notes. Family workshops complemented this work by introducing parents and carers to active music-making and simple ways to continue it at home.

Although the same underlying programmes were available to all four centres, delivery looked different according to the children and setting. Paula found that the highly active Droitwich cohort often responded better when activities were delivered standing and moving, with a quicker pace and fewer pauses, whereas children at Worcester were often more able to contribute ideas between songs. Liv similarly found that a predetermined workshop structure was not always appropriate and increasingly allowed musical experiences to develop from children's interests, play and willingness to engage. However the growing familiarity with the Boogie Mites music time, repetition of the new songs and the structure of each song, did contribute to increased participation and extended attention.

This responsiveness became one of the most important areas of learning from the extension project.

4. Impact on Children: Participation, Communication and Connection

Across all four centres, tutor observations and practitioner feedback showed that music provided opportunities for children to participate and connect in different ways.

A recurring finding was the importance of time, familiarity and repetition. Paula observed children becoming increasingly familiar with songs and beginning to anticipate actions and musical cues. At Worcester, one child who initially spun during the Welcome Song later spun while counting and performing some of the actions. During Lady Matilda's Journey, she began anticipating "Stop", looking towards Paula and smiling immediately before the cue.

> *"Children started to join in the actions and props"*

> *"Child A began by observing from a far distance, towards the end of the sessions with the tutor, child A began coming closer to the activities and will now occasionally participate and is gradually spending longer and more frequent times participating."*

At Tidworth, Liv observed an especially striking example. One child watched her across three visits without choosing to join the group music-making. During the fourth session, the child ran over to participate in the drumming. From then onwards, they greeted Liv with smiles and waves and joined the drumming in subsequent sessions, increasingly copying her playing and vocalisations.

Music also provided opportunities for communication and shared attention. Practitioners reported children beginning to use more vocabulary and sounds, anticipating musical routines and participating in shared group experiences.

> *"child x now engages in a shared attention group activity"*

> *"the children enjoyed it and we have noticed some children now have used more vocabulary and sounds"*

At Bournemouth, a child developed a particular interest in Liv's ukulele. The practitioner described how the child gradually engaged with the instrument and, on Liv's final visit:

> *"Child remembered Liv (Boogie Mites) on the very last session when she approached him and he looked at her and said "guitar"."*

Drumming as a particularly strong point of engagement

Drumming emerged independently in both tutor observations and practitioner feedback as a particularly accessible activity. Liv found that drums generated the most sustained engagement across Bournemouth and Tidworth, with some children playing for up to ten minutes and exploring stop/start games, dynamics, tempo, copying and reciprocal rhythms.

> *"It's great to see children involved with drums and beaters , which is the most popular activity among our children and they do spend quite some time with these instruments."*

> *"The children particularly loved the drums and sticks and found it very engaging"*

The project did not show that every child responded positively to every musical experience. Practitioners described some children watching rather than participating and others becoming dysregulated or overwhelmed by particular activities or resources. This strengthened, rather than contradicted, the central learning: inclusive music-making requires adults to recognise and respect different forms of participation.

> *"Some children have had dysregulated emotions, and some children have stopped and watched but not taken part, and others have sat and joined in the session and engaged with an adult supporting them."*

5. What We Learned About Inclusive SEND Music Practice

The Phase 1 project with 4 centres enabled Boogie Mites to explore in greater depth how its music programmes can be used within specialist SEND provision.

A consistent finding across both tutors was that effective delivery required a balance between familiarity and flexibility. Repeating songs could help children anticipate what was coming and build confidence, but this did not mean repeating an identical session regardless of children's responses.

Activities were adapted through pace, movement, language, actions, instrumentation, sensory resources, song length and environment. Some children responded better to music while standing or moving; some engaged for only part of a song; others responded to a particular instrument or sensory experience.

Children's own interests also provided valuable entry points. At Droitwich, Paula introduced Humpty Dumpty because of one child's strong interest in the character. At Worcester, a child's suggestion of travelling by "dinosaur" was incorporated into Lady Matilda's Journey. At Bournemouth, Liv used parts of Jungles of Brazil while children were already playing with jungle animal pictures and Peekaboo You alongside children who were hiding or exploring spaces.

This led to an important principle: children do not always need to leave their play to come to the music; music can be brought into their existing play.

Both tutors also found that relationships mattered. Paula began arriving early at Droitwich to allow children to become familiar with her presence. Liv increasingly spent time playing alongside children before moving towards shared music-making and found that this longer familiarisation period supported later engagement.

Through her work at Bournemouth and Tidworth, Liv described an emerging framework she termed a "Pedagogy of Moments", emphasising relationships, responsiveness, reciprocal musical interaction and noticing small but significant moments of connection. The framework captured many of the principles emerging across the wider project and will be incorporated into the developing Boogie Mites methodology for specialist SEND practice, helping practitioners to recognise that meaningful musical participation may be found in individual moments of interaction, rather than through a child's participation in a complete structured activity.

The project also demonstrated that sensory resources need to be used thoughtfully. Scarves, drums, sticks, lights, bubbles and space blankets could create powerful opportunities for engagement, but too many resources could also distract or overwhelm.

> *"wanted to join the session but was overwhelmed with all the different resources introduced at the start of the session."*

The learning is therefore not simply that sensory resources are beneficial, but that the choice, timing and amount of sensory input should be responsive to the individual child.

6. Building Practitioner Confidence and Everyday Practice

Developing practitioner capability was central to the project. The evaluation from 18 practitioners was encouraging: tutor-led sessions averaged 4.4 out of 5 for supporting learning and the training package averaged 4.2 out of 5 for supporting confidence. Practitioners particularly valued seeing how activities could be adapted in practice.

> *"Seeing how the songs work in practice and how to make the experience interactive"*

> *"I think going through the songs multiple times has been very useful for us to be able to deliver the songs to the children."*

Importantly, some feedback suggested that learning extended beyond simply knowing the songs.

> *"read the room and use the music to help when a child needs support or distraction"*

> *"Thinking outside the box and being able to work out ways we can use every day materials to make music"*

Progress towards everyday delivery

By the end of the tutor visits, centres were at different stages of implementation.

Droitwich showed the strongest evidence of regular use during the project. Practitioners reported using the music daily, in some cases twice daily:

> *"We've used it every day for twice a day an we can see the favourite songs for our children"*

Paula also observed staff adapting delivery around the cohort, including delivering songs standing and using existing resources in place of specialist instruments.

Tidworth had begun integrating Boogie Mites music creatively into its existing provision, including adding sections of Jungles of Brazil to recordable buttons in the sensory room alongside animal pictures and signs. Practitioners had also begun leading songs when Liv was not present.

Bournemouth had begun using sections of songs to familiarise children with the repertoire and planned further use during its summer play scheme and with the new cohort.

Worcester experienced a slower start, affected by changes in the designated music lead and competing responsibilities. By the end of the project, implementation had begun, with one practitioner reporting:

> *"We have only just begun implementation but staff understanding and knowing what these sessions look like has supported the implementation and engagement with children during these sessions in ways appropriate to them i.e. different locations supporting the child where they are, implementing in the garden increasing accessibility."*

These differences are important. Embedding is not being presented as complete. The six-week tutor-supported phase established knowledge, resources, modelling and opportunities to practise. The next school term will provide the opportunity for practitioners to continue building confidence and make regular active music-making increasingly part of everyday provision.

Practitioner feedback also identified useful improvements for future projects. Training should take place before in-setting delivery wherever possible, and some practitioners wanted an even stronger connection between the

initial training and the practical realities of their specialist centres. These points will inform future Boogie Mites SEND training.

7. Families and Music at Home

Family workshops introduced parents and carers to active music-making and practical ideas they could use with their children at home.

Nine parent and carer responses were collected. The feedback form was simplified during the project, but both versions gathered equivalent information around enjoyment, learning, shared experience and intentions to continue music-making, so responses have been considered together thematically.

Feedback was consistently positive. Parents valued spending time with their children, watching them participate, discovering new activities and learning more about the developmental value of music.

> *"Was wonderful and so fun"*

> *"Brilliant class!"*

One parent described learning:

> *"The positive cognitive effects music has"*

All parents completing the original feedback form requested access to the music, and all four completing the simplified version said they would use the music activities at home. This provides evidence of intention and motivation to continue, rather than evidence of actual home use, which has not yet been evaluated.

Family workshop attendance was lower than hoped across the project. Future projects could explore different timings or linking workshops with established family events to increase reach.

8. Conclusion and Next Steps

The 2026 Phase 1 project has built on the original Dingley's Promise pilot and provided valuable evidence from four further specialist early years SEND settings.

Across the project, music created opportunities for participation, shared attention, communication, movement, rhythm, sensory exploration, interaction and enjoyment. Some of the most significant observations involved children who initially remained outside the activity but gradually chose to participate as familiarity and relationships developed.

The project also deepened understanding of what inclusive music-making can look like. Success is not dependent upon every child sitting within a group, completing a whole song or responding in the same way. Effective practice requires practitioners to understand the developmental purpose of the activities while remaining flexible enough to follow individual children's communication, interests and sensory needs.

Crucially, the project was designed to build practitioner confidence and capability rather than dependence on visiting tutors. The combination of training, digital resources, tutor modelling and practice between visits has established the foundations for continued practitioner-led music-making.

Early implementation is encouraging but varies across the four centres, and embedding is not yet complete. The following school term, Autumn 2026, will be important for practitioners continuing to use the music independently, adapting it for new and existing cohorts and developing routines that work within their own settings.

The Phase 1 project has demonstrated that the Boogie Mites training and activities provide a valuable musical toolkit within specialist SEND provision. Their greatest potential is realised when practitioners are equipped with confidence and understanding of the developmental benefits and how to harness them for each child.

Boogie Mites Recommendation for Next Steps:

An Autumn term (November) progress review evaluation and a final evaluation at the end of Spring term 2027 will provide valuable evidence of sustained impact, including how frequently practitioners are leading activities, how confidence has developed since tutor visits ended, which adaptations have become part of everyday practice and whether families have subsequently used their music access at home.

Future Projects:

The practitioner training sessions should be scheduled to take place before the six weekly visits.

Boogie Mites would like to suggest that each Centre identifies a Boogie Mites Champion at the start of the project. The role of the Boogie Mites Champion; to make sure that every practitioner completes the online training course and builds confidence to facilitate the music activities for small groups of children or one-to-one. They might also attend and share learning from Boogie Mites monthly webinars which are part of the online training package subscription.

A video call meeting with Boogie Mites Project Lead, Centre Manager and Centre Boogie Mites Champion, before the start of the project, would be useful to cover the project aims and structure, answer questions and ensure that expectations are clear for everyone.

We would also like to suggest that shakers, sticks and drums are made or acquired before the project starts so that this does not become a barrier to practicing between visits.

To assess sustained benefits of the project, a progress review meeting the term following the project could be scheduled between the Boogie Mites Project Lead and the Centre Project Lead. An end of project evaluation could be scheduled for the following term to assess how well the music activities have been embedded at each centre.

We would also like to suggest that Boogie Mites Tutor Liv Mclennan supports future Dingley's Centre projects and to further develop a Boogie Mites SEND Pedagogy of Musical Moments.

Appendices

- Appendix A: Paula Wint – Droitwich and Worcester Tutor Project Review
- Appendix B: Liv McLennan – Bournemouth and Tidworth Tutor Project Review
- Appendix C: Practitioner Evaluation Responses
- Appendix D: Parent and Carer Workshop Feedback

Appendix A – Paula Wint: Droitwich and Worcester Tutor Project Review

Dingley Promise Project Review – Paula Wint

Introduction

I was delighted to be involved in the Dingley's Promise Project, combining my role as a Boogie Mites teacher with over 20 years' experience working within the Early Years SEN Service. The project provided an excellent opportunity to work collaboratively with practitioners, share expertise and explore how music can support the learning and development of children with a wide range of additional needs.

My role within the project was to:

- Deliver practitioner training based on the Boogie Mites 'Sticks and Sounds' and 'School Ready' programmes.
- Deliver six music sessions within each nursery setting.
- Deliver family workshops to introduce parents and carers to the Boogie Mites approach and encourage music-making at home.

I worked with the Droitwich and Worcester Dingley's Promise nurseries between 11 May and 8 July, 2026.

Order of Project Delivery

Ideally, the project would have been delivered in the following sequence: practitioner training, nursery-based programme delivery, followed by family workshops. However, due to room availability and scheduling constraints, the delivery plan had to be adapted. Staff training took place during the half-term break on 29 May, with the first family workshop held at the start of the programme and the second after the nursery sessions had commenced. Unfortunately, it was only possible to deliver two family workshops because of limited room availability.

In hindsight, a final family workshop at the end of the project would have been valuable. It would have provided parents and carers with the opportunity to reflect on the programme and share their observations of how the music had benefited their child over the course of the project.

By the time the practitioner training was delivered, I had already completed two of the six nursery sessions. To ensure staff could deliver Boogie Mites music sessions before training, Boogie Mites provided access to the Boogie Mites CustomerHub, including a navigation video to help them become familiar with the resources available. I did not consider the revised sequence to be a significant disadvantage, as I hoped practitioners would have explored the CustomerHub beforehand, downloaded the relevant music, and arrived at the training able to discuss their early experiences. This also created an opportunity for staff from both nurseries to share ideas, reflect on the initial sessions, and learn from one another.

Staff Training

Practitioners from both nurseries attended a joint training session, where they were introduced to the Boogie Mites 'Sticks and Sounds' and 'School Ready' programmes. The training explored how the songs and activities can be adapted to meet a wide range of developmental needs and abilities, ensuring participation for every child.

As the majority of children attending the nurseries are on the autistic spectrum, I included additional information on the particular benefits of music for autistic children, as research suggests that many autistic individuals demonstrate strengths in areas such as absolute pitch, melodic memory and contour processing, making music an especially effective medium for supporting communication, engagement, learning and social interaction.

As both nurseries had already experienced two music sessions before the training, practitioners were able to reflect on their initial experiences and discuss how the children had responded to the activities. This provided a

valuable opportunity to explore ways of adapting songs, building on children's interests, and developing the sessions further.

We also discussed practical ways of delivering the programme with limited resources, including adapting instrument-based activities using everyday household or classroom items, identifying songs that require no instruments at all, and sharing simple, low-cost ideas for making homemade instruments.

The training followed the course on PowerPoint whilst also incorporating practical demonstrations of a wide range of songs. Staff participated enthusiastically throughout, sharing ideas, asking questions and contributing suggestions from their own experiences, creating a collaborative and engaging learning environment.

Family Workshops

The family workshops were designed to introduce parents and carers to the Boogie Mites approach and demonstrate how music can be used at home to support their child's development. The sessions explored the brain-boosting benefits of active music making, the enjoyment and confidence that shared musical experiences can bring, and simple ways to vary activities to maintain children's interest. Families were also shown how to make inexpensive instruments or use everyday household items to support regular music-making at home.

Attendance across both nurseries was relatively low. The first workshop was attended by one parent and child at each nursery, while the second was attended by three parents and four children at Droitwich, and two parents with one child each at Worcester. To promote the workshops, I designed a poster which was shared with both nurseries and the Family Support Worker for distribution. Staff commented that low attendance at family events is typical within both settings.

To make the workshops engaging and practical, I brought a range of instruments and sensory resources, including scarves, shakers, rhythm sticks, drums and a space blanket. Alongside demonstrating how each resource could be used, I explained the developmental benefits of active music-making and how families could easily re-create many of the activities at home.

Rather than presenting a large amount of information at once, I introduced key messages gradually throughout the session, sharing short pieces of information between songs. This helped keep the workshops interactive and allowed parents and carers to remain focused on enjoying the activities with their children.

Although the original plan included three family workshops, only two could be delivered at each nursery because of room availability. Despite this limitation, the sessions provided valuable opportunities for families to experience the Boogie Mites programme firsthand and gain practical ideas for continuing music-making at home.

Songs in week 2 covered were as follows:

Welcome Song (keeping the beat, and variations of clapping/tapping and singing. Also, good song for following instructions)

Wave Hello (great for confidence and building social skills)

Peek-a-boo (good for bonding and getting eye contact. Helps children understand object permanence)

Here is Me (self-identity. Finding body parts and following instructions)

Lady Matilda's Journey (good action song. Encourages contribution of ideas. Increases anticipation skills)

I Hear Thunder (used as a sensory song with a space blanket. Easy item to make a noise, and can help with physical skills. Also used shakers, to give children another option to make rain sounds)

Hickory Dickory Dock (great for keeping a beat, and for storytelling.

Bangedy Bang Bang (again, great for keeping a beat, and to help children to follow instructions)

Tidy Up Tango (cue for tidying up)

Goodbye (can be used to relax to, or as an end of session bubble reward)

Shakers - Before 'I Hear Thunder' we had some shaker practice, keeping the beat to 'Baa Baa Black Sheep', and also showing how they can be used for positional language.

Rhythm Sticks – Before 'Hickory Dickory Dock' we did a follow the leader action rhyme (sticks in the air, sticks in your hair etc). We then practiced the actions to the song.

Drums – we did some "Ready Steady Go" before drumming, then sticks in the air.

In week 1 of the family workshop the programme was very similar, but instead of 'Hickory Dickory Dock' I played 'Shaker Rock', and instead of 'Here is Me' and 'I Hear Thunder' I played 'Jungles of Brazil'. I changed the week 2 programme to be similar in the knowledge that the parents from week 1 would not be attending.

The input from parents during and after the sessions was very positive, and they all commented that it had been an enjoyable session. Three months free access to our on-line Boogie Mites music was offered to each family.

During both sessions child involvement was good, and the following notes were taken:

Family Workshop Week 1:

At Droitwich a parent with a young child (14 months), who she would like to eventually start at the nursery, attended. The child made a roar sound in 'Jungles of Brazil'. She played with the shaker, and I showed mum how to assist with hand-over-hand support to help with drumming, and how this can be slowly advanced (e.g. moving to wrist then elbow support).

At Worcester a parent with a typically developing baby, aged around 10 months (sister attends the nursery), and 3 other children from nursery with nursery workers attended. The baby joined in well with some assistance.

Family Workshop Week 2:

At Droitwich 3 parents and 4 children attended. One little boy was very active, and liked to run around the room. A little girl with Down Syndrome loved the music, and joined in well, dancing, and joining in with the sticks and drumming (not so much the shakers). Two of the boys also joined in quite well, although their focus often went elsewhere for a while. All four joined in with Wave Hello. For 'I Hear Thunder' I presented a large space blanket, and it was a good way to get the distracted children back, getting them to go under the blanket to begin with. All children were interested in the rhythm sticks, and two did Sticks in the Air etc really well. 'Bangedy Bang Bang' also had all of the children joining in.

At Worcester 2 parents with their child attended. One was a little girl who had attended two previous nursery sessions. I could see the difference every time that she does a class, as she is joining in more and doing more actions. During the 'Welcome Song' she previously has just spun around, but this time she spun around while counting and doing some of the actions. In 'Here is Me' she danced moving her hips side to side with her hands on her hips, copying me. She anticipated when "Stop" was going to be said in 'Lady Matilda', just before saying it looking at me and smiling, and laughing when I put my hand out and said "Stop".

With the other little girl it was her first visit to the nursery, and she was very interested in exploring the room, trying to climb on tables, and rocking in a rocker. For the first few songs she didn't engage, but very interested when the instruments came out. With the rhythm sticks I noticed that most of the time she was keeping a beat, and then the same with the drums. I spoke to her mum at the end about her beat keeping, and she replied that they had a piano at home which she likes to play with.

Delivery Within the Nurseries

Following discussions with both settings, it was agreed that morning sessions would provide the most suitable time for delivering the Boogie Mites programme, as this was when children were generally most settled and receptive to participating.

The two nurseries supported children with differing profiles and needs. The Droitwich nursery typically had around nine children attending the morning sessions, all of whom were boys. The majority of the children were neurodivergent, predominantly autistic, and were physically active and mobile. One child had a physical disability affecting his lower limbs and was unable to walk independently.

The Worcester nursery supported children with a broader range of developmental needs and abilities, with some children displaying Autism on the lower spectrum. All of the children attending the sessions were independently mobile.

The two settings had no previous experience of Boogie Mites, apart from the fact that Worcester has one member of staff who used to work for a nursery that's Boogie Mites trained.

Session planning was responsive and evolved throughout the project. Rather than following a fixed programme, each week's activities were planned based on observations of the children's engagement, emerging interests and developmental needs. While introducing new songs gradually, I also maintained consistency by repeating songs to build familiarity, confidence and participation.

The music that I delivered was planned week by week, after observing the children's engagement with songs, and developmental advantages. Each week I left my music programmes so that the same music could be repeated to keep some consistency and reinforce learning, but also making practitioners aware that they could also try other Boogie Mites songs and share feedback on how individual children responded.

The designated music leads were Zoe at Droitwich and initially Georgia, followed by Tash, at Worcester. Regular discussions with these practitioners helped shape the ongoing delivery of the programme and ensured that sessions remained responsive to the needs of both the children and the setting.

The following section shows the weekly music plans and basic notes recorded throughout the project:

Nursery Week 1

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO
3. PEEK A BOO
4. LADY MATILDA'S JOURNEY
5. SHAKER ROCK
6. HICKORY DICKORY DOCK
7. BANGEDY BANG BANG
8. TIDY UP TANGO
9. GOODBYE – lights or bubbles

Droitwich – 7 children attended, all with low attention spans. 2 occasionally sitting on adult's knees. Enjoyed peek a boo. One child liked to take shakers off people to collect, also sticks. They all loved the bubbles, and after a while I would stop, say "more?", to which a few replied "yes".

Worcester – 5 children attended, all with good attention spans. 2 had attended the Parent group, and seemed more confident with the repeat of these songs, with one girl spinning and laughing to Lady Matilda. On Lady Matilda, when asked how else we could travel, one boy said "car", and then "fast boat". With drumming most of the children joined in well. One needed hand-over-hand assistance, and one enjoyed balancing sticks over drums. During Wave Hello a little girl loved the scarves, and kept it for a couple of more songs, as she didn't want it to go back into the bag. We used lights for the 'Goodbye' song, which the children loved.

Discussed with staff in both settings about future music, saying that I thought that it might be better to have some consistency in music to try to get them to become familiar with some songs so that they might engage more. I also said that I will slowly introduce new music too to see how they react. Everyone agreed. I left the music programmes so that staff could see what music had been delivered and repeat some of the songs.

Nursery Week 2

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO
3. LADY MATILDA'S JOURNEY

4. CHOO CHOO CHOO
5. HERE IS ME
6. HICKORY DICKORY DOCK
7. BANGEDY BANG BANG
8. TIDY UP TANGO
9. GOODBYE – lights or bubbles

Droitwich- 6 children. Staff said that they were very hyper this morning, and all were running around. During the 'Wave Hello' song 2 of the children occasionally got scarves and waved them. We did 'Lady Matilda' standing this week, as no-one wanted to sit, and a couple of children joined in briefly then went back to what they were doing. The same with 'Choo Choo Choo'. When I got sticks out for 'Hickory Dickory Dock', one of the boys wanted to collect them all to make an orderly line up of them. He got very upset if anyone tried to take any off him, or if anyone refused to hand their sticks to him, so we did the song with clapping actions, showing the staff how songs can be varied to suit the setting. For 'Bangedy Bang Bang' he let people keep their sticks when I gave more out, and 2 children joined in with the drumming. On the 'Goodbye' song I used lights, and all of the children seemed interested in these.

Worcester – 5 children. One little girl, who was at my last session, was very happy to see me. She joined in with every song, waving the scarf. Unlike last week she was happy for the scarf to go away after the song. During 'Lady Matilda' she laughed every time the "Stop" came. One boy was disengaged with the session, sitting at a table. Before starting 'Peek-a-boo', I took a scarf to him and covered his head, pulling it off for "boo". After 3 times he then put his head forward for me to repeat. We did 'Choo Choo Choo', and one of the boys named all of the pictures of vehicles for the song. Again, the lights were a hit on the Goodbye song, with all children enjoying and engaging with them.

Nursery Week 3

At Droitwich the 'Goodbye' song was taken out each week as the nursery play that as they go home, and we didn't want to cause any confusion. This song was replaced with 'Twinkle Twinkle'.

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO – Scarves
3. LADY MATILDA JOURNEY
4. CHOO CHOO CHOO
5. HERE IS ME
6. SHAKER ROCK – shakers
7. BANGEDY BANG BANG – sticks & drums
8. TIDY UP TANGO
9. GOODBYE – lights, bubbles or relax

Droitwich –9 children in the room. Again, all very active and disengaged at times. Arrived 20 minutes early to talk to Zoe, and also for the children to get used to my presence. Zoe informed me that they are using the music on a daily basis, first thing after registration, and then afternoon to any children who didn't attend in the morning. The 'Goodbye' song they are only using as the children go home. As the children are very active, she said that they are doing all of the songs standing. The children didn't give any attention to the warm up, and Zoe said that they didn't do this, and I ended up cutting it short. With the welcome song they walk around the room, past the children, clapping. They haven't got any equipment yet, but are using rain makers and maracas for shakers, clapping their hands for tapping songs, and tapping the table with hands for 'Bangedy Bang Bang'.

The song that the children interacted with the most was 'Wave Hello'. A few took interest in the scarves. Two boys swayed a bit on the song 'Lady Matilda' and 'Here is Me'. With 'Bangedy Bang Bang' most had lost interest and moved on to play with toys. I played the song twice, going around the children, encouraging them to tap the drum, but only one child did this.

Zoe asked if BM have a 'Humpty Dumpty' song. I played this at the end, as one boy apparently is obsessed with Humpty Dumpty. He stopped his playing to listen for a while. This song is to be put on the CustomerHub in the hope that it will draw him into the session.

Bubbles at the end were a big hit, with all but one joining the group. I replaced the 'Goodbye' song with 'Twinkle Twinkle'.

We agreed to try a session outside next week.

Worcester – Georgia is the music lead, but also the Deputy Manager. As Gemma (Nursery Manager) is on holiday for 2 weeks, she was not able to attend the session. After discussion with Georgia another music lead might take over, as Georgia is not finding the time to be involved with the Boogie Mites music.

So far no Boogie Mites music has been introduced into the nursery. I have asked if it could be delivered on a daily basis, and explained that they can do the music without instruments to start with.

Most of the children in the class at this nursery are more vocal and appear to like joining in with the sessions. Three in particular joined in really well, with one suggesting a dinosaur in the Lady Matilda song, so we stamped around the room. The scarf play encouraged them to join in, with all but 1 accepting a scarf.

One little girl got upset again as I left, saying that she wanted more music!

Nursery Week 4

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO – Scarves
3. LADY MATILDA JOURNEY
4. HERE IS ME
5. SHAKER ROCK – shakers Start with Baa Baa Black Sheep
6. GRAND OLD DUKE – sticks, could also use drums
7. BANGEDY BANG BANG
8. TIDY UP TANGO
9. HUMPTY DUMPTY – Teddies
10. JUST LIKE ME – Teddies
11. TWINKLE TWINKLE – lights, bubbles or relax

I brought in shakers that I had made for both nurseries to keep.

Droitwich – Session delivered inside as very wet outside. Around 8 children there, of which 6 were very active, a couple wanting to go outside, and managing to open the door twice, and 1 slept through the whole session. We stayed on our feet for all of the session, walking around during the music to each child, trying to get them to engage. A couple of children shook their shakers for part of a song, and did a little drum tapping. All loved the bubbles!

Worcester – Session delivered outside, so that all of the children could partake in the session. Music lead is now Tash, who joined me for the session, and I spoke about each song delivered with her, and how to deliver sessions. They have not yet started using the music, but whilst I was there they downloaded the music onto an iPad, and I was able to show Tash how to find and play the songs, and recommending songs to continue until my next visit.

During the session one boy stood in the same spot and swayed to each song played, smiling. He wouldn't join in with actions or instruments. The other children appeared to be more interested in the outside equipment, mainly hoops. The children who often join in with the songs when inside didn't join in with the session, although I played Wave Hello and Baby Matilda, which appear to be their favourites so far.

Nursery Week 5

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO
3. CLAP CLAP CLAP – Slow version
4. LADY MATILDA'S JOURNEY
5. HERE IS ME
6. IF YOU'RE HAPPY & YOU KNOW IT – Happy, Sad, Tired, Surprised, two more e.g. Angry – stamp Excited – jump
7. BANGEDY BANG BANG / TAP TAP TAP
8. GRAND OLD DUKE – sticks
9. TIDY UP TANGO
10. TWINKLE TWINKLE – lights, bubbles or relax

Classes cancelled for 24th June as nurseries closed due to a heat wave, Re-arranged for 3rd July.

Droitwich - Session delivered outside. Some children responded to 'Wave Hello' by either briefly waving a scarf, one rocking side to side while standing throughout the song, and one looking and smiling all the way through. 'Lady Matilda' received same response from the last 2 mentioned. Most of the children were very distracted with water play, so didn't get much engagement for the rest of the session. They came back to the music on the last song when I got the bubble machine out. I spoke to Zoe before and after the session, and she said that the sessions are going really well, that the children enjoy the music, and she is very proud of them.

Worcester - Session delivered outside. As it was a different day in the week I had different children in the group. 3 children joined in with the session (6 children outside). Twin girls particularly liked it, with one getting a microphone as soon as I started, and trying to sing along to the songs, occasionally getting some of the repeated words correct, at other times "la la la". The other twin loved dancing, and joined in with every song. I tried 'Clap, Clap, Clap', and she copied all of the actions. At the end of the session she got upset as she wanted more music. A little boy also joined in to parts of songs with support.

Tash said that the sessions are going well, and that the children enjoy them.

Nursery Week 6

Warm body & voices

1. WELCOME SONG
2. WAVE HELLO – Scarves
3. LADY MATILDA'S JOURNEY
4. ONE MAN BAND
5. I HEAR THUNDER
6. SHAKER ROCK – shakers Start with Baa Baa Black Sheep
7. BANGEDY BANG BANG
8. TIDY UP TANGO
9. JUST LIKE ME – Teddies
10. TWINKLE TWINKLE – lights, bubbles or relax

Droitwich - Zoe said that the classes are going well. Class delivered inside due to a heat wave.

With the 'Welcome' song we walked around the room clapping and counting. Two children did some clapping. With Wave Hello we did some 'Peek a boo' games with the scarves first, and one child who doesn't usually interact enjoying pulling the scarf from my face for me to say "boo". 3 others let me put the scarf over their faces, then pulling off for "boo".

Children enjoy the 'Lady Matilda' song, joining in to parts of it. With 'I Hear Thunder' 4 children explored the space blanket. 'Shaker Rock' 2 children joined in with part of the song. 'Bangedy Bang Bang' 3 children joined in. I used lights for the final song, 'Twinkle Twinkle', and the children loved these.

Worcester – I arrived and asked the practitioners how the sessions were going. Replied that they hadn't played any music to the children yet, but will occasionally sing 'Lady Matilda' to them. Asked where Tash was, as she

was not in the room, and told that she was busy doing something else. I asked if she could join the class so that she can see how to present the classes, so another practitioner changed round with her. When she arrived I queried as to why the music sessions weren't being delivered, and she replied that the children will be starting school in less than 2 weeks, and then a new cohort will come up. I suggested that she therefore deliver the music daily, to give these children the advantage and opportunity of our music before starting school, and even better some music in the morning and some in the afternoon.

There were 7 children, with 4 joining in, 1 standing and enjoying the music, saying "more" each time a song finished, and 2 not engaging. With 'I Hear Thunder' I guided 2 of the children (who were not engaging) to the space blanket, and they enjoyed playing with it. The other children also liked exploring it. With 'Bangedy Bang Bang' most of the children joined in, especially the little girl who had not joined in earlier and was guided to the space blanket.

I left both nurseries with a space blanket to continue the 'I Hear Thunder' song.

Key Factors Supporting Successful Programme Delivery

The successful delivery of the Boogie Mites programme across both Dingley's Promise nurseries was underpinned by close collaboration with practitioners and a willingness to adapt the programme to meet the individual needs of each setting. The following approaches were particularly important in supporting engagement and maximising the impact of the sessions.

- **Consistency and repetition** - Maintaining consistency in both the music delivered and the timing of sessions proved to be an important factor in supporting children's engagement. Repeating familiar songs enabled children to build confidence, anticipate what would happen next and participate more fully over time. When a song generated particularly high levels of engagement, it was occasionally repeated within the same session after asking the children if they would like to hear it again.

  This approach was informed by evidence highlighting the value of predictable routines for autistic children, helping to reduce anxiety, create a greater sense of security, and support the development of new skills. Consistency also benefited practitioners, allowing them to become increasingly confident in leading the activities independently.

- **Sharing experiences and adapting practice** - Regular discussions with practitioners provided valuable opportunities to reflect on how the sessions were progressing and identify children's favourite songs and activities. Practitioners shared observations from the sessions they had delivered independently, enabling the programme to be continually adapted in response to the children's interests and needs. For example, at the Droitwich nursery, Zoe found that the children engaged more successfully with the 'Welcome' song while moving around the room rather than sitting together on the floor. I adopted this approach in subsequent sessions, resulting in improved participation.

- **Pacing and maintaining engagement** - Careful pacing was essential to maintain children's attention throughout each session. Lengthy explanations between songs often resulted in children becoming distracted, particularly at the Droitwich nursery. To minimise this, any discussion about the activities took place either before or after the music session. Between songs, children remained engaged by practising actions, exploring instruments or preparing for the next activity.

  Different approaches were required in each setting. Children at Droitwich generally benefited from a faster pace with minimal pauses, whereas many of the children at Worcester enjoyed discussing ideas between songs and contributing suggestions for the activities.

- **Managing resources** - An early learning point was the importance of managing the environment carefully. During the first session I brought my full trolley of instruments into the room, which quickly became a distraction for several children. Thereafter, instruments were kept outside the room and only introduced when required for each activity. Although this created brief pauses between songs, these moments became opportunities to build anticipation by asking what exciting things I might bring in next.

Providing more instruments than were needed also proved beneficial. Occasionally a child liked to collect instruments e.g. to line up, and having additional equipment meant they could continue this activity without preventing other children from participating.

- **Building familiarity and trust** - Developing familiarity with the practitioner was particularly important for some children. At the Droitwich nursery I arrived approximately 15 minutes before each session, allowing children time to become comfortable with my presence before the music began. This was not always possible at Worcester due to travel time between settings and the timetable before lunch.
- **Using music to support routines** - Songs can be used consistently to signal transitions and establish predictable routines. After the second week, the 'Goodbye' song was replaced with 'Twinkle Twinkle' at the Droitwich nursery because the setting was already using the 'Goodbye' song at home time. Using a different closing song during music sessions avoided confusion while reinforcing the nursery's established routine.
- **Flexibility and responsiveness** - Although consistency was important, maintaining flexibility was equally valuable. Sessions were regularly adapted to reflect children's interests, current nursery topics and spontaneous ideas. This helped sustain motivation and encouraged greater participation.

  For example, one child at Droitwich had a particular interest in 'Humpty Dumpty', so the Boogie Mites version of this song was added to the programme to encourage him into the music-making activities, and also added to the CustomerHub. Before playing the 'Lady Matilda' song, I asked how else we could travel? A child who was holding a dinosaur said "dinosaur", so we stamped like a dinosaur to part of the song. During shaker activities I often encourage children to choose a favourite song to accompany the instruments, and have even sung the 'Spider Man' song.

  Where alternative versions of songs were available, I selected the slower-paced versions to make it easier for children to follow the rhythm and actions. The Droitwich group, being particularly active, responded best to sessions delivered standing up with plenty of movement, while actions and language were sometimes simplified or exaggerated to support understanding.
- **Supporting communication through sign language** – I was informed that the nurseries had received some training in Signing Hands. Following discussions with Zoe, we agreed that I would incorporate a combination of British Sign Language (BSL) and Makaton, using signs that were recognised across both systems wherever possible.

  The signs were always used alongside spoken language to provide additional visual cues, support children's understanding, aid communication and encourage participation. This approach also offers children alternative ways to express themselves, helping to reduce frustration, promote independence and, where appropriate, encourage the development of spoken language.

Conclusion

Overall, the Dingley Promise Project demonstrated the value of structured, active music-making in supporting children with a wide range of additional needs. Across both nurseries I observed that, although levels of engagement varied between settings and individual children, music consistently provided opportunities for communication, social interaction, attention, anticipation, emotional expression and enjoyment. Even children who initially appeared disengaged often responded positively to particular songs, instruments or sensory resources, reinforcing the importance of adapting activities to individual interests and needs.

The project also highlighted the importance of consistency and repetition. Children became increasingly familiar with the songs over the six-week programme, with several showing clear progress in confidence, participation and anticipation of actions. Practitioners who incorporated the music into daily routines reported positive responses from the children, demonstrating that the greatest impact is achieved when the programme is embedded within everyday nursery practice rather than delivered as a standalone activity.

The staff training enabled practitioners to develop their understanding of how Boogie Mites resources can be adapted for children with differing abilities and sensory preferences. Ongoing discussions during visits provided

valuable opportunities to reflect together, adapt sessions and share successful strategies. Continued practitioner confidence and commitment will be essential in sustaining the benefits of the project.

Attendance at the family workshops was lower than hoped, despite promotion by the nurseries. However, those families who attended were enthusiastic, engaged well with the activities and gave positive feedback about the sessions. Future projects may benefit from exploring alternative ways of increasing family participation, including offering workshops at different times, linking them with existing family events, or providing a final celebration session where families can observe the progress their children have made.

Reflecting on the project, I would recommend that future programmes maintain the sequence of practitioner training before nursery delivery wherever possible, allowing staff to begin using the resources confidently from the outset. Ensuring that music leads have protected time to deliver regular sessions would also help embed the programme more successfully across settings.

From both a Boogie Mites perspective and my experience within Early Years SEND services, this project reinforced the unique role that music can play in supporting children's development. Music provides an inclusive, motivating and accessible medium through which children can develop communication, listening, movement, emotional regulation and relationships while experiencing success and enjoyment. It has been a privilege to work alongside the practitioners, children and families involved in this project, and I hope the knowledge, confidence and resources gained will enable the nurseries to continue using music as an integral part of their everyday practice.

Appendix B – Liv McLennan: Bournemouth and Tidworth Tutor Project Review

Reimagining Boogie Mites for children with SEN/D at Dingley's Promise

Introduction

As an experienced early years music practitioner with Boogie Mites and across a range of other settings, I was excited by the opportunity to work with two Dingley's Promise settings between April and July 2026.

While I have extensive experience of working musically with children with additional needs and SEND, this has largely been within Family Learning contexts, where parents were also present. In recent years, I have also seen a growing number of children with additional needs attending mainstream early years settings and community groups, which has further developed and strengthened my inclusive approach to music-making. However, this project was my first experience of working within specialist early years SEND provision, providing valuable insights for both my own practice and the future development of the Boogie Mites Sticks and Sounds programme.

Summary of project in Tidworth and Bournemouth settings

The project was delivered across two Dingley's Promise settings: Tidworth and Bournemouth. Each setting received an initial training session in April 2026, introducing practitioners to the Boogie Mites Sticks and Sounds and School Ready programmes, their musical approaches and the ways in which the songs and activities could be adapted for children with SEND. The project was a balancing act of leading the sessions as training whilst meeting the needs of the children in the room, as well as attempting to cover as much of the Boogie Mites programmes as possible.

Each setting differed considerably in terms of its maximum capacity of children, which influenced how Boogie Mites could be experienced and implemented in practice. The smaller setting more readily supported cohesive group music-making (although this was not always possible or desirable to achieve), while the larger setting provided opportunities to explore more radical adaptations of the Boogie Mites programme to reflect the needs of the children and the environment. These contrasting experiences informed one another, allowing me to test, refine and develop new ideas and approaches across both settings.

Following the training, I delivered six weeks of in-setting music sessions between May and July 2026, with three parent workshops in each setting also proposed as part of the programme. These sessions provided opportunities to model the songs and activities directly with children and practitioners, while supporting the initial implementation of the programme within each setting.

The parent sessions were not as well-attended as hoped but seemed to be enjoyed by those who did. I had individual conversations with parents, feeding back anything I had noticed from the previous weeks, and discussing the benefits of music-making for learning and development. Parents have been offered 3 months free access to carry on music-making at home with their children.

A key focus throughout the project was encouraging practitioners to become familiar and confident with the Boogie Mites Sticks and Sounds materials, and to begin incorporating the songs and activities into their own practice. The in-setting sessions aimed not only to share musical content, but also to demonstrate the responsive, inclusive approaches that underpin the programme, enabling practitioners to explore how these could be adapted to meet the needs of their children and setting.

Adapting the 'workshop approach'

Following conversations with practitioners during the initial training sessions, I did not anticipate delivering a standard Boogie Mites workshop format throughout the project. Instead, I approached the sessions with a mindset of exploration, curiosity, reflection (in-, on- and for- action), experimentation, and flexibility.

Before each music session, I spent time simply being in the setting, playing alongside the children and allowing us to become familiar with one another. As the project progressed, this pre-session time increased, as both the practitioners and I recognised that a longer period of (re)familiarisation helped the children engage more readily in the group-based music-making.

During this time, I saw my role as modelling musical skills through 'musical play' as a pedagogical approach . I used a combination of improvisatory, in-the-moment music-making, vocalisation and familiar songs, drawing on both the children's favourites and the Boogie Mites repertoire. This musical play responded directly to the children's play, individual interests and interactions, while also supporting relationship-building between myself, the children, the practitioners and the environment. I occasionally used my ukulele both in the musical play, and as an auditory transition 'prop' to move from individual play to the group music session. This inspired one practitioner at the Bournemouth setting to introduce her small lyre for the children to explore, which captured the imagination of quite a few of the children. This instrument was made available for all the children throughout the week.

At the outset of the project, I had planned to use the Boogie Mites warm-up sequence (Hellos, Welcome Song and Wave Hello) in every session, introduce new songs in the middle of a session and then end similarly with the Tidy Up and Goodbye songs. However, this was not always possible or appropriate, as it was entirely dependent on the children present, their mood, level of interest, and willingness to engage in a shared musical experience.

Over time, I adapted my approach, typically using at least one of the Hello/Welcome activities to begin the group music-making. Occasionally I used all three, but more often a single activity provided the most appropriate and responsive starting point.

I consistently used Tidy Up as part of the transition towards the end of sessions; however, a goodbye song was not always achievable within the natural rhythms of each setting. This might be because the children were moving on to snack time, or because they had already dispersed into other areas of play. Through this process, I came to recognise that my role was not to impose a predetermined session structure, even with the best intentions, but to respond to the children and the context in which the music-making was taking place. This enabled a more responsive approach, where I used informed, in-the-moment judgements to select songs and activities, creating a balance between the security of repetition and the possibilities offered by new musical experiences.

I had hoped that practitioners would be able to continue using elements of the welcome sequence between sessions to support the children's familiarisation with Boogie Mites music. However, this was more challenging to embed in practice, as practitioners needed more time than I had anticipated to be able to access, explore and become confident with the programme songs. Additionally, the downloaded songs cannot be played on one setting's preferred streaming platform (Spotify). Although the setting found easy workarounds (saving downloaded music to a folder on the tablet or playing straight from the Boogie Mites CustomerHub over WIFI), this might present an opportunity for Boogie Mites to explore different file formats for the programme so they can be played privately across different streaming platforms (licensing- and copyright- dependent). However, it is also an opportunity for us all to reflect on whether certain streaming platforms are ethical for artists and music creators.

Nevertheless, by the end of the project, both settings had accessed the songs and had begun to use them in ways that suited their specific contexts. For example, the Tidworth setting had added sections of 'Jungles of Brazil' to the recordable sound buttons in the sensory room alongside pictures and signs of the animals, and had also begun to lead songs during the sessions I was not present; whilst the Bournemouth setting opted to play snippets of the songs in sessions to familiarise the children with the Boogie Mites music, and they will be using songs in the summer play scheme and will implement the whole programme from September with the new cohort.

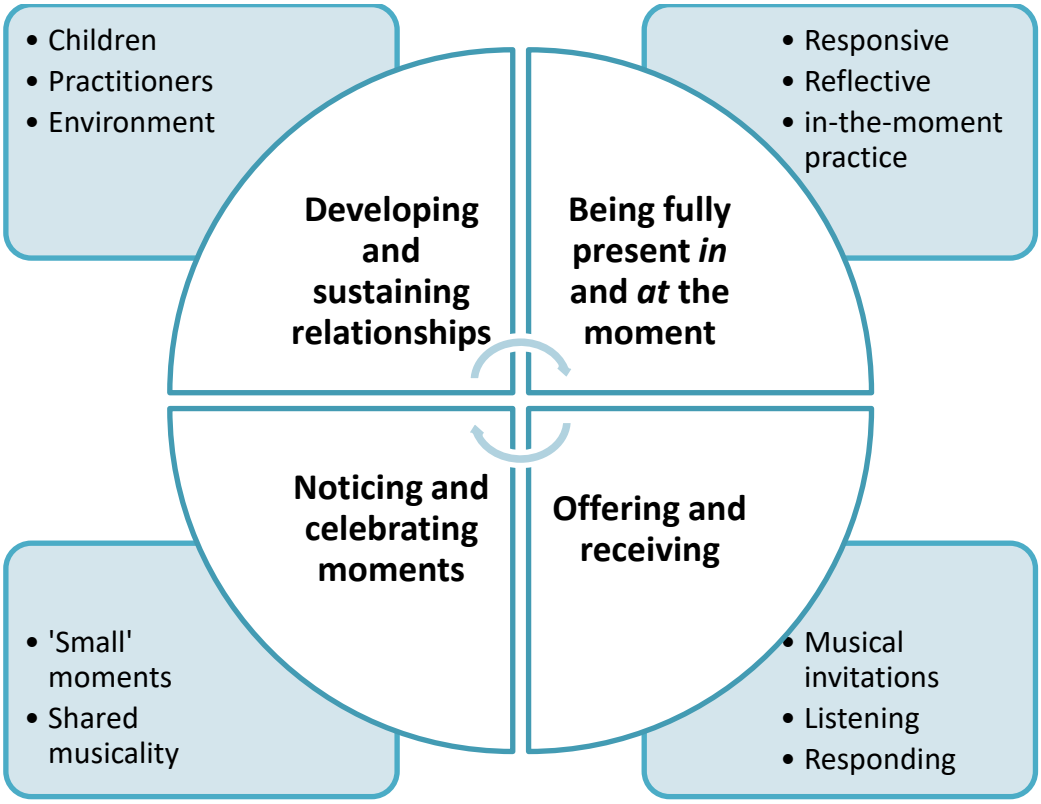
Boogie Mites and a 'Pedagogy of Moments'

The Boogie Mites approach, developed over many years, typically centres on adult-scaffolded group music-making while creating space for children's curiosity, ideas and contributions. The intention is that children take the musical concepts explored during circle time into their own play, where they can extend and develop their learning.

Working within the Dingley's Promise settings challenged this model. Rather than children coming together for a level of structured group music-making, I found that the music-making needed to emerge from the children's interests, play, relationships and the everyday rhythms of the setting. This required me to develop an alternative approach, which I have termed a 'Pedagogy of Moments'.

This emerging pedagogical framework draws together ideas from in-the-moment planning (Ephgrave, 2018), relational pedagogy (Papatheodorou, 2026; Hedges & Cooper, 2016; Liang et al., 2026) and pedagogy as Currere (Etherington, 2026), recognising that who we are as people shapes how we teach and respond. Although currently a personal pedagogical framework, I believe it has wider relevance for Boogie Mites as an alternative to music circle time delivery where this is better suited to the context, for example in specialist SEND provision or outdoor and Forest School settings. It maintains the programme's overarching aim of supporting children's learning and development through active music-making, while allowing the format of delivery to emerge responsively rather than being predetermined.

The framework has developed through sixteen years of working with Boogie Mites, alongside subsequent training and practice in community music and early childhood music-making and has been significantly shaped by this project with Dingley's Promise. At present, it consists of four interrelated principles:



1. Developing and sustaining relationships through music-making

Music-making begins with building relationships with children, practitioners and the environment through music-making and for music-making. This includes careful observation, playing alongside and with the children (particularly musical play), and using ongoing reflection during and after sessions to shape future practice together.

2. Being fully present in and at the moment

I become immersed in the musical process, responding to what is happening rather than following a predetermined plan. This involves remaining open to unexpected directions, not defining outcomes in advance, and noticing our own thoughts, feelings and responses as part of the facilitation process.

3. Offering and receiving

Music-making becomes a relational and reciprocal process. I listen to and interpret what children communicate through their play and musical interactions, while offering songs, activities and musical ideas that can be accepted, adapted or declined. Responsiveness is core; not every musical invitation needs to be taken up.

4. Noticing and celebrating moments

Rather than focusing on achieving planned outcomes, I recognise meaningful moments as they occur. These may be small but significant: a child exploring a familiar song in a new way, demonstrating an emerging musical skill, initiating a musical interaction, or a moment when the whole group becomes engaged in shared music-making.

Summary of Learning for Future Practice Possibilities

This project has fundamentally changed my perspective on the possibilities of the Boogie Mites Sticks and Sounds and School Ready programmes, not only for children with additional needs, but also for a wider range of settings and contexts. The effectiveness of the music itself has never been in question. Rather, this project has enabled a deeper exploration of an alternative approach to delivery, from which a number of important insights for practice have emerged.

The learning presented below is drawn from my experience of working across two Dingley's Promise settings and should therefore be understood within that context, rather than as universally applicable. This is not a 'how-to' guide, only reflections on what occurred over the length of the project. However, I believe the underlying pedagogical principles have broader relevance, while still allowing the flexibility and responsiveness needed to reflect the unique characteristics of individual settings.

Learning from resources, instruments and musical approaches

Props and resources

The response to props varied significantly across the two settings. Transport props were particularly popular, whereas soft toys generated much less interest. I found that integrating the settings' existing resources into the music-making was often more effective, as these were already meaningful within the children's play. However, even familiar resources were not always an entry point for musical engagement, as children had their own preferred ways of interacting with them which did not necessarily include music-making.

Shakers: an unexpected learning point

The response to shakers was a surprising learning point for me. I had anticipated that the sensory qualities of the instruments would be particularly appealing, but while many children showed initial curiosity, this interest was rarely sustained throughout a whole song.

An exception occurred during one of the parent workshops, where the involvement and enthusiasm of parents, alongside one particularly engaged child, appeared to encourage many of the other children present to participate in a complete shaker song. This highlighted the potential influence of adult modelling and shared participation as an engagement strategy, and is something that could be explored further within future delivery in Dingley's Promise settings.

Sticks: multiple possibilities

The sticks were used in many different ways depending on the interests of the children. They became objects for lining up, scattering, pointing, counting, sorting and tapping, offering multiple opportunities for musical and non-musical exploration.

For example, when children lined up sticks, I incorporated counting through singing, often using ascending and descending major scales. Sticks were also used to point towards objects or body parts, creating opportunities for connection between movement, language and music. While children did engage with tapping the sticks together, I found that they were generally more interested in using the sticks musically alongside the drums.

Drums: a powerful point of connection

Across both settings, the drums were the resource that generated the most sustained engagement. In a typical Boogie Mites music circle, warm-up rhythm games would usually lead into one drum-based song. However, within the Dingley's Promise settings, children often remained engaged with the drums for much longer periods, with some children playing for up to ten minutes at a time.

This included a mixture of musical games (such as stop-start drum rolls, exploring different ways of sounding the drums, and experimenting with dynamics and tempo) alongside Boogie Mites recorded music. A particularly effective approach was using Let's Tap a Word with children's names. This had a dual purpose: welcoming children who were already engaged at the drums while also encouraging others to join when they heard their name being sung.

Children engaged with the drums in several ways. Some stacked the drums, which became an opportunity to count through Hickory Dickory Dock and Bangedy Bang Bang. Others arranged them into a 'drum kit' formation, engaged in call-and-response playing, copied my rhythms, or invited me into reciprocal exchanges by responding to my playing. I also mirrored children's own rhythms, which appeared to be valued as a form of acknowledgement and musical communication.

One of the highlights from Tidworth involved a child who had initially observed me for three sessions. Although they had allowed me to play alongside them, particularly at the water table, they had not yet chosen to join the group music-making. In the fourth session, they ran over to participate in the drumming. From this point onwards, they greeted me on arrival with smiles and waves and joined the drumming each session. Over time, they increasingly copied my playing and vocalisations, which extended into other musical interactions when I played alongside them within the setting.

A highlight from Bournemouth came during the final session, when a child who had previously engaged only sporadically and from the edge of the music-making joined the group drumming. This was not a typical response for this child and demonstrated the importance of relationship-building, responsiveness, familiarity and, ultimately, the power of music and drumming as a means of connection.

Learning songs as we go

Across these two settings, spending significant time preparing children to participate in recorded songs was not a viable approach. Instead, I adopted a 'learning as we go' approach, introducing songs gradually over the course of the project through shared experience, rather than expecting children to become familiar with them before participating.

In line with the Pedagogy of Moments framework, I also adapted songs in response to what I observed children doing in the moment. This created a more inclusive approach, where children's existing interests and contributions became part of the musical experience rather than something separate from it.

The ukulele as icebreaker, motivator and source of curiosity

Although I do not expect Dingley's Promise practitioners to learn to play the ukulele, the instrument did become a valuable tool for connection. It provided opportunities to engage with children individually, either by singing and strumming a song to them or by supporting them to strum the strings while I played the chords. It also became useful for transitions between musical play and group music-making, and sometimes provided a calming way to end sessions.

However, there were some challenges. Some children wanted to play the ukulele independently in the same way that I was demonstrating, whereas I preferred to hold the instrument while they strummed (due to it being my own instrument and costly to replace if accidentally damaged). Turn-taking also became an area to navigate

when a second ukulele was introduced for children to explore independently. Despite these challenges, the instrument was consistently popular.

One child in Bournemouth particularly connected with the ukulele, and it was shared that the child had their own instrument at home. On arrival at the final session, when I greeted them, they looked up and said "guitar!" with a big smile. They remained highly engaged throughout much of the session and particularly enjoyed strumming the instrument alongside me at the end.

Responding to whole songs

Children's responses to complete songs varied. Some songs, particularly the drumming songs, sustained engagement and were played in their entirety. Other songs maintained interest for only one or two verses, meaning that I adapted the length of the activity according to the children's responses in the moment.

This responsive approach reflects the principles of the Pedagogy of Moments framework and provides a way for children to gradually develop familiarity with the Boogie Mites repertoire without requiring sustained participation from the outset.

Using sections of Boogie Mites songs 'a cappella' (without accompaniment)

Rather than always using complete songs with recorded accompaniment, I experimented with using smaller sections of familiar Boogie Mites songs a cappella, adapting them to fit the context and children's activity in the moment. This approach was used both within group music-making and alongside children's individual play.

For example, sections of Jungles of Brazil were used in Bournemouth while children matched jungle animal picture cards, creating a musical connection to an activity they were already engaged in. The counting section of Bangedy Bang Bang became a reciprocal musical device for some children, supporting numeracy and shared interaction. Similarly, Peekaboo You enabled musical connection with children who were exploring spaces or hiding, allowing engagement through a familiar song while respecting their choice to remain within their own play environment.

Using songs in this way allowed the music to become more flexible and responsive. Rather than children needing to enter a predetermined musical activity, the songs could move into children's existing worlds, becoming tools for connection, communication and shared play.

Vocalising

Vocalisation was woven into children's existing play, for example using the voice while building, counting, knocking down or exploring movement. This ranged from simple vocal sounds and playful noises to more intentional musical patterns such as ascending and descending scales.

These spontaneous vocal interactions enabled me to join children's play, extend musical exploration and build connection without interrupting or redirecting their activity.

Creating opportunities for children to lead

Throughout the sessions, I looked for opportunities for children to influence the direction, structure and flow of the music-making. This included inviting children to lead sections of songs, make decisions about when music should start and stop (for example through drum signals), and shape how activities developed.

During One Man Band at Bournemouth, one child was encouraged to lead the direction of the marching, deciding where the group would move and how the musical journey would unfold. Creating these opportunities supports children's agency and leadership within a group environment and represents an important area for further exploration with Dingley's Promise practitioners.

Conclusion

Across these different approaches, a key learning from the project was that the success of the Boogie Mites Sticks and Sounds programme within specialist SEND settings was not dependent on children engaging with a predetermined structure or completing activities in a particular way. Instead, the music became most meaningful when it was adapted responsively to the children, their interests, their ways of communicating and the rhythms of each setting. The resources, songs and musical approaches provided a foundation, but the most significant moments often emerged through relationships, observation and a willingness to follow children's lead. This has shifted my understanding of how Boogie Mites can be delivered, highlighting the potential of a more flexible, relational approach where the practitioner's role is not simply to facilitate musical activities, but to notice, respond and create opportunities for shared musical experiences.

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All songs covered over the course of the project:

B = used in Bournemouth setting; T = used in Tidworth setting

Hellos/Welcome song B T Wave Hello B T, Peek-a-boo You B T, One Man Band B T, Tap Rap B, Bangedy Bang Bang B T, Gonna Tap B T, Boogie Mites Marching Band T, Let's Tap a Word B T, Crocodile B, Jungles of Brazil B T, I Hear Thunder B T, Shaker Rock T, Choo choo choo B T, Baby Matilda's Journey B, Hickory Dickory Dock B, Row Row B, Just Like Me (one verse) T, Tidy Up Tango B T, Goodbye (signed) B T

Appendix C – Practitioner Evaluation Responses

Seventeen practitioner responses were recorded across the four Dingley's Promise centres. Email addresses, timestamps and form-administration fields have been omitted. Substantive responses are reproduced verbatim; spelling and grammar have not been corrected.

Respondents

Name	Centre	Role
Christine Au	Dingley's Promise Bournemouth	EYP
Jade Howell	Dingley's Promise Droitwich	Family Support Week
Ms iqra bibi	Dingley's Promise Droitwich	EYP
Carly Clear	Dingley's Promise Bournemouth	Centre Manager
sarah berryman	Dingley's Promise Bournemouth	nursery practioner
Elin	Stenmark	EYP
emma moors	Dingley's Promise Bournemouth	Deputy manager
Mark	Dingley's Promise Droitwich	Deputy manager
Gemma Cook	Dingley's Promise Droitwich	Centre Manger
Hayley Kelly	Dingley's Promise Tidworth	Family support worker
Kayleigh Gilbert	Dingley's Promise Worcester	Early Years Professional
Sophie	Dingley's Promise Droitwich	EYP
Natasha	Dingley's Promise Worcester	EYP
Aneesa	Dingley's Promise Worcester	Eyp lunchtime
Megan Jones	Dingley's Promise Worcester	Centre Manager
Natasha Sanderson	Dingley's Promise Tidworth	Deputy Manager
Georgia Maisey	Dingley's Promise Worcester	Deputy
Kimberley Alexander	Dingley's Promise Tidworth	Early years practitioner

1. How valuable were the music sessions led by our Boogie Mites tutor for supporting your learning?

Rating scale: 1 = Not at all valuable | 5 = Extremely valuable

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	4
Jade Howell	Dingley's Promise Droitwich	4
Ms iqra bibi	Dingley's Promise Droitwich	5
Carly Clear	Dingley's Promise Bournemouth	4
sarah berryman	Dingley's Promise Bournemouth	4
Elin	Stenmark	4

Respondent	Centre	Response
emma moors	Dingley's Promise Bournemouth	3
Mark	Dingley's Promise Droitwich	4
Gemma Cook	Dingley's Promise Droitwich	3
Hayley Kelly	Dingley's Promise Tidworth	5
Kayleigh Gilbert	Dingley's Promise Worcester	4
Sophie	Dingley's Promise Droitwich	4
Natasha	Dingley's Promise Worcester	5
Aneesa	Dingley's Promise Worcester	4
Megan Jones	Dingley's Promise Worcester	4
Natasha Sanderson	Dingley's Promise Tidworth	5
Georgia Maisey	Dingley's Promise Worcester	4
Kimberley Alexander	Dingley's Promise Tidworth	5

1a. Please describe what aspects of the Boogie Mites tutor music sessions were most helpful for your practice.

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	New music, music can be played in different tones with the same melody.
Jade Howell	Dingley's Promise Droitwich	The power of music is something I advocate and was great to be able to engage with families and other staff members on this
Ms iqra bibi	Dingley's Promise Droitwich	The sign along to the music and adjusting it to our children's needs
Carly Clear	Dingley's Promise Bournemouth	Being able to adapt it to our childrens needs
sarah berryman	Dingley's Promise Bournemouth	for letting the children to allow them selves enjoy the music
Elin	Stenmark	Have help with settling some of the children.
emma moors	Dingley's Promise Bournemouth	The staff training session was very beneficial
Mark	Dingley's Promise Droitwich	it was good to see how it runs and then adapting it for SEND
Gemma Cook	Dingley's Promise Droitwich	Learning the songs and actions needed to help support the children we work with.
Hayley Kelly	Dingley's Promise Tidworth	The children with music is so beneficial for their wellbeing and development
Kayleigh Gilbert	Dingley's Promise Worcester	Learning the songs
Sophie	Dingley's Promise Droitwich	I think going through the songs and the actions so we understand what the songs mean and the actions as when we know the songs well we can deliver the songs to the children well.
Natasha	Dingley's Promise Worcester	Engaging the children, and for the children to learn from repetition and develop communication.
Aneesa	Dingley's Promise Worcester	Different ways of making movement's using our bodies.

Respondent	Centre	Response
Megan Jones	Dingley's Promise Worcester	As an enhanced provision our children really benefit from learning through music and movement. It was good that there was no pressure on the children who preferred to observe from a distance instead of being in the middle of it.
Natasha Sanderson	Dingley's Promise Tidworth	It was helpful observing how the children responded to the music sessions and how to support.
Georgia Maisey	Dingley's Promise Worcester	Seeing how the songs work in practice and how to make the experience interactive
Kimberley Alexander	Dingley's Promise Tidworth	Building confidence in participant by adults and children

2. Have you been leading or taking part in Boogie Mites music activities between the Boogie Mites tutor visits?

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	I have been taking part, but not leading
Jade Howell	Dingley's Promise Droitwich	I have been taking part, but not leading
Ms iqra bibi	Dingley's Promise Droitwich	I have been taking part, but not leading
Carly Clear	Dingley's Promise Bournemouth	I have been taking part, but not leading
sarah berryman	Dingley's Promise Bournemouth	I have been taking part, but not leading
Elin	Stenmark	I have been taking part, but not leading
emma moors	Dingley's Promise Bournemouth	I have been taking part, but not leading
Mark	Dingley's Promise Droitwich	I have been taking part, but not leading
Gemma Cook	Dingley's Promise Droitwich	I have been taking part, but not leading
Hayley Kelly	Dingley's Promise Tidworth	I have been taking part, but not leading
Kayleigh Gilbert	Dingley's Promise Worcester	I have been taking part, but not leading
Sophie	Dingley's Promise Droitwich	I have been taking part, but not leading
Natasha	Dingley's Promise Worcester	I have been leading the music activities
Aneesa	Dingley's Promise Worcester	I have been taking part, but not leading
Megan Jones	Dingley's Promise Worcester	I have been taking part, but not leading
Natasha Sanderson	Dingley's Promise Tidworth	I have been taking part, but not leading
Georgia Maisey	Dingley's Promise Worcester	I have been leading the music activities
Kimberley Alexander	Dingley's Promise Tidworth	I have been leading the music activities

3. Was the training package (onsite training session and online training resources) sufficient to support your confidence to deliver the Boogie Mites music activities?

Rating scale: 1 = Not at all sufficient | 5 = Extremely valuable

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	4
Jade Howell	Dingley's Promise Droitwich	4
Ms iqra bibi	Dingley's Promise Droitwich	4
Carly Clear	Dingley's Promise Bournemouth	5
sarah berryman	Dingley's Promise Bournemouth	3
Elin	Stenmark	3
emma moors	Dingley's Promise Bournemouth	3
Mark	Dingley's Promise Droitwich	3
Gemma Cook	Dingley's Promise Droitwich	3
Hayley Kelly	Dingley's Promise Tidworth	5
Kayleigh Gilbert	Dingley's Promise Worcester	5
Sophie	Dingley's Promise Droitwich	4
Natasha	Dingley's Promise Worcester	5
Aneesa	Dingley's Promise Worcester	4
Megan Jones	Dingley's Promise Worcester	4
Natasha Sanderson	Dingley's Promise Tidworth	5
Georgia Maisey	Dingley's Promise Worcester	4
Kimberley Alexander	Dingley's Promise Tidworth	3

3a. Please describe what was particularly useful or what was missing from the training.

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	Useful to see which of the children were actually interested in music and how it supports their PSED.
Jade Howell	Dingley's Promise Droitwich	The music was great, and the advice given. What was missing for me was the connection. It felt during the time slot was read from paper and PowerPoint.
Ms iqra bibi	Dingley's Promise Droitwich	It's a good platform for the children to get use to the songs
Carly Clear	Dingley's Promise Bournemouth	Liv was really wonderful in teaching us the songs, and how we can adapt to the children and ideas on what we can do to adapt the sessions
sarah berryman	Dingley's Promise Bournemouth	being more aware of sen children needing to adapt to the setting
Elin	Stenmark	Felt that the training we did didn't have much with the sessions of what we do in the center.
emma moors	Dingley's Promise Bournemouth	Liv was great and made the training most enjoyable.
Mark	Dingley's Promise Droitwich	.nothing

Respondent	Centre	Response
Gemma Cook	Dingley's Promise Droitwich	We work with all children with SEND needs, and things sometimes need to be adapted to suit them. Adapting the sessions and training to suit the needs of every child you may come across would be helpful. We had our training after starting sessions with families and children before we had our training for staff. This, I felt, staff were unsure what they were doing to start with, and that having training before this would have helped staff better.
Hayley Kelly	Dingley's Promise Tidworth	I thought the resources for parents were amazing
Kayleigh Gilbert	Dingley's Promise Worcester	Having someone to ask questions to
Sophie	Dingley's Promise Droitwich	I think going through the songs multiple times has been very useful for us to be able to deliver the songs to the children.
Natasha	Dingley's Promise Worcester	The list of songs we can download and use was useful and items to use for resources.
Aneesa	Dingley's Promise Worcester	Paula was helpful and answered any questions we had. She made the sessions interested and fun. She adapted her sessions to the children's needs
Megan Jones	Dingley's Promise Worcester	In practice sessions with the children as well as having our log ins to the online portal for us to access the music ourselves earlier to really embed those songs with the children.
Natasha Sanderson	Dingley's Promise Tidworth	I like that the songs are accessible online and that there is an option to download.
Georgia Maisey	Dingley's Promise Worcester	Having a coach to discuss whats working, anything that could be valuable, what we are trying to achieve through these sessions and making appropriate adjustments throughout the project to make the sessions work even better for the cohort of children.
Kimberley Alexander	Dingley's Promise Tidworth	Ideas for making musical instruments

4. How have the music activities been used to maximise impact for each child?

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	It's great to see children involved with drums and beaters , which is the most popular activity among our children and they do spend quite some time with these instruments.
Jade Howell	Dingley's Promise Droitwich	Music is great for regulation for our children.
Ms iqra bibi	Dingley's Promise Droitwich	We've used it every day for twice a day an we can see the favourite songs for our children
Carly Clear	Dingley's Promise Bournemouth	We have tried to make sure we play the music and sing when we can. A couple of the children have responded well to it. Others have just watched.
sarah berryman	Dingley's Promise Bournemouth	once a week.
Elin	Stenmark	2 times a day, sometimes more.
emma moors	Dingley's Promise Bournemouth	This has opened our eyes to the children that maybe would not have accessed music previously and now will get involved. We try and use the music session as and when the children are up to it.
Mark	Dingley's Promise Droitwich	twice daily
Gemma Cook	Dingley's Promise Droitwich	We have added to the morning and afternoon sessions of our day, as we have a routine and try to keep the day the same each time for the children we work with.

Respondent	Centre	Response
Hayley Kelly	Dingley's Promise Tidworth	The children particularly loved the drums and sticks and found it very engaging
Kayleigh Gilbert	Dingley's Promise Worcester	Currently haven't delivered Boogie Mites outside of the visits
Sophie	Dingley's Promise Droitwich	As we are doing boogie mites regularly, including everyday after snack time the children are getting used to music and movement.
Natasha	Dingley's Promise Worcester	We had spilt rooms to begin so all children didn't access but looking forward to engaging all children.child x enjoys muc
Aneesa	Dingley's Promise Worcester	Dancing and singing to the songs has encouraged social and communication development
Megan Jones	Dingley's Promise Worcester	Being able to adapt to the childrens needs and across different environments.
Natasha Sanderson	Dingley's Promise Tidworth	We use the songs when playing e.g. bangedy bang bang when playing with instruments, jungles of brazil when playing with animals.
Georgia Maisey	Dingley's Promise Worcester	We have only just begun implementation but staff understanding and knowing what these sessions look like has supported the implementation and engagement with children during these sessions in ways appropriate to them i.e. different locations supporting the child where they are, implementing in the garden increasing accessibility.
Kimberley Alexander	Dingley's Promise Tidworth	We have been introducing the music slowly within our existing routine.

5. Have you observed any changes or impact on children so far?

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	Child wanted to join the session but was overwhelmed with all the different resources introduced at the start of the session. Child gradually joined in most of the musical session from scarves to drums and beaters, played peek-a-boo with the scarves and tried drumming along the beat of the songs. Child especially enjoyed the guitar at the end of the session, and picks the string will observing and trying to understand how different sounds come out of a guitar. Child remembered Liv (boogie mites) on the very last session when she approached him and he looked at her and said “guitar”.
Jade Howell	Dingley's Promise Droitwich	I am yet to see this due to me not being in the main room
Ms iqra bibi	Dingley's Promise Droitwich	Children started to join in the actions an props
Carly Clear	Dingley's Promise Bournemouth	When Liv has been here, certain children have responded well to Liv and have really enjoyed the sessions. Child C has really enjoyed the music and Child M has enjoyed the drum part of the sessions
sarah berryman	Dingley's Promise Bournemouth	the children enjoyed it and we have noticed some children now have used more vocabulary and sounds
Elin	Stenmark	Yes I have. We use it 2 times a day. And the children start to join in more and more. And sometimes we put it on if the children are unsettled.
emma moors	Dingley's Promise Bournemouth	As other comment - Children have enjoyed using the drums mostly which then has encouraged this to happen more. "two children who would not have joined in music activities are now very keen and want to have music regularly."
Mark	Dingley's Promise Droitwich	happy to engage...learning the songs

Respondent	Centre	Response
Gemma Cook	Dingley's Promise Droitwich	Some children have had dysregulated emotions, and some children have stopped and watched but not taken part, and others have sat and joined in the session and engaged with an adult supporting them.
Hayley Kelly	Dingley's Promise Tidworth	Their attention has been more focused with every session
Kayleigh Gilbert	Dingley's Promise Worcester	Few children were able to gather around at music time, sitting in a circle to participate . Child A joins in with action songs
Sophie	Dingley's Promise Droitwich	Yes, I think some of our children are starting to use more actions and getting involved with more musial activities due to Boogie Mites.
Natasha	Dingley's Promise Worcester	Child x enjoys music, will join in with movement and anticipates , and beginning to use coordination and toutine to songs.
Aneesa	Dingley's Promise Worcester	A child who didn't join in and stood on the side most of the time showed Interest and joined in during circle time and was happy to be part of the music a d drumming. It helped him with his social interaction and confidence.
Megan Jones	Dingley's Promise Worcester	Child A began by observing from a far distance, towards the end of the sessions with the tutor, child A began coming closer to the activities and will now occasionally participate and is gradually spending longer and more frequent times participating.
Natasha Sanderson	Dingley's Promise Tidworth	We have changed the buttons on our sensory board which allows the children to press the buttons which coincides with the songs. We have Widgit images for different animals in the Jungles of Brazil song which the children love playing with - even children that have not been present at the sessions. It has helped children with sequencing, Child S particularly likes pressing the buttons in order of the different verses and for the different animals. Child H has also started to become engaged with music and movement following his sessions with Liv, which is something he has never been engaged with before!
Georgia Maisey	Dingley's Promise Worcester	child x now engages in a shared attention group activity
Kimberley Alexander	Dingley's Promise Tidworth	We have noticed our children are interacting more with adults since starting boogie mites.

6. How has the project been beneficial for your professional development and wellbeing? (e.g. confidence in music delivery, ideas for routine embedding, team cohesion, reduced stress, improved mood, enjoyment of sessions etc.)

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	Enjoyment of sessions and builds routine.
Jade Howell	Dingley's Promise Droitwich	Routine embedding and team building confidence
Ms iqra bibi	Dingley's Promise Droitwich	Promotes happiness an keeps our children engaged
Carly Clear	Dingley's Promise Bournemouth	Thinking outside the box and being able to work out ways we can use every day materials to make music
sarah berryman	Dingley's Promise Bournemouth	i feel it has allowed me to read the room and use the music to help when a child needs support or distraction
Elin	Stenmark	I enjoy seeing the children take part, so yes.
emma moors	Dingley's Promise Bournemouth	Having used boogie mites previously this has bought the songs back to me and shown me how I can use it in a different setting with neuro diverse children.

Respondent	Centre	Response
Mark	Dingley's Promise Droitwich	developimg staff understanding and confidence
Gemma Cook	Dingley's Promise Droitwich	The team has enjoyed adding to their routine in the room with the children. Staff have enjoyed taking part in it.
Hayley Kelly	Dingley's Promise Tidworth	knowing how to deliver useful music sessions
Kayleigh Gilbert	Dingley's Promise Worcester	I have enjoyed taking part in the boogie mites sessions
Sophie	Dingley's Promise Droitwich	I think Boogie Mites has allowed us to work better as a team regarding music, and the children seem to enjoy when the boogie mites songs are playing.
Natasha	Dingley's Promise Worcester	Enjoyment of sessions
Aneesa	Dingley's Promise Worcester	I've enjoyed these sessions with the children. Some children joined in with these sessions because of the music opportunities, that theu found fun
Megan Jones	Dingley's Promise Worcester	Confidence in music delivery, learning through music and movement and a great regulation tool for some children.
Natasha Sanderson	Dingley's Promise Tidworth	It has given me confidence in delivering music to the children and I have thoroughly enjoyed seeing the children's excitement when Liv would arrive!
Georgia Maisey	Dingley's Promise Worcester	increased confidence in the team - learn by watching and doing this repeated exposure to 'teaching' sessions has worked well in trying and modelling for the team to confidently have a go and embed.
Kimberley Alexander	Dingley's Promise Tidworth	Confidence in delivering music within our routine and learning how this can be incorporated into our existing routine. The children have loved the drums and we plan on making drums for our setting.

7. Do you feel that Boogie Mites music activities should continue to be part of your provision following this project?

Rating scale: 1 = No, definitely not | 5 = Yes, definitely

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	4
Jade Howell	Dingley's Promise Droitwich	5
Ms iqra bibi	Dingley's Promise Droitwich	5
Carly Clear	Dingley's Promise Bournemouth	3
sarah berryman	Dingley's Promise Bournemouth	3
Elin	Stenmark	5
emma moors	Dingley's Promise Bournemouth	3
Mark	Dingley's Promise Droitwich	5
Gemma Cook	Dingley's Promise Droitwich	3
Hayley Kelly	Dingley's Promise Tidworth	5
Kayleigh Gilbert	Dingley's Promise Worcester	5
Sophie	Dingley's Promise Droitwich	4
Natasha	Dingley's Promise Worcester	5

Respondent	Centre	Response
Aneesa	Dingley's Promise Worcester	3
Megan Jones	Dingley's Promise Worcester	4
Natasha Sanderson	Dingley's Promise Tidworth	5
Georgia Maisey	Dingley's Promise Worcester	5
Kimberley Alexander	Dingley's Promise Tidworth	5

7a. Please explain your answer

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	It is beneficial for children when it comes to language, music and movements.
Jade Howell	Dingley's Promise Droitwich	As above for regulation and routine.
Ms iqra bibi	Dingley's Promise Droitwich	We will continue using the songs as part of our daily routine
Carly Clear	Dingley's Promise Bournemouth	Depending on the cohort of children it is hard to say! Some children really enjoyed it whilst others weren't so sure.
sarah berryman	Dingley's Promise Bournemouth	yes would like to continue with it and progress going forward for more music
Elin	Stenmark	It's part of our routine now and the children enjoys it.
emma moors	Dingley's Promise Bournemouth	Yes, some of the songs can be too long for the cohort of children that we had in provision. We will look to use this next term and from our knowledge of what we have learnt, read the room and organise activities/singing time when its appropriate.
Mark	Dingley's Promise Droitwich	its built into our daily routine
Gemma Cook	Dingley's Promise Droitwich	I believe that having music and movement sessions during the children's day should be included, but it doesn't have to be at a set time, and if some children don't wish to take part, that it ok too. I feel it is beneficial that we do it, and in time they will recognise sounds, movements and repetition to help with their communication and social development.
Hayley Kelly	Dingley's Promise Tidworth	The children loved it as part of their routine.
Kayleigh Gilbert	Dingley's Promise Worcester	The children engaged and enjoyed the music sessions delivered to them
Sophie	Dingley's Promise Droitwich	I think Boogie Mites has been beneficial for our children as more children get involved with musical activities.
Natasha	Dingley's Promise Worcester	I think its essential part of the children's learning and wellbeing, movement and music benefits so many areas, communication, physical, social .
Aneesa	Dingley's Promise Worcester	Whether its boogie mites or other forms of music sessions, I feel that dance and music is beneficial for children's development.
Megan Jones	Dingley's Promise Worcester	A lot of children with additional needs really benefit through learning through movement and music. It really helps support the childrens physical development and their communication and language as well as their wellbeing.
Natasha Sanderson	Dingley's Promise Tidworth	Our children who have attended the sessions have all enjoyed having Boogie Mites as part of their day every week. Some of the verbal children even would say Liv's name when they would arrive for their session as they loved seeing her and having fun with the different instruments.

Respondent	Centre	Response
Georgia Maisey	Dingley's Promise Worcester	music is massively beneficial and provides a gateway into the same shared world. It has enabled children with varying interests to engage in the same shared activity and has promoted opportunities for building relationships and engaging in a multisensory way.
Kimberley Alexander	Dingley's Promise Tidworth	We have seen how beneficial music has been to our children and even though we already used music to interact with our children. We leant new songs and how to embed music further into our setting and routine

8. Is there anything else you would like to share about the project?

Respondent	Centre	Response
Christine Au	Dingley's Promise Bournemouth	It has been great having Liv join us for a few sessions but perhaps try using resources already available in the centre. I also understand that it hasn't worked well with most of the children, but it certainly did for the child I took care.
Jade Howell	Dingley's Promise Droitwich	No
Ms iqra bibi	Dingley's Promise Droitwich	No
Carly Clear	Dingley's Promise Bournemouth	N/A
sarah berryman	Dingley's Promise Bournemouth	i feel its been a good experience for staff and children and for the children to enjoy at home when possible
Elin	Stenmark	No
emma moors	Dingley's Promise Bournemouth	It was great how Liv got to know the children when she came for our sessions. She made such an effort with all the children and tried to get them all involved even though they didn't always show an interest in it. Thank you Liv.
Mark	Dingley's Promise Droitwich	no
Gemma Cook	Dingley's Promise Droitwich	N/A
Hayley Kelly	Dingley's Promise Tidworth	It was amazing
Kayleigh Gilbert	Dingley's Promise Worcester	I have enjoyed the sessions and the teaching of these and the songs are super catchy too
Sophie	Dingley's Promise Droitwich	No
Natasha	Dingley's Promise Worcester	I think all early years would benefit from sessions
Aneesa	Dingley's Promise Worcester	Fun catchy songs that th3 children and I have enjoyed singing and dancing to. Thank-you
Megan Jones	Dingley's Promise Worcester	N/A
Natasha Sanderson	Dingley's Promise Tidworth	N/A
Georgia Maisey	Dingley's Promise Worcester	No
Kimberley Alexander	Dingley's Promise Tidworth	No

Appendix D – Parent and Carer Workshop Feedback

Fourteen parent and carer responses were recorded. The feedback form was simplified during the project. The original and simplified versions are presented separately below so that the exact question wording and response formats remain clear. Administrative notes have been omitted; substantive responses are reproduced verbatim.

D1. Original feedback form – 10 responses

1. Did you enjoy the Boogie Mites workshop? (1 Strongly disagree - 5 Strongly agree)

Parent / carer	Rating
Jade Reynolds	5
Danielle Hutchinson	5
Cheryl Smith	5
Emily Taylor	5
Hamid Qazhikia	5

2. Which of the following describes how you feel about the workshop (five to choose from)

Options shown in responses: 1 = I found the workshop uplifting; 2 = I found the workshop educational; 3 = The workshop enabled me to spend time bonding with child; 4 = The workshop enabled me to meet and connect with other parents; 5 = I found the workshop motivating (I want to try more musical activities with my child).

Parent / carer	Selected responses
Jade Reynolds	1. I found the workshop uplifting, 2. I found the workshop educational, 3. The workshop enabled me to spend time bonding with child, 4. The workshop enabled me to meet and connect with other parents, 5. I found the workshop motivating (I want to try more musical activities with my child)
Danielle Hutchinson	1. I found the workshop uplifting, 2. I found the workshop educational, 3. The workshop enabled me to spend time bonding with child, 4. The workshop enabled me to meet and connect with other parents, 5. I found the workshop motivating (I want to try more musical activities with my child)
Cheryl Smith	1. I found the workshop uplifting, 2. I found the workshop educational, 3. The workshop enabled me to spend time bonding with child, 4. The workshop enabled me to meet and connect with other parents, 5. I found the workshop motivating (I want to try more musical activities with my child)
Emily Taylor	1. I found the workshop uplifting, 2. I found the workshop educational, 3. The workshop enabled me to spend time bonding with child, 4. The workshop enabled me to meet and connect with other parents, 5. I found the workshop motivating (I want to try more musical activities with my child)
Hamid Qazhikia	—

3. Did you learn about the benefits of music and movement activities for children's development?

Rating scale: 1 = I didn't learn anything about this | 5 = I learnt lots about this

Parent / carer	Rating
Jade Reynolds	5
Danielle Hutchinson	5
Cheryl Smith	5
Emily Taylor	5
Hamid Qazhikia	—

4. What did you learn?

Parent / carer	Response
Jade Reynolds	Music is key
Danielle Hutchinson	The positive cognitive effects music has
Cheryl Smith	Different songs and music ideas
Emily Taylor	Children learn to read quicker is they can follow a beat
Hamid Qazhikia	—

5. Are you motivated to try out the music activities at home?

Parent / carer	Response
Jade Reynolds	Yes please send me access
Danielle Hutchinson	Yes please send me access
Cheryl Smith	Yes please send me access
Emily Taylor	Yes please send me access
Hamid Qazhikia	Yes please send me access

6. Please share any other comments or feedback

Parent / carer	Response
Jade Reynolds	Was wonderful and so fun
Danielle Hutchinson	Brilliant class!
Cheryl Smith	—
Emily Taylor	Really good session
Hamid Qazhikia	Very nice

D2. Simplified feedback form – 4 responses

1. Did you enjoy the workshop?

Parent / carer	Response
Clare Woodrow	Very much
Lucie Parfitt	Yes
Jemma Warne	Yes
Zoe Lambert	Very much

2. What did you enjoy most about the workshop? (tick as many as apply)

Options shown in responses: 1 = Singing and music activities; 2 = Spending time with my child; 3 = Learning new ideas; 4 = Meeting other parents; 5 = Watching my child take part.

Parent / carer	Original selection	Meaning
Clare Woodrow	1, 2, 3, 4, 5	1 – Singing and music activities; 2 – Spending time with my child; 3 – Learning new ideas; 4 – Meeting other parents; 5 – Watching my child take part
Lucie Parfitt	1, 2, 5	1 – Singing and music activities; 2 – Spending time with my child; 5 – Watching my child take part
Jemma Warne	1, 2, 3	1 – Singing and music activities; 2 – Spending time with my child; 3 – Learning new ideas
Zoe Lambert	1, 2, 3, 4, 5	1 – Singing and music activities; 2 – Spending time with my child; 3 – Learning new ideas; 4 – Meeting other parents; 5 – Watching my child take part

3. Which of the following describes how you feel following the workshop? (tick as many as apply)

Options shown in responses: 1 = I know more about how music helps children learn; 2 = I have new ideas to try at home; 3 = I feel closer to my child; 4 = I want to do more music activities; 5 = I will tell other families about this workshop.

Parent / carer	Original selection	Meaning
Clare Woodrow	1, 2, 3, 4, 5	1 – I know more about how music helps children learn; 2 – I have new ideas to try at home; 3 – I feel closer to my child; 4 – I want to do more music activities; 5 – I will tell other families about this workshop
Lucie Parfitt	2, 4	2 – I have new ideas to try at home; 4 – I want to do more music activities
Jemma Warne	1, 2, 4, 5	1 – I know more about how music helps children learn; 2 – I have new ideas to try at home; 4 – I want to do more music activities; 5 – I will tell other families about this workshop
Zoe Lambert	1, 2, 3, 4, 5	1 – I know more about how music helps children learn; 2 – I have new ideas to try at home; 3 – I feel closer to my child; 4 – I want to do more music activities; 5 – I will tell other families about this workshop

4. Will you use these music activities at home?

Parent / carer	Response
Clare Woodrow	Yes
Lucie Parfitt	Yes
Jemma Warne	Yes
Zoe Lambert	Yes

5. Can we contact you in 2 months to ask about using the music activities at home?

Parent / carer	Response
Clare Woodrow	Yes
Lucie Parfitt	Yes
Jemma Warne	Yes
Zoe Lambert	Yes

6. Any comments?

Parent / carer	Response
Clare Woodrow	—
Lucie Parfitt	—
Jemma Warne	—
Zoe Lambert	Great music. My child really enjoyed it! Thank you.