

# Plugin

## Impact Report 2019-20



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## **Plugin 2019-20 Activity Summary**

**Project Aim - To improve the sustainability of music provision in hospital in-patient settings caring for young people with mental health conditions aged 12-25 in Birmingham.**

The Plugin project provides access to musical opportunities for young people aged 12-25 who face barriers to music-making due to being mental health inpatients or being unable to access other community based provision. Using accessible music technology, Plugin develops musical skills and composition, whilst building participants' self-esteem, emotional literacy and social connectedness. Settings engaged include:

- Birmingham Children's Hospital acute and locked wards at the Parkview Clinic (Irwin – eating disorders ward; Heathlands – general adolescent mental health ward; Ashfield – locked, acute ward)
- Ardenleigh Forensic CAMHS unit (forensic child and adolescent mental health service hospital, medium secure) and Adriatic Ward (female adolescent low secure ward)
- Woodbourne Priory Hospital, Edgbaston (private CAMHS inpatient)
- Birmingham & Solihull Mental Health NHS Foundation Trust's (BSMHFT) Tamarind Centre (men's forensic, working with under 25s)
- The Blakesley Centre, Forward Thinking Birmingham (note: though this is not an in-patient unit, the project engages young people here with mental health conditions plus additional neurological and physical health conditions who are unable to access mainstream provision, including autism). The Blakesley Centre replaced the oncology and burns units of Birmingham Children's Hospital, which were unable to commit to the project after the planning stage, due to staff changes.

The Plugin project has also offered workforce development for music leaders and setting staff focused on building skills and confidence to engage young musicians in these settings.

The project has focused on the use of accessible music technology in order to promote musical creativity, using iPads/laptops to support sampling, sequencing and composition. Young people have been encouraged to write lyrics and add vocal lines (song or rap) or to create programme notes for the music created in order to develop emotional literacy, resilience and communication skills. Sessions have also supported participants to develop their Arts Award Portfolios.

Each of the 5 settings have had a half-day session of 3 hours per week, over 30 weeks per year, led by a Lead Artist (the musician in residence) and supported by a Young Music Leader. Initially, settings identified 4 patients to benefit from 45 minute individual creative music sessions each, with the ambition that participants would progress to being able to work in pairs and then small groups. At the Parkview Clinic, where we have had an established partnership, additional group sessions have run alongside the individual sessions.

As well as the weekly Plugin sessions, an additional 8 half-day Arts Award focused sessions have been scheduled across the Easter and Summer holidays for each setting, to support participants with portfolio development.

One-to-one and small group creative composition sessions led to recording tracks for a CD and SoundCloud playlist and a performance of original work, providing participants with a sense of achievement and something tangible and positive from their stay in hospital.

In addition, to support musical inclusion, participants and their settings were provided with opportunities to be inspired by other young musicians. An annual external trip, where all settings were invited to see a performance working was offered, in partnership with Birmingham Music Education Partnership (BMEP) organisations.

### **Further Detail: Training and Development Offer:**

- 2-day Youth Mental Health First Aid training (for the project team and local workforce; 8 trainee places funded annually)
- 2 days Core Autism Spectrum Disorder (ASD) training (Year 1 for the project team; Years 2&3 for the local workforce; 5 trainee places per year)
- Arts Award Adviser training for hospital staff (10 trainees).
- Young Music Leaders: 3 emerging facilitators under age 25, recruited annually, support project delivery and build skills/confidence/knowledge to work in the mental health sector
- Emerging Project Coordinator: 1 young person under age 25 will be recruited to support project coordination, with weekly mentoring/supervision to develop skills/knowledge from Quench Arts Directors
- Project staff will commit to Quench Arts' peer reflection and peer observation programme
- Training for the project team will support use of MOHOST (Model of Human Occupation Screening Tool) to measure progress and help evidence the benefits of participation.

### **Project Outcomes & Indicators:**

- **Musical: To improve participants' musical skills.**
  - Participants report an improvement in their musical skills.
  - Music leaders and occupational therapists report improvement in participants' musical skills.
  - Number of young people achieving Arts Award Accreditation
- **Social: To improve participants' social connectedness.**
  - Participants report an increase in their ability to connect with other young people on the project.
  - Music leaders report an improvement in participants' ability to connect and engage with themselves (project staff) and peers.
  - Numbers of participants engaging with Plugin project 'guests' (e.g. young BMEP guest performers visiting their hospital settings; with BMEP performers and Plugin participants from other settings at the annual external BMEP concert; with Plugin participants from other settings at the end of year collaborative sharing).
- **Personal: To increase positive self-esteem through music making.**
  - Participants report an increase in their self-esteem.

- Music leaders report increases in participants' self-esteem and in factors which contribute to building self-esteem (e.g. self-acceptance; self-responsibility; self-assertiveness; self-purpose; personal integrity).
- Project staff report an improvement in participants' capacity to realistically appraise their ability and recognise success.
- **Personal: To improve participants' emotional literacy.**
  - Participants report an improvement in their ability to express their feelings through music and find this intrinsically beneficial.
  - Music leaders and occupational therapists report an improvement in participants' ability to express their feelings and emotions in project sessions.
  - Participants report an improvement in being able to make sense of what other people are expressing through music.
- **Workforce: To improve the practice of music leaders and healthcare workers.**
  - Trainees/young emerging music leaders report an improvement in their knowledge and confidence in working in inpatient settings with young people with mental health conditions.
  - Setting staff report an improvement in their ability to support patients to achieve Arts Award accreditation, and in accessing musical opportunities for patients, equipping them to support musical progression in the future.
  - Plugin music leaders report changes in practice as a result of Plugin workforce development opportunities.

### **Some Key Information From Year 1:**

- 3 Young Music Leaders were recruited and undertook training to support lead artists in project settings.
- 1 Emerging Young Project Coordinator was recruited to support for 1 day per week. This young person left in Dec19 for maternity leave and will not continue in the role for Year2/3, so the position will be re-advertised for 2020 onwards.
- 1 member of staff from Woodbourne Priory completed Arts Award Advisor training. All settings already had trained staff so 4 Plugin Music Leaders and the Youth Project Assistant Coordinator also completed the training. Remaining spaces will be offered to setting staff in 2020 for newly recruited staff members.
- All project staff completed setting project inductions including MOHOST training.
- 8 people completed 2 days Autism Awareness training provided by Birmingham Children's Hospital.
- 6 trainees completed 2 day Youth Mental Health First Aid training. Remaining places will be filled over 2020/21.
- Weekly Plugin project sessions took place in 5 settings (30 sessions per setting) from Feb19, benefitting 63 young people in total. Sessions have used accessible music technology to develop musical skills and composition, whilst building participants' self-esteem, emotional literacy and social connectedness. One delivery setting (Birmingham Children's hospital main site – the oncology and burns wards) was altered before the project start due to staffing issues. The replacement setting was The Blakesley Centre, as detailed above.
- Due to the change of setting, there was some slippage in the start date at The Blakesley Centre but we caught up on missed sessions across holidays and as the Young Music



Leader held extra sessions with referred participants unable to attend scheduled weekly project sessions.

- Each setting has also had 8 sessions of holiday provision provided, with a particular focus on supporting participants who want to complete an Arts Award. 12 portfolios have been completed for moderation.
- 4 settings held an end of year sharing on their site, for participants, staff and invited guests (note: Blakesley participants joined the sharing at the Parkview Clinic)
- 4 settings hosted guest performances from other young musicians on their site (note: Blakesley participants were invited to the Parkview Clinic).
- 1 end of year project CD and SoundCloud playlist was created of participants' original music (see links at the end of this report)
- A collaborative sharing/celebration was held at The Uffculme Centre on 7/12/19, for settings to come together and share their work. The project CD was launched here and participants were awarded certificates for their engagement. 3 settings were unable to attend this collaborative sharing due to staffing/supervision issues (see recommendations section).
- It has proved challenging to facilitate settings to attend any external events, due to factors outside of the projects' control, despite efforts of committed setting staff. 1 trip was planned for the 25<sup>th</sup> January for each setting to bring participants to see several Birmingham Music Education Hub ensemble performances. Unfortunately, no settings could attend. This has been addressed in our recommendations section.



## **Plugin 2019-20 Analysis of Participant Progress**

### **Baseline Analysis and Evaluation Material**

Our evaluation data has included sessional monitoring forms by music leaders (including participant comments and relevant staff observations documented against project outcomes); informal audio recordings of work in progress; team reflection and evaluation meeting minutes; evaluation feedback from training opportunities and performance visits offered; participant and setting staff evaluation forms at project year-end; graffiti wall feedback from audience at sharings; Music Leader 'Do, Review, Improve' personal aims

and peer review observation reports and participant case studies written by project artists and Quench Directors.

The following is a summary impact analysis of evaluation material collected from this year of the Plugin project, including via a creative baseline activity with 17 'core' participants taken at the beginning, mid-point and year-end (or on discharge). Our baseline evaluation tools are devised to use creative and practical activities to engage participants in the process and to enable us to collect data to help us monitor progress and project impact. Participants have reflected on a range of musical, social and wellbeing indicator statements collated from sources such as Youth Music's evaluation questionnaires, the Rosenberg self esteem scale, the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), outcomes/mental health recovery star and Five Ways to Wellbeing nationally recognised tools. Data has been analysed on a cohort basis to give statistical results and has informed participant case studies. An example template for recording of participant responses to baseline activities is given below.

Other baseline scales have monitored young music leader/young project coordinator progression, with training evaluations and goal-setting reviews.

Working in mental health, this data can be greatly affected by how the participant is feeling at the time of baseline completion if, for example, they are having a really good/bad day, so we triangulate data to ensure multiple evidence sources (such as staff feedback, music leader observations, parental feedback) and also produce contextual case studies. Our staff discuss and document participants' thought-processes when revisiting initial baselines as this conversation is incredibly insightful to contextualise unexpected changes. These case studies are important to add context to baseline data, for example, sometimes a lower mark for the 2<sup>nd</sup> baseline, which might look negative, could mean that the participant now recognises that there is room for improvement through meeting more experienced musicians and has actually gained higher aspirations. 19 case studies, as examples, are provided at the end of this document, with each project artist having written case studies on a selection of the core participants they have worked with. Participants' names have been coded in order to maintain anonymity.

Setting partners have also shared their young people's MOHOST assessments and/or patient progress profiles. We'd intended to analyse MOHOST data as per our project baselines but settings have used a range of tools in different ways, so it has only been possible to collate data on a setting basis, rather than full cohort analysis. This data has been used to triangulate other evidence of progression and also to inform participant case studies. Setting staff and parents (where seen) have completed evaluations about the project impact and this has also fed into case studies.

## Plugin: The Quiz Revisited!!

**Remember that you did this quiz at the beginning of Plugin? We are asking you the same questions again to see how things have changed for you. Please look at your answers from your initial quiz to help you think about your answers for this one. Thanks!**

**Your Name:**

**Date:**

### Part 1: Your Music



**Qns 1 -5:** In front of you is a mixing desk. Each fader is marked 1 – 7. Number 1 (the bottom) means you strongly disagree, number 7 (the top) means you strongly agree.

Fader 1 responds to question 1 below, fader 2 to question 2, etc. Please move each fader to show how strongly you agree with each question.

Your music leader will take a picture of you with your completed mixing desk for our evaluation records, or will write your answers for you on the sheet below.

Your Music	Disagree							Agree
1. I am pleased with my current level of musical ability	1	2	3	4	5	6	7	
2. I can express my thoughts, feelings and emotions through my own music making	1	2	3	4	5	6	7	
3. I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)	1	2	3	4	5	6	7	
4. I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)	1	2	3	4	5	6	7	
5. I feel like music making allows me to be creative	1	2	3	4	5	6	7	
6. I find it easy to sing/play in front of others	1	2	3	4	5	6	7	



## Part 2: It's All About You! (You are the star here :-))

**Qns 7 - 11:** Below is a picture of a star. Imagine that you are the star. Each point of the star is marked 1 -7. Number 1 (the inside) means you strongly **disagree**, number 7 (the end of each point) means you strongly **agree**. Please colour in each point of the star to show how strongly you agree with each question. Your music leader may ask you to explain your colouring to understand your answers a bit more.

Over the last month:

7. I am able to do things as well as most other people

8. I feel that I have a number of good qualities

9. I feel that I have much to be proud of

10. On the whole, I am satisfied with myself

11. I've been feeling like I can cope with challenges

## Part 3: How you doin' now?

**Qns 12- 15:** We want to know a bit more about how you feel about your life to see if your involvement in the Plugin project has changed this. Your Music Leader will show you a scale of 7 notes from low to high. Please play a **low** sound on the keyboard in front of you if you **disagree**, raising up to a **high** sound on the keyboard if you totally **agree**. There are all the notes in between if you think you don't quite agree or don't quite disagree. If you are totally unsure, you can press note 4. Your Music Leader may record your response or write your answers on the form below.

How you doin' now?	No.
12) I feel that I have good social skills	
13) I feel that I am able to connect with other people on the project	
14) I feel that I am good at working in a team	
15) I feel motivated to progress musically	

1 I totally disagree

2 I mostly disagree

3 I disagree a bit

4 I'm not sure

5 I agree a bit

6 I mostly agree

7 I totally agree

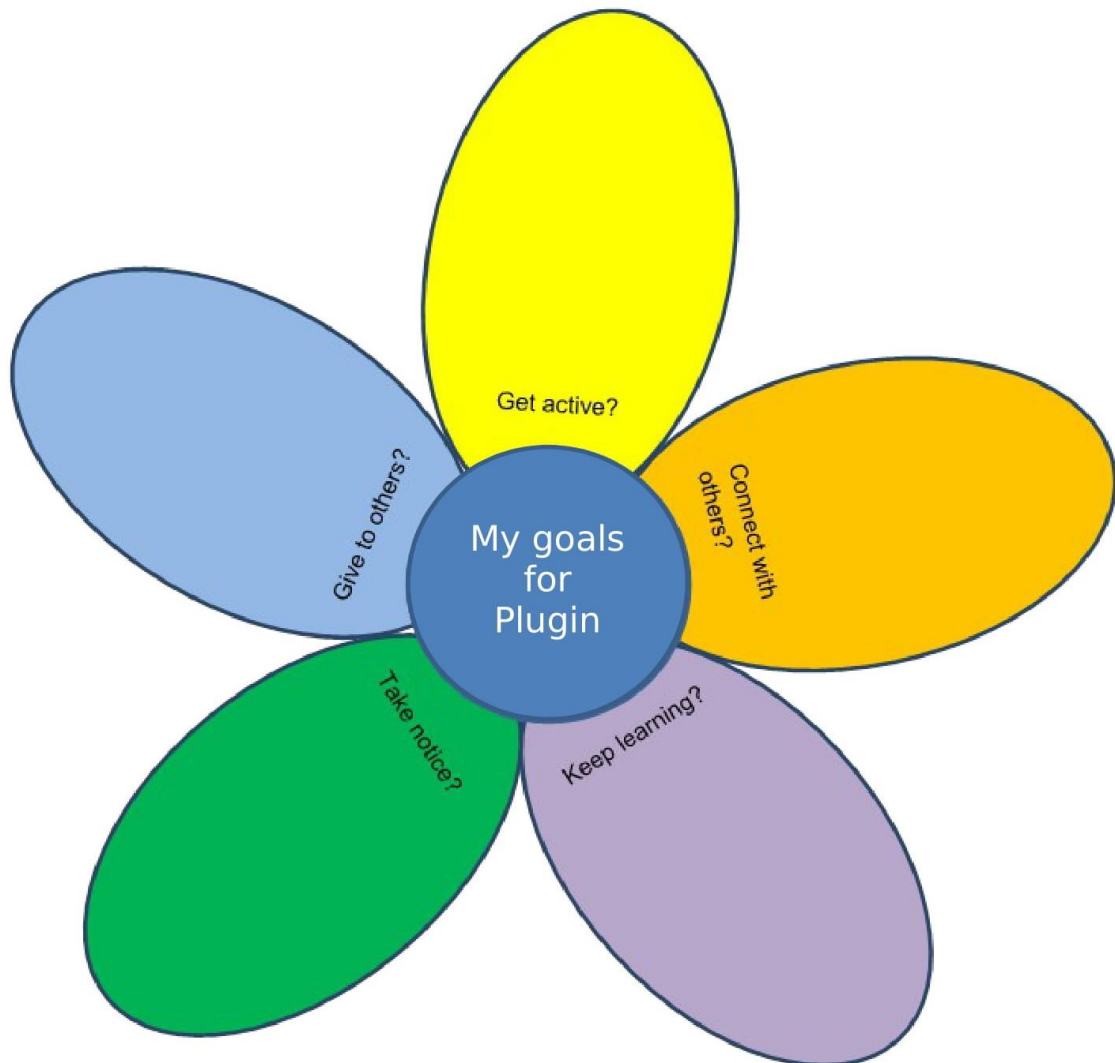
#### **Part 4: Tell Us If You Got What You Wanted, What You Really, Really, Wanted!**

##### **Your goals for the project:**

Look at your original goals for the project (from your 1<sup>st</sup> quiz). How has your involvement in the project helped you with your goals? Are you still working towards them? Have you met your goals?

Have you exceeded your goals?

Please write **'Still working'**, **'Met'** or **'Exceeded'** in each petal, considering your original goals. Feel free to add any extra information in each petal about how the project has helped you in each area.



## Outcome 1

**Outcome:** To improve participants' musical skills.

**Indicators:** Participants report an improvement in their musical skills. Music leaders and occupational therapists report improvement in participants' musical skills. Number of young people achieving Arts Award Accreditation. What music leaders say about participants' abilities to express themselves.

**Evidence:** Participants' revisited baseline questionnaires charting their journey, including an adapted Youth Music 'musical ability scale', at the beginning, mid-point and end of the project year. Music leaders' sessional reports and case studies (including MOHOST (Model of Human Occupation Screening Tool) baseline data charting participants' motor and processing skills in relation to project activities (posture/mobility; coordination; strength/effort; energy and knowledge) where relevant). Arts Award portfolios and certificates.

### **Of members completing baseline documents at the beginning and then end of the project:**

Percentages relate to 17 core participants completing beginning and year-end baselines showing a positive increase against each statement below.

*msi=most significant increase (on scale of 1-7)*

*pppa=potential progression points achieved*

*ap=average progression*

-I'm pleased with my current level of musical ability: 82% (msi 5; pppa 70%, ap2.2)

-I've a good understanding of different elements of music (pitch, rhythm, etc.): 71% (msi 6; pppa 58%, ap2)

-I feel like music-making allows me to be creative: 65% (msi 6; pppa 70%, ap1.6)

-I find it easy to sing/play in front of others: 76% (msi 6; pppa 46%, ap1.8)

17 personal 'Five Ways To Wellbeing' goals set against 'Keep Learning' and 'Get Active'-6 were exceeded, 8 met, 1 still in progress and 1 wasn't met.

Plugin participants increased their understanding of music production and composition, different tools and methods for lyric creation and improved delivery of lyrics; composition structures and musical form as well as other elements of music (pitch, harmony, tempo, texture, timbre, dynamics, rhythm and feel, etc). They built their skills and competence on simple software and applications before progressing to industry standard applications/ programs, and also developed skills on keyboards and drums. At the Parkview Clinic the young people were more interested in acoustic instruments and developed instrumental skills and vocals, forming a band.

### **Music leader observations regarding progress include:**

- Participant J1 (Tamarind), an already accomplished singer/rapper/producer, improved by spending some time digging into his own unique 'sound' and listening to music in different styles, breaking it down and trying to imitate and learn from this.
- Participant W1 (Parkview): Began playing the guitar with us and had never played before the project. He is now entirely dedicated to the instrument and can play riffs like

Seven Nation Army. He learns independently by asking other participants for lessons and has improved steadily and quickly. He can play all basic chords and has moved onto learning barre chords. His baseline scores reflect this. He played at the end of year setting and collaborative concerts and has also completed his Arts Award Bronze portfolio.

- Participant F1 (Ardenleigh): Played the piano with us for the first time – he had never played an instrument before. He now plays and researches pieces in his own time and can play with 2 hands together. He has learnt how to read music and can improvise well. He can also compose his own pieces and remember them months later. He has also completed his Arts Award Bronze portfolio.
- Participant I1 (Tamarind): had set a goal in his initial baseline to learn how to produce music on a computer. He now has nearly 20 tracks that he produced by himself. He learnt to write specific lyrics suitable for young people – he would only write unsuitable topics previously. His goal for the project was to learn how to produce his own tracks. For his Arts Award he produced a number of tracks and in his home leave goes to a studio to produce tracks independently.
- Participant V1 (Woodbourne): Went from never singing in front of people to recording, singing, performing, finishing her Arts Award Bronze portfolio and being on the project CD. She improved her musical timing and confidence in singing in front of others. Her pitching improved as well as her ability to write songs and come up with ideas, where initially she struggled with knowing where and how to start. She has learnt about song structures too. She writes in a poem format and still needs some assistance in progressing ideas into a song. However, she is now more able to discriminate aurally now and can hear what she is doing.
- Participant M1 (Blakesley) is becoming more creative – she was disengaged at first but is now choosing her own sounds and writes her own lyrics with support.
- Many Blakesley participants learnt how to use the GarageBand app for the first time.
- Participants U1 and H1 say they feel more confident writing their own songs and U1 has gone on to study music at college. Participants V1 and M1, absolute beginners, have discovered the fun in writing lyrics.

### **Setting staff feedback has included:**

- Participant F1 has improved his skills vastly since beginning the project. He had never done anything with music previously and now he's picked up many new skills. (EM, Activity Worker Ardenleigh).
- Participant A1 has improved his skills on the iMac and shows a lot more confidence since the project started. (JM, Activity Worker Ardenleigh).
- Plugin has been really beneficial in developing confidence and team work – playing instruments as part of a group (EW, Nurse, Parkview Clinic)
- Plugin has helped with improving participants' confidence, allowing them to realise they have great skills. I think they have learnt a lot and also had good opportunities to practice (LP, Nurse, Parkview Clinic).
- Participant C1 had not used digital music making software before – grew in confidence with this. (OR, Teacher, Woodbourne Priory)
- Participant V1 could use software and hardware that she had never used before. (OR, Teacher, Woodbourne Priory)
- U1's song-writing ability improved. She learned a lot about structuring her songs. (OR,

Teacher, Woodbourne Priory)

### **Relevant MOHOST/Progress Profile Observations from settings:**

87.5% (7 of 8) of project participants engaged in Plugin at Woodbourne Priory showed progress in relation to 'Willingness to Engage In Learning' in their Progress Profiles, with the average movement being 1.4 on a scale of 1-8. The most progress was 2 points.

F1's final MOHOST assessment, under 'motivation' was assessed as F (e.g., facilitates, as opposed to allows/inhibits/restricts), with senior OT commenting, "shows good level of occupation in this activity; takes pride and shows curiosity to learn new skills."

### **Arts Award:**

12 participants have completed their Arts Award portfolios and are awaiting moderation.



## **Outcome 2**

**Outcome:** To improve participants' social connectedness.

**Indicators:** Participants report an increase in their ability to connect with other young people on the project; Music leaders report an improvement in participants' ability to connect and engage with themselves (project staff) and peers; Numbers of participants engaging with Plugin project 'guests' (e.g. young BMEP guest performers visiting their hospital settings; with BMEP performers and Plugin participants from other settings at the annual external BMEP concert; with Plugin participants from other settings at the end of year collaborative sharing).



**Evidence:** Participants' revisited baseline questionnaires (How You Doin' section) relating to social skills and ability to connect with others on the project; Music leader session reports and participant case studies highlighting observations regarding participants' ability to connect with others (peers and staff) within sessions; participants' Arts Award portfolios, showing participants achieving the 'teaching a skill' part of Arts Award criteria; annual CD documenting collaborative musical outcomes; Registers of participant attendance (e.g., in the audience at live concerts in their setting; at the annual external concert; at the annual end of year all-setting Plugin sharing celebration); Arts Award portfolios (including participant questionnaires undertaken with guest BMEP performers, where they ask performers questions, formulated by themselves, to be included in their review of a live performance, proving interaction).

### **Of members completing baseline documents at the beginning and then end of the project:**

Percentages show the number of 17 core participants completing beginning and end of year baselines showing a positive increase related to this outcome.

*msi=most significant increase(on scale of 1-7)*

*pppa=potential progression points achieved*

*ap=average progression*

-I feel that I have good social skills: 53%, 35% stayed the same (msi6 ; pppa 38%, ap1.2)

-I feel that I am able to connect with other people on the project: 59%, 24% stayed the same (msi 6; pppa 52%, ap1.4)

-I feel that I am good at working in a team: 53% (msi 6; pppa 50%, ap1.4)

Of 12 personal 'Five Ways To Wellbeing' goals set against 'Connect With Others' and 'Give To Others', 4 were exceeded, 7 were met and 1 was not met.

### **Music leader observations regarding progress include:**

- Participant X1 (Parkview): X1 did not want to stay at the first session which we had together and would only come into the room with her Mum. X1 couldn't maintain eye contact at the start. She now organises everyone. She now leads the group (The Nasty Nachos) in music making, organises extra rehearsal time, teaches others outside of sessions and has invited others to join the group. During the recording process she was particularly sensitive to others. She organised doing an album cover (or backdrop image for behind the band for the gig) and organised a rehearsal without Plugin staff for the concert.
- Participant F1 (Ardenleigh): When F1 began the sessions, he could not relate to anyone further than yes or no; he was very uncommunicative and struggled to show any emotions. He could not engage, make decisions, ask questions or elaborate on answers. By the end of the year he was confidently sharing his ideas and had developed strong interpersonal relationships with staff. Now he enjoys joking with all staff, plays light-hearted pranks, asks questions, gives directions, talks to other young people and gives feedback on his music. At the end of the project all 3 participants shared their music and were happy showing praise with each other.

- Participant I1 (Tamarind): Showed progress by writing the song specifically for other people. He had more awareness of the whole project and wanted to write a message for other young people – encouragement and advice. He used the skills he had built up to encourage other people.
- I1 is not very confident with sharing what he's doing with people in the setting however, as we've worked with him he's been given more and more home leave. With this time he's chosen to find a studio near to where he lives and spends a lot of time there creating and sharing his music with others. Plugin has inspired him to continue working on music...it's helped him to reach out and meet people in his local area on his studio visits
- Participant V1 (Woodbourne): Was wary of meeting new people at first but her favourite thing about Plugin on her evaluation form was getting to know MB and PC (Plugin Music Leaders). V1 and U1 made friends on the ward outside the project, giving U1 something to offer as a musician and V1 support and inspiration to write her own songs.
- K1 struggled to be connected and engage with others. We spoke to him about this. He was very against the idea of people coming into his session and listening to his track and sharing some music with him. For the setting performance, staff at Tamarind were able to convince him to come but 'only for a short amount of time'. We were worried about how he might react to so many people being in the room but once there the performance on an acoustic guitar fascinated him and he kept asking for more. This inspired him to share his track and he was visibly built up by the positive reaction he received. Connecting with others clearly doesn't come easily for him but this project gave him the opportunity to push himself a little in this way.

25 participants engaged with Plugin project 'guests' at sharings/events.

### **Setting staff feedback has included:**

- Participant A1 looks forward to his sessions and enjoys the facilitators company (JM, Activity Worker, Ardenleigh)
- Participant G1 came to attend the shared gig performance and felt good to be part of a musical group. (EM, Activity Worker, Ardenleigh)
- Participant F1's engagement with the team has improved drastically. He asks questions, works collaboratively and is able to engage in light-hearted chat. (EM, Activity Worker, Ardenleigh)
- The young people look forward to music group each week and enjoy this time with their peers in the band they have formed through this group. (EW, Staff Nurse, Parkview)
- Good social interactions and improvements seen. Very beneficial in a number of ways. (LP, Nurse, Parkview).
- Participant B1 (Blakesley): was only recently back in education when we met him. Working with us towards an Arts Award has played a part in his increased engagement at school according to his Occupational Therapist. It was a big step for many to work with new adults. KT (OT at Blakesley) said that a lot of the young people she works with rarely leave their own house.

### **Relevant MOHOST/Progress Profile Observations from settings:**

50% (4 of 8) of project participants engaged in Plugin at Woodbourne Priory showed progress in relation to 'Communication for Learning with Peers' in their Progress Profiles

(25% stayed the same), with the average movement being 1.25 on a scale of 1-8. The most progress was 4 points.

87.5% (7 of 8) showed progress in relation to 'Communication for Learning with Adults' in their Progress Profiles, with the average movement being 1.9 on a scale of 1-8. The most progress was 3 points.

"Participant C1 grew in confidence, after taking part for some weeks she could talk to leaders about preferences". (OR, Teacher, Woodbourne Priory).

C1's Progress Profile assessment for 'Communication with adults' was initially a '4' on a scale of 1-8 (extended answers to questions – more than just yes/no) and C1's final assessment was a '7' (at ease when speaking with adults and will start conversations about learning.) On the Progress Profile, C1's assessment for 'Communication with peers, was initially a '1' (no relationship with peers) and final assessment was '5' (positive relationship with at least one peer. Can collaborate in learning activities for short periods).

"Participant V1 got on really well with the music leaders". (OR, Teacher, Woodbourne Priory).

V1's Progress Profile score for 'Communication with adults' was initially a 2 on a scale of 1-8 (avoids communication with known adults, but will offer limited verbal responses if spoken to directly) and increased to a 5 (engages in conversation with known adults about learning, but uneasy doing so.)

"Participant U1 got on really well with the music leaders and could express herself well to them". U1's Progress Profile score for 'Communication with adults' was initially a 6 on a scale of 1-8 (engages in conversation with known adults, with ease, on a lesson-based topic) and the final assessment was '8' (at ease when speaking with any adults in any situation).



### Outcome 3

**Outcome:** To increase positive self-esteem through music making.

**Indicators:** Participants report an increase in their self-esteem; Music leaders report increases in participants' self-esteem and in factors which contribute to building self-esteem (e.g. self acceptance; self-responsibility; self-assertiveness; self-purpose; personal integrity); Project staff report an improvement in participants' capacity to realistically appraise their ability and recognise success.

**Evidence:** Participants' revisited baseline questionnaires related to self-esteem statements (reduced/amended Rosenberg self-esteem scale (5 questions); Music leader session reports and participant case studies, with observations regarding self-esteem and elements (above) which build self-esteem; MOHOST data, where relevant, specifically in relation to charting improvements in participants' appraisal of ability and expectation of success; participants' self-assessment, in conjunction with staff, of progress against their personal 5 Ways To Wellbeing goals set at the beginning of the project.

#### **Of members completing baseline documents at the beginning and then end of the project:**

Percentages show the number of 17 core participants completing beginning and end of year baselines showing a positive increase related to this outcome.

*msi=most significant increase(on scale of 1-7)*

*pppa=potential progression points achieved*

*ap=average progression*

-I am able to do things as well as most other people: 65% (msi 3; pppa 24%, ap0.8)

-I feel that I have a number of good qualities: 35%, 53% stayed the same (msi 6; pppa 29%, ap0.8)

-I feel that I have much to be proud of: 59%, 29% stayed the same (msi 6; pppa47 %, ap1.4)

-On the whole, I am satisfied with myself: 41%, 53% stayed the same (msi 6; pppa 30%, ap0.9)

-I've been feeling like I can cope with challenges: 59%, 29% stayed the same (msi 6; pppa 41%, ap1.4)

#### **Music leader observations regarding progress include:**

- Participant W1 (Parkview): "The nurse (EW) said that W1 goes on leave with his guitar on his back and looks so proud of himself." Music leaders in his setting have noticed that he's started to develop a guitarist's identity, e.g. with the clothes he wears and in his persona.
- "At the beginning of our sessions together W1 (Parkview) would not hold eye contact and would look at the ground. Now he is the first to jump out of his seat when he sees us coming in, he is confident to contribute ideas and he is not afraid to speak and play loudly and confidently. He has found great self worth in being a guitarist."

- Participant G1 (Ardenleigh): “JM, activity worker, commented that he was surprised that G1 performed in the informal sharing at his setting. Using autotune has helped him to feel confident using his voice to sing melodic lines”.
- Participant A1 (Ardenleigh): “Having spent the project refusing to sing, after the informal sharing he wrote a rap and recorded it. This shows increased confidence to perform and share his feelings with others”.
- Participant H1 (Blakesley): “H1 said in her baseline conversation that Plugin has been good for her confidence. 6 weeks later we helped her develop song lyrics but she was very confident she could finish the song on her own and she wanted to focus on helping her younger sister learn the keyboard. H1 and U1 (Woodbourne) said they are both more confident about their music after taking part in Plugin”.
- “M1 (Blakesley) said she doesn’t usually talk to people but that now maybe she would”.
- Participant U1 (Woodbourne): U1 sent a message to Quench on Facebook 2 months after finishing the project (having been discharged). She said that Plugin made her more confident to write and perform songs. She is now studying music in college.
- “F1 (Ardenleigh) has become far more assertive during our sessions together. It took a while before he was able to ask questions, give us direction or think creatively for himself but with time these areas have all seen a drastic improvement”.
- “Participant I1 realised that he had a positive experience and message that he could share with younger people who were in a similar situation to what he was in. He wrote a song specifically directed at those people. I think it was the first time I’d heard him change his language to something more positive. Spending time talking about what he’s learnt and how he’s grown, improved and what he can teach others was really positive”.
- Participant K1 (Tamarind) progress: “K1 going from ‘I don’t want anyone to hear my track - it’s terrible’ to the smile on his face when people heard it and gave him positive feedback. His baseline was low initially. He said that he had no musical skills and was very self-deprecating. He did a track for the CD and was not proud of it. However, when he played it in front of us for the project sharing, his opinion changed. He was visibly proud and realised that his track stood up to the work of others.”

### **Setting staff feedback has included:**

- “Participant A1 always shows confidence in using various programmes and has shown greater ability in his writing/reading music”. (JM, Activity Worker, Ardenleigh)
- EW (Nurse, Parkview) said that W1 has improved enormously and that music has played a big part in his time in hospital. She explained that when he has a bad day he reaches straight to his guitar and it helps him but also that he turns to it when he is feeling positive too. She said that it is like a friend to him now and that when he goes on leave away from the hospital he always carries his guitar with him very proudly. She said that she feels he is never alone now.
- KT (Blakesley OT) said that “B’s confidence was through the roof as a result of the project.”
- “Participant G1 is more confident in his musical ability such as: rapping. (EM, Activity Worker, Ardenleigh)”
- “Participant F1 is able to praise himself and recognises when he has succeeded in making a good track”. (EM, Activity Worker, Ardenleigh)
- “Staff have noticed an improvement in the young people’s confidence in their musical talent and in performing in front of other people. A young person who is quite shy was



able to participate in these performances in front of an audience.” (EW, Staff Nurse, Parkview)

- “Young people have improved self-esteem and are confident in singing in front of groups and staff confidently. I think it has made them realise their talents (even though sometimes they deny this). Plugin has been a great way to make young people realise their potential and grow in confidence and see their own talents. The young people have thoroughly enjoyed the sessions and the staff have seen the benefits and positive effects it has had on their mood and confidence”. (EW, Nurse, Parkview)

### **Relevant MOHOST/Progress Profile Observations from settings:**

100% (all 8) of project participants engaged in Plugin at Woodbourne Priory showed progress in relation to ‘Hope For The Future’ in their Progress Profiles, with the average movement being 3.25 points on a scale of 1-8. The most progress was 5 points.

C1 began to express hope for the future (OR, Teacher, Woodbourne Priory). C1’s Progress Profile assessment for ‘Hope for the Future’, on a scale of 1-8 she was initially a 2 (Sometimes verbalising or displaying intent to commit suicide. Struggles to visualise a future.) and final assessment was ‘5’ (sometimes expresses hope for the future. Is sometimes able to contribute to planning of next steps.)

V1 grew in confidence and enjoyed performing. In her first sessions she stated that she was never going to sing! She took part in the sharing event and performed in front of peers and hospital staff. (OR, Teacher, Woodbourne Priory). V1’s initial Progress Profile assessment on a scale of 1-8 was 1 (actively attempting suicide. Sees no future) and progressed to a final assessment of 4 (Is able to think about future plans at times, although struggles to formalise ideas.)

U1’s Hope for the future improved. U1’s Progress Profile for ‘Hope for the Future’ had an initial assessment on a scale of 1-8 as level 5 (Sometimes expresses hope for the future. Is sometimes able to contribute to planning of next steps). This increased to a final assessment of 7 (Has a sense of hope. Time is spent putting positive plans in place, mostly independently. Plans include education / training.) (OR, Teacher, Woodbourne Priory).

A1’s MOHOST assessment for ‘shows awareness of strengths and limitations’ at the project-end showed that he’d progressed to the highest level, an F (facilitates occupational participation), with the OT stating he, “is aware of his strengths and limitations; he occasionally needs guidance and direction.”

## **Outcome 4**

**Outcome:** To improve participants’ emotional literacy.

**Indicators:** Participants report an improvement in their ability to express their feelings through music and find this intrinsically beneficial; Music leaders and occupational therapists report an improvement in participants’ ability to express their feelings and emotions in project sessions; Participants report an improvement in being able to make sense of what other people are expressing through music.

**Evidence:** Participants' revisited baseline questionnaires (Youth Music Musical Development Scale); participant lyrics and programme notes; participants' project evaluations indicating the personal benefits seen through Plugin engagement; Music leader session reports and case studies (including MOHOST data regarding communication, where relevant); Participants' revisited baseline form; Arts Award portfolios (heroes and heroine section – explaining why they can relate to that musician's music and how it makes them feel); music leader session reports regarding extended listening activities (discussing how music can evoke different feelings and emotions) and how these discussions led into participants' music making.

### **Of members completing baseline documents at the beginning and then end of the project:**

Percentages show the number of 17 core participants completing beginning and end of year baselines showing a positive increase related to this outcome.

*msi=most significant increase(on scale of 1-7)*

*pppa=potential progression points achieved*

*ap=average progression*

-I can express my thoughts, feelings and emotions through my own music making: 82% (msi 4; pppa 53%, ap1.7)

-I'm good of making sense of what other people are expressing though music (e.g., thoughts, feelings): 59% (msi 6; pppa 39%, ap0.8)

### **Music leader observations regarding progress include:**

- “At Parkview, both Z1 and R1 were able to channel their emotions into songs. We talked about how song writing was a way to channel emotions that might be more difficult to talk about. R1's first song (CD track 7) used humour to help her but later in the project we also talked about how she could write a song about her frustrations at having gone to one-to-one (in relation to setting staff supervision) which she said that she would like to do.”
- “Participant Z1 (Parkview): Z1 wrote a song particularly about her mental health and played this live to the setting music leader. This was the first song she'd ever written herself. At the start of the project she would never consider she could write a song and would never sing in public. She tends to hide behind R1, another patient, but has shown real progress.”
- Participant G1 (Ardenleigh): “At the beginning of the project G1 was hiding behind a ‘gangster’ persona with his songs. He now sings his own lyrics which often refer to how he would like to get better and do positive things. G1 recognised that the project gave him an opportunity to express how he was feeling. The last song that he wrote was about his mother and that he would like to do things better for her, backed up with his baseline progress for ‘it has helped me to release my thoughts and express my thoughts’.”
- Participant I1 (Tamarind) progress: “This is clearly evidenced in CD track 1 that he has written about mental health. His other tracks were not personal but this mental health track was personal. He was keen to write about ‘what is my experience and how I can put it across’.”

- Participant V1 (Woodbourne): “V1 was able to write songs about her relationship with her mum and about her experience with recovery (CD track 13)”. Music leaders saw an improvement in how friendly she was with them and she was able to express sadness when they left and also pride in her songs. “At the end of the setting sharing she was able to perform her song down the phone to her mother, with the support of setting and Plugin staff.”
- “Participants H1, V1 and U1 (Woodbourne & Blakesley) said making music helped them express their stories, helping them cope with what was happening at hospital and at home.”
- Participant H1 (Blakesley): “H1 was very vocal about how lyric writing and singing helps her to cope with problems at home. Plugin sessions and the CD validated what she had to say.”
- “J1 (Tamarind) spent time listening to other peoples music in different styles and learnt which styles worked for different messages in his own music.”

### Setting staff feedback has included:

- “Improved C1’s ability to comment on other people’s music and how it made her feel.”(OR, Teacher, Woodbourne Priory).
- “Music making gave V1 an outlet for her frustrations.” (OR, Teacher, Woodbourne Priory).
- “The project gave U1 an opportunity to express herself.” (OR, Teacher, Woodbourne Priory).
- “This seems to be something (participant G1) is very good at and has a natural ability to show his emotions through rapping.” (EM, Activity Worker, Ardenleigh).
- Participant F1 has “started expressing himself more since he has grown in confidence with the Quench team.” (JM, Activity Worker, Ardenleigh)
- “Young people have been encouraged to write their own music and express their feelings through music and songs. I think it’s been a very good form of therapy.” (EW, Nurse, Parkview).

12 participants have completed the Arts Awards portfolio heroes/heroines section.

The CD provides many good examples of this outcome, see particularly tracks: 1, 6, 7, 9, 11, 13, 15, 18, 22, see:

[https://soundcloud.com/quench\\_arts/sets/plugin-2019](https://soundcloud.com/quench_arts/sets/plugin-2019)

## Outcome 5

**Outcome:** To improve the practice of music leaders and healthcare workers.

**Indicators:** Trainees/young emerging music leaders report an improvement in their knowledge and confidence in working in inpatient settings with young people with mental health conditions; Setting staff report an improvement in their ability to support patients to achieve Arts Award accreditation, and in accessing musical opportunities for patients, equipping them to support musical progression in the future; Plugin music leaders report changes in practice as a result of Plugin workforce development opportunities.

**Evidence:** Training evaluations and baseline materials from Youth Mental Health First Aid and Autism Awareness courses; young emerging music leaders' baselines and personal development aims and reviews; Annual setting evaluation questionnaires; number of setting staff trained as Arts Award advisers; number of participants achieving Arts Award accreditation; Music leaders' evaluation reports on their Plugin role and delivery practice; observation reports from Quench Arts Directors and Peer Review observation programme, using 'Do, Review, Improve' criteria.

- 1 member of setting staff and 4 Plugin project staff attended Arts Award Advisor training;
- 6 people from our workforce attended Youth Mental Health First Aid training; 8 attended Autism Awareness training; 9 attended music technology training.

### **Baseline data from Young Music Leaders**

All 3 Young Music Leaders completed baselines regarding their skills and confidence as amusic leader. These were revisited at the end of the first year.

-All 3 improved against the statement 'I feel I have a good awareness of the mental health sector.' 67% of potential progression points were achieved.

-2/3 improved against the statement, 'I feel I have the appropriate knowledge and confidence to work in inpatient settings with young people with mental health conditions', as 1 marked himself at the top of the scale at the start of the role. 80% of potential progression points were achieved.

-Of 9 personal development goals set at the start of the role, 4 were exceeded, 4 met, and 1 was still in progress.

### **Music Leader Feedback on Young Music Leader Progress:**

- "DS was a relatively inexperienced Music Leader at the start of this project, particularly in settings such as Tamarind (an adult male medium secure mental health setting). In the first few sessions he expressed a lot of anxiety about going into that kind of environment. Fast forward to now and he's been hugely successful in the work he's done, confidently leading 121s at Tamarind and other settings. Healthcare workers have also expressed a desire to learn more about what we do and how we do it because they see the benefits for service users." (JS)
- "I have learned a lot from the emerging Music Leader on the project. PB helped me consolidate my knowledge and taught me many new things in Logic that will be helpful on the project going forward." (KS)
- "We have three great young music leaders for future projects." (PC)



### **Setting staff feedback on the impact of the project has included:**

-100% of staff involved said that their knowledge of the benefits of music had increased as a result of the project

-83% staff said that they now felt more confident in accessing musical opportunities for young people and supporting musical progression.

-Only 43% of staff felt that they had improved their ability to support young people to achieve an Arts Award accreditation as a result of the project (43% weren't sure). In our project budget there is support to fund 1 Arts Award Advisor course place per setting. Training was offered to settings but some had staff previously trained in this area who then left during the year.. We will ensure that new staff are trained in year 2 and revisit this with all staff who have responded to ensure that they are aware of the potential for future training opportunities in this area, especially considering the challenges with delivering the Arts Award at the Parkview Clinic. Only 1 setting staff member (from Woodbourne Priory) attended Arts Award training.

### **Sample statements from end of year Music Leader evaluations and peer observation reports regarding their learning and development, include:**

- KS: I have massively improved my Logic use thanks to my Young Music Leader. I've improved in working one-on-one when I'm more used to working in groups.
- KS: I feel far more confident in my role as music leader than ever before. By working in both settings I have experienced one to one work using technology as a main focus and I have also helped to establish a band dynamic focusing on guitars. All of these areas of work are new to me so I have been challenged greatly but I feel far more able to go into the second year of the project confidently.
- JS: The Youth Mental Health First Aid training, the best training I've done. It was really practical and I am now more aware of the symptoms and types of mental health conditions and strategies to use in the real world.
- JS: It was really useful having the peer review from KS. It was useful to hear a different perspective on what I do, e.g. pushed 1 participant hard and not another. It made me more aware of being supportive and trying to get young people to do their best – of different approaches.
- PC: The two day core Autism training was useful and I feel like the pace and clarity of my communication has been more effective as a result with this year's young participants. I feel more confident working with young people in general and those with Autism. Reflecting with a young person (young music leader) was useful and validated my practice. I have developed a small resource of lyrics and chords which has been useful in sessions with other young people.
- PC: I am starting to feel the gap in cultural references between young people and my own but can use this to empower participants to share their interests. It has also been incredibly effective having Young Music Leaders closer to the age of the participants. I have seen that the music computer games, films and TV can be a viable way to connect with a young person's interests and participants have taught me a lot in this area.
- PB: Greatly improved my confidence working with vulnerable young people. The Mental Health First Aid course was very helpful. It provided practical advice relevant to settings. I increased my understanding of how to use music tech with participants who have no prior musical knowledge.



- PB: I have adjusted the way I work and collaborate in a professional artistic setting to be more welcoming and inclusive. I have a much higher level of confidence working in community settings and helping participants to engage at a level appropriate to their specific needs.
- MB: The role has allowed my love of health and wellbeing to grow, and helped me see that music leading is very flexible and can be very relaxed even in such a challenging setting. It's changed my approach to music as a whole, as before it was something to strive towards, now I see it as something that is always there as a tool for when we want to tap into our emotional, creative, and fun side.
- DS: I have now have the confidence and made connections which have lead to more work outside of this project.

Plugin music leaders report changes in practice as a result of Plugin workforce development opportunities. All music leaders attended Youth Mental Health First Aid and Autism Awareness training at the beginning of the year and the majority found this really useful for their practice on the project, particularly those working at the Blakesley Centre, Woodbourne Priory and Parkview Clinic. Staff also had iPad app and music tech training and engagement that was useful for Woodbourne, Blakesley, Ardenleigh and Tamarind settings.

## **Reflections on Year One Outcomes**

We feel that we're making good progress towards our project outcomes and building evidence showing project impact. Even with building social connectedness, which is challenging when working with young people in acute/forensic wards, we feel that the young people have shown good progress through working with our music leaders, other peers and engaging with visiting young musicians. The monitoring and evaluation tools that we are using are largely working well in conjunction with evidence from other monitoring/progression tools used by the settings and we will continue to use these in Yr2.

We will extend the offer of training key staff as Arts Award Advisors to gain better support for this, particularly at the Parkview Clinic where it seems just 1 participant not being keen can impact on the whole group. Having staff support and encouragement in this area is crucial and, in such a setting with many different staff and shift patterns, it is important for us to have more than one Arts Award Advisor on hand.

The end of year collaborative sharing/celebration event was challenging in Yr1 and several settings were unable to attend on the day due to risks associated with the young people attending and staff cover, despite prior approval from the Home Office and staffing arrangements being put in place. We recognise that the scheduling of this event on a Saturday so close to Christmas wasn't ideal. We will address this in our Yr2 planning meetings with project partners as it is something that all were keen on when devising the project and it was in their partnership contract. Moving forwards, the date of the final collaborative sharing may be brought forward next year. However, if we can't get any guarantees of better attendance, we may liaise with Youth Music at a later date to discuss instead expanding our offer of youth performers visiting each setting and/or also organise paired visits of participants from 1 setting visiting another to perform, and vice versa, to enable participants to come together but in a more managed way.

We have discovered that not all settings/OTs now use the MOHOST tool so we will gather evidence from the most appropriate validated tool that each setting uses in Yr2.

In Year 2 our Lead Music Leader team is reducing to 3 artists, with 2 artists each working in 2 settings, as one of our current Lead Music Leaders, MG, no longer has capacity to commit to the project. As the Plugin project already has 3 new Young Music Leaders each year on the team, we felt that it was important to have an experienced and trusted Lead Music Leader to guide and support these emerging practitioners.

## **Participant Case Studies**

Below are case studies detailing the progress of 19 participants recruited onto the Plugin project this year. These case studies have been written by the artist working with each participant in 1-to-1 sessions and refer back to sessional monitoring forms from one-to-one and group sessions (with participant comments), participant feedback (such as graffiti walls and plenary reflection recordings) from collaborative sessions, informal audio recordings of work in progress, participant/trainee evaluation forms for each project element and participant baselines/evaluations as evidence for any observations made. In addition, where possible, contextual information and feedback about the impact of the project for each participant has been obtained from health professionals/ carers/ family with permission, in order to gain a wider context. Some of these sample case studies are stronger than others in regards to evidencing project impact but they have all been included here for project learning. Participant names have been coded to maintain anonymity.

### **Case Study 1**

**Participant V1, Woodbourne Priory Hospital, 2019 Plugin Project Case Study**  
***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant V1 was an inpatient at Woodbourne Priory hospital and talked about difficulties due to being on the Autistic Spectrum. She was a complete beginner to making music but liked listening to pop music, which we found was one of her coping strategies. In her initial project baselines, Participant V1 marked herself bottom for having a number of good qualities, having much to be proud of, being satisfied with herself, coping with challenges and for teamwork, feeling connected with others and social skills in general. During her time at hospital she was also exposed to some challenging behaviour of the other patients dealing with their illnesses.

In her first session, Participant V1 was very quiet. We introduced her to making drum patterns using the GarageBand app for iPad. She was willing to have a go and although she did not seem impressed she said she had enjoyed it at the end. She wasn't sure about coming to the next session but returned and had remembered a lot about GarageBand. In the third session we suggested Participant V1 could work towards the Arts Award qualification. This was a great opportunity for her to play for us some commercial music that she really liked and to find out more about her favourite artist, Dean Lewis. Participant V1 stayed for a double session, completing the Inspiration section of the Arts Award. We also tied this in with some practical work and Participant V1 used GarageBand to sequence the instruments for her favourite Dean Lewis song. We found the lyrics online and sang the song together, Participant V1 very much staying in the background. This was a real turning point, though. From that session on, Participant V1 was committed, wanted to sing every

time and her voice grew more and more confident. We recorded us all singing the Dean Lewis song and Participant V1 began to open up about her autism and mental health.

During the next session, she worked with another participant, Participant U1, who helped her to convert a poem V1 had written into song lyrics. U1 had connected with a number of patients on the ward when sharing her songs about being admitted to hospital. This inspired Participant V1 to write about her own journey. She then used her GarageBand skills and the instrumentation of a Dean Lewis instrumental to create music for her own song. Participant V1 was so proud she wanted to sing her song to everyone: doctors, OTs, psychologists and other staff. She went on to write another song about missing her mum and performed both on the ward to staff and other patients. She then sang the new song to her mum over the phone. Whereas she sung her first song with the music leaders, the new song had a section where Participant V1 sang on her own, a further development in her confidence. We recorded both songs and one of them is on the Plugin project CD 2019, alongside an instrumental composition Participant V1 created in GarageBand.

Participant V1 also completed the work necessary to be submitted for a Bronze Arts Award qualification. At the end of the project she showed great improvement on her baseline document, her own scores around her musicality, personal confidence and social connections shooting up, in a lot of cases right to the top. After marking herself bottom at the beginning of the project for connecting with other people, Participant V1 said that one of her favourite things about the project was getting to know the music leaders. By the last few sessions she was chatting, laughing and joking. And for someone who was a complete musical beginner and not comfortable singing, she said that her other favourite thing about the project was singing.

Reflecting on how the project had helped with the Five Ways to Wellbeing, she stated that *"it helped me get out of bed"* (get active); *"made me socialise more"* (connect with others); *"it has helped me learn new things"* (keep learning); *"it's made my concentration better"* (take notice) and *"it's helped me to sing in front of others"* (give to others).

Participant V1 said, "Thank you for helping me and doing the songs with me and singing!"

Oliver Rees (Teacher, Woodbourne Priory), stated that Participant V1 got on really well with the music leaders and that music making gave her an outlet for her frustrations. Her progress profile score for 'Communication with adults' changed from a 2 on the scale of 1-8 (avoids communication with known adults, but will offer limited verbal responses if spoken to directly) to a 5 by the end of the project (engages in conversation with known adults about learning, but uneasy doing so.). Regarding self-esteem he says, *"she grew in confidence and enjoyed performing. In her first sessions she stated that she was never going to sing! She took part in the sharing event and performed in front of peers and hospital staff."*

In regards to 'Hope for the Future', Participant V1's progress profile changed from an initial assessment of 1 (actively attempting suicide. Sees no future) to a 4 (Is able to think about future plans at times, although struggles to formalise ideas.)

The consultant for Rowan ward praised the work of Plugin Music Leaders saying that when the project was first introduced staff were not sure how well it would be received but that the

young people have engaged really well and the music they have produced has helped staff to understand the young people.

*“I would like to praise MB (Young Music Leader) and PC (Lead Music Leader). PC’s manner and approach with the young people is absolutely wonderful. He accepts them for who they are and celebrates them as individuals. He and MB have managed to engage some of our hardest to reach pupils.”* (Jilly McCarrick, Woodbourne Priory Hospital School).

The ward manager feels that this has been the most successful group that has been offered to patients, *“To see young people like Participant V1 who performed yesterday go from stating that she absolutely would not ever sing to performing in front of 20 people is amazing.”*

## **Case Study 2**

### **Participant C1 Case Study, Woodbourne Priory Hospital, Plugin Project 2019**

***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant C1 was an inpatient at Woodbourne Priory Hospital. She was interested in classical music as well as contemporary Indie music and said she had played keyboard before and used GarageBand software. C1’s initial baseline scores were mostly average but she did score herself lower for those related to self-confidence, for example being proud of herself. Hospital documentation indicated that Participant C1 was moderately engaged in education sessions on the ward, but for short periods of time.

For Participant C1, the Plugin project was something she enjoyed doing to pass the time while at hospital. She was a very willing and creative participant from the outset and throughout the course of the project she created two tracks, one of which is on the Plugin 2019 CD. She learnt new skills in using the GarageBand app for iPad and in producing music using Logic Pro X software.

At the beginning of the project Participant C1 was physically nervous but making music seemed to calm her. To start with, C1 would make a choice and act on it but then need encouragement to continue to the next step. Sometimes she would even fall asleep and often decided to finish the session later. Later, however, she grew more self-motivated and would get really stuck into developing a track further and further. Participant C1 really opened up when she shared her love for her favourite band, talking about what she liked about particular songs for her Arts Award qualification work. The last track that Participant C1 completed she said that she was really proud of.

Participant C1 was discharged from hospital quite suddenly, which is a fairly common example of the turnover of patients on her particular ward at Woodbourne Priory. Therefore, she didn’t complete an exit baseline. The biggest improvement we saw in Participant C1 was an increase in self-motivation and attention span, which transferred to more academic work in the ward’s education room. At the beginning of the project, Participant C1 had felt there was little she was proud of but before she left she made some music she was really pleased with. She was also clearly happy with what she had learnt whilst making music with Plugin because when she reflected on her experience of the project for the Arts Award, she

said she learnt how *“to structure music and... use instruments and chords, different instruments in GarageBand and Logic Pro X.”*

Participant C1 is not alone in the wider educational benefits of the project. One big achievement early on in 2019, which was highlighted by the hospital’s head teacher, was that another patient had refused to take part in education on the ward until she had attended Plugin. Although she was reticent it was the start of her interacting and cooperating with adults and engaging in meaningful and focused activities.

Participant C1’s progress profile score, on a scale of 1-8, for ‘communication with adults’, changed from an initial assessment of 4 (extended answers to questions – more than just yes/no – May or may not be based on lesson topic) to a Final Assessment of 7 (at ease when speaking with adults and will start conversations about learning.) In relation to ‘communication with peers’, we saw movement from 1 (no relationship with peers) to 5 (positive relationship with at least one peer. Can collaborate in learning activities for short periods.) For ‘hope for the future, Participant C1 progressed from a 2 (sometimes verbalising or displaying intent to commit suicide. Struggles to visualise a future.) to a 5 (sometimes expresses hope for the future. Is sometimes able to contribute to planning of next steps.)

In the setting evaluation of the impact of the Plugin project, Oliver Rees, Teacher at Woodbourne Priory Hospital School, stated that: *“(Participant C1) had not used digital music making software before and grew in confidence with this... After taking part for some weeks she could talk to leaders about her preferences... She began to express hope for the future... (Plugin) improved her ability to comment on other people’s music and how it made her feel. It is an excellent engagement activity – for one of our young people that took part it was the first thing that she would engage in, she then began to engage in education more fully. The staff were very good at interacting with the young people, their flexibility helped us engage as many young people as possible.”*

### **Case Study 3**

#### **Participant U1 Case Study, Woodbourne Priory Hospital, Plugin Project 2019**

***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant U1 was an inpatient at Woodbourne Priory hospital. She told us she heard voices and so we presume she was being treated for psychosis. She appeared confident when we met her and got involved in music making straight away, happy to converse with new adults. Participant U1 had played guitar and sung before and was into older music. However, what was hidden was very low self-esteem and in her project baseline paperwork, U1 marked herself bottom for having a number of good qualities, having much to be proud of, being satisfied with herself and coping with challenges. During her time at hospital she was also exposed to some challenging behaviour of the other patients dealing with their illnesses.

In the first two sessions, Participant U1 learnt about what was possible using the GarageBand app on iPad. We connected this with her musical interest by supporting her in sequencing a musical accompaniment to ‘Can’t Help Falling in Love With You’ by Elvis Presley. This process was a good ice-breaker, which Participant U1 said she enjoyed and

by the time she'd completed the song with piano, guitar, bass and drums, she was happy to sing with us and then on her own.

It only took a suggestion that we could also write and record original songs to inspire Participant U1. In her third session she sang us a complete song she'd written on her own about her experience of being admitted to hospital and having choices about her healthcare taken away from her. She accompanied herself on guitar. Although she'd created the song independently, we could offer her a new developmental experience and record her song. U1 was focused and pressured by the experience but made fairly light work of it. The final result is called PRN on the Plugin CD 2019.

Over the next few sessions, Participant U1 brought in another two songs, one she wrote in the night when she couldn't sleep, incorporating all the letters she'd received from friends and family, and another about the love and support she gets from her mother. U1's songs were of such an amazing standard that the music leader was concerned that she was using someone else's songs! However, they were nowhere to be found online so we were convinced that we were working with a true talent. Despite this, we began to see a more humble Participant U1. After recording her first song and writing more, she was starting to discover for herself areas in her abilities where she could develop as a musician. She now had her sights on a music course at college for after her discharge. She wanted to learn new chords and learn how to read chord charts and guitar tabs, all of which we could help her with and create paper resources she could take away.

After learning a bit, Participant U1 was up for recording a second song. Here we could challenge her firstly to record to a metronome, which she managed with more focus, and then to develop the song by adding percussion and backing vocals. It's good to see that the result of this was a more professional sounding piece, also on the CD, called 'Baby Girl'.

Participant U1 was discharged from hospital before the end of the project and went on to study music at college. Her final baseline scores showed great improvement across the board, particularly those very low self-confidence aspects. One baseline area in which she showed particular progress when she left was for the statement, 'I've been feeling like I can cope with challenges'. Here she moved from a score of 1 to a score of 6 (on a scale of 1-7). In addition, although she didn't start at such low scores, she did mark herself 6s or 7s (out of 7) for all aspects of her social skills and musicality in this final baseline.

Participant U1 says that Plugin *"has given me motivation and something to work on during my stay in hospital. I have been able to learn new talents on the laptop, guitar, ukulele that make me want to carry on with my music."*

One unexpected side effect of Participant U1 taking part in the project was the inspiration and support she gave to another participant who was an absolute musical beginner. Participant V1 was inspired to sing and write poetry and convert this to songs and U1 helped her write her first one. This was about V1's experience at hospital. Participant U1 realises the value of what she has given, saying, *"I have made songs that show my emotions and I feel like others have been able to relate on the ward."*

After she was discharged, Participant U1 took the time to thank Quench Arts via Facebook for the experience she had on the Plugin project, saying, *"Music therapy really helped me*



*when I was in there [Woodbourne Priory] and it made me more confident to write and perform songs. Thank you again for everything. I really appreciate it!!”*

In his end of year Plugin evaluation, Oliver Rees, Teacher at Woodbourne Priory Hospital School, stated, *“Her song-writing ability improved, she learned a lot about structuring her songs...She got on really well with the music leaders and could express herself well to them...Her hope for the future improved....The project gave her an opportunity to express herself.”*

Participant U1’s Woodbourne progress profile evidenced progression regarding social connectedness. In relation to ‘communication with adults’ she moved from an initial assessment of 6 on a scale of 1-8 (engages in conversation with known adults, with ease, on a lesson-based topic) to an 8 (at ease when speaking with any adults in any situation e.g. job interview.). In relation to self-esteem, her progress profile scores for ‘hope for the future’ moved from an initial assessment of 5 (sometimes expresses hope for the future. Is sometimes able to contribute to planning of next steps) to a final assessment of 7 (has a sense of hope. Time is spent putting positive plans in place, mostly independently. Plans include education / training.)

#### **Case Study 4**

##### **Participant O1 Case Study, Blakesley Centre, Plugin Project 2019**

***Written by Plugin Young Music Leader Daniel Scott with additional input from Quench Arts Directors.***

Context: selective mutism, Autism.

Participant O1 took part in the Plugin project from June until the end of the project year in December 2019. Participant O1 was autistic and had selective mutism. Her sessions took part at the Parkview Clinic for logistical reasons, though O1 was not a Parkview inpatient but lived with her grandmother and siblings. This arrangement was established as the participant’s Occupational Therapist thought that O1 would benefit from the project but O1 could not make the scheduled time for the Blakesley sessions. O1 was brought by her grandmother to the sessions with other members of her family coming occasionally to listen to the music created. O1 has selective mutism and would only speak to a handful of family members and some teachers at school.

In O1’s first session she was non-verbal and avoiding eye contact. She had some musical skills and had used GarageBand and tried the violin at school. GarageBand was the main tool we used in Plugin initially, with Logic being used in later sessions. During the first sessions I offered my violin for O1 for her to try but this was quickly discarded. The participant found it difficult to choose sounds on her own and would look for conformation from her grandmother for every choice.

After around 8 sessions Participant O1 would come into the session on her own. It was from this point in the sessions that there was a noticeable change in how Participant O1 acted. She started to communicate more. Instead of shrugging to every question asked she started nodding and shaking their head, then thumbs up or down. As Participant O1 built her confidence with Logic and GarageBand, she became more confident in making choices. It was at this point I showed them the sampler on GarageBand. We first sampled different

sounds made with Participant O1 tapping and sliding her rulers (brought to every session) against different objects in the room; we then explored how we can change pitch and time creating sounds very different from what we recorded. Participant O1 enjoyed sampling and it allowed her to explore sounds in a creative way and added a new physical element to the sessions. Sampling played a major role in O1's track for the Plugin CD in which manipulated samples made up the drum beat for her composition 'Fergustonite'.

By the end of the project, Participant O1 had spoken to the music leader on two separate occasions. In the first instance she said "no" multiple times in one session instead of shaking her head - this was two months before the end of the sessions. The second instance came near the end of the project in which we had a conversation about birthstones. As well as being more communicative with myself, she was also improving with her Occupational Therapist (OT). She spoke for an hour during a home visit a month before the Plugin music sessions finished. This was the first time she had ever spoken to her OT.

Over the course of the Plugin sessions, Participant O1's musical skills improved. As well as using GarageBand, she now knows many functions in Logic, such as copy and paste and how to move and loop tracks. By the end of the sessions, O1 was able to use Logic and GarageBand with little input from the Plugin Young Music Leader. Participant O1 also improved her keyboard skills; she had a good sense of rhythm and explored various piano techniques such as playing multiple notes at once and used these when recording on a midi keyboard.

Overall Participant O1 has improved musically and gained confidence creating music. Her confidence to communicate with the Plugin Young Music Leader and her Occupational Therapist has also improved as the sessions have progressed. Participant O1 turned up to almost every session - on the few occasions they could not come it was because of transport issues or illness. Although Participant O1 did not talk to me about how she felt the sessions went, she did talk to her family members. On one occasion her grandmother told me that *"she really enjoys the sessions, even when she is ill or doesn't want to go to school she still wants to come to the music session."*

Participant O1 showed progress in every area of her self-assessed Plugin baseline musically, generally with 2 or 3 points of progression (on a scale of 1-7). She also showed some progress in most areas of the 'It's All About You Section', focused on self-esteem, with one point progression for all areas apart from 'on the whole I am satisfied with myself', which stayed as it was at the beginning of the project. All areas of the baseline relating to social skills and connecting with others progressed by 2 points.

At the Plugin project end of year collaborative sharing event, Participant O1 had an audience to hear her track played back from the project CD, with several of her family attending. They stated:

*"(O1's) skills grew and she enjoyed the challenge. O1 is non-verbal but connected well with Dan (the Young Music Leader) she worked with in her 1-2-1s. (O1) was silently very happy with the outcome...I think this expressed her well...(O1) doesn't like going out of the home but she was happy to attend sessions and would always be ready...Music gives an excellent avenue to release feelings and emotions in a way that sitting down talking directly to someone doesn't...Invaluable and life changing."*

Kirsty Taylor, Occupational Therapist, Blakesley Centre wrote of the significant impact of the Plugin project overall for the Blakesley Centre:

*“The Plugin project has made a significant difference to the young people that have been involved at Blakesley, demonstrating how music can engage even the most isolated and unwell. The project was initially used to target young people who had been out of education, had difficulty engaging in mainstream activities within the community, were unable to manage groups, had significant anxieties meeting new people, trying new things and one participant was selectively mute. With the care and patience offered by Paul (Plugin Music Leader) and Dan (Young Music Leader), participants were supported to attend, initially for shorter sessions or with family. They were enabled to observe, participate minimally at first and given space, acceptance and understanding to develop at their own pace, which differed widely. Using the media, instruments or lyrics they liked or had written, each participant’s confidence increased, alongside the quality of music produced.*

*Having established a positive rapport with the tutors many of the young people felt able to learn new skills and programs creating whole tracks, attending weekly and demonstrating the motivation to complete an arts award qualification. Outside the sessions, other improvements also happened: one participant, determined not to miss his sessions, rode his bike and used the bus independently arriving early for his session. Another individual having not attended activities outside her school before attended weekly not missing time despite her father having a stroke and other significant pressures on the family. One participant had been selectively mute and after 9 months began to communicate verbally with her care coordinator. Another participant having attended 5 different school placements all of which were unable to meet her needs and the last of which had advised she was unable to access learning, engaged with the expertise of the musicians demonstrating with the right help this was not the case.*

## **Case Study 5**

### **Participant M1 Case Study, Blakesley Centre, Plugin Project 2019**

***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant M1 is an outpatient at the Blakesley Centre. She started the Plugin project in the summer holidays and said she had had drum kit lessons before but didn’t feel like she was any good. She said she only left the house to go to the shops and school, where she had been struggling. In September, she didn’t return to school and her family were looking for a more suitable one. M1’s mother said that a member of staff from school had said that Participant M1 was “unteachable.” It emerged later that Participant M1 is on the autistic spectrum. On her initial Plugin baseline, she marked herself bottom for valuing herself relative to others, coping with challenges, social skills, teamwork and being musical creativity. She also had low scores for other social and musical aspects and self-esteem.

At the beginning of the project, the only way to be accessible was for Participant M1 to attend with her sister and for Occupational Therapist (Kirsty Taylor) to pick both up and bring them to the session. M1’s sister was more involved at the beginning of the session but half-way through allowed space for M1 to explore music creation in the GarageBand app on iPad. M1’s sister said at the end of the session that the project wasn’t for her, but she had

done enough to support her sister beginning the project. Although Participant M1 was fairly indifferent about what she'd achieved on the iPad that day, she was convinced to come back for a second session, again transported by Kirsty. Participant M1 was much happier using the iPad as an improvisational instrument than compositional but by the third session she still wasn't hugely motivated. One thing she did enjoy was listening to the music she liked from Anime TV series and films. The music leaders realised that M1 was occasionally singing along with the songs so we did quite a lot of listening in the next few sessions. There were a couple of occasions when Plugin participants came to Blakesley at the same time so the music leaders worked simultaneously in different rooms. We believe this worked well with Participant M1 progressing more with singing when there was just one adult in the room. Dan, the Young Music Leader, managed to accompany M1 singing one Anime song on piano and recorded a short excerpt of the piece. The results were very encouraging. M1 had a very nice singing voice but wouldn't listen back to it herself.

One challenge was that Participant M1 wasn't able to come to sessions if the Occupational Therapist couldn't collect her. Fortunately, one person who was beginning to see the value of sessions was M1's mum, who started to bring her, improving M1's attendance.

Participant M1 was introducing the music leaders to some enjoyable songs from Anime that we'd never heard before. However, we were still looking for a way of offering M1 a more creative experience. What worked here was agreeing a session plan with Participant M1 to repeat every week where, yes, we listened to a song at the beginning of the session each week and M1 sang if she wanted to, but then we move onto something more creative. M1 had lost interest in the GarageBand app but did explore the idea of writing song lyrics. When asked what she'd like to write about she thought about which Anime characters didn't have a song about them. She came up with Jasper from Stephen Universe. All the other characters, she said, had a song but not Jasper.

The process started with Participant M1 explaining Jasper's story in great detail and the music leaders making notes and repeating back what they understood. Over two or three sessions a concise story emerged and M1 decided what to include and what to leave out. She also described what the accompanying music should sound like and to that brief, the Young Music Leader created a rhythm and chord progression. Participant M1 got involved with coming up with what lyrics to tell the story and also some melodic ideas and the singing style. She was proud to have come up with what she called a "sarcastic" singing style.

During the process, Participant M1 also discovered the music leader's egg shaker, with which she demonstrated a great sense of rhythm and feel. The Young Music Leader recorded M1 playing the shaker and incorporated it nicely with her track.

Soon the CD deadline was upon us and we still had the song to finish off and record in one session. With this goal, we all grew very focused, including Participant M1, who came up with loads of melodic ideas. The Young Music Leader developed the accompaniment into a final structure. The lead music leader sang in the hope that M1 would join in but when it came to recording, she wasn't quite ready to sing the verse. Interestingly, however, she was willing to sing the chorus that she had come up with. She also got involved vocally by recording some sound effects to add to the drama of the song. It was a fantastic result, short but so sweet and is on the CD, called 'If Jasper Had a Song'. The song is a favourite of the extended Plugin team and something that Participant M1 had plenty of input into and

that she was really proud of. She was happy to listen back to her vocals this time and showed improved confidence when asked what her favourite thing about was about the Plugin project, answering, “*Singing.*”

Participant M1 (the “unteachable”) has also worked on completing a Bronze Arts Award, talking about her arts inspiration, teaching the music leaders to draw an Anime character and reflecting on the experience of watching the Young Music Leader perform solo piano and of taking part in the project as a whole. She went on to start writing a new song with us before the end of the year. This song takes its originality and ownership even further and is about a character that Participant M1 created herself. It is good to see how comfortable she’s become with the creative process from such a withdrawn and wary place when we met her.

In M1’s reflective baseline document she gave herself small improvements for most musical and personal confidence aspects. Her largest improvements were showing that she would now be happier to sing in front of others and that she feels like she is better at working in a team with improved perceived social skills overall. Participant M1 says, “*I didn’t like talking to people before but now maybe I would.*” In the summer holidays when asked for feedback about the project, she said, “*It got me out of the house. These weeks I’ve only been to the shops otherwise. It got me used to a stranger from the outside world. It got me thinking. I know more about music now.*”

## **Case Study 6**

### **Participant H1 Case Study, Blakesley Centre, Plugin Project 2019**

***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant H1 is an outpatient at the Blakesley Centre. She started the Plugin project in the summer holidays and already played keyboard, sang and written her own songs. Her Occupational Therapist, Kirsty Taylor, said that Participant H1 had attachment issues, living with her nan with no strong male role models. She didn’t see her mum and only saw her dad occasionally. Kirsty said that music was the only thing Participant H1 was confident about and the project would be a welcome added structure for the school holidays. Participant H1 scored herself incredibly highly in her first baseline assessment for most aspects of how she felt about her musicality, self-confidence and social skills. She was very, very enthusiastic about the Plugin project, eager to share the songs she had written and had no reservations about singing in front of people she’d just met. She said she wanted to come to Plugin because it’s “*another place to practise music and shut down from reality.*”

Throughout the course of the project, the music leaders helped Participant H1 record a song she’d already written, finish one she had started and start two more from scratch. Participant H1 played piano and sang and got the experience of playing along with the music leaders accompanying on guitar, second keyboard and electronic drums. She was mostly interested in the creative process, though, and learning more about playing piano. She kept her recordings fairly simple in comparison to other Plugin participants, given the huge choice of sounds and expertise available using computer software. She was happy with just piano and voice, perhaps with an extra vocal layered over the choruses. She continued with material she had worked on in Plugin sessions by taking work-in-progress

home and spending time on it there. She highly appreciated the creative and practical process of music-making as a way of coping with stresses and anxieties in her life. At the beginning of the project Participant H1 tended to use the same repeating chord progressions in her songs but was pleased to be guided through some other possibilities, proud of the song she'd written from scratch with the Plugin music leaders.

Participant H1 also enjoyed working towards an Arts Award qualification. She got to listen to and review the Young Music Leader performing solo piano, discuss and research her arts inspiration, Billie Eilish, and to teach her sister the chords to a Billie Eilish song on keyboard.

Although very motivated from the outset, Participant H1 at first seemed to have a lot of nervous energy, was quite serious and dressed and made herself up quite formally. After a few sessions in, she had got to know the music leaders and was laughing more, making her own jokes and making fun of the young music leader, persistently calling him "90s" because he made an out-of-date musical reference once. Although it was at his expense, it was lovely to see Participant H1 become socially comfortable with two new males. At the end of the project she said, *"I was able to connect with you guys [Plugin music leaders]. I realise it's easier to work in a team when making music."*

Participant H1 marked herself top again in her final baselines. The areas she was less sure of shot up, H1 now feeling she has good social skills, is able to do things as well as most other people and being pleased with her current level of musical ability. She commented that she had "exceeded" all of her goals for the project set looking at the Five Ways to Wellbeing:

- Get active: Another place to practice music and shut down from reality
- Connect with others: Being able to understand how people are feeling
- Keep learning: Lyric writing and recording
- Take notice: Being able to take time for myself and shut out what's going on else where
- Give to others: Give others comfort knowing they're not alone.

At the end of the project, when asked to describe the Plugin project, Participant H1 said, *"It's amazing, phenomenal. It's a big confidence builder, a really good experience to have. Before I came, I didn't have much confidence to do my song, I'm leaving being able to be proud of what I've done. I learned how to play different styles of music and new piano chords. This mostly came from listening to DS [Young Music Leader] playing keyboard. I want to keep learning about making music. I was able to cope with some challenges this week by doing music. I calmed down from a breakdown."*

Participant H1 recorded three songs for the Plugin CD 2019. At first it seemed Plugin was the only musical opportunity she had outside of her home. By the end of the project, as we were working on another song, she said, *"I don't want to record today, I just want to write. I can record at school."* It was good to hear that she can take her music forward without relying on being able to come to Plugin.



## Case Study 7

### Participant B1 Case Study, Blakesley Centre, Plugin Project 2019

*Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.*

Participant B1 is an outpatient at the Blakesley Centre. He started the Plugin project in the summer holidays and said he had played some keyboard and guitar before. He was due to be starting GCSEs the following year but Occupational Therapist Kirsty Taylor told us that B1 hadn't been accessing school until recently and his home life was chaotic. She said that Participant B1 didn't leave his house except for school and shopping with his mum.

When we met him, Participant B1 was willing to have a go but not confident with making creative decisions based on what he liked. Paperwork was not his strong point and because he pushed forward with everything he needed to do for an Arts Award qualification, he didn't complete any baseline scoring around self-confidence, musicality and social skills.

Participant B1 was offered the opportunity to play guitar, keyboard and to use Logic Pro X software. He learnt new skills in Logic and showed an exploratory ability on keyboard. He also tried different genres and came up with a few different short ideas using different guitar sounds as well as electronic dance music sounds.

Progress towards completing a piece of music was quite slow but Participant B1 learnt a lot about Logic as he went along. He was most motivated towards completing the Arts Award qualification. As well as making his own music he learnt enough to teach a member of staff how to choose, record and layer sounds in Logic. He reflected on his experience of watching the Plugin Young Music Leader perform solo piano and researched information about the lead singer of Twenty One Pilots.

For the first session or two, Participant B1 was picked up from his house by a member of Blakesley staff, but after that he made his own way. After the summer holidays, Participant B1 went back to school. Kirsty Taylor, his Occupational Therapist, said that B1's confidence had gone through the roof and that his mum had said he had been absolutely buzzing about the Arts Award when previously he had been very worried about school work. Kirsty said, *"it's shown (B1) that he can make something good without it being too academic. And she said it had been "massive" that (B1) had been making his own way to sessions given he didn't usually leave that house much, maybe just to go to the shops with his mum."*

Towards the end of the sessions, Participant B1 had completed a Dance track for the Plugin 2019 CD in Logic. He had not wanted to use his vocals, though, and it was an instrumental track. He came back the following half-term and was noticeably more confident, speaking proudly about what he had achieved at school and optimistically about taking his GCSEs. Participant B1 continued exploring music-making, this time using the GarageBand app on iPad. Now he had finished the Arts Award he could focus on music and Participant B1 showed great enjoyment making music on the iPad, more than in the summer. He worked very quickly, came up with two ideas and decided on them together for the CD, choosing not to submit his Dance track. The music leaders showed Participant B1 the sampler in GarageBand and he used it to make vocal sound effects to include in his track. This enjoyment of using his voice in his music was a further sign of increased confidence.

Participant B1 is now considering music for future study. Kirsty said that it was good for him to collaborate with the Plugin music leaders and have a one-to-one practical activity to go to for respite from home chaos. Her colleague Maxine added that there was one session when she wasn't sure if B1 would come to the Plugin session because she knew he had had an angry breakdown at home but the fact he came nonetheless was a sign that he was beginning to be able to de-escalate quicker than usual and make the session. She hoped that Participant B1 would be able to take this forward to other situations.

Participant B1 said the project is, *“good for your confidence, you learn new skills like playing the piano and about Logic Pro X. I enjoyed talking about Twenty One Pilots and the best bit was the improvisation [on keyboard with the Young Music Leader]. I also liked teaching Logic and listening to DS’ [Young Music Leader’s] performance. I am thinking about taking music further at college in the future. Doing this has given me another career option to think about. My timing playing the keyboard has got better, I have a better understanding of drums after recording them on keyboard. My confidence with teaching others has improved.”*

Kirsty Taylor, OT, said that Participant B1 is now able to take himself out of the chaos at home when necessary rather than responding negatively and at the end of the project she was in the process of discharging him.

## **Case Study 8**

### **Participant N1 Case Study, Blakesley Centre, Plugin Project 2019**

***Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.***

Participant N1 is an outpatient at the Blakesley Centre. She started the Plugin project in the summer holidays and said she hadn't been involved with music since singing kids songs at primary school. She was seeing Occupational Therapist Kirsty Taylor to help deal with mental health issues but we weren't given details of any specific diagnosis. She was just very quiet and seemed under confident, finding it difficult initially to make creative decisions. On her baseline paperwork, Participant N1 scored herself bottom for confidence and ability in all aspects of music and mostly bottom in the self-esteem and social categories.

Participant N1 didn't come to many sessions, just the Arts Award activity in the summer holidays. She said she was into violent games and was interested in making heavy electronic music. She started learning about making music using the GarageBand app on iPad and needed a lot of encouragement when making choices between different sounds. She stayed engaged and learnt further technical skills about creating drumbeats, layering sounds, sampling and arranging ideas to create a longer and dynamic piece of music. We transferred her track from the iPad to laptop where Participant N1 developed more skills in Logic Pro X software. In quite a short space of time she created a track she was pleased with, which is on the 2019 Plugin CD.

Participant N1 also enjoyed completing work towards an Arts Award qualification, watching and reviewing a solo piano performance by the Plugin Young Music Leader and researching and writing about a composer inspiration of his. It was interesting working with Participant N1 because she introduced us to the music of Dan Romer, a media composer. In her last session, Participant N1 decided she'd like to look at a different style of music,

more atmospheric and Americana-influenced like the music Romer had composed for the computer game Far Cry 5. She ended up recording a cover of part of the song with the Young Music Leader, revealing a beautiful singing voice. It turned out that Participant N1 sang a lot at home but originally hadn't wanted to with the music leaders. Perhaps she felt safer with the music software at the beginning of the project but once she got to know the music leaders, she was happy to sing with us.

N1's final baseline scores show that she very much recognises that she has potential as a music-maker. On a scale of '1 to 7, she progressed from a 1 to a 6 for the statement 'I am pleased with my current level of musical ability' and from a 1 to a 7 for 'I feel like music making allows me to be creative' and 'I feel motivated to progress musically'. She said, *"At first I wasn't bothered but now I'd like to progress. I'm singing more at home and am hoping to sing more places. I've learnt how to make a beat and record synths and music terminology."*

N1 also made huge achievements according to her baseline scores regarding self-esteem. She went from bottom or extremely low to top marks in feeling like she has a number of good qualities, having much to be proud of, feeling like she can cope with challenges and on the whole being satisfied with herself.

## **Case Study 9**

### **Participant G1 Case Study, Ardenleigh FCAMHS, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant G1 joined the project only 2 months ago at the Ardenleigh setting. In his first few sessions, he displayed some volatile behaviour; he had a very quick temper and wanted everything done to his way within a few seconds. When he quickly became agitated, he would raise his voice, stand up and gesticulate with his arms and shout orders. Over the course of only a few weeks, however, Participant G1 soon calmed down and this impatient attitude became less frequent.

Despite this change in attitude, at one more recent session he seemed to be quite angry and declared that he had not given permission for his track to be on the album. He accused me of theft and said that he would be taking me to court. By the next time we saw him, he was overjoyed with the CD and had forgotten this had ever happened. During this time he was put in seclusion, as there had been some problems between himself and another new person on the ward. This seemed to have knocked his confidence.

Participant G1 has a good voice and a natural ability to rap in time. When he is patient and in the mood to take advice from others, he has the ability to make good tracks. When his impatience takes control of him, it can make it difficult to work effectively as he wants things done quickly rather than carefully. That said, he is always very happy with what he has created.

Participant G1's personal aims for the project looking at the Five Ways to Wellbeing were to "express my thoughts in words through music" (connect with others) and "I want to learn how to sing melodies" (keep learning). Both these aims were met. From the outset of our work together, Participant G1 has been able to articulate his feelings and emotions very

well in lyrics. He is not concerned about looking vulnerable in front of others and his songs have a positive message for getting better and they often refer lovingly to his mother.

Participant G1 took part in the sharing at Ardenleigh and was very happy to show what he had been working on with his peers. He even had the confidence to do an ad-lib rap that we had only decided on the day. According to his activity worker, this was a big breakthrough for him which he had not expected him to be able to do.

Early Plugin baselines for participant G1 show consistently high results and confidence levels which are slightly at odds with his ability and social connectedness in sessions. His revisited levels show an increase and decrease in more areas. I believe that his initial results demonstrate the impatience he had with the forms in our early sessions and although he was still very impatient with the second evaluation, it perhaps shows that Participant G1 is analysing himself with more discretion. His evaluation shows that he has found the project to be positive and when asked about the difference it has made to him he stated, *"it has helped me to release my thoughts and express my thoughts."*

The Occupational Therapists at Ardenleigh FCAMHS use the Model of Human Occupation Screening Tool to assess progress. This tool has 6 assessment themes (motivation, pattern of occupation, communication and interpersonal skills, process skills, motor skills and environment) with 4 assessment statements under each theme. Under each statement, patients are assessed on a scale of FAIR (facilitates/allows/inhibits/restricts occupational participation), with an option for observations to be documented against each statement. This tool has been used to observe and assess patients within Plugin project sessions at key points.

Participant G1's MOHOST Plugin assessment for the theme 'Motivation' and the criteria 'shows awareness of strengths and limitations' at the end of the project showed that he had progressed to an A (allows occupational participation), with the observation stating that Participant G1 *"shows a good level of motivation for occupation, particularly music sessions with Quench."* For other areas under motivation, including 'shows curiosity and demonstrates interest', Participant G1 was assessed as an A (allows occupational participation) with the observation made that he *"requires support to identify interest in different types of music alongside RAP/Grime"*. Under 'Pattern of Occupation' he was assessed as an A in all areas, with the observation that he *"can at times easily become distracted or not cope well with change"* for the criteria 'remains settled/cope with disruptions/change'. In most other areas of his MOHOST assessment he scored As, except for an I (Inhibits occupational participation) under the theme of 'Process Skills' and criteria 'chooses/uses equipment appropriately' for which his observation commented, *"will need support to identify and use Logic software appropriately."* Under 'Communication and Interpersonal Skills', with all criteria assessed as As, the observations were made that he *"will communicate with facilitators and staff appropriately"* and *"can at times can push boundaries but will stick with group rules and co-operate with staff."* Under 'Motor Skills' he was assessed as an F (facilitates) in all areas, including energy, effort and pace.

Staff observations, feedback and evaluation reports on Plugin highlight the following comments against project outcomes:

**Musical Skills:**

*“(Participant G1) has been able to express himself a lot more through his rapping and free style lyrical making.” (Ed Morelos, Activity Worker).*

**Social Connectedness:**

*“(Participant G1) came to attend the shared gig performance and felt good to be part of a musical group. (G1) takes information well with the musicians and accepts to try new things.” (Ed Morelos, Activity Worker).*

**Self-Esteem and appraisal of ability/success**

*“(Participant G1) is more confident in his musical ability such as: rapping. (G1) is always coming up with ideas for his next music track as he constantly has ideas and appears to be pleased with himself when praised from staff and musicians.” (Ed Morelos, Activity Worker).*

**Emotional Literacy**

*“This seems to be something (G1) is very good at and has a natural ability to show his emotions through rapping. (G1) is very good at expressing his emotions as his lyrics relate around his life, i.e., family, friends and home life. (G1) is keen to listen to others and gives positive feedback to other service users.” (Ed Morelos, Activity Worker).*

**Case Study 10****Participant F1 Case Study, Ardenleigh FCAMHS, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant F1 began the project at Ardenleigh with very little communication and was extremely disengaged. He was neither interested nor disinterested and usually answered questions monosyllabically with no extended communication. For the first few months of sessions, he had no facial expressions. When he would say that he either really liked or disliked something he would never show any emotion on his face or relevant reaction to information given.

Participant F1 had not played an instrument before and quickly gravitated towards the keyboard. At first this was very slow work and he struggled to retain information given to him. Throughout the project, however, Participant F1 gradually became more able to retain information and he began to interact more week-by-week. His ability to connect with those in the room has seen a vast transformation; he can hold a conversation, ask questions, be directive, think creatively and independently and work as a part of team.

Musically he has also progressed considerably. He started out learning single lines of melodies. He progressed to using both hands, learning covers and then trying to make his own music. He has now started to read music himself and has picked the basics up quickly. This is not something that I would usually work on in sessions as it takes time and a lot of patience, but he has requested this so that he can continue making music when he leaves the setting. His activity worker has talked to him about how he can go about buying himself his own personal keyboard.

Participant F1 has not been interested in learning production skills yet but has been watching the process passively during sessions and I feel that he does have the skills to be

able to create tracks independently if he were alone. Next year I hope to expand upon this area of his music making if he remains a resident and engaged.

Participant F1 has never wanted to write lyrics or use his voice on tracks. This would be a good way for him to channel his own feelings more as this is something that has not been forthcoming in our work together. During one session recently, Participant F1 showed us some artwork that he had drawn which reflected some dark thoughts. His activity worker said that he would have to make note of with his doctor. Although his music-making has only been positive in our work together, he has not connected with music as a way of releasing his inner thoughts but more as a form of entertainment for others to listen to and as a way of passing time and expanding his skills.

Participant F1's baseline results at the beginning of the project showed his own insight into his disengagement from those around him – he felt that he had fairly low social skills. He also felt unmotivated musically, did not feel he had any skills and found it difficult to understand expression through music. His revisited baselines showed a marked improvement in every area and demonstrate how pleased he is with his current levels of musical understanding, motivation, and creativity and in his social interactions and ability to relate to others. His personal aims for the project set looking at the Five Ways to Wellbeing were to “improve my piano skills” (keep learning) and “make my own small projects” (give to others). Both aims were met or exceeded.

The Occupational Therapists at Ardenleigh FCAMHS use the Model of Human Occupation Screening Tool to assessment progress. This tool has 6 assessment themes (motivation, pattern of occupation, communication and interpersonal skills, process skills, motor skills and environment) with 4 assessment statements under each theme. Under each statement, patients are assessed on a scale of FAIR (facilitates/allows/inhibits/restricts occupational participation), with an option for observations to be documented against each statement. This tool has been used to observe and assess patients within Plugin project sessions at key points.

Participant F1's MOHOST Plugin assessment for the theme 'Motivation' and the criteria 'shows awareness of strengths and limitations' at the end of the project showed that he had progressed to the highest level, an F (facilitates occupational participation), with the observation stating that Participant F1 *“shows a good level of occupation in this activity, he takes pride and shows curiosity to learn new skills.”* For the theme 'Pattern of Occupation', and the statement 'maintains routine habits', Participant F1 also progressed to an F, with the observation that his *“pattern of occupation meets the demands of the activity”*. For the statement 'becomes actively involved in task/group' he progressed to an 'A' (allows occupational participation), with the observation that *“he will become fully involved in the tasks”*. In regards to the theme of 'Communication and Interpersonal Skills' this was also assessed as an A (allows occupational participation) throughout, with the observation that *“he has appropriate social skills and can communicate with facilitators”*. Under Process Skills he was a top at F for 'maintains focus throughout the task/sequence' and an A for 'modifies actions to overcome problems'. It was observed that *“Participant F1 would continue to need support to choose equipment to support the activity as he isn't familiar with all the music software”*. Under the theme of Motor Skills he scored F's for 'maintaining energy and appropriate pace' and 'using appropriate strength and effort'. This assessment clearly confirms the Music Leader's observations of progress made within sessions and the progress shown on the participants' self-assessed Plugin baselines.



Staff observations, feedback and evaluation reports on Plugin highlight the following comments against project outcomes:

### **Musical Skills:**

*“(Participant F1) has improved his musical skills vastly since beginning the project. He had never done anything with music previously and now he’s picked up many new skills”. (Jon Miley, Activity Worker).*

*“After a few sessions (F1) had shown a significant improvement and his confidence had grown” (Ed Morelos, Activity Worker).*

### **Social Connectedness:**

*“(F1) learns a lot from the musicians and seems to get on well with them and willing to try things new like learning to read musical notes.” (Ed Morelos, Activity Worker).*

*“(F1’s) engagement with the team has improved drastically. He asks questions, works collaboratively and is able to engage in light-hearted chat.” (Jon Miley, Activity Worker)*

### **Self-Esteem and appraisal of ability/success**

*“(F1) concentrates well and appear motivated when learning something.” (Ed Morelos, Activity Worker).*

*“(F1) is able to praise himself and recognises when he has succeeded in making a good track.” (Jon Miley, Activity Worker)*

### **Emotional Literacy**

*“(F1) always seemed to be in a bright mood in the music sessions and can show this whilst playing the keyboard.” (Ed Morelos, Activity Worker).*

*“(F1) has started expressing himself more since he has grown in confidence with the Quench team.” (Jon Miley, Activity Worker)*

Regarding how music can help young people with mental health conditions, staff at Ardenleigh state that it helps with confidence, social inclusion and being able to make friends:

*“It can help (participants) express themselves through music. At times young people might find it difficult to talk to somebody face to face. It helps with their cognitive functioning, reduces stress and helps manage their thoughts.” (Ed Morelos, Activity Worker).*

## **Case Study 11**

### **Participant A1 Case Study, Ardenleigh FCAMHS, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant A1 started sessions with us with some prior knowledge of GarageBand. He had made some tracks in music lessons using the app and loops. From the outset, Participant A1 struggled to follow instructions or take advice from music leaders or staff in the room and displayed some autistic traits. He would often retreat into himself and found it difficult to come out of this position. He was very defensive about his work and it was difficult to suggest alternative creative ideas or to teach him new things. Participant A1 would often close down anything which he did not like or want to continue with. He said that he can only

focus on the thing that he wants to do so could not have his attention diverted to anything else.

I tried numerous approaches to deal with this; by outlining my objectives at the beginning of the session and by breaking the time down into specific tasks at the start he could know exactly what would be expected of him; by giving a quick workshop on one particular method of editing in Logic and then by setting him a specific task to try to emulate what he had seen; to working as a team so that each person was involved in a particular task; by switching the focus so that sometimes it was on myself, PB (Young Music Leader), himself or his activity worker; by allowing him a special allotted time to work by himself. The latter approach seemed to work best. This way we could still be having some part to play in his learning but also give him the freedom and space from us overcrowding him.

Participant A1 began the project with a high opinion of his work already and I believe that this was likely to be covering his own very low esteem. He struggled enormously with finishing anything. He has a short attention span and struggled to work consistently on anything. When he would allow us input and we could help him have more ownership over tracks it would give us some more longevity with a creative idea but he would soon dismiss this. He talked a lot about copyright and was worried that his work would be copied but did not understand the argument that using Apple loops was also the same thing. We tried hard to encourage him to make his own work and why it was important not to use loops to create everything, but he struggled a lot with this idea and would always revert to using them as the foundations for his pieces. Although we continued to suggest that he should try to create his own ideas, it became apparent that this was generating a negative atmosphere in sessions and I had to adjust my approach and my own goals for his involvement in the project.

Participant A1 seemed to be getting a lot from sessions despite my own aspirations for outcomes not corresponding to his and I did not wish this to change. I adjusted my approach and allowed him to use loops. To keep him learning I gave him bits of information but without putting too much focus on them and although he disregarded them initially, I would see that he would put them into use later on in the session or in his own work once we had gone. When I learned that this seemed to be a method that worked, it further cemented my belief that he refuses to try anything in front of others in case he fails. I think this fear manifested itself a lot in Participant A1 during our work together and, once I understood this better, I tried hard not to let him feel this.

Musically, Participant A1 has still improved a great deal in our time working together; in particular his editing skills are fairly advanced and he spends a lot of time making music outside of the sessions. Both his activity workers and myself have acknowledged that he has taken some steps recently that are important milestones for him; he recently sang and recorded his own lyrics. In doing this, he allowed himself to be vulnerable in front of people.

I have also noticed an improvement in his ability to relate to others over the last few months. On a few occasions he has made an apology to me for disregarding something I have said or for talking over me. He also regularly says thank you. This demonstrates an element of empathy that he had previously not shown. He is also far more ready to listen to ideas and sometimes even implements them straight away. He is not as inward as he was and he allows the sessions to be much more open to everyone in the room. I believe him to have a much greater enthusiasm for music now.

Participant A1's personal aims for the project looking at the Five Ways to Wellbeing were to 'learn drums' (get active); create a band (connect with others) and to make peaceful recordings (keep learning). The recording aim was achieved but the others are still in progress. Early baselines show that Participant A1 began the project with high levels of confidence and belief in his own ability. Due to his inability to express his own vulnerabilities, his scores have not changed much. He has shown a small change from 6 – 7 in his ability to connect with others on the project and this kind of small self-appraisal has great significance for him.

The Occupational Therapists at Ardenleigh FCAMHS use the Model of Human Occupation Screening Tool to assessment progress. This tool has 6 assessment themes (motivation, pattern of occupation, communication and interpersonal skills, process skills, motor skills and environment) with 4 assessment statements under each theme. Under each statement, patients are assessed on a scale of FAIR (facilitates/allows/inhibits/restricts occupational participation), with an option for observations to be documented against each statement. This tool has been used to observe and assess patients within Plugin project sessions at key points.

Participant A1's MOHOST Plugin assessment for the theme 'Motivation' and the criteria 'shows awareness of strengths and limitations' at the end of the project showed that he had progressed to the highest level, an F (facilitates occupational participation), with the observation stating that Participant A1 *"is aware of his strengths and limitations; he will occasionally need guidance and direction"*. For the theme 'Pattern of Occupation', and the statement 'maintains routine habits', Participant A1 also progressed to an F, with the observation that he *"is able to follow a routine, he is motivated to meet occupational demands."* For the statement 'remains settled/cope with disruptions/change' he was assessed as an A (allows occupational participation), with the observation that he *"needs guidance and structure to listen to facilitators and work in the direction of the facilitators."*

In regards to the theme of 'Communication and Interpersonal Skills', although 'uses appropriate non-verbal communication' was assessed as a top F, all other areas were assessed as an A (allows occupational participation), which is progress from an I (inhibits occupational participants) or an R (restricts occupational participation). His 'Process Skills' for Plugin were largely assessed as A and his Motor Skills as Fs.

Staff observations, feedback and evaluation reports on Plugin highlight the following comments against project outcomes:

**Musical Skills:**

*"(Participant A1) has improved his skills on the iMac and shows a lot more confidence since the project started."* (Jon Miley, Activity Worker)

*"Has been able to express himself in a variety of ways such as singing a song and bringing his lyrical skills to a whole new level."* (Ed Morelos, Activity Worker).

**Social Connectedness:**

*"(Participant A1) looks forward to his sessions and enjoys the facilitators' company."* (Jon Miley, Activity Worker)

*"At times it had been a challenge to keep (A1) focused on areas the musicians have given*

*him to do but eventually gets to the task in hand. A1 does seem to respond well with the musicians as he is able to produce great music.” (Ed Morelos, Activity Worker).*

### **Self-Esteem and appraisal of ability/success**

*“Always shows confidence in using various programs and has shown greater ability in his writing/reading music.” (Jon Miley, Activity Worker)*

*“(Participant A1) is always willing to take part in the music sessions and appears to be very pleased with himself when given praise about his work.” (Ed Morelos, Activity Worker).*

### **Emotional Literacy**

*“(Participant A1) has always expressed himself and is very assertive.” (Jon Miley, Activity Worker)*

*“(A1) is very good at putting lyrics together and produced some great music.” (Ed Morelos, Activity Worker).*

## **Case Study 12**

### **Participant W1 Case Study, Parkview Clinic, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant W1 joined the group at Parkview with very low confidence and with not much previous experience in music. He said that he had played a little on the drums before and wanted to learn the guitar. On entering the room, he would not engage easily. He was extremely shy, would avoid eye contact and answer monosyllabically. He was very tentative in his guitar playing, strumming gently so as not to make a very big sound.

Despite being very timid, Participant W1 always seemed keen to be involved and as time went on we would find that he would jump out of his seat when he saw us coming and that he would stay behind in the room once we had left so that he could practise more. Over the course of our sessions, he became more open and, as the group began to connect, he gained in confidence. When we sourced an electric guitar and amp for him, he began to improve in big leaps and was much less scared to make a louder noise on the guitar. Soon it became difficult to speak because he began to fill all gaps in musical activity with guitar playing. In songwriting activities he was also the most vocal in writing lyrics; it seemed that he gave the song thought outside of sessions. He was also very keen to work on the band artwork with another participant.

A few months ago he got his own guitar and amp. At the start of the sessions, when we started working on the Arts Award Nirvana section, he came in wearing a Nirvana Nevermind t-shirt. I asked him about it and he said that he had got it when he didn't know who they were but he just liked the design. Subsequently, he has become a real Nirvana fan, draws pictures of Kurt Cobain and wearing Nirvana clothing. I feel that subconsciously he has started to enjoy the new identity that comes with playing the guitar and that the position of being a rock guitarist has given him credibility on the ward and outside.

One of the nurses recently said, *“I watch him go out of the door when he goes on leave and he looks so happy with his guitar on his back...it is like his friend and he is so proud. He turns to it when he has had a bad day and also when he has had a good day...he loves music and he loves these sessions.”*

Participant W1's mum told me at the sharing that he comes home and plays a lot. She said that he has started writing lots of his own songs and I asked if he would be ok to share this at the final celebration gig at Uffculme. He said yes and performed confidently. At this gig, although he asked me to stand next to him in the performance so I could help him know where we were, he knew exactly where to come in and which fret to play from. Participant W1 also delivered an excellent lesson to a staff member for his Arts Award. He was confident in his delivery and enjoyed the chance to be the expert.

Participant W1 set several goals for the project related to the Five Ways to Wellbeing after joining the project:

- Get active: To be able to finish and perform our songs. Explore different musical elements.
- Connect with others: Play in a band, talk to each other.
- Keep learning: Keep practicing new song; try another instrument
- Give to others: Entertaining people.

All the goals were met or exceeded.

His Plugin baselines confirm an increase in confidence regarding his own musical ability, which has grown from a 1 to 6, on a scale of 1-7. His ability to express his own feelings has also risen from 1 – 4. Although he marked his social skills down from a 5 – 3, he has noted a growth in how he feels able to connect with other people on the project from 4 – 7. Although his results show slight inconsistencies, Participant W1 has clearly made so much progress over the duration of the project. He is now an excellent team player. He walks into a room with confidence; he can hold eye contact; he laughs easily and he asks and answers questions without hesitation. Musically he is learning quickly, very self-motivated, creative and confident to show what he can do. I feel that the project has had a far-reaching impact on him as he is at the beginning of an exciting journey as a musician for the rest of his life.

Siobhan Murphy, Senior Occupational Therapist, Parkview Clinic, commented that, *“Participant W1 had never played the guitar or drums prior to Plugin, however it was quickly found he had natural skills for picking up rhythms on these instruments and to work together with other young people to create songs.....Participant W1 reported really enjoyed his time with the Plugin tutors and working with other young people in the context of making music. He was able to attend a music sharing event where he played in the band he had formed with other young people.*

*Participant W1 appears to recognise that he has the ability and talent to create music, and appears to find a sense of achievement and satisfaction in this. Prior to Plugin he had not had the opportunity to explore this...Participant W1 has been consistent in wanting to take part in Plugin, even when he is struggling with his mental health whilst on the ward. This is great progress as it shows a he can have the motivation to engage in meaningful activities and is motivated to explore new hobbies/interests.*

*Music (particularly through projects such as Plugin which gives young people the chance to work individually or in small groups with enthusiastic tutors) allows young people to communicate creatively in a way that gives them a sense of ownership, pride, structure and routine. We know that all of these factors can benefit a person's overall health and*

wellbeing.”

In feeding back about the impact of the project against the project outcomes, his family stated:

*“Plugin has given (W1) confidence to help to play his guitar and enjoy it...It has helped (W1) with his socialising and again boosted his confidence...His self-esteem has hugely improved. It has given him a focus and an understanding of working with others. Music is great to get youngsters together. It can be relaxing and releasing of emotions. These young people have found a talent within themselves thanks to the Plugin project. You have helped them move forward. Thank you.”* (Susan, family member)

*“(Participant W1) plays drums but hadn’t played guitar until on Irwin (a Parkview Clinic ward). Plugin has brought out his musical skills. (W1) has engaged in writing music, forming a band and make good friends and relationships through Plugin. (W1) was at a very low mood, through his music, making up songs has raised his confidence and enabled him to go forward mentally...He releases his thoughts through playing his songs. (Music) helps young people engage with peers, connect back to society and work as a team. Thank you. You have brought out a talent in (W1).”* (Julie, family member)

### **Case Study 13**

#### **Participant R1 Case Study, Parkview Clinic, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant R1 began Plugin very reluctantly. She had been involved with a small number of project sessions with the previous music leader but stopped coming. Ward staff told us that she was very musical but she refused to come out of her room. We eventually managed to coax her out and over the next few weeks she began to have more confidence. She found comfort in singing cover songs to us and through doing this she grew more self-assured each week. When participant R1 is feeling safe, she can be extremely witty, funny and articulate about her mental health which can seem like she is very confident. She enjoys being the centre of attention and seems to thrive in this position. She does usually like to give the preliminary that she is anxious before every performance but this seems to be a technique she has become familiar with using, rather than genuinely experiencing these nerves. I believe this helps her to fit in with the others in the group who often watch the sessions and who all experience low confidence; anxiety seems to be a common language and therefore it can sometimes be a crutch for Participant R1.

Participant R1 can be very encouraging to others and her affable nature brings others to contribute when they otherwise might not. Although she was not fond of writing her own songs with us, she could do this very well and the confidence the sessions gave her seemed to boost her confidence to go away and write by herself. After one song, which we managed to write together, it became apparent that she would not do this again, as she said that writing songs was a very personal activity for her. As she tends to write songs about her depression, she found it difficult to either channel the same feelings again or she didn’t want to dwell on previous emotions. She’d often prefer to perform covers as a way of distracting herself from her emotions.



Participant R1 went to one-one supervision in the weeks leading up to the final concert and she was not allowed off site. This meant that she was not able to take part in the collaborative setting concert. She was extremely upset by this and this stopped her from being in the right mood to come to the smaller sharing on her ward. On the day of the final concert, we held a small informal and impromptu gig in the art room on her ward with many staff members present, which she seemed to really enjoy. Despite her disappointment at not being able to perform at the official project concerts, the following week, on reflecting on the project, Participant R1 said that the best thing about Plugin was 'being able to share talents and work on expanding musical talents'. This aligned with one of her personal aims for the project, to give to others with 'learn how to teach'. Her self-assessed Plugin participant baselines evidenced excellent progress in all areas related to music, with the most significant progress being 3 points (on a scale of 1-7) related to the statements 'I feel like music making allows me to be creative' and 'I find it easy to sing/play in front of others'. Most other musical areas showed 2 or 1 point of progression, with her progressing to the top of the scale at 7 for both musical ability and her ability to express herself through music. As expected with her move to one-to-one supervision, most of her self-assessed regarding her social skills stayed the same as at the beginning and her self-esteem baselines showed some deterioration, though there was 1 point of progress for 'On the whole, I am satisfied with myself'. However, she stayed at the top of the baseline, on 7 throughout the project, for being motivated to progress musically.

Siobhan Murphy, Senior Occupational Therapist, Parkview Clinic states that *"Participant R1 has a natural talent for music and singing...her involvement has increased her skills in guitar playing and singing...Participant R1 wasn't able to attend any of the group sharing sessions however allowed her music to be shared with others...R1's involvement in the group has helped give her structure and meaning to her week. She has spoken to staff to say how she enjoys this."*

Eloise Wood, nurse, Parkview Clinic, states that the Plugin project has been good for *"Improving their (participants') confidence, allowing them to realise they have great skills. I think they have learnt a lot and also had good opportunities to practise."*

#### **Case Study 14**

##### **Participant Y1 Case Study, Parkview Clinic, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant Y1 joined the project at Parkview Clinic. She had significant confidence issues when she started attending but this did not deter her from taking part. She has good musical skills; she plays the cornet, a bit of keyboard and has a good basic understanding of music theory through her music lessons at school. She was very nervous with project leaders at first and also very shy with the other young people in the room.

She began the project with the aim to learn more about composition but as the band dynamic progressed, she became more motivated about learning the bass so that she could contribute in the group. Although she has continued to be a quieter member of the group, she has begun to interact more with others, she has been motivated to learn more and she was recently very happy to deliver an Arts Award teaching session to another participant. This involved her being recorded whilst teaching a cornet lesson and, when the

official part of the lesson was over and we were preparing to leave, she continued to teach and pass on information confidently.

Participant Y1's self-assessed Plugin project baselines have either stayed the same or show a small increase in all areas to do with her confidence and musicality. The most progression shown was 2 points, on a scale of 1-7, for the statements, 'I am good of making sense of what other people are expressing though music' and 'I feel like music making allows me to be creative'. The only area that seems to have decreased is her feeling that she can cope well with challenges. She did, however, deal very well with the challenge of a public performance with the band and she has also returned to the orchestra that she used to be part of and attends this every Thursday on leave before our sessions together.

Participant Y1 set two personal goals to achieve through the project, relative to the Five Ways to Wellbeing. These goals were 'to be more confident in performing. Perhaps be part of a concert on the ward' (get active) and to 'learn more about composing with John Williams as a focus' (keep learning). Both were achieved.

In the project evaluation, Participant Y1 stated that Plugin has made a difference to her as she is now '*more confident about performing*' and that she enjoyed creating original music. Her tangible change in attitude away from a more insular musical pursuit to more group focused interest highlights what I think has been particularly important in her progression. She enjoys being part of a group dynamic and has grown in confidence in her position and also her value in the group. Her previous music making outside Plugin has also only been in a classical capacity so I think that this experience has given her the opportunity to experiment and develop her own creativity and to potentially open her mind to how she can continue to have music in her life moving forward.

Siobhan Murphy, Senior Occupational Therapist, Parkview Clinic, in her project evaluation commented on the impact that the project had had for Y1 against the Plugin outcomes:

*"Participant Y1 is a keen musician, and having Plugin meant that she could continue to develop her musical skills despite the fact she was away from her school and unable to engage in her regular music lessons there...Participant Y1, whilst always a little shy initially, seemed to really benefit from working in small group sessions and with such enthusiastic tutors. Working in small groups has benefited her confidence and ability to engage...(Y1) is able to recognise her achievements through her participation in Plugin...(Y1) has been consistent in wanting to take part in Plugin, even when she is struggling with her mental health whilst on the ward. It has been a great way for her to engage in a meaningful occupation and has given her a new role in life."*

Participant Y1's mother stated that Plugin has, "*given her the confidence and drive to play music again.*" She stated that Y1, "*feels more relaxed in the unit*" and "*feels better about herself and is not so worried about making mistakes musically.*" About the project she states, "*It has given (Y1) 'time off' from her urges. The only time she was herself.*" Regarding how music can help young people with mental health conditions, Y1's mum says that it, "*Gives them space to be themselves rather than the illness.*"

## Case Study 15

### Participant Z1 Case Study, Parkview Clinic, Plugin Project 2019

*Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.*

Participant Z1 began our sessions at Parkview together with very low self-esteem. She did not like to be the centre of attention. She had a nice voice and could play simple guitar picking patterns but had never sung in front of others on her own before. She was confident when performing with another participant however she was still noticeably quieter and took a back seat. She let the other participant choose which songs they would play and she sung very quietly. As the weeks progressed, she grew in confidence and began to sing on her own. She was taken by surprise herself when she began doing this and often noted this out loud. Week by week she surprised herself by singing in front of more people on her own and she began to be more confident to speak to session leaders and staff around her.

One week, she told me that she had written her own song. She allowed me to listen to it privately away from everyone else. After this she began to write more and allow others to hear the songs. I saw that she often had 'singing in front of others' on her whiteboard as one of her daily goals. She would set herself the task to sing in front of a certain amount of people by the end of the day. From here on, when she was given the option to have sessions with the other participant like we had previously done, she preferred to work independently. This was actually a positive move for her as the other participant's talent and confidence, whilst helpful for her to hide behind at the beginning, were now disarming her own self-assurance and she was nervous to make mistakes or look vulnerable in front of her.

Participant Z1's songs are very introspective and thoughtful and she clearly uses them as a way of processing what is going on for her mentally. Her songs are musically interesting, coherent and structured, her words thoughtful and her delivery became more confident as the weeks progressed. Her voice got tangibly better through practise and her growth in conviction. Her baseline scores show progress against the statement 'I am pleased with my current level of musical ability', from 3 – 6 on a scale of 1-7 and by the end of the project she noted that she was very motivated to progress musically, progressing here from a 4 to a 7. In fact, in all areas related to her perceived musical ability and ability to express herself and understand what others are expressing through music, she showed excellent progress, mostly of 3 points.

Unfortunately, Z1 did not perform in the final concert as she would not take part without her friend. Despite her growth in confidence during the project, she is very loyal and connected to her peers and as her friend was not able to join her, she was quite clear that she would not be able to perform. Her insecurities also meant that she would never listen back to the songs that we had recorded. However, on the last day of our sessions together, she agreed to 'consider' listening to her song on the album - this was a big step for her.

Despite not performing in either concert, Participant Z1 noted an improvement in her ability to perform on her evaluation form. Her self-assessed baseline scores for, 'I find it easy to sing/play in front of others' progressed from a 1 to a 6 through the project duration.

Siobhan Murphy, Senior Occupational Therapist, Parkview Clinic commented in her evaluation that *"Participant Z1 has developed her skills in playing the guitar, and with*

*support and encouragement, has also begun singing... Participant Z1 didn't feel able to be in the room when her song was played at the music sharing event however she was happy for this to be shared at the event... Z1 worked particularly well with one of her peers and their relationship appears to have positively benefitted from being part of Plugin... Participant Z1 has an interest in performing arts, and seemed to naturally gravitate towards Plugin as a way to continue to express herself."*

Jess Taylor (Staff Nurse, Parkview Clinic) stated that *"staff have noticed an improvement in the young people's confidence in their musical talent and in performing in front of other people. A young person who is quite shy was able to participate in these performances in front of an audience."*

Eloise Wood (Nurse, Parkview Clinic), stated *"Young people have been encouraged to write their own music and express their feelings through music and songs. I think it's been a very good form of therapy."*

### **Case Study 16**

#### **Participant X1 Case Study, Parkview Clinic, Plugin Project 2019**

***Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.***

Participant X1 first joined the group on her first week on the Irwin Ward at Parkview. Her mum was with her helping her settle in and when she heard that there was a music session happening, she asked if Participant X1 would like to be involved. (X1) agreed but only if her mum would come. Participant X1 managed to stay in the room for a short while but was very nervous, shy and hesitant to play. The next week she didn't come and I thought that we would not see her again, however she came back routinely each week after that and has grown to become the leading member of the ward band 'The Nasty Nachos'.

Over the course of the last six months, Participant X1 has become increasingly more confident. She mentors and guides the other members, giving them lessons in her own time and they clearly respect and listen to what she says. Although she is clearly the leader of the group, at one recording session I noticed that she was very careful to make sure that everyone had a part which they could manage and that they would all be able to involved in a meaningful way. Although she could clearly play the drum part better, she invited Participant W1 to play the easier section so that he would feel involved. I have noticed this kind of careful interaction on a number of occasions. She is careful and caring with other people's feelings and she works hard to make sure that everyone in the room is happy. She gives positive praise and feedback.

Participant X1 has been very proactive in making artwork for the band and did this without any coaxing from the Music Leaders. Before the concert, (X1) suggested to the group that they come together to continue making some more artwork and she organised a rehearsal without the Plugin team present. She also encouraged the band to work on a new piece during a week when we were not present and they composed a new piece without any guidance. She has also recently started writing her own individual songs and was happy to perform something she had only just composed thirty minutes previously at the final sharing gig!

Participant X1's results show an increase in her self-assessed musical baselines, from a 6 to a 7 (on a score of 1-7) for 'I can express my thoughts, feelings and emotions through my own music making' and 'I am good of making sense of what other people are expressing through music'. However, they also show a decrease in some areas of sense of self and her own analysis of her social skills. She is perhaps more self-aware as she draws close to being discharged but it has been clear that the project has given her a heightened confidence. It has also given Participant X1 the confidence to use her skills to be a fundamental part of a band. She had also never written her own music so she has had a chance to experiment with a more creative part of her own playing.

Participant X1 set 3 personal aims for the project related to the Five Ways To Wellbeing, which were all met:

- Connect: I would like to work in a group or meet other musical people.
- Take notice: I would like to carry on learning different songs/styles so I can gain more musical knowledge.
- Give to others: I would like to carry on working with a group or teaching other people things.

In evaluating the project and the impact of engagement for Participant X1 against the project outcomes, Siobhan Murphy, Senior Occupational Therapist, Parkview Clinic, stated: *"Plugin was the first opportunity Participant X1 had had to really unleash her creative music potential. She developed skills in playing the guitar and working with her band mates to create songs...Participant X1 engaged really well in the Plugin sessions, and worked well with her bandmates and tutors to focus on the project. She performed at a music sharing event and appeared really pleased with this...X1's ability to recognise her skills in making and performing music appear to have increased over time, culminating in her performance at a music sharing event where she appeared proud of her work...Participant X1 has been consistent in wanting to take part in Plugin, even when she is struggling with her mental health whilst on the ward. It has been a great way for her to engage in a meaningful occupation and has given her a new role in life."*

Lorraine Payne (CSW, Irwin, Parkview Clinic) fed back that Plugin was a *"Wonderful experience for the young people – can see the difference the sessions make to the whole being."*

In the project evaluation, Participant X1's mum states, *"It's encouraged (X1) to play in front of people and join a band...(X1) was shy at first but now looks forward to the music leaders coming each week...It has boosted her self-esteem so much and has even made their own song... Music helps (X1) express herself within the music and songs that they write and perform... Thank you so much for Quench coming in each week, it has been an amazing help...Music is very therapeutic, gives them something to focus on and practice all week."*

Her dad states, *"It has given (X1) something to look forward to each week and has given her confidence and self-worth...It's helped (X1) mix with other young people in the ward and make friendships with people of a joint interest...It's boosted(X1's) self-esteem and (she) gains praise and self-confidence for something they're good at...Music has helped (X1) so much with her feelings and emotions...(Music gives young people) something to focus on and connect with their peers."*

## Case Study 17

### Participant K1 Case Study, Tamarind Centre, Plugin Project 2019

**Written by Plugin Music Leader James Stanley with additional input from Quench Arts Directors.**

We've only seen Participant K1 for a handful of sessions towards the end of the project year and when we have seen him, he can only engage for about 30 minutes maximum. Participant K1 didn't have any musical experience prior to this project and, due to his personality, illness and medication, found it difficult to focus on any one thing. This meant that we did a lot of different activities from drumming to lyric writing, singing to keyboard playing within sessions.

The very first session that Participant K1 attended he saw the drum kit and said, "*I want to play the drums*" before we even had opportunity to introduce ourselves. He enjoyed himself for about 20 minutes and then took it upon himself to leave. The next session he came in as another participant was finishing off a track on the laptop. He heard that and said, "*I want to make a hip hop song*", continued to do that for 20 minutes and then took himself off again. Over time, we were able to make more suggestions of what we thought he could do, and he stayed for longer in sessions. We suggested he tie all of the skills he'd learnt so far together and write a song. When he wrote and recorded his first song he had a very low opinion of his abilities and didn't think anyone would want to listen to what he'd done. After our sharing session he was beaming because of the praise that he'd received. This will have really helped him and the way he feels towards engaging in things outside of his comfort zone.

In a short space of time, Participant K1 has been on a long journey; staff say that the short (20 minute) attention span is very normal for him and yet, each week he progressively stayed for a little longer. He seemed much more open to ideas and input from others by the end of the project and noticeably widened his musical appreciation and understanding judging by the fact that he sat and listened to someone he didn't know play the acoustic guitar for longer than he stayed in the room the first time we met him! It's a shame we only produced one track with Participant K1 - I'd be really interested to see what he did next now his confidence and understanding have improved.

As Participant K1 joined the project towards the end of the Plugin project year, we do not have samples of MOHOST data to evidence progress, though we do have his self-assessed Plugin project baselines and staff observations. These showed significant progress regarding musical ability and confidence. On a scale of 1-7, his scores went from a 3 to 6 for 'I'm pleased with my current level of musical ability' and 'I can express my thoughts, feelings and emotions through my own music making'. They moved from a 5 to a 6 for 'I am good of making sense of what other people are expressing though music' and from a 2 to a 5 for 'I am good of making sense of what other people are expressing though music' and from a 3 to a 6 for 'I feel like music making allows me to be creative'. His progress in other areas was less impressive, with 1 point of progression for 'I feel that I have much to be proud of', 'on the whole, I am satisfied with myself' and 'I've been feeling like I can cope with challenges'. His also progressed 1 point regarding his perception of his own social skills, with his motivation to progress musically rising by 2 points to a 5.

Participant K1's personal aims for taking part in the project related to the Five Ways of Wellbeing were to participate regularly, share his lyrics with the Quench and OT team, learn some musical skills and create a track and lyrics and to show his songs to people.



Participant K1 has created his own track as well as experimented with other instruments. His lyrical writing has been very emotional and has focused on his family and the important role they have played in his life. As the sessions have gone on, Participant K1 has come more regularly to sessions and at the end of the project shares his song with O.T.s and external Quench staff and guest. Overall Participant K1 has achieved the goals set.

On the impact of the project, Hayley Miller, Senior Occupational Therapist at the Tamarind Centre stated, *“Participant K1 had limited experience in music production prior to attending the first Plugin session. He was explorative during the sessions, trying out many different musical sounds on Logic. As the sessions progressed, he was able to create his own tracks, with support and support with writing song lyrics. Participant K1 was polite and appropriate when engaging with the Quench facilitators. He also engaged well with visiting performers and Quench staff.*

*Participant K1’s confidence in using the software increased throughout the sessions. With the support of the Quench staff Participant K1 was confident enough to write his song and record it about his family. This song about his family was very emotional in which he expressed his gratitude towards his family for everything they had done for him throughout his life.*

*When listening to others play music or sing Participant K1 said that he found listening to others sing or play the guitar was very relaxing and therapeutic.*

*The Plugin project has enabled our patients to have ownership over an artistic project, seeing it through from the start to finish and producing an end product they are proud of. It has helped to increase their skills and confidence and feel part of a wider community of musicians.”*

## **Case Study 18**

### **Participant I1 Case Study, Tamarind Centre, Plugin Project 2019**

***Written by Plugin Music Leader James Stanley with additional input from Quench Arts Directors.***

Participant I1 was the longest standing participant at the Tamarind Centre setting, having been involved throughout the year. He has been in the Mental Health and Prison system since he was 17. He has a diagnosis of psychosis. Musically, he came to work with us as a talented and committed writer. He wrote raps and delivered them along with beats with very intricate timing and precision. A lot of his lyrical content was very explicit but at request from the Occupational Therapist and clinical teams, we allowed him to express himself in this way. What Participant I1 lacked at this point was confidence in his abilities and a musical understanding that would allow him to create his own music. Staff told us at the outset that his confidence was low, and he very rarely shared any of his lyrics with other patients or staff. As he’d been in the system for so long already he was quite disillusioned and negative, not engaging in many other activities and staff were finding it very difficult to even get him out of bed. In our earlier sessions he would have ideas about how he wanted tracks to sound and would often ‘beatbox’ drum patterns or hum melodies but would get frustrated that he couldn’t work out how to play these. Therefore, our aims were to teach him some basic music production and keyboard skills in order to give him full creative control. This was something he challenged himself with as a goal at the beginning of the programme too.

Musically, Participant I1's journey over the past year has been huge. He can now recreate sounds that are in his head and put them down in a DAW ready to record his own lyrics over. He has learnt about rhythm, tempo, chords and scales as well as layering and production skills. He's so proud of this new approach to music that it has inspired him to continue working on music by booking himself into an independent studio on his home leave days. His musical output across the project was immense - creating a total of nearly 15 tracks on his own plus some collaborations. Whilst we struggled to get him to think more consciously about his lyrical content for most of the project, he was willing to write a very touching song right before the performance which was his message to other young people who have mental health conditions. He gained the confidence to realise he had a voice and positive words to say.

From a more practical perspective he has made progress too. Once he engaged with us he very rarely missed a session. Staff told us that he was regularly up in the mornings (not confined to his bed!) and asking about the session. He clearly worked on ideas outside of our sessions because he always came prepared with new material and ideas. His clinical team meetings with the doctors were getting more and more positive with him being assigned more home leave and working on the goal of being more reliable and having a positive routine.

His journey has been difficult though. Alongside his struggles with mental health he's also spent a very important stage of his development in a very difficult setting. He clearly wants to move on and feels like it's not happening quickly enough. All of this building together meant that he became much less frequent in his attendance towards the end of the programme, particularly leading up to the performance which, in the end, he wasn't able to attend. From staff comments, we learnt that all of this was down to changes/reduction in medication and his own general feelings of anger towards the situation he was in and particularly those in authority. Despite this (hopefully temporary) setback, it is clear that the project has definitely helped to improve his confidence and resilience, shown by how well he's reacted to and worked with the Plugin Music Leader and Young Music Leader. Being involved with Plugin helped him to start believing more in himself and his abilities as well as giving him something to look forward to that aided his efforts to be better at routine.

Staff have commented that Participant I1 has found it really beneficial to have members of 'staff' that work with him positively but aren't connected to his mental health 'treatment' and overall journey. He was able to be himself with us and work on a skill that will hopefully be of benefit to him when he is back in the community. Already it's helped him to reach out and meet people in his local area on his visits to the studio during home leave time. Having these connections will help with what will be a difficult transition! He has a way to go still but after the skills he's picked up on Plug-in I'm convinced music will continue to be an aid to his recovery.

Participant I1 set several personal goals to achieve through the project related to the Five Ways to Wellbeing:

- Get active: make an album. Mixtape.
- Keep learning: Learn how to make beats.
- Give to others: Record tracks

These aims were met. Participant I1 has created a huge number of tracks as part of Plugin. He started with no knowledge of how to create his own beats and now is self-sufficient -

easily able to recreate sounds in his head. He's used these skills to good effect in our sessions as well as booking studio time when on his leave.

Though Participant I1 marked himself at the top of the scale at both the beginning and end of the project for the self-esteem and social connection sections of the Plugin baseline, his self-assessed score relating to musical development were more insightful. On a scale of 1-7, Participant I1 progressed from a 4 to a 6 in relation to 'I am pleased with my current level of musical ability' and from a 2 to a 5 for 'I have an understanding of the different elements of music'.

The Occupational Therapists at the Tamarind Centre use the Model of Human Occupation Screening Tool to assessment progress. This tool has 6 assessment themes (motivation, pattern of occupation, communication and interpersonal skills, process skills, motor skills and environment) with 4 assessment statements under each theme. Under each statement, patients are assessed on a scale of FAIR (facilitates/allows/inhibits/restricts occupational participation), with an option for observations to be documented against each statement. This tool has been used to observe and assess patients within Plugin project sessions at key points.

Participant I1's MOHOST Plugin assessments between early March and Dec 2019 showed the following changes:

### **Motivation**

Shows awareness of strengths and limitations: Start: A (*OT observation: Doesn't always identify his strengths and weakness and needs support with this; lacks confidence in unfamiliar tasks*); End: A (*OT observation: has grown in his confidence regarding his strengths and limitations. He now requires less reassurance and direct support when creating musical tracks and asks for support and advice appropriately.*)

Shows pride/seek challenges: Start: F; End: F (*OT observation: has produced many different tracks and styles, seeking the additional challenge that this presents.*)

Shows curiosity and demonstrates interest: Start: F; End: F

Identifies preferences/ is goal-orientated: Start: A; (*OT observation: Can identify goals with support from OT/Project lead*); End: F (*OT observation: has become increasingly self-directed throughout the sessions, he has a clear idea of the music he likes to produce and how he would like to take this forward in the community*).

### **Pattern of Observation**

Maintains routine habits: Start: F; End: A (*OT observation: requires support at times to remember planned sessions and attend punctually*).

Remains settled/copers with disruptions/change: Start: F; End: F

Becomes actively involved with task/group Start: A (*OT observation: requires support and prompts to engage in unfamiliar tasks – I.E making his own beats using apple Mac*); End: F (*Although, at times, I1 presented as lethargic at the start of the sessions, he always exerted his effort to engage in the tasks presented as much as he could.*)

Fulfils responsibilities in the sessions: Start: A; End: A

### **Communication and Interpersonal Skills**

Uses appropriate non-verbal communication: Start: F; End: A

Initiates and sustains appropriate expression: Start: A (*OT observation: will initially appear shy and quiet with new people and then can establish a therapeutic rapport.*); End: F

Uses appropriate vocal expression: Start: F; End: F (*I1 has built supportive and appropriate relationships with the Quench facilitators*).

Relates to and co-operates with others: Start: F; End: F (*I1 has worked with several of his peers throughout the sessions, collaborating to produce a track. He has taken into account others' preferences*).

### **Process Skills**

Chooses/uses equipment appropriately: Start: A (*OT observation: will require support to utilise and choose appropriate equipment to produce/record his music*); End: F (*I1's knowledge around using Garage Band and music equipment has improved and he is more autonomous in using the equipment*).

Maintains focus throughout task/sequence: Start: F; End: F (*Generally, has been able to sustain concentration and focus over 2.5 hour sessions*).

Works in an orderly fashion: Start: A; End: A

Modifies actions to overcome problems: Start: A; End: A

### **Motor Skills**

Mobilises independently: Start: F; End: F

Manipulates tools and materials easily: Start: F; End: F

Uses appropriate strength and effort: Start: F; End: F

Maintains energy and appropriate pace: Start: F; End: F

### **Environment**

Space offers stimulus and comfort: Start: F; End: F

Resources allow safety and independence: Start: F; End: F

Social interaction provides support: Start: A; End: F

Demands of activity match abilities/interests: Start: F; End: F (*I1 has been able to engage, being awarded an Arts Award as the activity has been pitched at the correct level and coincides with his abilities*).

On the impact of the project, Hayley Miller, Senior Occupational Therapist at the Tamarind Centre stated, *"During the sessions (Participant I1) has developed his music skills in using Logic software, something he had never used before. At the start of the sessions, he required a lot of support with choosing which musical instruments to add. However, as the sessions progressed, he grew more knowledgeable about which instruments went together and how to assemble tracks, taking into account verses and choruses. He also frequently used the keyboard to produce his own beats, with an increased knowledge of different beats. Participant I1 completed his Arts Award during the sessions.*

*Whereas, before the sessions commenced, Participant I1 would just bring along lyrics he had already written and rap them over a sample, as the sessions progressed he would produce a musical beat on Logic and then write a rap coinciding with the beat, showing a development of his skills. He was also encouraged to write a rap about his journey through the mental health system, a different type of song than he would usually produce.*

*Throughout the sessions Participant I1 has grown positive relationships with the Quench facilitators. He has been able to be honest about his struggles and difficulties and taken their advice and constructive criticism well. He has interacted well with his peers throughout the sessions, collaborating with them on several occasions. His confidence in his abilities has markedly improved throughout the sessions. Towards the end of the sessions,*

*Participant I1 has taken the lead on producing tracks, requiring less support from Quench facilitators and requiring less overall reassurance, appearing (to have) more confidence in his abilities. Since starting the Quench sessions Participant I1 now attends a studio in the community independently to record raps.*

*At the start of the sessions Participant I1 used many of the raps that he had already written to rap over the tracks that he was producing. However, with support, Participant I1 has written a rap about his experience through the mental health system. This was a very thoughtful and touching account where Participant I1 was able to open up about his experiences, how they made him feel but also included an optimistic view for the future. Participant I1 has reported on several occasions throughout the sessions that it helps him with pent up frustration to be able to express himself artistically through music.”*

## **Case Study 19**

### **Participant J1 Case Study, Tamarind Centre, Plugin Project 2019**

***Written by Plugin Music Leader James Stanley with additional input from Quench Arts Directors.***

Participant J1 was not with us for the whole of the project as he went back home after a few months' worth of sessions. I would describe him as having real 'mock confidence', rating himself highly on baseline forms but more as a bit of bravado to cover up the fact he was actually quite insecure about himself and his talents. The more we got to know him, the more he would say, "*Are you sure this sounds right? Be honest - do you really think it works?*" This is a good journey for people to go on, one where their confidence becomes more 'real' - perhaps taking a hit initially but then going on to realise that they've made good progress and have skills and talents they should be proud of.

Participant J1 was interested in lots of different types of music making: lyric writing, rapping, singing, music production, keyboard and guitar. We started the sessions by teaching him some basic keyboard and music production skills. Initially, he struggled and wanted things to happen a lot quicker than they were. It took us a while to convince him not to just use YouTube backing tracks and that the Young Music Leader and I couldn't just produce tracks for him to record his voice on. Staff commented on his lack of focus in other sessions and that he found it difficult to engage with things over a longer period of time. However, we stuck with it and continued to encourage him to create his own music, praising all of the things he did.

One session he used the skills he'd built up over the past few weeks to make a simple track that immediately he said, '*sounded hard!*' I think from this point onwards something clicked, Participant J1 was excited about creating his own music and realised that it was possible for him to create something he was proud of. He made real progress to the point where he could create tracks that took influence from some of his favourite artists. He later spoke at length about wanting to find 'his own sound' and I think having these sessions without any pressure from peers or others allowed him to experiment with different styles and ways of expressing himself creatively. He left Tamarind partway through this journey of discovery but had definitely made some inroads towards being both realistic and excitable about what he could achieve. I hope he continues to make music again wherever he ends up!

Participant J1's self-assessed Plugin project baselines showed significant progress regarding musical ability and confidence. On a scale of 1-7, his scores went from a 4 to a 7 for 'I'm pleased with my current level of musical ability'; from a 4.5 to a 6 for 'I can express my thoughts, feelings and emotions through my own music making' and from a 3 to a 6 for 'I have a good understanding of the different elements of music'. He moved from a 4 to a 7 for 'I find it easy to sing/play in front of others' and from a 4 to a 5 for 'I am able to do things as well as most other people'. He moved from a 5 to a 6 for 'I've been feeling like I can cope with challenges' and from a 6 to a 7 for 'I feel that I am good at working in a team'. This showed good progress considering the time he was engaged in the project. His personal aims for taking part were based on finding his unique style and learning how to create a beat within that style. This was partially met - he tried lots of different styles on the project, some singing and some rapping including different production techniques for each. He tried to find his unique style and made some good progress - although his time with us was cut short so it would have been interesting to see what he'd achieved if he stayed with us longer.

## **Challenges and lessons learned**

The main challenges/lessons learned have been:

- 1) Retention, due to participants being discharged mid-project. Where notified in advance we have completed final baselines/evaluations and disseminated signposting information to support continued music making, prior to discharge. Unfortunately, setting staff supporting Plugin, particularly at Woodbourne Priory, themselves have very little notice of discharges and this has affected collection of some evaluation materials, and completion of Arts Awards in some cases. Where possible we have communicated key information afterwards via keyworkers and have met with Ward Managers to seek to address this in Year 2. In two cases, this follow up of signposting material has resulted in young people then joining our community based Wavelength music project.
- 2) The Arts Award focused sessions have worked really well in some settings and been a motivating factor for young people to take part. In other settings, particularly for Parkview Clinic summer sessions, this focus was a hindrance to engagement and we have had to re-assess its promotion. Instead portfolios have been completed during the main project weekly sessions with participants accessing one-to-one support.
- 3) We will extend the offer of training key staff as Arts Award Advisors to gain better support for this, particularly at the Parkview Clinic where it seems just 1 participant not being keen can impact on the whole group. Having staff support and encouragement in this area is crucial and, in such a setting with many different staff and shift patterns, it is important for us to have more than one Arts Award Advisor on hand.
- 4) Additional challenges included needing to replace the Birmingham Children's Hospital oncology/burns unit (main site) as a project setting at short notice before the start of the project due to staffing issues and capacity. Our lead contact organised for the Blakesley Centre to benefit from the project instead and, whilst not an inpatient setting, the project here has had a huge impact and worked really well. In fact, the project has been so successful here, our contact is seeking additional funding to be able to support us to offer similar activities in other settings across the city.



- 5) One of the initial envisaged Lead Music Leaders was not able to take on the project after funding was achieved due to a relocation. Another staff member took on 2 settings as agreed with our grant officer)
- 6) The nature of our project settings and particular participants engaged meant that participant attendance at the final collaborative project sharing event (meant to involve all settings together) could not be confirmed until the day, despite our partners' best intentions, prior planning and staffing arrangements. Attendance was dependant on each participants' daily assessment, as well as required staffing numbers to supervise leave. In the end, this event was only attended by 2 settings which was extremely disappointing, despite being a very moving event with a good audience of friends and family who really appreciated the opportunity. All settings were represented musically using recordings. See point 8.
- 7) In year 2 we will need to reassess the location of the Men's Forensic Service delivery as the Tamarind Clinic now do not have any young people under 25 who are able to take part. The project has had huge impact with those engaged there though and the Head OT is liaising with the men's service at Reaside and the women's service to see if they might host in Year 2. As a back up, another ward at Woodbourne Priory are interested. This change of venue was always deemed a possibility when planning the project and should not affect match funding or strategic commitments. The Tamarind Clinic would like to be re-considered for Year 3 delivery, if they have any patients within the age criteria, though recognise that we might want to continue with the replacement setting for the remainder of the project.
- 8) In Year 2 we will need to replace our Young Project Coordinator (YPC). We had hoped that the YPC from year 1 would stay engaged for the duration of the project and gradually take on more responsibility, however she left the project in Dec 2019 for maternity leave and will not be returning. There will be implications on the staff team and training budget to re-recruit and bring the newly appointed candidate up to speed with the project and role. This will be managed within the Directors' project and line management responsibilities and within the relevant Plugin training allocations. In Year 2, our Lead Music Leader team is reducing to 3 artists, with 2 artists each working in 2 settings, as Meldra Guza no longer has capacity to commit to the project. Again, this will not affect the project programme or budget.
- 9) As explained above, our project partners were unable to commit to attending the end of year collaborative sharing (due to staffing issues and/or the wellbeing of participants involved). In our year 2 planning we will endeavour to understand the specific difficulties faced in year 1 and address these for year 2 with better scheduling (for example, avoiding a Saturday so close to Xmas), though we understand that the particular issues this year with Woodbourne Priory, Ardenleigh FCAMHS and the Tamarind Clinic (Men's Forensic) were participant focused rather than a lack of commitment to attend (leave and staffing levels had been confirmed in advance). Should it look like the event might have similar issues this year then we will liaise with Youth Music to discuss alternate plans, such as settings visiting each other for paired sharings, which will make managing the 'unknowns' in regards to audience more manageable, and also help in regards to having appropriate staff support onsite.

10) In Year 2, one of our settings, The Blakesley Centre, may struggle with match funding requirements. The Blakesley Centre was a last minute replacement setting in Year 1 as a 12 month trial, due to the oncology and burns wards for the main Birmingham Children's Hospital having to drop out of the project for staffing/capacity issues and having no longer term patients at the time. The project has worked extremely well in this setting and key staff cannot speak highly enough of the impact for those involved and is keen to stay engaged but is still working to find the appropriate match funding for year 2. We are expecting confirmation during February that they can go ahead and, as explained above, they are actively seeking additional funding to expand activities into other settings. Should they not be able to find the funds then we would look to support them with an external funding application or seek a replacement partner as per our original risk assessment.

Overall, despite the challenges and recommendations above, the first year of Plugin Project delivery has been hugely successful and some fantastic music has been produced. Our project case studies and other evidence detailed above shows a good level of participant progression and a strong positive impact for participants and settings which should grow in year 2 as the project activity becomes more embedded in settings. Quench Arts is satisfied with our progress against our project outcomes and look forward to building on this during Year 2.

## **Links**

Photographs from the End of Year Sharing:

<https://www.facebook.com/media/set/?set=a.1532467463586303&type=3>

Soundcloud link to this year's Plugin album:

[https://soundcloud.com/quench\\_arts/sets/plugin-project](https://soundcloud.com/quench_arts/sets/plugin-project)

Further information about Mental Health First Aid training:

<http://mhfaengland.org/>

Further information about the Five Ways to Wellbeing and Outcomes Star:

<http://www.neweconomics.org/projects/entry/five-ways-to-well-being>

<http://www.outcomesstar.org.uk/mental-health/>

We have published 8 blog posts on the Youth Music Network, written by our artistic team who we have given guidance on topics to write about:

<https://network.youthmusic.org.uk/my-view-how-music-can-support-young-people-mental-health-conditions-and-how-it-can-aid-their?fbclid=IwAR0kwoFdllt3hsOopXnaYREyaT3o-j5ilcs3EnLm3P6W-84TowThyMhZ4ag>

[https://network.youthmusic.org.uk/review-my-experience-young-music-leader-plugin-project-%E2%80%93-what-i-have-learnt-and-how-it-has-shaped-my?fbclid=IwAR173EWav8nPZ8JB\\_9V9VPhtGkasJcanCtxyFS9\\_ADQUY32FwYJN\\_ME\\_6Ao](https://network.youthmusic.org.uk/review-my-experience-young-music-leader-plugin-project-%E2%80%93-what-i-have-learnt-and-how-it-has-shaped-my?fbclid=IwAR173EWav8nPZ8JB_9V9VPhtGkasJcanCtxyFS9_ADQUY32FwYJN_ME_6Ao)

[https://network.youthmusic.org.uk/mentoring-emerging-music-leader-%E2%80%93-how-i-am-approaching-doing-and-how-mentoring-i-have-had-has?fbclid=IwAR3h6v1Ailg1TGRsBfR4\\_VcDKDyprVRaQKKIDI9gT--OrFPUu3oyMSkIMo](https://network.youthmusic.org.uk/mentoring-emerging-music-leader-%E2%80%93-how-i-am-approaching-doing-and-how-mentoring-i-have-had-has?fbclid=IwAR3h6v1Ailg1TGRsBfR4_VcDKDyprVRaQKKIDI9gT--OrFPUu3oyMSkIMo)

<https://network.youthmusic.org.uk/considerations-working-very-poorly-young-people-and-any-specific-learning-or-tips-i%E2%80%99d-give-others?fbclid=IwAR3mf1VxDuYje1I3LECeylyu5vBmlXiYvuan0RPea6pLvXmvFnXM8HQ9GTs>

[https://network.youthmusic.org.uk/supporting-young-musician%E2%80%99s-progression-one-one-group-sessions-mental-health-inpatient-settings?fbclid=IwAR2W\\_pyVXe9QFFs6AXglEXU3L4SyOZ7BP9H\\_NbfL36vq9p8rWGMcv9LX-Lk](https://network.youthmusic.org.uk/supporting-young-musician%E2%80%99s-progression-one-one-group-sessions-mental-health-inpatient-settings?fbclid=IwAR2W_pyVXe9QFFs6AXglEXU3L4SyOZ7BP9H_NbfL36vq9p8rWGMcv9LX-Lk)

<https://network.youthmusic.org.uk/autism-awareness-training-%E2%80%93-what-i-have-learnt-and-how-it-has-informed-way-i-work-quench-arts?fbclid=IwAR3FUyBbYUa1yhZ1N4MLSkXcX6XWEIEQsbzwodYEOCcWZvtHcTaagsLUDCQ>

<https://network.youthmusic.org.uk/making-best-out-training-opportunities-michaela-riviere-youth-assistant-project-coordinator-quench?fbclid=IwAR37Q4p3IT52qD5EghFR85SnUTPDHUffAtKX0UfYf0E66QoNj3J3MJ9FmEU>

[https://network.youthmusic.org.uk/music-technology-and-learning-peers-paul-carroll-lead-artist-quench-arts%E2%80%99-plugin-project?fbclid=IwAR3-3BsK5C6mqeL\\_W0oaoio7hb0Okuywck9wobdCkFX7HR1LU-fdKs\\_u9E](https://network.youthmusic.org.uk/music-technology-and-learning-peers-paul-carroll-lead-artist-quench-arts%E2%80%99-plugin-project?fbclid=IwAR3-3BsK5C6mqeL_W0oaoio7hb0Okuywck9wobdCkFX7HR1LU-fdKs_u9E)

## Plugin Thanks

We would like to give huge thanks to all of the occupational therapists, support workers, nurse and other setting staff who have supported our participants to attend sessions, and to our project artistic team for their hard work and tenacity:

**Lead Artists:** Paul Carroll, James Stanley, Katie Stevens, Meldra Guza  
**Young Music Leaders:** Dan Scott, Megan Burke, Peter Bell  
**Young Assistant Coordinator:** Michaela Riviere

### **Plugin Settings:**

BCH's Parkview Clinic; BSMHFT Ardenleigh; BSMHFT Men's Forensic Service (Tamarind); Woodbourne Priory Hospital; Forward Thinking Birmingham's Blakesley Centre

In addition, we would like to thank our project funders and partners who have made this project possible: Youth Music, Birmingham and Solihull Mental Health NHS Foundation Trust, Forward Thinking Birmingham, Birmingham Children's Hospital Charity and Birmingham Music Education Partnership. Without this support, the project wouldn't be able to run and achieve the impact that it does, so we are hugely grateful for this.

We have a strong, committed group of project partners on our project steering group and would like to take this opportunity to thank all involved for their support, time and advice.



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