

Plugin

Impact Report 2021



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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.

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.

Plugin 2021 Activity Summary

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 in the Plugin project this year have included:

- 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)
- 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 inpatient 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 were unable to commit to the full project year due to Covid19 challenges. As a result, activity scheduled for this setting moved to Ardenleigh Adriatic Ward as a result (see challenges section for more detail)
- Ardenleigh Adriatic Ward (female adolescent low secure ward)

In the Plugin report for Year 2 we had stated an aim to bring a new partner on board: Newbridge House, a CAMHS inpatient eating disorder unit, the only other youth mental health inpatient setting in Birmingham. This setting was a part of our original funding bid but had to withdraw before the project started due to staff changes and to a site redevelopment. In year 2 the setting had been taken over by the Schoen Clinic with our key contacts moving on, so partnership conversations were going to have to be reset with the new management. Unfortunately, due to Covid19 and ongoing associated challenges, new staffing and restrictions on site, it was decided that it wasn't an ideal time to introduce a new project, but we still have the aim of developing a partnership there in future.

Plugin project activities with young people 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 who want to develop their Arts Award Portfolios.

Each of the settings were allocated 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 were scheduled across the Summer and October holidays for each setting, to support participants with portfolio development where this has been of interest. 5 young people achieved their Arts Award Bronze this year across 3 hospital sites. Some young people are still working on their portfolios at the Parkview Clinic, and this is being supported by the school they attend. They will be using evidence from their time on the Plugin project to help achieve this. At Tamarind, where participants are older, Arts Award was not something that interested them so we utilised some of these sessions to help train occupational therapists and activity workers alongside the participants at the hospital to use the music technology equipment they had so that they could better support participants between sessions and also aid the legacy of the project.

One-to-one and small group creative composition sessions led to recording tracks for a CD and SoundCloud playlist and also to informal sharings in most of the hospitals (Covid19 allowing) 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. This happened in person at 2 sites (Parkview and Woodbourne) and virtually at the other sites. 2 videos were also put together by performers to be accessed whenever the settings wanted them. They can be viewed here:

<https://www.youtube.com/playlist?list=PL-dyAzLiX80Ci0mn4LB3t58Aokp47plzd>

An annual external trip, where all settings were invited to see a performance, working in partnership with Birmingham Music Education Partnership (BMEP) organisations, was not able to be offered this year due to Covid19.

In addition to engaging young people in Plugin activities on site, the 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.

Some Key Information From Year 3:

- The Plugin project normally provides 3 Young Music Leader roles per year. Due to Covid19 disruptions in Year 2 meaning we hadn't been able to provide the face-to-face delivery experiences that we'd hoped for the emerging facilitators, it was agreed with Youth Music that we could offer our Year 2 Young Music Leaders the opportunity to continue on for another year and also provide some music leadership opportunities on our community-based Wavelength project, with those roles funded by Youth Music. 1 Young Music Leader stayed on for Year 3 of Plugin and 2 Young Music Leaders took up the Wavelength development opportunity. Our 3rd Young Music Leader from Year 2 already had other freelance employment commitments so was unable to take up either option. Therefore, in Year 3, we recruited 2 new Young Music Leaders to the role, providing training to help them support lead artists in project settings.
- 2-day Youth Mental Health First Aid training was delivered (for 9 people including all Young Music Leaders and the Young Assistant Project Coordinator).

- Core Autism Spectrum Disorder (ASD) training was delivered (for the 3 Young Music Leaders and Young Project Assistant Coordinator)
- All Young Music Leaders completed Arts Award Adviser training.
- 1 young emerging Project Coordinator recruited in Year 2 continued to support project coordination across Year 3, with mentoring/supervision to develop skills/knowledge from Quench Arts Directors
- Project staff undertook monthly specific peer reflection team meetings over Zoom. We decided to do shorter meetings more regularly than our planned longer quarterly meetings as a way to keep in regular touch with everyone.
- Awareness training for the project team supported the use of MOHOST (Model of Human Occupation Screening Tool) and Patient Progress Profiles to measure progress and help evidence the benefits of participation.
- Weekly Plugin project sessions took place in 5 settings (30 sessions allocated per setting) from Feb21, benefitting 67 young people in total of which 30 were core participants. Sessions have used accessible music technology to develop musical skills and composition, whilst building participants' self-esteem, emotional literacy and social connectedness.
- Each setting has also had 8 sessions of holiday provision, with a particular focus on supporting participants who want to complete an Arts Award (with Tamarind opting to use these sessions for training for participants and staff on Logic Pro X). 4 young people achieved this award out of 5 portfolios submitted.
- 3 settings held an end of year sharing on their site, for participants and staff (note: we were unable to hold these at Ardenleigh FCAMHS and Ardenleigh Adriatic due to a significant Covid19 outbreak which meant that the whole site was locked down for a full month (including across Xmas) with no visitors allowed at all. The outbreak was so serious that, unlike other times in the year, the young people were restricted to their rooms and couldn't mingle, and were unable to use any communal facilities, meaning running the sessions via Zoom wasn't possible, despite our requests).
- 2 settings hosted guest performances from other young musicians on their site (note: all other settings received bespoke video performances).
- 1 end of year project CD and SoundCloud playlist was created of participants' original music (see links at the end of this report)
- Due to Covid19 restrictions and hospital staffing issues due to isolation rules, a collaborative sharing/celebration and a visit to a Birmingham Music Education Partnership concert was unable to take place. However, tracks from across each site were shared by our Music Leaders with their participants, so the young people could get a sense of the other young people engaging and hear the different styles of music made.

Plugin 2021 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; Music Leader 'Do, Review, Improve' personal aims 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 '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 individual participant case studies. An example template for recording of participant responses to baseline activities is given below.

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

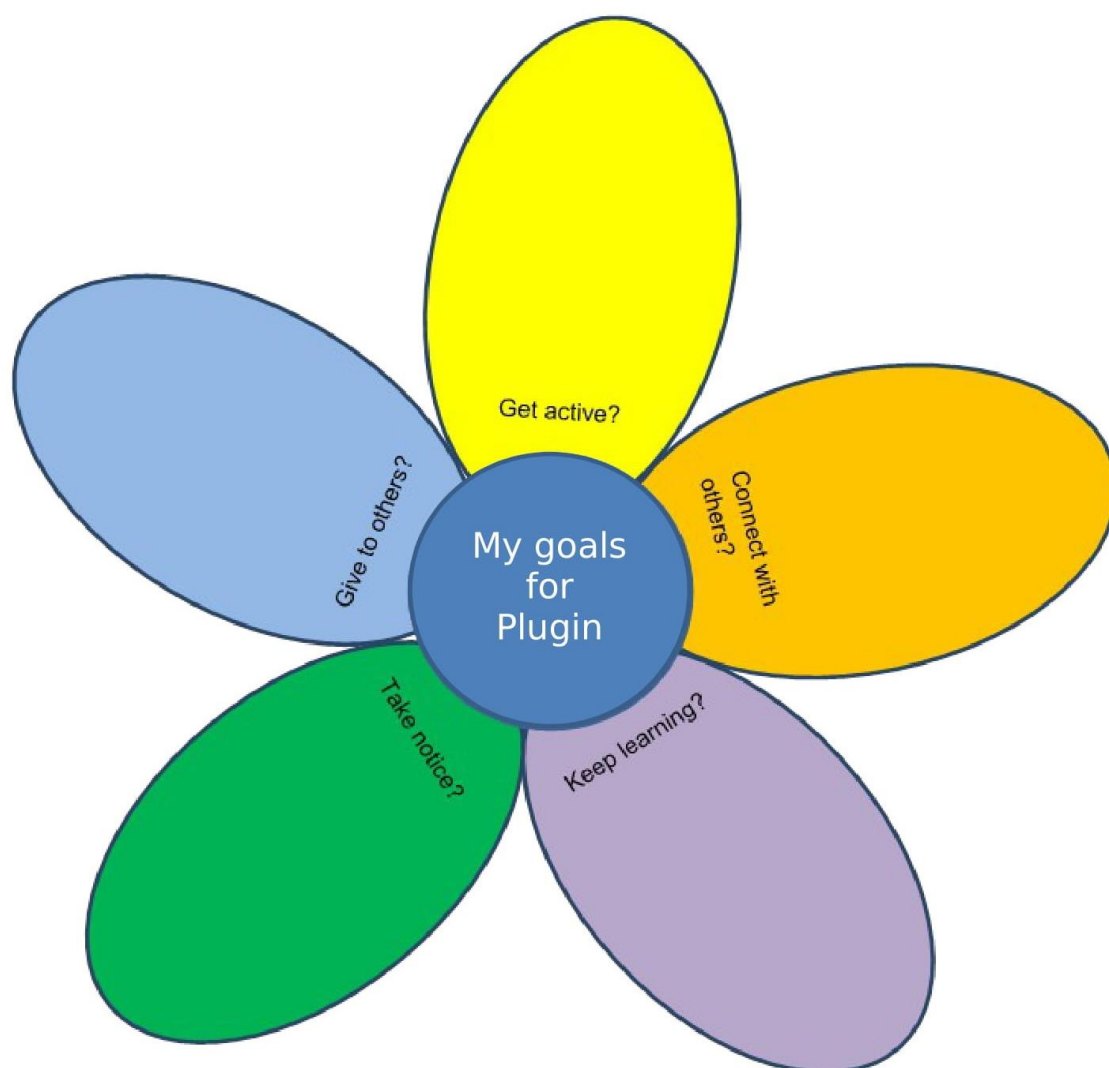
Part 4: Tell Us If You Got What You Wanted, What You Really, Really, Wanted!

Your goals for the project:

Look at your original goals for the project (from your 1st 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.



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

Unfortunately, we only had 9 full participant baseline dataset responses for the year. Full sets of participant baselines have been difficult to obtain across 2021-22 due to quicker discharges and Covid19 disruption. One of the key reasons for undertaking these baselines

and endlines is in order to initiate conversations with young people and to gather contextual information, helping build rapport and trust with participants. For this reason, the activities work best when undertaken individually and face-to-face, so that non-verbal cues can be monitored and triggers identified. Due to staffing levels at our settings meaning group activities were easier to facilitate, and because Plugin activities at the start of the year initially started on Zoom, it wasn't always appropriate to collect the baseline information online, depending on the participants involved, their settings and the staff support given. Having only 9 full responses has thus naturally impacted on our ability to report progress as we'd originally intended in our original Youth Music proposal; this is a lesson learned and we want to be honest about this. However, we do have a significant amount of other evidence and data that points to progress and we also refer to this below.

Working in mental health, Likert scale 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 undertaking baseline activities as this conversation is incredibly insightful to contextualise unexpected changes. This year, even though we didn't always have initial baseline starting points, these final reflection discussions still took place whenever we had notice of discharge, and information here has been important. Where we did have initial baseline data, these conversations have helped to add context to baseline data, for example, sometimes a lower mark for the 2nd 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. 14 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 now each use a range of tools in different ways to measure patient engagement and progress, 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 have completed evaluations about the project impact and this has also fed into case studies.

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.

Overall impact:

Of the 30 core participants (attending 3 or more sessions), music leaders have stated:

60% made significant progress against Outcome 1
40% made some progress against Outcome 1
0% are yet to experience progress against Outcome 1

Those young people that have made significant progress have generally attended many more sessions than those that made some progress. However, session reports show that even participants engaging for a short while made some progress musically.

An example of progress over time:

30/3/21 (Zoom): P26 seemed excited to start working on the guitar. Towards the end of the session he asked the OT if he could keep hold of the guitar to take to his bedroom but she said that she couldn't let him hold on to it (the strings being a risk).

13/4/21 (Zoom): P26 learned the rest of the riff and seems to be a bit more familiar with the guitar now. The nurse said that P26 had played the guitar since we had last been in (in the communal room) and had practised what he had been taught. This was encouraging to hear.

27/4/21 (Zoom): P26 started to think about how to develop his musical ideas today and seemed to really enjoy the process.

4/5/21 (Face to face): P26 learned a new chord and how to strum. So far on Zoom we have only been teaching him one note riffs so this was quite a bit more to take in for him. He seemed motivated.

14/5/21 (Face to face): Although he struggled with understanding the chords, P26 managed to retain Em and seemed happy with what he had achieved. When we went to pick him up from downstairs, he was sat on the sofa holding a guitar which seems to show that he is interested in playing even when we are not around.

12/7/21 (Face to face): P26 had been practising guitar by himself since the last session and had improved considerably. He grasped the new songs much quicker than before and knew how to manipulate his amplifier to achieve a desired sound.

29/7/21 (Face to face): Both P11 and P26 learned some new chords and we played the song together as a band for the first time.

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

Percentages relate to 9 core participants completing beginning and year-end baselines showing a positive increase against each statement below. This low number of completed baselines is disappointing and is explained in our reflections section but other evaluation data and feedback confirms progress made.

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: 78% improved (msi 4; pppa 26%, ap1.4)

-I've a good understanding of different elements of music (pitch, rhythm, etc.): 89% improved (msi 6; pppa 47%, ap2.2)

-I feel like music-making allows me to be creative: 56% improved (msi 6; pppa 31%, ap1.7)

-I find it easy to sing/play in front of others: 56% improved (msi 3; pppa 19%, ap1.1)

9 personal 'Five Ways To Wellbeing' goals set against 'Keep Learning' and 'Get Active'-5 were exceeded and 4 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.

Music leader observations regarding progress include:

- "P3 scored themselves higher [on their revisited baseline compared to their initial baseline] in all aspects of their music, especially in their feelings that music making allows them to be creative and making sense of what others are expressing through music" (PC)
- "P10 grew in confidence in writing her own songs and independently wrote two complete songs in the same number of weeks, playing her own piano accompaniment." (PC)
- "[Progress towards this outcome was] very successful. Most obviously by the quality (and quantity!) of the tracks created. Also, in that 3 out of 4 main participants [based at the Tamarind Centre] started coming down to make music in their own time outside of Plugin sessions." (JS)
- "P8 majorly improved rhythm in his rapping. It went from being totally a-rhythmic to being really quite fast and impressive (and in time!). This was also evidenced in his guitar playing." (JS)
- "In P7's revisited baseline: Against the statement 'I have a good understanding of the different elements of music' – [P7] initially scored 4 then, revisited, scored 7." (JS)
- "On his revisited baseline, P9 – stated he had exceeded his goal of 'Learn about making beats'" (JS)
- "Young people who particularly stood out to me this year have been P11, P13, P14 and P4 at Parkview and P1 at Ardenleigh. All young people had little experience of playing their instruments/songwriting when they started but were motivated and practised and improved from week to week. When they either left the setting or the project finished, they had all made tangible leaps in ability and understanding." (KS)
- "P8 learnt some basic guitar skills, improved his sense of rhythm in rapping, and learnt to make and edit beats in Garageband. He was also able to combine all of these skills to make original music." (CR)
- "P10 began writing original songs by herself when she had never done so before." (CR)
- "P16 from Ardenleigh hadn't any musical experience prior to our sessions. In the 6

months that we spent with him, he learnt how to play three different chords on the guitar, develop his lyrical style and rap delivery, create beats from using loops and MIDI, and gain confidence in his singing ability. A Plugin monitoring form dated 11/10/21 describes how P16 began experimenting with rapping in English, his second language, and started trying out freestyling over a beat.” (DC)

- “I think there is lots of evidence of this across both my settings. P11 was motivated to get better at guitar because of playing with us every week; P14 learnt basic drumming skills really successfully; P13 and P17 both improved upon their singing. P3’s timing improved; they were always a confident singer, but I think recording their own track helped them to gain more of a sense of where to place the words, without needing mine/PC’s help every time by the end.” (KK)

Setting Staff Feedback:

From setting staff evaluation forms submitted, 100% stated that Outcome 1 had been completely met.

Woodbourne Priory Comments

- “It has encouraged disengaged young people to become engaged in music” (CD, Head of Woodbourne Hospital School)

Ardenleigh Comments

- “The musicians have shown adaptability towards the young people meaning each individual is catered for within their own personal interest in music. This helps keep the young people’s interest in the sessions.” (EM, Activity Worker, Ardenleigh)
- “P16 has shown improvement in his communication since the project started as English is his second language. P16 is able to express himself through lyrical writing in Spanish and confidence has grown when rapping/singing in front of staff.” (EM, Activity Worker, Ardenleigh)
- “P2 has shown improvement in his communication since the project started and was able to show the musicians his synthesizer as he is keen with this type of musical instrument.” (EM, Activity Worker, Ardenleigh)
- “P1 was already musically minded before the Quench sessions and benefited a lot from the sessions. P1 has shown good improvement with his lyrical writing as he was given ideas from the musicians. P1 has also shown more confidence in rapping out his music with staff.” (EM, Activity Worker, Ardenleigh)

Parkview Clinic Comments

- “All of the young people who participate have learnt and practised some level of music skills within the sessions. For some this has been transformative – learning an instrument for the first time, performing in front of others for the first time as well as improving skills in instruments already familiar.” (VJ, Occupational Therapist, Parkview)
- “At the outset of the project, P17 had minimal musical knowledge but great enthusiasm to learn. By the end of the project he had written and recorded his own song which was included on the CD! This marks a huge improvement in his skills. P17 was seen to be spending time practising independently between sessions.” (VJ, OT, Parkview)
- “P5 has developed skills of listening, singing, playing ukulele, recording, writing music and sharing her music with others. She has regularly attended throughout the project and her musical skills in all these areas have developed and improved.” (VJ, OT,

Parkview)

- “P4 learned new skills that were not present before and is keen to continue on discharge.” (KN, Lead OT, Parkview)

Tamarind Centre Comments

- “Service users have been able to use music as a way to express the way they feel and their experience of mental health along with their experience of residing within the NHS secure care service. They have built knowledge on how to use Garageband/Logic software and to use this independently outside of the Quench sessions. Some service users have also been able to use the microphone independently to record their own lyrics promoting independence and a sense of achievement.” (HB, Senior OT, Tamarind)
- “Plugin has allowed P9 to learn new skills by being able to use Garageband software in his free time, altering, and creating new tracks. This has also allowed him to utilise his creative writing degree to write lyrics in an expressive form.” (HB, Senior OT, Tamarind)
- “Plugin allowed P7 to express his creativity through music by giving him a platform to write and perform his lyrics over tracks. P7’s confidence in his lyrical ability improved even allowing for P7 to start freestyling. P7 learnt how to make beats using the Garageband software and was able to choose confidently which sounds he preferred to go with his lyrics. P7 commented that he is looking into getting a MacBook as he wants to continue to make music once he is discharged from the hospital, showing he is keen to continue making music.” (HB, Senior OT, Tamarind)

Relevant MOHOST/Occupational Therapy Observations from settings:

- OT Assessment Level/Statement (initial): P17’s baseline assessment indicated P17 was not enjoying his hobbies and interests and scored 2/5 - ‘I am not able to enjoy my hobbies and interests but I want to start doing this.’
OT Assessment level/Statement (revisited): The repeated assessment close to discharge indicated improvement. Here P17 scored 4/5 - ‘Yes, I have started to enjoy my hobbies and interests.’ (VJ, OT, Parkview)
- “P4 reported to thoroughly enjoy sessions and has planned to re-engage with Quench on discharge. This will provide him with much needed structure and focus outside of the school day.” (KN, Lead OT, Parkview)
- “P6 reported enjoyment following sessions and identified that similar provisions within Mental Health Inpatient services would be beneficial.” (KN, Lead OT, Parkview)
- OT statement: “MOHOST single observation assessments are regularly completed for P5 following activity participation to monitor the relationship between different activities and her motivation levels/patterns of occupation. Assessments determine whether a person ‘facilitates’ occupational participation, ‘allows’ occupational participation, ‘inhibits’ occupational participation or ‘restricts’ occupational participation (P5 always scores highly across the other areas: communication skills, process skills, motor skills, environment.) When engaging in music activities, she is seen to score highly in ‘motivation’, either scoring ‘facilitates participation’ or ‘allows participation’ in all 4 subcategories: shows awareness of strengths and limitations, shows pride/seeks challenges, shows curiosity and demonstrates interest, identifies preferences/is goal orientated. She also scores well for ‘pattern of occupation’ relating to music activities. either scoring ‘facilitates participation’ or ‘allows participation’ in all 4 subcategories:

maintains routine habits, remains settled/cope with disruption/change, becomes actively involved with task/group, fulfils the responsibilities of the session. This assessment is not being used as an outcome measurement in this case but to track the relationship between motivation and different activities. As the scores above show, P5 is well motivated to participate in music activities.” (VJ, OT, Parkview)

- “P8 is motivated to attend music sessions when facilitated as a small group and on a 1-1 basis. He has identified music as one of his interests which was not identified before.” (HB, Senior OT, Tamarind)
- Active Intervention (post assessment review): P16 works well when setting tasks for him. P16 does ask for help from the musicians and works independently. P16 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with settled behaviour. P16 found it difficult to work around the music software but with time P16 was able to put music samples together to make a beat. P16 has found it easier for the musicians and Activity Workers to help make beats with him. P16 was able to learn a couple of chords on the guitar but due to time it was not always possible for P16 to practise. P16 has shown good motivation in the session and looks forward to engage. P16 has shown some improvement in his communication with the musicians as English is not his first language as well as improvement in his confidence. After each session P16 appears to be in good spirits and would continue to write lyrics for his next session. (Ardenleigh MOHOST review, LP, Lead OT, Ardenleigh)

Arts Award:

4 participants have completed their Arts Award Bronze certification across 3 settings (1 submission unfortunately did not achieve the award due to being discharged early during the project and not providing enough evidence. We had marked this as borderline with a supporting statement to Trinity Guildhall to explain that the individual had been discharged but it was marked as not meeting the requirements to be awarded Bronze).

Outcome 1 reflection:

Overall, there has been good progress towards this outcome, evidenced through baseline data, music leader observations and setting staff feedback. Having music leaders able to lead both music technology focused sessions and songwriting/acoustic instrument sessions has been very beneficial for the project in meeting participant needs.

The monitoring and evaluation tools that we have used have largely worked well in conjunction with evidence from other monitoring/progression tools used by the settings. With young people being discharged quickly, this has affected the number of revisited baselines we've been able to collect (on 9 full sets) and this has been a challenge across all 3 years of the project. Reduced notification regarding discharges this year seems to have been partly caused by the Covid19 pandemic – sometimes young people have been placed in one of our settings as an emergency placement and then are moved closer to home as soon as a place locally becomes available; other times young people have been moved quickly into other wards or hospitals where an imminent lockdown is expected, so that they can maintain contact with family. To an extent this is something that we've had to accept this year and this has placed even greater emphasis on the quality of our ongoing monitoring and reflection processes for evidence. However, we should mention that there have been some instances, particularly with core Plugin participants engaged for a longer

duration, where ongoing music-making has become a key part of their discharge plan, to the extent that we've been able to manage effective transition between the Plugin project and our community-based Wavelength project prior to discharge, to help young people manage their move back into the community.

4 young people achieved an Arts Awards achieved this year. This is an optional accredited award we offer to participants and sadly very few were interested in working towards this, even during the focused summer sessions. Those that did complete their Bronze certification, however, were incredibly proud when receiving their award, so we do still feel that this is something that we should continue to offer.

The CD produced this year includes 23 tracks written by the young people. The quality of the songwriting and production is a testament to their musical development over the course of the project.

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).

Overall impact:

Of the 30 core participants (attending 3 or more sessions), music leaders have stated:

40% made significant progress against Outcome 2

60% made some progress against Outcome 2

0% are yet to experience progress against Outcome 2

The young people that made most significant progress here are those based in settings where group or collaborative sessions were more prevalent. At Ardenleigh FCAMHS, most

participants only made some progress as they were limited as to who they are allowed to work with and could mostly only progress to pairs work (which most achieved). All young people did improve their ability to communicate with music leader staff during the project which is evident in session reports and all participants made progress here, hence why every participant made some progress against this outcome.

An example of progress over time:

22/3/21: P15 seemed happy to see us and was far more alert and communicative with everyone in the room than he had been last year.

12/4/21: The participants communicated a lot together and it was nice to see P15 doing this as he had previously been a lot more reserved with us.

10/5/21: P15 has definitely become more socially confident in the time that we have spent with him on the project. He engages with us and the activity worker much better than he used to and his communication is clearer.

14/6/21: I heard P15 engage far more than he has before. He asked questions, talked to the OT in the room and we managed a bit more dialogue today.

23/8/21: It was nice to see P1 and P15 chatting to each other about the track. I've not seen this before. P1 asked what P15 thought and he gave him encouragement. P1 was polite and friendly as always with everyone in the room. I feel that P1 has gained in confidence in talking to us through the time we have been working with him, in particular over the last 3 sessions where we have been face-to-face.

7/9/21: As soon as P15 came into the room, he seemed to have a different demeanour. He was relaxed and more chatty, asked questions, laughed and engaged in some banter.

18/10/21: P15 was visibly relaxed and easy going with us today. We talked a little bit about how far he'd come and he did seem to remember the very first session together. P15 said that he wanted to make the best of his track because he'd like to take it to his new hospital and spit it there. I think that he viewed it as a way to connect with the new people that he'd be meeting and a way to feel proud of himself.

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

Percentages show the number of 9 core participants completing beginning and end of year baselines showing a positive increase related to this outcome. This low number of completed baselines is disappointing and is explained in our reflections section but other evaluation data and feedback confirms progress made.

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: 44% improved, 56% stayed the same (msi3; pppa 13%, ap0.8)

-I feel that I am able to connect with other people on the project: 56%, 44% stayed the same (msi 2; pppa 15%, ap0.9)

-I feel that I am good at working in a team: 33%, 67% stayed the same (msi 3; pppa 10.5%, ap0.9)

- In P17's revisited baseline he wrote the following: "The project has helped boost my

mental wellbeing and has made me better.”

Of 4 personal ‘Five Ways To Wellbeing’ goals set against ‘Connect With Others’ and ‘Give To Others’, 2 were exceeded and 2 were met.

Music leader observations regarding progress include:

- “Plugin was a positive space for P10 and P18, who sometimes fell out when on the ward. When given the option to work individually with the lead musicians or to collaborate with each other, they chose the latter. This could also have been in order to support each other in their confidence to take part but it also resulted in a team where both young people contributed to a song. In the last month of Plugin, P18 was unable to attend sessions (due to ill health) and when offered the chance to record their song without her, P10 firmly refused, saying it wouldn’t be right to do it without P18.” (PC)
- “Collaborations happened organically between participants which was good to see. It also led to lots of people playing their music back on the wards where staff members and other service users listened and commented on them. For the performance, a ward staff member came down to listen because she’d heard bits and pieces about the project from the participants. Service users spent more time with OTs by choosing to engage in extra music sessions outside of Plugin settings. Two participants spoke about how they were able to use the project as a conversation starter with others, including clinical staff. P9 stated it, “*helped me to engage with staff and helped at clinical meetings.*” P8 stated, “*Showing people my music has helped to start some important dialogue with others including staff.*” A strong example would be collaboration between P9 & P8, detailed in their case studies.” (JS)
- “I noticed some incredible bonds between the young people happening on the Parkview wards this year. Through the activities we did and through our consistent visits each week, we established ourselves with the young people and they in turn become more relaxed with us and each other. Groups that emerged were fun, kind, sensitive to each other’s needs and very supportive. Young people would play instruments and sing together when we were not on the ward, and I think that most of the young people that we worked with recognised music as a way to relate to and with one another.” (KS)
- Some good examples of social connectedness from KS’s Parkview Session Reports include: 23/7/21 - The group worked really well together - encouraging each other and giving praise when someone had performed. By the end, P20 was saying that they would play their ukuleles together next time too. The young people were also asking questions and inviting us to play which was a big step for them. P21 and P20 were particularly good at talking to us; 11/10/21 - P13 is an excellent team player - she is open and encouraging with the others and notices and cares about what people need emotionally. We talked a little about her writing her own song next week and she said, “*I’d like to work with you (Young Music Leader KK) because I think we have connected really well.*” She seems to be a very reflective and thoughtful person who is able to articulate herself well and she knows what she needs; 11/10/21 P17 and P13 work very well together. They gave each other positive feedback and were very kind to one another throughout. It is really lovely to see; 21/6/21 P14 was very relaxed today compared to the first time I met them. P14 has self-named “social credits” that they use as a metaphor for how much social interaction they feel they can manage in a day. It was wonderful to hear that even after an hour’s drum session of laughing, playing, and chatting that they still had energy to come down the wards and do some more music

with another participant; 21/6/21 P14 seems to be gaining a lot of confidence from her newfound skills. VJ (OT) said that she is not usually so loud or bubbly; 6/12/21 From P4: *'Can't you come in extra early next week?'*

- "P9 and P8 became friends through talking about the project. They went on to write an album together." (CR)
- "P10 and P18 wrote songs together in the week and when one couldn't attend, the other didn't want to work on their collaborative song, showing a strong bond and friendship between them." (CR)
- "P2 from Ardenleigh was very difficult to engage at the beginning. He has ASD and often hears voices which make communication and focusing very challenging. We were getting a limited response from him for a while until I discovered that he liked electronic music, which is a passion of mine. This shared interest engaged him really well and gave us lots to talk about. Out of these conversations came opportunities for us to engage P2 in creating music, as the level of focus would increase after he would talk about electronic music in more and more detail every week. The relationship between us and P2 increased after I had an ASD training refresher as I was able to change my approach to the sessions with him. He became more complimentary of me and KS if we showed him something we'd done or liked and stayed longer in the sessions compared to previously, where he would walk off half-way through. EM (Activity Worker) also made comments about how engaged P2 had become with us compared to when we first met him." (DC)
- "P11, P14 and P12 seemed to feel a great deal of pride being able to write about their sexuality and gender identity. I think they had already connected well on the ward but to be able to work creatively on something just strengthens those kinds of connections." (KK)
- "P4 at Parkview said he had fun with us and you could tell because by the end he was laughing with us and really connecting whereas at the beginning he was hesitant to even get involved. I don't know how connected he is with other young people so I think this was a really great thing for him" (KK)
- "I think the sharings at both settings also helped people to connect and be inquisitive (including the staff!)." (KK)

20 participants engaged with Plugin project 'guests' at sharings/events. These events were really successful at Woodbourne and Parkview, where many young people and staff attended and really enjoyed the interaction with the visiting musicians (at Tamarind participants only performed in front of Quench Arts Directors and OTs). At Woodbourne, it also generated much excitement in young people new to the ward who otherwise hadn't engaged (in Plugin or in other optional collaborative activities on the ward) and who, to the surprise of setting staff, asked questions of the guest performers and even requested autographs! The following week, the Plugin session was very well attended compared to previous weeks as it had inspired the young people to have a go.

Setting Staff Feedback:

From setting staff evaluation forms submitted, 80% stated that Outcome 2 had been completely met, with 20% somewhat met.

Woodbourne Priory Comments

- “It has given young people confidence to work with unfamiliar adults.” (CD, Head of Woodbourne Hospital School)

Ardenleigh Comments

- “The young people are able to be themselves which is why 1:1 sessions are a great way to find their own musical interest without any peer pressure. The musicians are very outgoing and understand the young people’s needs which make them feel comfortable around them. It is also amazing how far they have come musically as the sessions progress.” (EM, Activity Worker, Ardenleigh)
- “P16 connects well with the musicians and was able to have a good rapport with Dan and Katie.” (EM, Activity Worker, Ardenleigh)

Parkview Clinic Comments

- “The groups are skilfully facilitated to include social interaction and fun. One young person would rarely participate in any other group activities or schooling but came out of their room to join the music sessions.” (VJ, OT, Parkview)
- “P17 gained a greater understanding of how his ‘social battery’ works through attending this, and other group activities, on the ward. He was able to reflect with his therapy team on how tiring he finds spending time with others and how to balance his need for connectedness with recharging this battery with time alone. The music sessions were a great opportunity for social connectedness and something he always prioritised when planning his day and pacing his social output. He built good relationships with the music leaders and also worked with his peers to write songs and play together. P17 has a diagnosis of ASD and at times can have difficulty with social interactions so this was especially beneficial as an opportunity to socialise in a productive and structured way.” (VJ, OT, Parkview)
- “P5 works well with others in the group – she has collaboratively written and recorded songs with her peers. She also enjoys listening to the work of others and attended the end of year performance to support her peers in this way. She has developed a good rapport with the music leaders.” (VJ, OT, Parkview)
- “P4 Looked forward to sessions and was keen to join in. It allowed him to communicate and express himself that may otherwise have been difficult.” (KN, Lead OT, Parkview)
- “P6 could be hard to engage due to mood and mental state however P6 produced an emotive and expressive song that she was able to communicate and express her feelings.” (KN, Lead OT, Parkview)

Tamarind Centre Comments

- “Service users have expressed an interest in wanting to share some of their music sessions with each other, using the session to record their own tracks and collaborate with each other. From this, it has been acknowledged that service users are willing to support one another to do better and share their own knowledge which has improved their overall confidence.” (HB, OT, Tamarind)
- “Since attending Quench, P9 has made a close friendship with one of his peers regularly sharing music sessions with him. It has also been noted that P9 has become more open with staff, being able to share his thoughts and feelings along with previous experiences providing more insight which can be shared amongst his clinical team.” (HB, Senior OT, Tamarind)
- “P8 has made some close friendships that appear supportive and positive from their shared interest in music. He is open to receive feedback and offer his own opinion with

the shared goal of improving tracks he has recorded collaboratively with his peer. Staff that have had the opportunity to listen to P8's music, has helped built a more trusting therapeutic relationship allowing further therapeutic interventions to be identified and implemented." (HB, Senior OT, Tamarind)

- "P7 was able to join fellow peers at the end of the Quench project to perform alongside them. P7 enjoyed having conversations with the facilitators and would often spend parts of his session initiating and engaging in various conversations with staff." (HB, Senior OT, Tamarind)

Relevant MOHOST/Occupational Therapy Observations from settings:

- OT Assessment Level/Statement (initial): P17's baseline assessment score for 'I see my friends as regularly as I would like': 2/5 – 'no but I want to start doing this'
OT Assessment Level/Statement (revisited): P17's repeated assessment score: 3 'yes, I am learning to do this' (VJ, OT, Parkview)

Outcome 2 reflection:

There is good evidence for participant progress made against this outcome looking at music leader session reports, evaluations and setting feedback. Building social connectedness is challenging when working with young people in acute/forensic wards, especially when we have been unable to run some of the collaborative events we had originally planned for the project due to Covid19. The evidence above shows that the young people have shown good progress through working with our music leaders, other peers and engaging with visiting young musicians.

There are 8 examples on the CD of young people collaborating across 4 of the settings and lots of evidence in session reports of young people working well together.

For Ardenleigh FCAMHS and Ardenleigh Adriatic, it was disappointing that we could not finish the project year off as envisaged due to the whole hospital going into a full lockdown for a month due to a Covid19 outbreak. Young people were not even allowed in communal areas which meant that Zoom sessions were also unable to be facilitated. Due to this situation, the music leaders felt that the Ardenleigh participants had made less progress against this outcome than those in other settings as they did not have the opportunity to meet visiting music leaders or to perform and interact with audience members. It was hoped that we could re-arrange the sharings for January 2022 but due to staffing issues, this has not been possible to date, though we still hope to return in February. Though we were able to send bespoke videos from young performers to this setting, we recognise that this is not the same as participants being able to interact with the guests.

Despite the challenges listed, there is good triangulated evidence to show that participating in music making activities has helped young people to bond with each other and the music leaders and young music leaders supporting them.

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.

Overall impact:

Of the 30 core participants (attending 3 or more sessions), music leaders have stated:
80% made significant progress against Outcome 3
20% made some progress against Outcome 3
0% are yet to experience progress against Outcome 3

Nearly all young people on the project this year showed significant progress in self-esteem, whether that be in working on a one-to-one or group basis. Those that made some progress did not attend as many sessions. Evidence of this progress is given below.

One example of progress over time:

14/6/21: P11 seems to have quite low self-worth - she made lots of negative comments about her progress and was extremely sensitive about any kind of feedback even though it was all positive. She seemed very worried about anyone saying anything negative so I think we need to be cautious and mindful, but she seemed pleased with her progress in the end.

5/7/21: P11 and P12 were extremely confident today; they burst into the room and sat themselves down. They were taking responsibility for their knowledge and progress and seemed to have been playing together throughout the week.

12/7/21: When we arrived, staff told us that P11 probably wouldn't come as she was in her bedroom and had had a bad day. She arrived a few moments later with her guitar in hand and stayed with us for a long time. She even joined with the following group too.

26/7/21: When I asked P11 how she thought the session went, she said that she thought it went well. Normally I think her tendency is to think that she has done badly so I think the guitar is helping her to recognise the things that she is good at. I was very surprised with the way P11 took on the task. She was really positive.

27/7/21: I was really touched to see how P11 had responded so well to the Arts Award tasks independently. She'd done a great poster and seemed very proud of what she had achieved.

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

Percentages show the number of 9 core participants completing beginning and end of year baselines showing a positive increase related to this outcome. This low number of

completed baselines is disappointing and is explained in our reflections section but other evaluation data and feedback confirms progress made.

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: 43% improved , 57% stayed the same (msi 5; pppa 32%, ap1.7)

-I feel that I have a number of good qualities: 43% improved, 57% stayed the same (msi 2; pppa 9%, ap0.6)

-I feel that I have much to be proud of: 43% improved, 57% stayed the same (msi 4; pppa 17%, ap1)

-On the whole, I am satisfied with myself: 29% improved, 71% stayed the same (msi 6; pppa 17%, ap1)

-I've been feeling like I can cope with challenges: 43% improved, 57% stayed the same (msi 6; pppa 26%, ap1.4)

Considering the other evidence below gathered from Music Leaders and setting staff, we do not believe the data above is a true reflection of participant progress, perhaps due to the low number of full data sets. Due to their mental health conditions, often young people we work with have a very low opinion of themselves and any baseline activities generally only give a snapshot of how they are feeling at that particular time. Therefore, we feel that it is important not to solely rely on this data but to also look at other evidence to assess impact. It is obvious from session reports and other observations that much progress has been made by participants regarding this outcome.

Music leader observations regarding progress include:

- “P3 was pleased what they achieved over the course of their Plugin sessions, saying, ‘*I didn’t even know what a [guitar] fret was when I started. I can do some things that others can’t. There aren’t many people who can get a chord out of a guitar. My confidence has skyrocketed in music.*” (PC)
- “P10’s singing caused a great response amongst hospital staff. On two occasions, a passing staff member opened the door after P10 had rehearsed one of her songs to say how good it was. One session was supported by an activity worker who hadn’t yet heard P10 sing and after he did he said, ‘*That is the first time I’ve genuinely been shocked in all my years working here.*’ And when he heard that P10 had written the song herself he said he was, ‘*blown away.*” (PC)
- “This has most definitely happened! Learning a new skill, giving people something to focus on, creating something new and exciting that they can share with others. It’s important in this setting to remember that a lot of the time, service users are confined to their rooms or communal areas for most of the day without lots of activities available to them. So, having a regular weekly session that they have to get up and dressed for on time is great for self-esteem! P9 stated, ‘*It’s helped me to get active, off the wards and doing something positive*” (JS)
- “At Ardenleigh I saw a considerable change in the self-esteem of two participants, P1 and P15. P1 was consistently vocal about how proud he was of his musical ability, and it seemed to be something that he knew he could achieve in. He talked often about hoping to make music as a living once he left Ardenleigh. P15 was slower in recognising his

ability but when he turned 18 and was moved to an adult facility, he was keen to show the new people around him his beat. Session reports illustrate this: 7/7/21 – P1 seems to be buzzing about his music. He is very eager to improve and seems to do a lot of work outside sessions; 15/11/21 - P2 listened back to his track and actually said that he liked it today. Usually, he is very disparaging about anything he has made but he said that he'd like to show it to his dad" (KS)

- "At Parkview I saw an improvement in self-esteem in a young person nearly every week. Small steps in confidence and self-worth were taken each session. Session reports illustrate this: 21/6/21 – *'I really enjoyed singing, I didn't think I could do it, but I liked it'* (P13); 21/6/21 - When asked if they were proud of their achievements in the session *"yes - I am proud of myself today. Thank you"* (P14).
- "P10's confidence grew in her own lyric writing and song writing to a point where she was happy to write by herself." (CR)
- "P1 from Ardenleigh began to recognise his own ability. In the summer sessions where I saw him, he would obsess over very small mistakes and had a perfectionist attitude to his work. We had a self-reflective conversation about perfection, and how he could learn to be happy with his ability and not feel like he should get everything right straight away. At the end of the summer sessions, he'd finished his first track, and said to me how he never thought he'd ever be able to make music like it. He vocally expressed how proud he was of himself and thanked us for our help. He kept wanting to play the track over and over again and showed it to numerous members of staff." (DC)
- "P17 really got involved as the sessions went along. I think he also gained a lot from helping to set up the recording equipment and be able to take the lead with this. Both P17 and P4 gradually became happier with their own singing, whereas they had asked me to sing all of their songs originally." (KK)
- "The moment that P22 picked up the guitar with me and KS was one of the nicest moments on the project. P22's self-esteem with regard to music had really taken a hit (either before or when they were admitted), and they refused to pick up an instrument at all for a good few sessions. We learned a Nirvana riff together which helped them to reconnect with playing via their own favourite music to listen to. They also started off unwilling to have sessions with P23, even though they were friends, because they were intimidated musically, but this changed over time. I think encouragement and praise from myself, PC and KS definitely had a positive impact on P22's self-esteem." (KK)

Setting staff feedback has included:

From setting staff evaluation forms submitted, 60% stated that Outcome 3 had been completely met, with 40% somewhat met.

Woodbourne Priory

- "[There has been a] willingness to share work created." (CD, Head of Woodbourne Hospital School)

Ardenleigh

- "The musicians are good at understanding the young people's needs and adapt this well in the sessions. Not only do the musicians help the young people get the best out of them, they also support them if they feel low in mood." (EM, Activity Worker, Ardenleigh)

Parkview

- “Young people expressed pride at their music being included on the CD or having the courage to perform in front of staff and peers.” (VJ, OT, Parkview)
- “P17 was pleased with the work he did in the group and would share his songs with others on the ward.” (VJ, OT, Parkview)
- “P4 increased self-esteem on Plugin and was able to engage in other activities that have been offered after succeeding in Quench sessions. This has included team sports/activities as well as more creative activities.” (KN, Lead OT, Parkview)
- “Due to P6’s ongoing mental health difficulties it would be hard to identify an increase in self-esteem however she often portrayed being gratified in the songs/tasks she had produced.” (KN, Lead OT, Parkview)

Tamarind Centre

- “Some service users have used Quench as a way to express themselves through music. Music has been seen as a fun, safe way to share experiences and build trust with staff and other peers improving confidence, self-esteem and satisfaction.” (HB, Senior OT, Tamarind)
- “It was acknowledged that throughout the Plugin sessions, P9’s progress improved significantly as he initially rated himself low when filling out a feedback form, however towards the end he was rating himself high. His self-esteem had improved which was noticed by staff facilitating the sessions and he was able to perform his music in front of others during an event.” (HB, Senior OT, Tamarind)
- “P8 has reported that learning new skills such as playing the guitar and learning how to work Garageband software has provided him with confidence, a sense of achievement and wanting to expand on these skills. Initially P8 had little motivation and confidence, however reflecting back to his first few sessions both staff and P8 have recognised the improvements and positive impact music has had.” (HB, Senior OT, Tamarind)
- “P7’s self-esteem was building throughout the sessions that he attended. It was noted that P7 rated himself very highly on his ability during the evaluation. P7 recognised himself that he had built up his confidence in recording tracks and was confident in directing the facilitators to the sounds/beats he wanted to create.” (HB Senior OT, Tamarind)

Relevant MOHOST/Occupational Therapy Observations from settings:

- OT Assessment Level/Statement (initial): P17’s baseline assessment score for ‘I have the time and space to do the things I need and want to do’: 3/5 ‘yes, I am learning to do this’
OT Assessment Level/Statement (revisited): P17’s repeated assessment score 5/5 ‘yes, this is something I am satisfied with’ (VJ, OT, Parkview)
- Active Intervention Post Assessment Review: P2 works well when setting tasks for him. P2 does ask for help from the musicians and works independently. P2 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with settled behaviour. P2 has shown good motivation in the session and looks forward to engage. P2 has shown some improvement in his communication with the musicians. P2 responds well with the musicians as P2 shares the same musical interests and talks about these. After each session P2 appears to be in good spirits. (MOHOST review, EM, Activity Worker, Ardenleigh)

- Active Intervention Post Assessment Review: P1 works well when setting tasks for him. P1 does ask for help from the musicians and works independently. P1 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with settled behaviour. P1 expressed interest in taking part with the performance that Quench organise every year. This is to help promote the work the young people have accomplished. P1 has shown good motivation in the session and has always looked forward to engage. P1 has shown improvement in his confidence to express his thoughts through lyrical writing and sing/rap this out to staff and musicians. After each session P1 appears to be in good spirits and at times would continue to write lyrics during the day. (MOHOST review, EM, Activity Worker, Ardenleigh)

Outcome 3 reflection:

There has been good evidence collected against this outcome on progress made by participants this year using music leader session reports, evaluations and setting feedback. The baseline data seems low and at odds with the rest of the evidence collected, potentially because of the low number of full data sets, though this is still something that we will reflect on, as it is important that the young people themselves are able to recognise their progress. However, there are some fantastic individual examples in session reports of young people developing their self-confidence over time and becoming proud of their achievements and this is also recognised in the setting staff feedback.

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.

Overall impact:

Of the 30 core participants (attending 3 or more sessions), music leaders have stated:

90% made significant progress against Outcome 4

10% made some progress against Outcome 4

0% are yet to experience progress against Outcome 4

All young people were encouraged to write their own songs and music and explain the emotions and feelings that they were trying to reflect through their work. Those that made significant progress tended to write very personal songs about their lives, reflected in their lyrics. Those that made some progress were those that wrote more instrumental tracks, though even here the young people were able to discuss their work and the context around this and state the emotional response they wanted listeners to have.

One example of progress over time:

14/6/21: Some of P6's lyrics were very emotional and thought provoking. We discussed how it was positive to put some of these feelings into words and how it could be helpful for others going through similar things.

5/7/21: P6 wanted to have a 121 session today however she was very tired due to having had a very bad night with only 2 hours sleep. She struggled to think of ideas for lyrics but we decided to write something about her lack of sleep and confused state.

13/9/21: Group session featuring P6: Participants are usually open to sharing their experiences about the ward. I think this song is great in that it doesn't try to change the negativity of certain experiences but still has a light-hearted feel and the sessions always contain lots of laughter! (see track 21, 'Life Is Sugar Honey Ice Tea')

20/9/21: The group song we are writing is a silly song about the young people's experience on the ward. I think it is helpful for them to get this out of their system and the lyrics that follow might be more thoughtful.

8/11/21: P6 was able to evaluate what kind of mood she was in today and decided that she was not able to make a serious song but that happy would work better for her. I thought that this level of self-analysis was unusual for her as she can sometimes be in a very dark mood and she won't contribute at all.

An example of P4's songwriting progression can be heard in this private playlist (some of these are rough recordings/ works in progress) See P4's case study for more information: https://soundcloud.com/quench_arts/sets/ks-plugin-examples-of-progression/s-1GMtB3WNUm?si=81f740e899f64c31a96ec19825ca9d10&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

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

Percentages show the number of 9 core participants completing beginning and end of year baselines showing a positive increase related to this outcome. This low number of completed baselines is disappointing and is explained in our reflections section but other evaluation data and feedback confirms progress made.

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: 89% improved (msi 3; pppa 31%, ap1.7)

-I'm good of making sense of what other people are expressing though music (e.g., thoughts, feelings): 56% improved (msi 4; pppa 12.5%, ap0.8)

The CD provides many good examples of this outcome, see particularly tracks: 2, 3, 4, 5, 8, 11, 12, 14, 15, 17, 18, 20, 21 – listen here: https://soundcloud.com/quench_arts/sets/plugin-2021

5 participants completed the Arts Awards portfolio heroes/heroines section.

Music leader observations regarding progress include:

- “P3 was very insightful into the benefits to them of making music, saying, *‘Doing a little bit of music myself has made me see what other people are going through when they’re being creative. Doing music in the summer was so important. It gave me a reason to get out of bed and helped me when I’d just arrived in hospital. I’ve made lots of achievements and made lots of things, especially in music. When I’m trying to manage a tough situation, I write lyrics. They might not get used eventually but it helps me in a tough time.’* (PC)
- “P10’s song lyrics were about her own life and prompted her to talk more about difficult experiences she had had. P10 didn’t want to sing her own song when we met her because she said it was too sad but the original songs she eventually wrote and shared were all about personal experience. One song was about missing home, which she sang to her mum on a visit and made her cry. Eventually she was also talking to us about positive people in her past as well as her prospects of continuing to make music in the future.” (PC)
- “There’s so much that the service users have to deal with here at Tamarind. Changing rules on what they can and can’t do, isolation, changing medications, frustration with doctors, etc. That’s without taking into account their mental health which is the reason they’re there in the first place! So, the fact that participants have pushed through this to engage with us week in, week out, shows them being able to deal with problems well and recognising that creativity can be an outlet for them. P9 stated, *‘It’s given me some independence. I’ve got better at expressing my own needs and desires.’* P8 stated, *‘I’ve had some issues with my medication but I’m ready for today’s sessions.’*”
- “Some extracts from my session reports illustrate this: 22/11/21 - This song clearly meant a lot to P17 and had a different kind of theme to his previous tracks as it was about the loss of a loved one. We talked a little about how this was a personal experience for him but how the lyrics could be helpful for other people who might be experiencing the same thing; 11/10/21 – P24 said that she wants it to be very general but emotional and express the things that she feels. She said that she’d like to keep it general without naming any names because then other people might be able to relate to its themes. She volunteered all of these thoughts without any urging on from me.” (KS)
- “I think P6 was already expressing her feelings well in song form but by the end of the project it was a lot deeper and more personal. There was a lot of pain in her lyrics but music and art give her a healthy outlet for expressing this pain. There was a great moment between P6 and P17 when they said they could write their real feelings with each other because they had similar experiences and didn’t need a trigger warning that they do need when others are involved.” (KS)
- “P8 was able to express his feelings to us through his lyrics where he couldn’t do this in conversation.” (CR)
- “P16 wrote a brilliant track on the CD called *Life Teaches Me*. This track was written about his experiences of mistreatment, and his wish for everyone to treat others better.

P5 wrote several songs detailing some of her experiences and very profound emotions which she sang and played herself to us. P17 too wrote several songs about his outlook on life, which often was hopeful and positive, despite his situation. This took him a while to do as he was very unwell when we first met him.” (DC)

- “In their endline, P3 let us know that their latest song was more relevant to their own thoughts and less removed from them than the musical (first track) had been” (KK)
- “After the sharing session, P4 showed us some very personal lyrics that he had been sitting on for a while that he showed us when he trusted us more relating to his mental health. They were very personal and very emotional and I think with more time he would have been ok with making that into a song. I am hopeful that he has the skills and confidence to continue to write more personal songs without us there.” (KK)

Examples of participant lyrics (please note that these contain some potentially triggering thoughts/emotions):

The Inside – lyrics

I'm so tired of fighting this, I just want this all to stop
Life keeps moving fast and I can't slow the clock
And we're all just broken people, just trying to push along
But life really just feels kind of wrong

And I wanna sleep without the fear
But it always feels like he is near
Didn't know living was so hard
Behind these bars

And eating can hurt so much too
And never thoughts that are new
I hate the way I look
But I just have to match the book

Didn't ask this life to start
And now I'm just falling apart
Tried the trauma keeps hurting more
And I never thought it would be this sore

When I think I finally see the end
I discover another bend
In the way I look
But if people knew they would be shook

Oh, he is coming now,
He is getting loud
But it makes me not want to stay
Not even just one more day

I wanna feel free up with the birds
And I don't want to have to purge
Throwing up can ruin your life

But I guess that I'm just holding on

People say just hold on to hope
But then again I'm just trying to cope
I miss the time before he touched me
My mind is dark I just want to flee

One more moment just hold on
Sooner or later I will be gone.

I'm Not The Same – P8 lyrical extracts

It's so far away but it's going to be a party
He won't take revenge but I'm sorry, I'm sorry
I've got so much pain inside
Sometimes I think it's better for me to die
Sometimes I think it's better off for me to get high
But I snap out of it
Cos that's the devil and the others a lie
I'm high on life regardless
We're all going to die regardless
If you love me or hate me
I don't care
If you love me or hate me
I don't care

I'm not the same guy anymore
So I'll know you more
I'm not closing that door any more
I won't object any more
I'll drive like a chief in the night
I'm the quiet types you see
I can't let anyone play with me
I might act a little crazy see
I see every day but do you need me
Do you really?
Call me from time to time, see what's up
I'm just chilling
Think about what I can do.

Like discharge me now
I won't do the same
There's nothing wrong with my brain
My actions were insane, I'll give you that
But I won't relapse

Bedsheets – P4 lyrics

I stay up late and I think about you
I asked the moon for some help but she's clueless too
And after I've finally accepted defeat
All I've ever done is nest under my bedsheets

Are your bedsheets getting bored, like mine
Of you lying in them all the time?
'Cos they've seen so many nights
Where I cry and I scream for what's right
Are your bedsheets getting bored, like mine?

I wake up early and go for a stroll
Might hearts still empty 'cos you left a hole
A hole that can stop me from dancing in the rain
I'll just hide in my bedsheets again

Are your bedsheets getting bored, like mine
Of you lying in them all the time?
'Cos they've seen so many nights
Where I cry and I scream for what's right
Are your bedsheets getting bored,
Like mine?

I get back home and I go to my room
The next thing I do I think you can assume
I lie back in bed and I think about you

Are your bedsheets getting bored, like mine
Of you lying in them all the time?
'Cos they've seen so many nights
Where I cry and I scream for what's right
Are your bedsheets getting bored,
Like mine?

I Know The Feeling – P24 & P5 lyrics

Sat in bed crying all night
I don't want to put up another fight
Nothing ever feels better
I just don't wanna be here forever

All I can see is these pictures in my mind
Taking me back to that moment in time
It really feels like he is there
And it's not a story I wanna share

We all know the feeling
Of waiting out on the ledge

And there is no healing from cutting
Yourself with the jagged edge
Eating and drinking is a hard enough fight
And I just can't see the light

Body checking in the glass
I just wanna get rid of the past
I wish that my arms were clear
But these scars won't disappear

This life is a slippery slope
And all I can see is the rope
We all know the feeling
Of waiting out on the ledge
And there is no healing from cutting
Yourself with the jagged edge

We all know the feeling
We all know the feeling

Setting Staff Feedback:

From setting staff evaluation forms submitted, 80% stated that Outcome 4 had been completely met, with 20% not sure (this was completed by 1 staff member who had not been present in sessions).

Woodbourne Priory

- "They have talked about their thoughts and feelings through music." (CD, Head of Woodbourne Hospital School)

Ardenleigh

- "We have young people that are interested in lyrical writing and the musicians use their skills well with them and give them ideas to kick start writing their lyrics. They also give help to improve their way of thinking when making notes for lyrical writing." (EM, Activity Worker, Ardenleigh)
- "P16 is able to do this well and would always be writing lyrics on the ward. P16 states that when he writes lyrics, it is based on his life story." (EM, Activity Worker, Ardenleigh)
- "P2 does seem to understand different type of music genres and what the music is about and how this affects him." (EM, Activity Worker, Ardenleigh)

Parkview Clinic

- "Many of the original songs written by the young people include expressions of how they feel and what they are working through emotionally. This group is occupation as therapy at its best." (VJ, OT, Parkview)
- "P17 used music to express how he was feeling, especially through lyric writing and recording this music. Expressing his emotions is something he would find difficult so finding a new way to think about and communicate these was fantastic for P17." (VJ, OT, Parkview)
- "P5 has used song writing to express her feelings." (VJ, OT, Parkview)

- “P6 continues to display signs of emotional dysregulation however she can utilise her music skills to try and support her during difficult experiences.” (KN, Lead OT, Parkview)

Tamarind Centre

- “Since attending the Quench music sessions it has been acknowledged that service users use music as a way to share their own experiences of mental health, narcotics, and challenges they have faced. From increased levels of engagement and limited time in the practical sessions, service users would regularly prepare their own lyrics ready to record in the sessions making the most of the support that is available from the Quench facilitators.” (HB, Senior OT, Tamarind)
- “P9 was able to use music sessions facilitated to express himself by writing his own lyrics in his free time and recording this during the sessions. His lyrics reflected his experience of mental health, the NHS and challenges he faced. P9 has continued to write lyrics and perform tracks after Quench sessions have finished. This is something he wishes to continue doing, therefore weekly music sessions have been scheduled for him to practise.” (HB, Senior OT, Tamarind)
- “Prior to attending the Quench sessions, P8 was withdrawn and had trouble trusting staff. It has been clear that music is a way he feels comfortable and is free to express emotions that he wouldn’t usually share with ward staff or his clinical team. P8 has started writing lyrics which he raps in the music sessions. This is something he does in his free time. His lyrics reflect genuine thoughts and feelings and some of the negative life experiences he has encountered.” (HB, Senior OT, Tamarind)

Outcome 4 reflection:

There has been some excellent evidence of progress against this outcome this year. The CD illustrates many pieces of music with sophisticated lyrical themes related to mental health and other challenges. Some lyrical examples are included above. Due to the personal nature of some of the topics written about, we sought permission from hospital staff to include them in the CD as they could be triggering or put some young people at risk. It was deemed by hospital staff that they were important expressions of what they were feeling and what they had been through so worth putting on the CD (albeit with a warning for sensitive listeners and with ‘stage names’ for some).

Evidence across the board shows how far the young people have developed their skills in this area and this has been a strength of the Plugin project.

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.

- 3 Plugin project staff attended Arts Award Bronze/Silver Advisor training this year;
- 8 people from our workforce attended Youth Mental Health First Aid training; 4 attended Autism Awareness training.

Baseline data/Feedback from Young Music Leaders/ Young Assistant Project Coordinator

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

-All 3 improved against the statement 'I feel confident in helping young people improve their musical skills and techniques.' 67% of potential progression points were achieved.

-All 3 improved against the statement 'I have the experience to enable me to lead some aspects of the project sessions alone'. 100% of potential progression points were achieved.

-All 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.' 75% of potential progression points were achieved.

-Of 9 personal development goals set at the start of the role, 3 were exceeded, 4 met, and 1 was still in progress (related to wanting to use music hardware in sessions which had not been of interest to young people in this setting this year).

- "It was really good to be able to work with two different people (lead music leaders) and see their different approaches. It's also quite a rare opportunity to watch someone else facilitate over a long period of time. This gave me lots to think about in my own practice, and about facilitation in general." (CR, Young Music Leader at Tamarind and Blakesley/Ardenleigh Adriatic)
- "I think I'm quicker at recording now so that the focus is on the songwriting and young person's performance rather than the fuff of recording and mixing a good sound when listening back." (CR, Young Music Leader at Tamarind and Blakesley/Ardenleigh Adriatic)
- "About halfway through this project I started working on a lullaby-writing project working with vulnerable new mums (experiencing/experienced post-natal depression etc). The skills I learnt through working with music leaders JS and PC on lyric-writing, session-facilitation, and creating backings with participants who don't play instruments gave me loads of confidence going into this project. I also could share lots of this with the other leads on that project. It's also influenced my own writing and I've started writing songs for the first time in years! I've learnt lots about lyrics from P8 and P9, and also from my own research." (CR, Young Music Leader at Tamarind and Blakesley/Ardenleigh Adriatic)
- "I am very confident now in working with young people with ASD. I met many young people in the settings this year with ASD which gave me a great amount of experience. I also had Autism training which was very beneficial for me, and I believe I have a very

good grasp now of how to tailor my approach to young people with ASD.” (DC, Young Music Leader at Parkview/ Co Music Leader at Ardenleigh FCAMHS)

- “I have learnt how to better navigate Logic Pro, by using it at Ardenleigh. I’ve also noticed my guitar playing improve significantly, alongside my ability to compose music quickly, which has been a useful skill in facilitating quick results for young people. I have noticed my in-the-moment decision making become much quicker over this year. I am more confident in making them (decisions) and better in predicting possible outcomes. I have noticed I am able to stay more clear-headed under stressful situations, too. I’ve also found practical applications for some of the drumming apps on the iPad. I’ve used them at Parkview as a good ice-breaker activity for when I first meet a participant who likes drumming, but the ward hasn’t got any percussion equipment to hand. I’ve become more confident with my planning, too. I know a bit more of what to expect and can prepare accordingly. I used to over-plan and try to prepare for every scenario, but now I can turn up and react to the young person and the situation in the moment. Finally, I have a better understanding of the mental health sector, which is something I wanted to achieve from year 2. Now I’ve had the face-to-face experience of two settings for a year, I have a better understanding of the procedures and terminology used. It has changed what I value about music. I am more willing to be forgiving of anything less-than-perfect, whether that be my own musical output or others, and I feel less inclined to be snobby about different genres of music that perhaps I wasn’t well acquainted with prior to working with Quench. The role has only furthered my desire to help disadvantaged young people and having the experience and training this year has contributed to that, too.” (DC, Young Music Leader at Parkview/Co Music Leader at Ardenleigh FCAMHS)
- “I am now very clear that I want to continue with youth work and inclusion (I was quite open in terms of career goals before and may have otherwise ended up in arts admin, which wouldn’t have fulfilled me as much). I have taken on two other music projects since starting as a young music leader with Quench and am more confident about taking on more in the future. I would specifically like to continue working in the area of mental health. Plugin has helped me to find clarity and assurance that these are the right goals for me.” (KK, Young Music Leader at Woodbourne and Parkview)

Music Leader Feedback on Young Music Leader Progress:

- “It’s subtle but KK has presence as a music leader that puts people at ease. All at once she is friendly, cool and assertive. She has a broad knowledge of different musical artists but if she doesn’t know something, she still takes an interest. She’ll let the young people lead the way but still keep the session moving and provide the support necessary.” (PC, Music Leader at Woodbourne)
- “KK was particularly sensitive to people’s needs, sometimes suggesting things that I had not considered. Her relaxed but very sensitive manner worked well.” (KS, Music Leader at Parkview)
- “CR was particularly strong at reflecting on a session and highlighting the successes.” (PC, Music Leader at Blakesley/Ardenleigh Adriatic)
- “CR has a real passion for music, especially the projects he’s working on personally! It reminds me that I need to make time for these personal projects myself - it helps with your enthusiasm for delivery in these kinds of settings! He went from being quite nervous of the setting to feeling completely comfortable leading sessions with new participants that he hadn’t met before.” (JS, Music Leader at Tamarind)
- “DC gave me plenty to think about and I learned a lot from him. He has a lot of knowledge about many musical styles that was helpful! He also has a more measured

and calm style than me which was useful when considering the way that some young people prefer to do things.” (KS, Music Leader at Parkview/ Co Music Leader at Ardenleigh FCAMHS)

Regarding the Young Assistant Project Coordinator role revisited baselines:

-There were improvements against the following statements: I am competent in using Excel for project management tasks (1 point progression, on a scale of 1-7, 100% potential progression points); I am competent in using Publisher or other design software to design project marketing materials (1 point progression, on a scale of 1-7, 100% potential progression points); I am confident in setting up a PA (2 points progression, on a scale of 1-7, 50% potential progression points); I am confident in identifying and managing musical instruments and equipment used on projects (1 point progression, on a scale of 1-7, 50% potential progression points);

-For the following statements, there was no progression as they had marked themselves at the top of the scale at the beginning of the project: I am competent in using Word for project management tasks; I have the skills and ability to schedule project activities (sessions, events, meetings, training, etc).

-The following statements saw a decrease in the revisited baseline: I have the knowledge, skills and confidence to chair meetings about the project (-1 point – due to never having the opportunity to do this over the past year); I have a good awareness and understanding of the mental health sector, and in providing effective projects for this target group (-1 point – due to not having the opportunity to visit sessions and settings due to Covid19 and their own availability to attend sessions that were allowed).

-There was no change in scoring across other areas of the baseline.

- “The experience has given me an insight into challenges and demands working with settings. There have been many training and development opportunities and chance to steer my own development” (MK)
- “I’ve learnt a lot more about Zoom breakout rooms and polling. Finding more shortcuts on excel and a much better understanding of funding applications and requirements for evaluation and monitoring.” (MK)

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

From setting staff evaluation forms submitted, 20% stated that Outcome 5 had been completely met, with 60% somewhat met and 20% not met.

The staff member who stated not met gave further information: “*This would more be due to lack of staff from Parkview. It is hoped that a bigger OT presence will support and direct further interactions from a wider variety of staff.*” (KN, Lead OT, Parkview)

This has now been addressed as they have now a full set of OTs after 2 years of understaffing and they have committed to allocate a dedicated member of staff to a future Plugin project (if funding is successful).

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

-100% staff said that they now felt more confident in accessing musical opportunities for young people and supporting musical progression.
- 50% 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 (50% weren't sure). Arts Award training was offered in year 1 to the settings that stated not sure. 1 staff member that was trained at one of these settings has since left. The other person is already an Arts Award Advisor so it had not improved his knowledge further.

Setting staff quotes:

- “Staff who would facilitate the sessions were able to observe how to use the musical instruments and software meaning they were able to provide additional support outside of the weekly Quench sessions. Since Quench has been facilitated, there has been a noticeable rise in interest of service users wanting to attend music sessions, including those who do not meet the under 25s criteria. Therefore, due to the high demand and interest, music has been added to the new occupational therapy therapeutic timetable.” (HB, Senior OT, Tamarind)
- “The healthcare workers in the group would be different each week so although some skills development took place, this was unstructured. It was helpful for me when I consistently attended but I would not feel able to facilitate a similar music group without musicians leading the session.” (VJ, OT, Parkview)
- “The [hospital] staff and musicians adapt well with the young people’s needs for each sessions.” (EM, Activity Worker, Ardenleigh)
- “P5 has developed a ‘sensory workout’ from completing ‘The Sensory Team Handbook’. This is a workbook used to help young people better understand their senses and take charge of their sensory processing. The resulting sensory ‘toolkit’/ ‘workout’ sheet is a checklist of activities and exercises which she can use to strengthen neural pathways with the aim to reduce anxiety through improved sensory processing. There are activities to complete for 30 minutes, 10 minutes or 1 minute as well as ‘accommodations’ (e.g., wear ear defenders, dim lighting). One of P5’s 30 minute activities is to make/ practise music, so benefits have also been seen from music being part of a plan to strengthen neural pathways and therefore reduce P5’s likelihood to respond to sensory stimuli with a fight/flight response and consequently to reduce anxiety.” (VJ, OT, Parkview) This shows how music is now being used as part of a treatment plan.

Music leader feedback on setting progress

- Regarding Tamarind: “The OT staff who have been regularly in sessions with me have picked up lots of new skills and started running sessions on their own. One of the newest members of the team has been given the official role of looking after music sessions now we’ve gone. After seeing the way these staff members were able to work with service users, other members of staff expressed an interest. We set some time over the summer to have training sessions with staff members who have then gone on to use that knowledge with service users. We created a series of printouts that show anyone new the basics of the software so that it can be used by everyone. The OT team are planning a full team training day on music production in 2022 to better equip them to work with others in a similar way to how Plugin has operated. One new OT has been designated the role of ‘Music Leader’ because of his previous experience and

involvement with us.” (JS, Music Leader at Tamarind)

- “For Woodbourne staff it was more about raising general awareness of the benefits of positive music making in a positive way. There was a Learning Support Worker NW who was a recent OT graduate, who went on to get an OT job after attending some very positive Plugin sessions. And on another occasion a Psychologist new to the hospital sat in on a session and fed back really positively about the exploration and "play" that had been involved in taking part in a Plugin session. I hope that NW will go on to advocate for the benefits of music-making in her new job as Occupational Therapist. She didn't receive any training, but she was very positive about the outcomes after Plugin sessions.” (PC, Music Leader at Woodbourne)
- Regarding Ardenleigh Adriatic: “I hope that TS (Occupational Therapist Assistant) will continue to learn Logic on the job and develop on what training we gave her so she can support participants in recording and accompanying their music in the future.” (PC, Music Leader at Ardenleigh Adriatic)
- Regarding Ardenleigh FCAMHS: “EM (Activity Worker at Ardenleigh) is now confident leading sessions without us. We would often come in and EM would have added to a track we had started on or he would have started a completely new one. He also enjoyed learning new techniques and watching over our shoulders.” (KS, Music Leader at Ardenleigh FCAMHS)
- Regarding Parkview: “VJ (OT at Parkview) was excellent at assisting two of the participants achieve their Arts Award accreditation. She understood what was required of them and helped prompt questions to them to answer for evidence for the various self-reflective sections of the Arts Award.” (KS, Music Leader at Parkview)
- Regarding Parkview: Staff at Parkview have become much more engaged with our work. At our last session an OT/ward nurse was in the room when we were recording P4's song and she started crying because it was so beautiful and she was absolutely overwhelmed by it. We heard her talking about it later down the corridor and she was calling him 'Bob Dylan'.” (KS, Music Leader at Parkview)
- “Lots of the staff at Tamarind are now able to facilitate music sessions and do so on a regular basis. This was especially positive because lots of the residents are over 25 and we couldn't work with them. I feel like the music was spreading through the place. We were beginning to get to that point with TS (OT Assistant) at Ardenleigh but didn't have consistent enough sessions.” (CR, Young Music Leader at Tamarind and Ardenleigh Adriatic)
- “EM (Activity Worker) at Ardenleigh was a great asset to our facilitation, and with his own interests in playing guitar and digital media creation, has meant that he can facilitate a certain amount of music creation with the young people without our presence. He has learnt some new skills with Logic and took an interest in anything he didn't already know.” (DC, Co Music Leader, Ardenleigh FCAMHS)
- “Most of the staff at both Parkview and Woodbourne seemed to understand the value in the work we were doing. The fact that we worked with several participants on 1-1 observation meant that the staff could see what we were doing and get involved, even if that was just by encouraging the participants.” (KK, Young Music Leader, Parkview and Woodbourne)

Sample statements from end of year Music Leader evaluations regarding their learning and development, include:

- “I have grown in too many ways to mention through the three years of this project and have completely restructured my work life to accommodate this. I previously would not have called myself a music leader or community musician but now I do consider myself as such. I value what I can bring to a setting/participants and feel confident that I can engage a wide variety of young people. I know the areas which need my attention for further development and am looking forward to addressing these. The pandemic gave me the confidence that I can work in many different ways and made me value my own practice.” (KS, Music Leader)
- “I’ve learned loads from both Young Music Leaders (KK and DC). DC has taught me a lot about different musical styles, and I am utterly in admiration of how organised he is. I want to try and be more like him and organise the folders on my laptop and in my mind in the way that I imagine DC does. I also think that both DC and KK have very positive and unique ways to support young people that I will definitely be using in the future. I often clocked ways that they did things, or characteristics of their actual delivery style which I really liked which I’d like to nab! KK probably doesn’t realise but she has also given me confidence to use my voice more because she is so nice about it!” (KS, Music Leader)
- “I’ve enjoyed creating content for people to engage with on their own timeframe. I’d like to do more of this if the opportunity came up. After a couple of years at being at home and being quite selfish on what software I can use, it was good to be forced back into using Garageband and being able to use whatever is available to make music!” (JS)
- “[I’ve] improved at making vlogs and video tutorials; improved at using Ableton Live for piecing together recordings from different places; [I’m] quicker at getting a good sound when recording, thus less faffing with the computer and more focus on the young person.” (PC, Music Leader)

Outcome 5 reflection:

There has been a clear impact upon the Plugin artistic staff throughout this year. A key success has been the working relationships they have built, learning from each other and supporting each other’s development. The Youth Mental Health First Aid training and Autism Awareness training has been particularly beneficial to offer.

There has been some really positive development in setting staff understanding the value of creative music making and in building their skills and confidence in supporting and providing musical opportunities for their patients, supporting progression, particularly at Tamarind, Parkview and Ardenleigh. At Tamarind, OT staff attended summer sessions to observe our music leaders working with participants on Logic Pro X and our music leaders provided them with guidance sheets. They have now booked whole staff training on Logic Pro X with Blue Whale Studios in 2022 and have identified 1 new OT to lead on music provision; At Parkview, the OT here has particularly supported music leaders with Arts Award sessions and the building of portfolios, ensuring that this can be offered to inpatients in the future. They now have recruited more OT staff and aim to offer music as part of their provision; At Ardenleigh, EM (the Activity Worker) has been learning from the music leaders how to better use Logic Pro X and is now leading music sessions outside of the Plugin project, ensuring there is a legacy.

There have been some challenges, however, which include:

a) the staff changes at each setting (for instance, some staff trained in Arts Award in year 1 have since left and so staff there now are not Arts Award advisors).

b) staff shortages and shift patterns (means that we have had less consistent support from staff members)

c) the general effects of Covid19 (staff are having additional duties to fulfil so have less time to dedicate to their own CPD and external projects).

The impact of the project at Parkview has been incredibly positive. Staff, particularly the new Occupational Therapists, are fully onboard with Plugin having seen first-hand the impact. This has been helped by the fact that the hospital has now recruited more OTs and assistants so that they have a fully staffed department after 2 years of shortages. All settings have committed to having 1 nominated staff member allocated to support and supervise future Plugin sessions and to build their skills if we obtain further funding. Our pending application to Youth Music has a larger focus on setting staff development within it.

Quench Arts has been really proud of the way our Plugin music leaders have adapted their practice to be able to accommodate the different and changing scenarios they've faced as a result of Covid19, often at short notice (such as Covid19 outbreaks meaning sessions would have to take place on Zoom or on a different ward). Face-to-face activities have required additional thought and preparation to meet our Covid19 risk assessments, and the Plugin team have also been asked to run sessions on Zoom and to create worksheets and video resources, all potentially outside the comfort zone of a regular music facilitation role prior to the pandemic. Our team have risen to the challenge and have developed some trusting and productive relationships with the young people they work with at a time when the young people most needed the support. The whole team felt disappointed that the project came to an end when it did as they finally felt they like they were gaining some momentum after such a challenging couple of years.

Participant Case Studies

Below are selected case studies detailing the progress of 14 participants recruited onto the Plugin project this year. These case studies have been written by the artist working with each participant in one-to-one 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 for project learning. Participant names have been coded to maintain anonymity.

Case Study 1

Participant P9, Tamarind Centre, 2021 Plugin Project Case Study

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

P9 was at university when he started struggling with his mental health after experimenting with substances. When we first met him he'd only been at Tamarind for a few days. He wanted to focus on how to use the software to create beats, write songs and collaborate with others. He already was very experienced at writing lyrics and performing them at open mic 'slam poetry' nights. In our first Zoom session he said, *"I feel under pressure to do something good!"* When I told him he didn't need to worry and that there was no pressure from us he said, *"No - it's a good thing! It's nice to have something to focus on!"* After a while, this pressure got a bit much for him. He made good progress for a few weeks but then, on Session 5 he said, *"I don't think I want to come to sessions anymore. I'm going to focus more on my storytelling and I can't cope with the pressure. It's reminding me too much of what I used to do and I'm not in the right place for it."* It was much later that we learnt that this was part of a much bigger issue. P9 completely disengaged from everything to the point where he wasn't eating, washing or getting dressed at all for weeks. He became worried that he'd be 'stuck in the system' for years and wouldn't make it out as quickly as he initially thought he would be able to. His mental health obviously took a hit but the project was still here for him when he needed it.

We didn't see him for a while but then, in Session 8, he came back to hear what he had worked on and said, *"I'm actually really proud of this. I should really write some lyrics."* He still wasn't regular until the end of September when he reappeared with a desire to collaborate with another participant (P8). This was a little complicated as the clinical team wanted to keep them separate but it was enough to keep P9 regular in sessions again until the end of the project. It turns out that the whole time we hadn't seen him, he'd still been writing, filling an entire book with lyrics, *"Everyone should write when they're in here. I don't know how people cope otherwise. It means that when I leave I'll have something positive to look back and take forward with me."*

https://soundcloud.com/quench_arts/08-adept-op-viking-feat-naz?in=quench_arts/sets/plugin-2021

Once P9 was back with us regularly, he was incredibly productive, recording songs in one session. He had a goal of creating an EP before Plugin ended. He ended up achieving this and recorded far more songs than ended up on the CD. He began to rap much more personally about his story and how he felt about the hospital, mental health and the things he'd done or not done. It was really cathartic for him. He said in his final session, *"I've got better at expressing my own needs and desires. It's helped me to get active, get off the wards and do something positive. The project has helped me to engage with staff at clinical meetings. It's given me something to talk about."*

https://soundcloud.com/quench_arts/20-10-000-hours-op-viking?in=quench_arts/sets/plugin-2021

He rates his own progression too, particularly when it comes to his social skills and connecting with others, all of which have improved on his baseline. It's historically quite difficult to get much from the baselines at Tamarind as there is a tendency to say, 'the right

thing' and rate themselves highly as they need to show progression in order to show Doctors that they are improving. This being said, he does show that he's made progression in his own musical ability and understanding of music. I can see that P9 has made progress in his understanding of needing to be fair to himself. He's able to deal better with the 'pressure' of getting something right and just doing it because it makes him feel good instead. This will go a long way in helping his recovery. He says that Plugin has '*reignited an old passion*' which I hope will stay with him for a long time and continue to be a support to him.

"Since attending Quench, P9 has made a close friendship with one of his peers, regularly sharing music sessions with him. It has also been noted that P9 has become more open with staff, being able to share his thoughts and feelings along with previous experiences, providing more insight which can be shared amongst his clinical team. It was acknowledged that throughout the Plugin sessions, P9's progress improved significantly as he initially rated himself low when filling out a feedback form, however towards the end he was rating himself high. His self-esteem had improved which was noticed by staff facilitating the sessions and he was able to perform his music in front of others during an event. P9 was able to use music sessions facilitated to express himself by writing his own lyrics in his free time and recording this during the sessions. His lyrics reflected his experience of mental health, the NHS and challenges he faced. P9 has continued to write lyrics and perform tracks after Quench sessions have finished. This is something he wishes to continue doing, therefore weekly music sessions have been scheduled for him to practise." (HB, Senior OT, Tamarind)

Case Study 2

Participant P8, Tamarind Centre, 2021 Plugin Project Case Study

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

P8 is the most consistent participant I've ever come across at Tamarind. He's turned up without fail every single week. P8 says very little in sessions but it's clear he gets a lot from them. He always finishes by saying, "*I've enjoyed it, thank you!*"

Initially, he set himself goals of learning to play the guitar. He worked really hard at this, even when we were teaching him over Zoom and it was very difficult to see and hear what was going on. As early as the second week, he told us that he'd asked an OT to take him down to the music room to practise. He told us in week 5 that he'd '*been practising in my room with an imaginary guitar.*' We managed to get permission for him to take a guitar onto the ward after this. It was something really positive for him to focus on and engage with. He worked through some difficulties and he told us a couple of times, '*I'm having some issues with my medication but I'll be okay for the session.*'

Once we moved to in person sessions, his focus gradually changed. Whilst he was still interested in the guitar, he became fascinated by recording and producing music and then in writing lyrics and performing them. He'd never done this before and so was starting right at the beginning but he applied the same level of commitment to it. He learnt from us and then came down without our support with an OT and recorded his vocals over and over again until he got it right. He was initially quite focused on one track, and we worked on this meticulously for many sessions. He was excited that he was creating something new.

https://soundcloud.com/quench_arts/05-give-me-one-more-chance-naz?in=quench_arts/sets/plugin-2021

Towards the end of the project he told us that he'd started sharing his music with another participant (P9) and this started a very fruitful friendship and collaboration between them. They worked individually with us on shared songs and outside of sessions they got together and continued with ideas and eventually they ended up coming into the room for longer periods of time with us and sharing their sessions.

https://soundcloud.com/quench_arts/08-adept-op-viking-feat-naz?in=quench_arts/sets/plugin-2021

By the end of the project, they had created a lot of material together and each time they felt like they improved. They taught each other a lot. P9 taught P8 a lot about technicality of lyrics, timing, rhythm and flow. P8 taught P9 to be more personal and honest. They learnt together to stop overthinking things and to not agonise over tiny details which they both had a habit of doing before. P8 said, "I had no motivation for music before Quench and this project has helped me to grow a passion for music." This is very clear from what has been created and P8's attitude.

https://soundcloud.com/quench_arts/18-im-not-the-same-naz?in=quench_arts/sets/plugin-2021

I'm Not The Same – lyrical extracts

*It's so far away but it's going to be a party
He won't take revenge but I'm sorry, I'm sorry
I've got so much pain inside
Sometimes I think it's better for me to die
Sometimes I think it's better off for me to get high
But I snap out of it
Cos that's the devil and the others a lie
I'm high on life regardless
We're all going to die regardless
If you love me or hate me
I don't care
If you love me or hate me
I don't care*

*I'm not the same guy anymore
So I'll know you more
I'm not closing that door any more
I won't object any more
I'll drive like a chief in the night
I'm the quiet types you see
I can't let anyone play with me
I might act a little crazy see
I see every day but do you need me
Do you really?*

*Call me from time to time, see what's up
I'm just chilling
Think about what I can do.*

*Like discharge me now
I won't do the same
There's nothing wrong with my brain
My actions were insane, I'll give you that
But I won't relapse*

He showed improvement on his baseline with progress on all questions relating to music ability and understanding. He also says that, *'showing people my music has helped to start some important dialogue with other including staff.'* The change in P8 has been huge. The fact he articulated this, after weeks of us barely hearing more than 5 words out of him in a session, is fantastic. He's been started on the journey of creativity now and he still says he needs to improve, particularly at the guitar. This will be something positive for him to focus on and a way of him creating new connections, like the one he's made with P9.

"P8 is motivated to attend music sessions when facilitated as a small group and on a 1-1 basis. He has identified music as one of his interests which was not identified before. P8 has made some close friendships that appear supportive and positive from their shared interest in music. He is open to receive feedback and offer his own opinion with the shared goal of improving tracks he has recorded collaboratively with his peer. Staff that have had the opportunity to listen to P8's music, have helped build a more trusting therapeutic relationship, allowing further therapeutic interventions to be identified and implemented.

P8 has reported that learning new skills such as playing the guitar and learning how to work Garageband software has provided him with confidence, a sense of achievement and wanting to expand on these skills. Initially P8 had little motivation and confidence, however reflecting back to his first few sessions, both staff and P8 have recognised the improvements and positive impact music has had.

Prior to attending the Quench sessions, P8 was withdrawn and had trouble trusting staff. It has been clear that music is a way he feels comfortable and is free to express emotions that he wouldn't usually share with ward staff or his clinical team. P8 has started writing lyrics which he raps in the music sessions. This is something he does in his free time. His lyrics reflect genuine thoughts and feelings and some of the negative life experiences he has encountered." (HB, Senior OT, Tamarind)

Case Study 3

Participant P7, Tamarind Centre, 2021 Plugin Project Case Study

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

P7 is a participant who initially was in Tamarind's ICU (intensive care unit). It's rare that anyone from this ward is sent to us due to the severe nature of their mental health illness but P7 had expressed a real desire to make music. His mental health and other factors have led to developmental setbacks so it's quite difficult to have a straight conversation with P7 without going off on lots of tangents and fanciful stories. We struggled throughout the project with his attention span.

P7 believed that he already knew a lot about music production which can sometimes hold someone back. He would get bored quite quickly with a track and want to move onto something new all the time, so there were a lot of unfinished projects throughout our sessions. In the last few sessions, he felt he was mostly done with music and would come down simply just to chat and catch up with us, saying he wasn't feeling it that day.

We wondered how much of an impact we were having on him, especially as he wasn't always regular in attendance, but there are a few clues that showed Plugin was great for P7. After one session, the OT took him back to the ward and said, "*he was absolutely buzzing on his way back. He didn't stop smiling!*" It became clearer as we went on that P7 was excited to be in the room - there were even some sessions that we had to cut off a bit early because he was starting to get a bit too manic and excitable which wasn't good for him managing his mental health. When we look at his baseline, in the end he rated himself top marks in every area. He clearly thinks he's progressed. He also said to us that the project has "*made me think more straight forwardly. It gives me a chance to express myself.*" It shows that even those sessions where he came and just chatted were important to him. Sometimes it's hard for us to gauge the progress of a young person but they can see it themselves.

https://soundcloud.com/quench_arts/02-kicking-up-dust-feron?in=quench_arts/sets/plugin-2021

"Plugin allowed P7 to express his creativity through music by giving him a platform to write and perform his lyrics over tracks. P7's confidence in his lyrical ability improved even allowing for P7 to start freestyling. P7 learnt how to make beats using the Garageband software and was able to choose confidently which sounds he preferred to go with his lyrics. P7 commented that he is looking into getting a MacBook as he wants to continue to make music once he is discharged from the hospital, showing he is keen to continue making music.

P7 was able to join fellow peers at the end of the Quench project to perform alongside them. P7 enjoyed having conversations with the facilitators and would often spend parts of his session initiating and engaging in various conversations with staff. P7's self-esteem was building throughout the sessions that he attended. It was noted that P7 rated himself very highly on his ability during the evaluation. P7 recognised himself that he had built up his confidence in recording tracks and was confident in directing the facilitators to the sounds/beats he wanted to create." (HB Senior OT, Tamarind)

Case Study 4

Participant P23, Tamarind Centre, 2021 Plugin Project Case Study

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

P23 was the youngest service user at Tamarind (18) and he came to us because he'd been trying to do some music with an OT but they weren't able to do what he asked them to. He had a lot of experience at making tracks and rapping over them. In a short space of time, he was able to learn how to operate the software and hardware himself, so he did sessions with us and outside of our sessions times too.

He created about four tracks in the same amount of weeks and they were all high quality. He spoke about his own life and experiences of gang violence, drugs and other things. It wasn't particularly positive but the OT said, "*You have the choice what you speak about in the songs. We won't stop you but maybe think about how other people might react to some of the things you're saying.*" At this point, P23 wasn't particularly interested in this and was using the sessions as an expressive outlet for himself. He was always respectful and thankful for us and the project, though.

Very suddenly, P23 got moved from Tamarind back to prison so we weren't able to make any more progress with him. In the short time we worked with him, he picked up skills that made his music making more independent and had the opportunity to express himself. He spoke to staff about him continuing with some music making on another project back in prison, so hopefully he'll be able to take these lessons with him and continue to grow.

Case Study 5

Participant P3, Woodbourne Priory Hospital, 2021 Plugin Project Case Study

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

P3 was an inpatient at Woodbourne Priory Hospital. P3 took part in Plugin for a week over the summer holidays and then the weekly sessions in the Autumn. P3 had had some experience of writing, singing and playing music but would still be considered a beginner. They told us that they had dyspraxia and dyslexia. They were very motivated to get help putting music to a musical they were working on at the same time as learning some guitar. In the time they were taking part in the Plugin project, they wrote and recorded three pieces of music, performed informally for staff, and completed all their work for a Bronze level Arts Award, which they were successful in achieving.

When P3 started, they had only just been admitted to the hospital and they said in October that taking part in the Plugin had really helped them through the hard transition onto the ward. On their first baseline questionnaire, they didn't rate themselves highly at all, be it musically, in confidence or socially, but they were very motivated to progress musically as well as happy to perform in front of others. In fact, they attended their first session with some other young inpatients and happily sang some song ideas they had. Music leader PC found some chords on guitar to go with P3s singing and P3 said, "*Hearing my songs with guitar, it's made me want to learn how to play even more.*"

After that, P3 had one or two sessions with other young people but mostly worked on their own and focused on their own music and learning some chords on the guitar. The musical they were writing had a gay lead character and P3 said this wasn't done enough and they wanted to make it more normal to do so. They themselves were also struggling with their own gender identity, moving from she/her pronouns to they/them during their stay in hospital.

P3 spent the first week putting three lyrics from their musical to music and then recording them. By the end of the week, they had sung and played guitar on their own songs. Their motivation played a big part in their success and on the third day, my colleague noted that P3 *"spent over an hour with us today and seemed to be very proud of how much they had managed to do. They were creatively assertive - they told us when they didn't like things and contributed good ideas to make their tracks better. When they listened back to their tracks, they listened critically."*

https://soundcloud.com/quench_arts/13-songs-from-i-am-the-man?in=quench_arts/sets/plugin-2021

After their first week, having completed work for a Bronze Arts Award, P3 continued to develop their guitar skills, playing a Hank Williams song Jambalaya each week, but they focused on lyrics and singing when writing their next original song, which they wrote from scratch. This song was not part of the story of their musical and was about life in general. P3 sang very expressively when fine-tuning it and made several takes for the recording to perfect it. They also performed it for various hospital staff, who were very supportive and encouraging.

Before they were discharged, we reviewed P3's experience of the project and compared how they felt they were doing with their musicality and life and social skills. P3 scored themselves higher in all aspects of their music, especially in their feelings that music making allows them to be creative and making sense of what others are expressing through music. They could not play guitar at all when they started Plugin but can now hold down strings and read chord charts. With their singing, they improved on their sense timing, both during each individual session and across the sessions overall. They still need a bit of help but are now more aware of where to come in and place words.

The project provided a boost to P3's self-confidence. They were pleased with what they achieved over the course of their Plugin sessions, saying, *"I didn't even know what a [guitar] fret was when I started. I can do some things that others can't. There aren't many people who can get a chord out of a guitar. My confidence has skyrocketed in music."*

The Plugin Young Music Leader at Woodbourne felt that music really helped P3 to be themselves and, even though they never complimented their own singing, they did say that they were happy with their own tracks. Their song the Path of Life started to express P3's own thoughts more than the previous musical as well.

https://soundcloud.com/quench_arts/16-the-path-of-life-taylor?in=quench_arts/sets/plugin-2021

P3 was very insightful into the benefits of making music, saying, *"Doing a little bit of music myself has made me see what other people are going through when they're being creative. Doing music in the summer was so important. It gave me a reason to get out of bed and helped me when I'd just arrived in hospital. I've made lots of achievements and made lots of*

things, especially in music. When I'm trying to manage a tough situation, I write lyrics. They might not get used eventually but it helps me in a tough time."

In their last session, P3 said they were keen to play more guitar, write more about their own feelings and that there was a music project near where they were going to be living once discharged, so it was good to know that they would be continuing making music after Plugin because it is clearly something that P3 enjoys and which helps them express themselves.

Case Study 6

Participant P10, Ardenleigh Adriatic Ward, 2021 Plugin Project Case Study
Written by Plugin Music Leader Paul Carroll with additional input from Quench Arts Directors.

P10 has Grade 8 in Musical Theatre, specialising in singing. She is an inpatient at Ardenleigh and is on the autistic spectrum. When we met her, we were told by staff that she was low in confidence and had a tendency to become upset about unexpected situations. For example, in her first session she became upset because an extra staff member was supporting in the session who P10 didn't think needed to be there, and she was distracted for a while, complaining about it. With her excellent, highly trained singing voice, she was able to show staff a positive side and music proved to be a real passion and mood booster for her. She was always grateful at the end of a session and often left visibly uplifted and optimistic.

We didn't start working at Adriatic until the end of September (having moved to this setting from the Blakesley Centre) and, with just two and half months to go and then a Covid outbreak at the hospital, P10 only had eight sessions in total. Despite low confidence and an initial focus on singing commercial songs, by her last session she was independently composing original songs in her own time.

In P10's first session, she blew us away with her vocal renditions of songs from musicals, such as Les Misérables. She said she'd written a song but, being about a personal experience, felt like it was too dark to share with us. She was, however, willing to start writing lyrics about what she missed about home, and this is where P10 quickly started to express herself in music. In fact, she said that the lyric writing was her favourite thing about her first session.

The next two sessions were spent collaborating with another patient, P18, and we were treated to their versions of commercial songs, featuring harmonies they had worked out themselves on their ward. They both shared what they had each been working on individually but rather than collaborate on those, they decided to write a song together. P18 played piano and sang and P10 just sang. Both did well in coming up with lyrics but P18 seemed more confident in working out melodies and chords. Once the song was taking shape, P10 improvised some good harmonies. Both were supportive of each other's ideas and it was a productive collaboration, which staff member TS (Occupational Therapist Assistant) was delighted about because she said P18 and P10 sometimes fell out and hadn't written original songs together before.

However, after that, P18 became too unwell to attend so P10 continued sessions on her own but not before they had finished their song together in their own time. To P10's credit she said she didn't want to make a recording of the song without P18 which was very considerate. It did mean, though, that they didn't manage to get a song recorded in time to be included on this year's Plugin CD. In fact, if we'd have two more weeks, P10 could have submitted two songs for the CD because working with P18 and Plugin music leaders proved to be a real boost in her confidence. She wrote two of her own songs in as many weeks, including piano accompaniment, singing and a new challenge for herself: rapping! We hadn't realised how good P10 was at accompanying herself on piano because she hadn't yet had the chance, with P18 taking that role. P10 was very proud of herself, saying, "*I just came up with that!! I finished my own song!*" and TS was able to say, "*See, you can do it on your own, without the support from another person,*" adding afterwards that valuing her own abilities is not something P10 usually does.

P10's songs caused a great response amongst hospital staff. On two occasions, a passing staff member opened the door after P10 had rehearsed one of her songs to say how good it was. One session was supported by an activity worker who hadn't yet heard P10 sing and after he did he said, "*That is the first time I've genuinely been shocked in all my years working here*" and when he heard that P10 had written the song herself he said he was, "*blown away.*"

For P10, Plugin was an opportunity to express her emotions positively. She was able to be assertive in sessions in a reasonable way, which aided the collaboration process. Her song lyrics were about her own life and prompted her to talk more about difficult experiences she had had. One song was about missing home, which she sang to her mum on a visit and made her mum cry. Eventually, P10 was also talking to us about positive people in her past as well as her prospects of continuing to make music in the future.

In the remaining sessions, P10 learnt how to make simple multitrack recordings of her songs using a keyboard to play the piano instrument in Logic Pro X audio software and the built-in mic on the hospital's iMac. We also gave TS (Occupational Therapist Assistant) some training in using the software. With P10's new-found confidence and improved technical awareness and TS' training, hopefully P10 will continue to write without Plugin musicians being there. This would be good especially as we had to finish earlier in the year due to a Covid outbreak at the hospital, which meant no visits were allowed for 28 days over Christmas.

Case Study 7

Participant P4, Parkview Clinic, 2021 Plugin Project Case Study
Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.

P4 came to Parkview towards the end of our time there in early November. He stayed on the outskirts of the group for a few weeks; he liked to be in the room but didn't want to commit to being an active member of the group. Over the weeks he gradually showed more interest and one week he put some very casual ideas into the group song writing. Another week he went away and came back to us later in the evening with a verse that he had

written. This weekly improvement in how much he wanted to be involved and how much of himself he would put into the songwriting got more pronounced until he became the only firm participant we had (other participants had been discharged by December).

He began writing his own songs with great fervour - we could hardly keep up, even though we gave him the majority of our time on the ward. His songs were thoughtful and considered and he would take great care to make sure that they were the best that he could possibly be.

https://soundcloud.com/quench_arts/03-everything-weve-been?in=quench_arts/sets/plugin-2021

When it came to recording, P4 first preferred that Young Music Leader KK would sing the main melody but over the course of a few weeks, he became confident enough to sing by himself and soon he didn't need to be given the choice about whether he would do it or KK would. This experience also gave P4 the chance to listen back to his songs and voice. At first he would not say anything positive about what he had done, but he soon began analysing his songs and said, "*This one suits my range better*" or, "*I think that song is my best*" or, "*I am happier with this song than the other one, I feel more proud of it so I want to keep working on it*" (session report 15/11/21).

He grew in confidence in using his voice, showing better technique, and seemed to appreciate the difference this made in his voice in recordings. His baselines show an improvement in ability to sing in front of others (going from point 1 to 4). He was also keen to learn the keyboard and would retain what he had learned and was delighted when the ward keyboard finally got fixed. He had been playing it during the week when we were not there.

On our last session together, P4 was happy to try some more electronic based music and showed us a piece of poetry that he used as spoken word. This was a bit of a step outside of his comfort zone, but he showed no signs of being shy. This was a world away from where he started with us. His baselines are consistent with this as he recorded himself at 3 for how pleased he was with his musical ability but at the end of the project this was 7.

Socially P4 came out of his shell enormously. He was very shy to begin with, preferring not to make any eye contact. By the end of our time with P4, he was much more comfortable with us all and was quite comfortable giving us banter, suggesting preferences for his songs and taking the lead in the sessions. He also became more confident at saying how much he enjoyed our sessions together and how he'd like us to stay for longer and come back next year.

In our final few sessions, P4 stayed with us for the majority of the evening and would have stayed longer if he could! This correlates to the improvement that P4 reported on his baselines in regard to social connection (which went from a 3 to a 4) and his ability to work as part of a team moved from 1 - 3.

P4 was also adamant that he would not take part in our end of year concert but on the day he was coaxed into singing with us and afterwards he was extremely pleased. After the concert he said that he had really enjoyed himself and he showed us a song that was very

personal to his experience. He didn't want to work on it, but I think he felt buoyed by the concert and wanted to share part of himself with us.

I think the project has had a profound impact on P4. He came to us unsure of what he was able to do and by the end of our time together he was motivated to write more songs, accompany himself on the keyboard, he could express his feelings in his lyrics and he was very proud of what he could do. He seemed very positive about continuing with what he had started and gave himself a score of 7 for questions about musical ability, creativity and motivation. A dramatic improvement from those previously given.

To hear how P4 has progressed musically over the project, visit this private playlist of rough recordings and work in progress: https://soundcloud.com/quench_arts/sets/ks-plugin-examples-of-progression

"P4 learned new skills that were not present before and is keen to continue on discharge. P4 reported to thoroughly enjoy sessions and has planned to re-engage with Quench on discharge. This will provide him with much needed structure and focus outside of the school day.

P4 Looked forward to sessions and was keen to join in. It allowed him to communicate and express himself that may otherwise have been difficult. P4 increased self-esteem on Plugin and was able to engage in other activities that have been offered after succeeding in Quench sessions. This has included team sports/activities as well as more creative activities." (KN, Lead OT, Parkview)

Case Study 8

Participant P17, Parkview Clinic, 2021 Plugin Project Case Study

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

P17 began sessions with us a few weeks before our summer Arts Awards week. To begin with, he was extremely flighty and would not stay sat down or in the group/room for more than five minutes. He had a guitar but did not seem interested in learning particularly.

During the Arts Awards sessions, we started trying to engage him, but he was extremely difficult to keep focused and did not seem that interested in learning or taking the award. Over the weeks, however, P17 became more and more part of the sessions. To begin with, he started writing his own lyrics. He would carefully type them out with very precise computer processing which gave the impression that he was very proud of himself. He seemed to assert himself as a leader once some other participants left the hospital and, after the summer, P17 became the person on the ward who galvanised the group. This may have been because he felt more confident to express himself with the change in social dynamic, but he also seemed to thrive in this position with everyone - ward staff, music leaders and young people.

From being quite a nervous and shy person, P17 seemed to become the loudest personality in the hospital. He knew exactly what time and day we were coming each week

and he often seemed to have gathered everybody together in the living room for 6 o'clock on a Monday. If we were late because we had gone to a different ward, he would tell us off and ask us where we had been!

Musically he grew from strength to strength. Although he never felt like playing his guitar, he did really improve vocally. At first, when recording his songs, he absolutely refused to record himself and only allowed KK (Young Music Leader) to do it. In the end, he recorded his voice a number of times and agreed that it was not that bad! This is noticeable in his baselines; at first he marked himself '1' - I find it easy to sing/play in front of others and on his later baseline this became a '7'. I noticed a tangible change in P17's ability to sing in tune and hold a note by the end of our time working together. So much so, that I think he must have done quite a bit of singing during the week when we were not there. Very often, we would come in and he had been singing pop songs with P6 and or P13.

I also noticed a difference in the tone of P17's lyrics by the end of our time together. The subject matter changed to more thoughtful words. One week, P17 also showed me a song he had written about someone who had passed away that meant a lot to him. He wasn't ready to write the melody, but he seemed to find the experience had been cathartic to write about.

https://soundcloud.com/quench_arts/04-i-have-to-be-myself-ethan?in=quench_arts/sets/plugin-2021

P17 really enjoyed learning about the computer technology parts of our work and asked thoughtful questions and seemed to make very observant points about how to record. We often joked that P17 might be a sound engineer because he was so interested and so helpful when it came to recording. This is illustrated in a session report on 11/10/21 – "P17 is growing in confidence through using the computers and has shown me quite a few Mac and iPad tricks which are very helpful. I think he feels like this is his own role in the group and it helps to make him feel important."

I saw the sessions really help him socially. He enjoyed having a role in the group - whether this was urging others to take part in the activity or being involved with lyric writing/setting up recording. I was also really impressed with the way that he seemed to sense other people's needs very intuitively. He was very sensitive towards others in a way that I don't think I have ever seen at Parkview, and I imagine that he would have the skills to be in a mentorship role in the future.

P17 went from being extremely difficult to engage to being a very positive member of the group. He grew in confidence in his ability to write and perform songs each week and seemed to really have found comfort and joy in his ability to write lyrics in his own time. The change in P17 through the project was really profound and he seemed enthusiastic and keen to take part in more similar projects in the community when he left. It seems quite fitting that his baseline reports a change in his motivation to progress musically. He did not give an initial response, but his revised response was '100%.'

MOHOST data from VJ (OT, Parkview):

OT Assessment Level/Statement (initial): P17's baseline assessment indicated P17 was not enjoying his hobbies and interests and scored 2/5 - 'I am not able to enjoy my hobbies and interests but I want to start doing this.'

OT Assessment level/Statement (revisited): The repeated assessment close to discharge indicated improvement. Here P17 scored 4/5 - 'Yes, I have started to enjoy my hobbies and interests.'

OT Assessment Level/Statement (initial): P17's baseline assessment score for 'I see my friends as regularly as I would like': 2/5 – 'no but I want to start doing this'

OT Assessment Level/Statement (revisited): P17's repeated assessment score: 3 'yes, I am learning to do this'

OT Assessment Level/Statement (initial): P17's baseline assessment score for 'I have the time and space to do the things I need and want to do': 3/5 'yes, I am learning to do this'

OT Assessment Level/Statement (revisited): P17's repeated assessment score 5/5 'yes, this is something I am satisfied with' (VJ, OT, Parkview)

"At the outset of the project, P17 had minimal musical knowledge but great enthusiasm to learn. By the end of the project, he had written and recorded his own song which was included on the CD! This marks a huge improvement in his skills. P17 was seen to be spending time practising independently between sessions.

P17 gained a greater understanding of how his 'social battery' works through attending this, and other group activities, on the ward. He was able to reflect with his therapy team on how tiring he finds spending time with others and how to balance his need for connectedness with recharging this battery with time alone. The music sessions were a great opportunity for social connectedness and something he always prioritised when planning his day and pacing his social output. He built good relationships with the music leaders and also worked with his peers to write songs and play together. P17 has a diagnosis of ASD and at times can have difficulty with social interactions so this was especially beneficial as an opportunity to socialise in a productive and structured way.

P17 used music to express how he was feeling, especially through lyric writing and recording this music. Expressing his emotions is something he would find difficult, so finding a new way to think about and communicate these was fantastic for P17." (VJ, OT, Parkview)

Case Study 9

Participant P11, Parkview Clinic, 2021 Plugin Project Case Study

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

P11's initial contribution to the group sessions could sometimes be quite varied. She wanted to be there but struggled with feelings of inadequacy and this could often result in her displaying ambivalent behaviour or she could sometimes be particularly 'cutting' with her comments to a particular Young Music Leader. She started out playing the ukulele but sometimes she needed to be urged to bring it.

When we encouraged her to bring her guitar, she seemed to take to it very quickly and seemed to prefer giving herself the challenge of playing this. She began taking initiative for her own learning and worked on chords and strumming in between sessions. Session

reports reflect this: 5/7/21 - P11 and P12 were extremely confident today; they burst into the room and sat themselves down. They were taking responsibility for their knowledge and progress and seemed to have been playing together throughout the week.

As the weeks continued, P11 became the leader of the group music sessions and encouraged other young people to join. Although she still enjoyed pretending to be ambivalent about what she was doing, she began to be more open in the group. She seemed to recognise that playing music and writing songs gave her an outlet for her creativity and a way to express emotions that she was struggling with. Session reports reflect this:

Session report 14/6/21 - The group decided to write a song about being gay - feeling oppressed and depressed. This allowed us all to discuss feelings and emotions. P11 told us a lot about the religious nature of her schooling and how this has an impact on people. This allowed space for both to talk openly about their feelings and they decided that their song should reflect this.

https://soundcloud.com/quench_arts/12-anti-hymn-oppressed?in=quench_arts/sets/plugin-2021

Session report 21/6/21 - When I asked P11 how she thought the lesson went, she said that she thought it went well. Normally I think her tendency is to think that she has done badly so I think the guitar is helping her to recognise the things that she is good at. For her Arts Awards inspiration she focused on a band called Pale Waves because their stance on mental health and sexuality resonated with her. She said that listening to a particular song encouraged *“people to hold on and try to make it through the day, despite how low they feel”*. She said, *“I really love this track as when you feel low it can seem like there is so much pressure to look into the future whereas this song reminds me to just take things day by day.”* I feel like P11 enjoyed the process of putting this work together and it gave her food for thought with her own creativity. It was P11 that guided the group to talk about their mutual feelings about being oppressed. She encouraged some very thoughtful discussion between everybody and each young person shared experiences.

When P11 changed wards, it was difficult for her to maintain the close friendships that she had had. She seemed a bit more subdued, but I noticed that she always continued to bring herself to sessions even when she outwardly didn't seem to want to be there. By the end of the session she would usually be back to her lively and engaged self.

One week, P11 invited us all to her room to look at some of her artwork. This seemed like a very big step for her as she was literally allowing us in! She talked about her family, pets and showed us some drawings that she had made. It was very refreshing to see P11 so open and easy going with all three of us and her slightly ambivalent demeanour and sometimes harsh manner was completely gone. When we returned after the summer, P11 had left a card for us which said that she had always looked forward to our sessions together and that she was grateful. She also said that she would be continuing with guitar and music at college in the new year.

P11's transformation over the project was slow and not quite as tangible as the others but I saw that we needed to gain her trust. Once we had this, P11 began to open up with us and also recognised her own ability. By the time that she left Parkview (unfortunately before she

could complete a revisited baseline) she was motivated to continue to write about her experiences in her own songs and recognised the worth that this would have for other people too.

Case Study 10

Participant P13, Parkview Clinic, 2021 Plugin Project Case Study

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

P13 hung on the outskirts of the group sessions at Parkview for a long time. She didn't acknowledge us and did not want to be part of anything we were doing throughout the Arts Awards sessions. It was only when we went back in September that she suddenly introduced herself and said that she had seen us coming in and asked if she could she just watch.

At first it took a long time to coax out of her that she was very musical, but over the following weeks, we worked out that she had a ukulele at home and that she might like to give it a go again. She was very adamant that she would not like to play in front of people and she insisted that she was no good. One week she borrowed another participant's instrument and quickly started learning chords. My session report on 21/6/21 reflects this: At the beginning of the session P13 said that she wouldn't play the uke in front of anyone because she was too shy. She had previously just listened to the sessions from another room. She said that she had let her parents take her uke away as she didn't want it. During the session, however, she borrowed a spare instrument and by the end she was leading the chord progressions and asking to learn more. She said that she would bring her uke back.

From then, she worked feverishly trying to learn as much as she could and seemed the keenest participant I have ever had at Parkview! She learned between sessions by herself and she wanted to take everything that she could from our time together. Her ukulele skills improved dramatically and she enjoyed learning to play more complex chords. When I would come in, she would enjoy showing me what she had managed to do and seemed proud of what she had been able to achieve. She also managed to reflect on her improvement, which seemed to be a far cry from her first state of mind. She would say, *'actually that sounds quite good'* when we recorded her playing.

P13 also admitted that she liked to sing but she said that she would never sing in front of anyone. During the project sessions, she agreed to sing in front of me and she had a fantastic voice. By the end of the project, she had not only agreed to record her voice, but she had allowed others to be in the room with her while she recorded and she actually volunteered herself to sing more!

P13 also started to become more vocal in sessions and started to enjoy being the centre of attention. This may have been a result of her growing confidence with the group or through recognising that she was gifted musically. Either way, she would frequently take charge and started to recognise the importance of expressing herself. At first she became quite silly and enjoyed a session where she sang a lot of nonsense at the top of her voice. I felt that she needed to get this out of her system and to give the other young people a laugh. My session reports reflect her progress:

Session report 27/9/21 - P13 used to not be involved in our sessions. She is now the lynchpin of the group, and all of the other young people seem to gravitate towards her. She is clearly coming out of herself and enjoying this new way of being. P13's monologue song was quite silly and in your face! When she'd finished it and we were discussing what it was about, she said, *"This is who I really am. Don't you remember when I was really shy and wouldn't come to this group? This is who I am."* It seems to me that she feels like she is finding herself and enjoying sharing this with others. We worked this sentiment into the chorus.

https://soundcloud.com/quench_arts/21-life-is-sugar-honey-ice-tea?in=quench_arts/sets/plugin-2021

After this session, P13 had also listened to another participant's song that was very emotionally charged and P13 asked me if we could work together the week after to do a serious song. The next time we saw P13, she and the other participant had written a song together that was very much an expression of some of their very difficult shared experiences. Session reports reflect this change:

Session report 21/06/21 - P13 has been quite assertive about what she would like to do. She said that she wants to write a meaningful song that is not just silly (which her previous work has been). She was quite definite about what she wanted to do, and this has been a first for P13. She said that it was important for her that her mum would hear her actually singing all the way through a song and not just one line.

Session report 11/10/21 - Both seemed happy with their lyrics and were positively affirming one another's ideas. P13 commented on how good P6's song was whilst recording as well and that people would be able to relate to it. Both noted that they had the space, in today's session, to speak about difficult subjects that might trigger others. Even though there were lots of allusions to suicide, the chorus questions whether self-harm is really going to help anything.

P13 left Parkview quickly so we did not get to develop her musical skills further or revisit her baseline, but she made reference often to how she had not been confident before and was now feeling much better about her abilities. I am sure that P13 will continue making music in some way in the future.

Case Study 11

Participant P16, Ardenleigh FCAMHS, 2021 Plugin Project Case Study
Written by Plugin Music Leader Katie Stevens with additional input from Quench Arts Directors.

When P16 started having sessions with us, his English was quite limited and this affected the way we could all communicate. He seemed to be happy to be involved in making music but had no experience of it at all and didn't know quite what he wanted to do. That said, he enjoyed trying everything. He was especially interested in playing the guitar, although he did struggle to retain things between sessions as he was not able to keep a guitar in his

room (due to safeguarding reasons). Despite this, he was happy to pick it up and seemed really motivated about continuing to play once he left Ardenleigh.

P16 seemed to struggle to retain information but this did not stop his enthusiasm and he greeted every task with enthusiasm. His initial baselines seem to show this enthusiasm rather than a genuine appraisal of his ability at this time. The only time when he showed some reticence about making music was when the CD was being created. He expressed some upset that he didn't want a record of what he had done. We managed to establish that P16 was worried that he would not be able to continue his musical activity once he went back to Spain. He had previously talked about going to college and studying music, but he suddenly seemed to think that this was not realistic. We gave him a week to think about it and he then decided that he would still like to be on the CD. This was the first time that P16 seemed to be thinking about music outside of Ardenleigh seriously and, although perhaps it troubled him slightly to see his situation realistically, I think it was noteworthy that he let the idea settle and then addressed his feelings and came around positively to the idea.

Session report 15/11/21 - P16 has started to say that he would like to do music at college when he is able to leave Ardenleigh. It was nice to hear P16 making positive future plans.

Over the months with which we worked with him, P16's English improved dramatically and he opened up more and connected with all of the staff in the room. He enjoyed sharing the music he listened to from Spain with us and seemed to be proud that he could show us something as well. Due to his improved English skills, he also began to write lyrics in English! Although many of his songs in Spanish were about more troubled subject matter, the ones he wrote in English were far more positive, *'Life teaches me how to treat others, don't need to be the best, just be a good person.'*

https://soundcloud.com/quench_arts/11-life-teaches-me-hosea?in=quench_arts/sets/plugin-2021

I noticed that as P16's English improved, so did his connection with EM (Ardenleigh's Activity Worker). They would work on new tracks between sessions together and this gave EM space to develop his own leadership skills using the music technology and I think that they also played some guitar together.

Unfortunately, we couldn't take revisited baselines from P16 as he had Covid but I feel that if we had, they might reflect a more realistic evaluation of his musical and social skills. Over the months in which we worked with him, he became more actively engaged and gave preferences and choices that were just made by us to begin with. His communication improved dramatically and it was easy to see a tangible change in his ability to make himself understood through his improvement in language and in knowing what he wanted to get from sessions. P16 had not taken part in any musical activity before Plugin, but I feel certain that he will pursue this in his life outside of Ardenleigh in the future.

MOHOST review from LP (Lead OT, Ardenleigh)

Active Intervention (post assessment review): P16 works well when setting tasks for him. P16 does ask for help from the musicians and works independently. P16 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with

settled behaviour. P16 found it difficult to work around the music software but with time P16 was able to put music samples together to make a beat.

P16 has found it easier for the musicians and Activity Workers to help make beats with him. P16 was able to learn a couple of chords on the guitar but due to time it was not always possible for P16 to practise. P16 has shown good motivation in the session and looks forward to engage. P16 has shown some improvement in his communication with the musicians as English is not his first language as well as improvement in his confidence. After each session P16 appears to be in good spirits and would continue to write lyrics for his next session.

“P16 has shown improvement in his communication since the project started as English is his second language. P16 is able to express himself through lyrical writing in Spanish and confidence has grown when rapping/singing in front of staff. P16 connects well with the musicians and was able to have a good rapport with DC and KS (music leaders). P16 is able to express himself well and would always be writing lyrics on the ward. P16 states that when he writes lyrics, it is based on his life story.” (EM, Activity Worker, Ardenleigh)

Case Study 12

Participant P15, Ardenleigh FCAMHS, 2021 Plugin Project Case Study

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

I started working with P15 in the first week of the project in Year 2 (February 2020). He was extremely withdrawn and non-communicative. He showed no interest in the session. Due to Covid19 then hitting, we then continued working with him on Zoom and most of the way through the second year, P15 was quite difficult to work with. He needed to be led and prompted a lot by us, mostly giving one word answers. Many of the songs that we created were heavily influenced by us as music leaders and the Occupational Therapists in the room. He struggled to listen to instructions, especially on Zoom, and he seemed fairly ambivalent about continuing or how he felt about the music that he had made. With this in mind, however, P15 kept returning to the sessions and maintained his regular attendance all of the way through the year.

When we began working with P15 in person, the change from our first meeting was quite apparent. P15 became more and more open with us and started to engage with all of the staff in the room. My session reports reflect this:

Session report 11/7/21 - P15 was visibly relaxed and easy going with us today. We talked a little bit about how far he'd come and he did seem to remember the very first session together. P15 said that he wanted to make the best of his track because he'd like to take it to his new hospital and spit it there. I think that he viewed it as a way to connect with the new people that he'd be meeting and a way to feel proud of himself. He began to show more interest in the creative process, and he began to show us that he had quite specific desires for what he was making. He had a lot of opinions and was interested in getting the best out of himself.

Session report 18/7/21 -P15 was keen to get the best from himself today. Even though we had a definite time constraint, he was very careful with his lyrics. He wanted to make sure that there was a reason for everything he wrote and not just filler. This is a world away from where we started. I noticed that P15 was not happy to accept ideas from DC (music leader) or I. Throughout the two years, he has mostly been guided by us quite heavily, but today he really actively didn't use our ideas and quietly mused upon them by offering an alternative (that was often better!). He even volunteered ideas for adding musical content, which was a first for P15, He also began to show more interest in expressing himself honestly and not just lyrics that reflected gang culture or subject matter that he thought he should write about if he were a rapper.

Session report 7/9/21 - The words that P15 wrote were reflective about his time inside Ardenleigh and how he had learned through his experience. He also wrote about how he would like to do better and to achieve more. P15 seemed very happy with the work that he had done. When I said that I thought this was some of his best work he said, '*yeah I think so too*'.

Session report 18/10/21 - P15 said, "*To be fair, I think this is the best track I have ever made.*" I think that it meant a lot to him to have made something completely from scratch.

https://soundcloud.com/quench_arts/10-bare-letters-malachi?in=quench_arts/sets/plugin-2021

I thought that this was a world away from the kind of lyric writing we did at the beginning, where most of the ideas came from music leaders and P15 would just nod and agree. I was most impressed with P15's commitment to seeing the project through and his regular attendance. His change in demeanour was very apparent over the two years and I feel that at the end, he was genuinely proud of himself.

Case Study 13

Participant P1, Ardenleigh FCAMHS, 2021 Plugin Project Case Study
Written by Plugin Music Leader Dan Cippico with additional input from Quench Arts Directors.

P1 was an inpatient at Ardenleigh. He had a passion for rap music and had some experience writing on Logic, with the help of Activity Worker EM, prior to our first sessions with him. He was an enthusiastic young person with lots of energy and was the most consistent in attendance out of all the young people we saw.

P1's first baselines were rated all at the top of the scale, and he'd mentioned how the project allows him to work alongside participant P27, "*It helps me form a good relationship with P27. We push and support each other. We're able to communicate together well and critique each other's work in a constructive way.*"

We tried to accommodate P1 and P27 working together in the sessions. We were able to create a few short tracks, although it often became difficult to get them to focus because their rapport would be too distracting. P1, being more confident and experienced, was prepared to make more suggestions and decisions, often overshadowing P27's

contribution, although it became clear that there was a mentor-student type relationship between them.

P27 was discharged in the first couple of months into the project, and so we began to see P1 by himself. He was disheartened that he could not do the sessions with P27 anymore, but the one-to-one format was extremely beneficial for his development.

For the rest of the project year, we witnessed a significant social and musical maturity gradually emerge from P1. He became focused in learning how to set up his own Logic and Garageband projects, setting inputs and gain level for the microphone, and organising and arranging audio files in a DAW timeline. With help from us and EM, he gradually began to grasp the concept of musical key signatures, so that he could adjust his autotune accordingly to the backing track.

P1's taste in music also changed during this time. Drill or Grime were the dominant choices for him earlier in the project, only to be replaced by a more melodic R'n'B style. This change also accompanied by a noticeable calming in his character. This new musical style was often accompanied by lyrics that were more introspective and pacifying in tone in comparison to his Drill and Grime work. We accommodated this change and continued to give P1 advice on his lyrics and music. He began to work more independently, only stopping occasionally to ask for help.

For a short time P1 was discharged but came back after a few weeks as he was struggling to adapt to living back home. He spoke of having friends and contacts in his hometown who could support him with his music once he left Ardenleigh. We obviously could not comment on the validity of his contacts but concluded that P1 would benefit from working alongside a producer when he left Ardenleigh as his strongest skills are in writing lyrics and rapping. We also recommended that P1 should take up an opportunity to mentor other young people who want to write music, as he has had valuable experiences to share with others and could be relatable to others who wish to write similar genres of music. P1 was enthusiastic about all of these possibilities. He became increasingly interested in how he could build a music career and questioned us regularly about it, showing us that he was always considering his future and how he could curate it.

P1's baseline statements either stayed the same when revisited or actually decreased. We believe that this is because in the initial baseline, P1 overmarked himself as being mostly at the top of the scale. We often find that young people do this as a bit of 'bravado' and when they actually participate, they realise they still have a lot to learn and the 2nd baseline is a more realistic assessment as they have seen the potential for how they can progress.

The Plugin project has enriched P1's musical journey considerably. He has learnt a huge amount of technical abilities in setting up and recording independently, that will hopefully allow him to continue music making without assistance at Ardenleigh. He has also benefitted from simply having positive feedback and talking about his goals and dreams for his life and how he can achieve them. It has demystified a lot of the music business for him and given him a realistic set of aims to strive for. It has also made a positive impact on his self-esteem, particularly evident after having conversations about his perfectionist attitude towards himself and his work. In one of our first face-to-face sessions after Zoom, we had just completed our first song with him, and he commented with enthusiasm,

“You know, I really wasn’t feeling this song last month. I had given up on it. But today, seeing you two and finishing it together, now I love it, so I’m so glad you came in.”

https://soundcloud.com/quench_arts/19-rainy-day-al?in=quench_arts/sets/plugin-2021

P1 regularly showed his finished work we’d made with him to the staff at the hospital, and eventually gained the confidence to show work in progress, which was a huge step for him. He was a participant that the Plugin project has empowered significantly.

MOHOST Review by EM (Activity Worker, Ardenleigh)

Active Intervention Post Assessment Review: P1 works well when setting tasks for him. P1 does ask for help from the musicians and works independently. P1 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with settled behaviour. P1 expressed interest in taking part with the performance that Quench organise every year. This is to help promote the work the young people have accomplished. P1 has shown good motivation in the session and has always looked forward to engage. P1 has shown improvement in his confidence to express his thoughts through lyrical writing and sing/rap this out to staff and musicians. After each session P1 appears to be in good spirits and at times would continue to write lyrics during the day.

“P1 was already musically minded before the Quench sessions and benefited a lot from the sessions. P1 has shown good improvement with his lyrical writing as he was given ideas from the musicians. P1 has also shown more confidence in rapping out his music with staff.” (EM, Activity Worker, Ardenleigh)

Case Study 14

Participant P2, Ardenleigh FCAMHS, 2021 Plugin Project Case Study

Written by Plugin Music Leader Dan Cippico with additional input from Quench Arts Directors.

P2 was an inpatient at Ardenleigh. We met him for the first time over Zoom and began face-to-face in March 2021. P2 had ASD and traits of psychosis which made communication between us and him very challenging, particularly over Zoom. He would often talk to himself continuously, only stopping abruptly to ask us what we’d said, often minutes afterwards. We didn’t manage to produce a lot with P2 in the Zoom sessions, and he would often get up unexpectedly to leave before we’d finished, resulting in the contact time only being around 20 minutes on average. Activity Worker EM later assured us that this was a coping mechanism for P2 and he was known to do this regardless of the activity. It appeared that he didn’t have many musical interests and didn’t seem to want to engage with us a great deal at the time.

On the baselines, P2 rated himself 3 or lower for all of his musical abilities. We didn’t get any further with the analysis due to an incident in the session and we didn’t see P2 for a number of months due to his declining mental health. We revisited the baseline 6 months on, which revealed a steady improvement in the way P2 considered his musical abilities, with most scores moving from a 3 to 4. Other questions regarding self-esteem rated an average of 4 which we believe would have been scored lower 6 months ago, had we the chance to receive an answer from P2 the first time we completed the baseline with him.

In all areas he improved by 1 point or stayed the same.

When we were able to start face-to-face sessions, which was a couple of months after P2 stopped coming to the Zoom sessions, we weren't sure how he would react to us in person after not engaging well in the Zoom sessions, but he surprised us considerably when out of his room, he brought two Korg mini-modular synthesizers and showed us with enthusiasm how he creates multiple patches. He was communicating well and showed an interest in forming a relationship with us and continuing the music sessions:

"Great to see you today, mate. I'm down for doing more music" Session report 29.07.21

The next few sessions were crucial for our understanding of how P2 engages. After gauging that he didn't respond well to instruction, we adapted our approach and gave him more guided freedom in sessions, which resulted in him being more responsive to us and engaged with his music-making. Over the months until the end of the project, it was gradually revealed to us that P2 had extensive musical knowledge about underground electronic, dub and rap music, which he had been discovering online and listening to from his father's CD collection. Along with his synthesizers, he also had a great interest for technology, particularly vintage DVD and CD players, which he regularly brought to the sessions to show us. He always came to each session with a list of tracks he wanted us to listen to.

P2 didn't know how to actually create music and had very little faith that he would be able to do it. With our help, he learnt how to identify the elements which characterise his favourite music genres by listening to them carefully. He learnt how to utilise Logic, finishing one Drum n' Bass track and two others in the style of Gabber and Phonk, genres which he had brought to the session after doing his own independent research.

He found a lot of the specific Logic controls confusing at first, and it took a long time for him to grasp how to use them creatively. Towards the end of the project, he vocalised how surprised he was by his ability to make the music he loved listening to, and became more confident in working independently without our help. We noticed he was staying for the full allocated time of the sessions, which was also noted by Activity Worker EM. He warmed to us significantly and this came alongside a noticeable improvement in his mental health and ability to connect with us, asking us how we were at the beginning of the sessions, and thanking us for our time at the end.

https://soundcloud.com/quench_arts/07-mangekyo-lids?in=quench_arts/sets/plugin-2021

The Plugin project provided the skills necessary for this young person to achieve sophisticated self-expression through the utilisation of technology. He began to use the equipment outside of session time, which gave him creative independence, exploration and control over the outcome. It further fuelled his passion for music and evidently made a positive change to his self-esteem, self-worth and gave him a goal each week to work towards. Given that he was living with ASD and traits of psychosis, he engaged incredibly well and had one the most significant developments out of all the participants we worked with at Ardenleigh.

MOHOST Review by EM (Activity Worker, Ardenleigh)

Active Intervention Post Assessment Review: P2 works well when setting tasks for him. P2 does ask for help from the musicians and works independently.

P2 gave a positive attitude in all the sessions and always appeared to be pleasant in his interactions with settled behaviour.

P2 has shown good motivation in the session and looks forward to engage. P2 has shown some improvement in his communication with the musicians. P2 responds well with the musicians as P2 shares the same musical interests and talks about these. After each session P2 appears to be in good spirits.

“P2 does seem to understand different type of music genres and what the music is about and how this affects him.” (EM, Activity Worker, Ardenleigh)

Challenges and Lessons Learned

1) Settings

This year has continued to be challenging due to the Covid19 pandemic but compared to Year 2, we have been able to achieve so much more. Due to the nature of our project settings, most being acute or forensic inpatient settings, the impact of the pandemic on participants has been exacerbated. For some periods of the year, our young people have been limited in regards to having visitors on site, with a number of setting lockdowns due to Covid outbreaks.

Initially, we had to deliver sessions on Zoom in all settings but, as soon as allowable, we resumed face-to-face activities. The speed at which settings were able to approve the return to in-person working varied, with Parkview allowing face-to-face activity first and Ardenleigh last. The Zoom sessions actually worked really well in most settings, particularly where setting staff could organise and supervise one-to-one or smaller group sessions. However, for the Blakesley Centre (which is an outpatient service for young mental health service users unable to access community provision) this was incredibly challenging. As staff at Blakesley were not themselves seeing young people face-to-face, they found recruitment of the young people difficult as they had not themselves built a rapport with them to be able to suggest Plugin as a beneficial intervention and encourage engagement – indeed, they were struggling with patient engagement themselves. Pre-Covid, Blakesley staff had physically transported young people to the sessions and supervised them as part of their support programme. Also, the Blakesley Centre had staffing issues, with a reduced team unable to prompt and remind young people to attend, and unable to supervise the Zooms themselves (which they'd previously done alongside Quench staff). This was incredibly frustrating for our team, who were often sat at a computer waiting for young people to join, to no avail. Blakesley Centre staff were keen for us to keep trying though, adamant that things would improve with a return to face-to-face working. Indeed, things seemed really positive when their Lead Occupational Therapist obtained external funding for extra activity across the summer holidays for all 4 of their Forward Thinking Birmingham Hubs, to be delivered in person. This would have been a great time for our team to build rapport with young people to help recruitment to the weekly sessions. Unfortunately, things didn't go to plan. Four days before delivery was meant to start, Forward Thinking Birmingham pulled the project as they were worried about rising cases of Covid19 locally, with the sessions being deemed too high a risk with young people attending from different

wards across Birmingham. This was a real blow to the project as we were relying on building personal relationships with the young people directly to try and get them involved.

As Covid19 cases remained high in September, we were still not able to return to face-to-face delivery at Blakesley we took the difficult decision to cease working at this setting. We knew that there was high demand for Plugin project activity on a different part of the Ardenleigh site (Adriatic), staff having seen the impact of Plugin on FCAMHS participants, so felt that this setting would make better use of Plugin staff time. We were able to swiftly move sessions to this setting for the remainder of the project. We are pleased that we did have a 'Plan B' of another setting in reserve who wanted to benefit from sessions. It's hard to plan for changes such as this, but we have learned the need to have 'challenging conversations' with partners when things aren't working and not be afraid to end a project when it's not working, despite the best intentions for all involved. We feel that the conversations were open and held in the right way, so should not affect any future relationships. We know that the Blakesley Centre were keen to remain engaged but that they also recognised that they were struggling with their own engagement with young people because of the young people's specific support needs and Covid19 risks, and appreciated that we had a responsibility to spend our grant wisely. It did mean, however, that we did not achieve the match funding from this partner.

2) 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 themselves often 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. In 1 case, this follow-up of signposting material has resulted in young people then joining our community based Wavelength music project. This fast turnaround of participants has hugely affected the amount of completed and revisited baselines we've been able to obtain this year (only 9 in total) which is very disappointing. In future we will need to set more regular points to revisit baselines so that we collect more data, capturing the project impact before young people have been discharged.

3) Delivery and Covid19 disruption

The Covid19 pandemic has continued to affect the project this year but much less dramatically than in Year 2. Learning from Year 2 really informed our delivery approach for this year, with sessions happening face to face and via Zoom as required, reviewed weekly. Some sessions were still allocated to resource development where sessions were unable to be hosted (such as when there were staff shortages) but this has been much less prevalent this year. As an organisation we have learnt so much over the past 2 years (especially in regards to working online and with risk assessment reviews) and this will all help our organisation in the future. There have been some disappointments, such as Ardenleigh going into full lockdown in December 2021 for 28 days meaning we could not finish the project as planned or hold the setting sharings. Young people were restricted to rooms and not even Zooms were allowed, and the month-long lockdown must have been awful for them over the Xmas period. We had hoped to go back in during January to finish off the

remaining elements of the project, but we have not been able to facilitate this to date due to their staff isolating and also our artistic team isolating or having taken on other contract work. We still plan to do so in early February, as it is important to us and to the young people who took part.

Leading on from the point above, we have learnt a lot about working online and about the effective use of Zoom for music facilitation. Using Zoom has had many benefits but also many challenges, the main being the latency issues which mean playing music together is not possible. Internet connections in settings has not always been strong, or even working, and having people in the room but 'off camera' is very challenging from a music leader's perspective. Despite this, as a lot of our work is around music production, Zoom sessions have worked very well, especially when utilising the screen sharing and remote control options. Even with the challenges, it was better to have some contact than none at all with the young people and the online sessions helped build relationships with music leaders and young people, aiding transition to working face to face.

4) Consistent setting staff support

As mentioned previously in the Outcome 5 section, it has been hard to have consistent setting staff support this year. Setting staff have had so many additional responsibilities in terms of Covid19 management as well as dealing with staff shortages due to staff sickness/isolation that we have not had the impact here overall that we would have hoped to achieve in regards to building their knowledge, skills and confidence musically. There are some instances of some fantastic results, however, but consistent staffing has been a challenge and one that we have not been able to fully address as it's been such an unprecedented time. We have recently submitted another funding application to Youth Music to extend Plugin with this as a priority area to further develop.

5) Changes to the original project proposal

Due to Covid19, not all of our original project plans were able to be achieved, mainly regarding participants attending external or collaborative events. This has been deemed too high risk for the settings. Plans had to change in Year 2 due to us not being able to ask for the match funding from settings as we weren't actually going in. Youth Music were incredibly supportive and flexible during this time, enabling us to re-allocate budget to different elements that were important to continue, such as honouring our freelance staff contracts.

Fully achieving our main project aim in the context of the pandemic ('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') has been challenging but we have certainly made good progress against it. This is evident in the fact that all settings would like to continue to work with us as we come out of the pandemic, with letters of support for our new funding application committing enhanced setting staff support to embed delivery within the hospital settings. Parkview have already secured £6000 funding towards this. Tamarind is not part of the new programme due to them wanting to engage all of their service users and not just the under 25s, but music provision here has been fully embedded on site with all Occupational Therapy Activity Workers having had training on Logic to

support ongoing music making. We will also be working with them to develop a bespoke programme in the future (see Key Successes section for more info)

Increased coordination demands on Quench Arts Directors due to the Covid19 pandemic has reduced our capacity for strategic work and fundraising. However, some progress has been made (please see Key Successes section).

Other feedback from our team will mean in future programmes we will look at the following suggestions:

- a) Making our baseline and evaluation forms more accessible to use on the iPad with the potential to develop an app for this.
- b) More budget for updating plugins and loops on the music software packages we have so that we can keep up to date and current with young people's musical preferences.
- c) Schedule more mini milestones throughout the programme so that young people have more chance to share music created. This will help in terms of ensuring young people's achievements are recognised, even if they are discharged before the full project ends. This has been built into our pending funding application.
- d) Arranging more time for the team meet together face-to-face and also engage musically with each other as musicians and socially. This will help with the team's wellbeing as working in different settings can be isolating. A Youth Music Recharge Fund application has addressed this in terms of the whole of Quench's team (if successful) but it would be good to include project team activities too.
- e) The team felt that having ongoing funding sourced from a different avenue before the project had finished would be beneficial to ensure that they knew, and the young people knew, that they were coming back. This is a challenge as we always need to prove the worth of a project, generally need project evaluations to do so, and funding decisions often take over 6 months for consideration. It is something we will look into, but Director capacity has been our limitation this year.

Key Successes

1) The quality of the music created

We are incredibly proud of the music created over the past year by the young people involved. There are some excellent examples of songwriting around mental health as well as an array of different genres of music on display. The CD created is a testament to the adaptability of our music leader team in being able to support such different tastes and interests and we feel very lucky to have such a talented team.

2) The development of the team

We are passionate about providing opportunities for new and emerging music leaders to be involved in our work as this keeps us as an organisation fresh and provides a fantastic opportunity to get to know more people that we can potentially employ in the future. The young music leaders and young project coordinator have been a real asset to the project over the past year and we would like to continue to develop our relationship with all of them if we have opportunities suitable for them. The 2 young music leaders employed in Year 2 of our Plugin programme have now gone on to be employed as lead music leaders on our community-based Wavelength project, so the Young Music Leader opportunity is really

working, benefitting both Quench and other local arts organisations by training facilitators of the future. Our lead artists continue to be reflective of their own practice and are excited to share their skills and knowledge whilst also gaining and developing themselves by working with the young music leaders.

3) The resources we have created (www.quench-arts.co.uk/plugin-project-resources)

Over the past 2 years, we have developed many resources (video, audio and worksheets) that have been useful to engage the young people on Plugin. As we have posted this on our website and promoted them on social media, other young people have also benefitted as well as other organisations, who have asked if they can share our work with their music leaders (such as all of the organisations in the Birmingham Music Education Partnership; Coventry Music Hub; Solihull Music Service; Severn Arts; Sandwell Music Education Hub). The backing tracks alone have 2342 listens on Soundcloud (as of the 1st Feb 2022).

4) The commitment to continue Plugin's legacy from settings

Parkview, Ardenleigh and Woodbourne settings have all committed to supporting a new Plugin project if we are successful in gaining more funding. Parkview have already secured the £6000 match funding required through Birmingham Children's Hospital Charitable Trust. Also, due to the success of the Plugin project this year, another hospital in Coventry (Cygnet Joyce Parker) would like to be involved in future, after a presentation we gave. They have committed to providing consistent staff to work alongside music leaders (if funding is successful) to help embed music in their provision as this is currently not offered at all to their young people.

The Tamarind Centre would also like to continue to work with us but in a broader way, as the majority of their inpatients are over 25. They have a strong demand for music provision on site and staff have been taking input and activities from Plugin sessions to then engage older patients independently in music making. They have already invested staff time into attending training from our Plugin staff, have allocated a new OT the role of music coordinator and have booked some external training for all of their staff on Logic Pro X with Blue Whale Studios. This is a fantastic way to show how much the investment from Youth Music has embedded music across a setting, enabling music opportunities to be sustained.

5) Strategic development

Despite the extra coordination challenges over the past year due to Covid19, the Quench Arts Directors have made good progress in strategically sharing learning from the Plugin project as well as linking Plugin to our other projects (Wavelength, the community based mental health project for young people that people from Plugin can be signposted to on discharge if they are local, and Musical Connections, our adult programme where people can be signposted to when they reach adulthood). We have developed a 'theory of change' for our music and wellbeing work that identifies our strengths in supporting transition from youth to adult provision, and between inpatient and community participation.

Quench Arts Directors have committed to numerous arts and health networks over the past year, sharing our experience and learning. These include:

a) The National Academy for Social Prescribing' Thriving Communities' network meetings, seminars and regional meetings, sharing practice and learning regarding partnership working, evaluation, referral routes and social prescribing. Quench Director EV attended cohort 1 action learning set sessions with other third sector organisations across the wider Midlands regions (arts and non-arts based).

b) Birmingham City Council's Arts and Health Network. These have been bi-monthly meetings to discuss more joined up thinking across Birmingham around organisations working with arts in the health sector. Each organisation has had the opportunity to present their work at these meetings. Around 50 organisations attend. One key element is developing an evaluation framework that all organisations can utilise to measure the collective impact of arts interventions locally and this will be launched in June 2022.

c) Community Catalysts Social Prescribing Network (West Midlands). These are fortnightly meetings focusing on how smaller organisations can offer social prescribing models with a view to developing a programme for young adults, subsidised by them. We have presented at these meetings about our wellbeing work and the impact it has had. Around 20 organisations attend.

d) Youth Music- Music In Healthcare Network Meetings. These have been arranged quarterly and we have presented at this around our blended approach model. We were one of the first organisations to be back face to face and other organisations were keen to hear about the Covid mitigations that we had put in place to enable this to happen. Around 10 organisations attend this meeting.

e) We have had the opportunity to present our work at Mac Makes Music's Hub meetings attended by Music Hub leads from Birmingham, Solihull, Coventry, Sandwell and Worcester. In January 2022 we were specifically invited to present about our learning related to young people identifying as LGBTQIA+ within our Plugin and Wavelength projects.

f) Birmingham Music Education Partnership meetings. Meeting monthly, we present our learning from all of our projects at every meeting to other members of this group (Services for Education, Mac Makes Music, BCMG, Ex Cathedra, Royal Birmingham Conservatoire, Birmingham City University, B:Music, CBSO).

g) Sound Sense featured our wellbeing work (including Plugin) in their Member Monday slot for Mental Health Awareness week. We provided some information for them which they shared across their social media (<https://www.facebook.com/SoundSenseUK/posts/3867070776695665>)

Despite the challenges over the past year, we are really proud of everything that Plugin has achieved against its overall aim and outcomes. We know we have made a significant difference to some young people's lives at a time when they are really poorly and when their other interactions and activities have been limited because of Covid19. We are convinced that many of these young people will continue to use music as a way to support them on their road to recovery. We are also highly aware that the work is never complete. There will always be more young people who need support, young people who have to constantly manage their wellbeing and who relapse, and new staff members who need training. We believe that the investment in the Plugin project over the past 3 years (especially during Covid19) has been so beneficial to many, including our music leader team who also faced much uncertainty. We are incredibly thankful to everyone who has contributed to the Plugin project and we very much hope to gain future funding to continue to have a positive, wider impact within this sector.

Links

Soundcloud link to this year's Plugin album:

https://soundcloud.com/quench_arts/sets/plugin-2021

Plugin project resources:

<https://quench-arts.co.uk/plugin-project-resources>

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 7 blog posts on the Youth Music Network this year, written by our artistic team who we have given guidance on topics to write about:

A community musician's quest for quality – James Stanley (Music Leader)

<https://network.youthmusic.org.uk/community-musicians-quest-quality-james-stanley-music-leader-quench-arts-plugin-project>

My learning through Quench Arts' Plugin project – Katie Stevens (Music Leader)

<https://network.youthmusic.org.uk/my-learning-through-quench-arts-plugin-project-katie-stevens-music-leader>

The tools of a community musician – what I still use and what I don't – Paul Carroll (Music Leader)

<https://network.youthmusic.org.uk/tools-community-musician-what-i-still-use-and-what-i-don%E2%80%99t-paul-carroll-music-leader-quench-arts>

My transition from young music leader to co music leader and working in both roles – Dan Cippico (Young and Co Music Leader)

<https://network.youthmusic.org.uk/my-transition-young-music-leader-co-music-leader-and-working-both-dan-cippico-music-leader-quench>

Teacher or facilitator? – Chris Roberts (Young Music Leader)

<https://network.youthmusic.org.uk/teacher-or-facilitator-chris-roberts-young-music-leader-quench-arts-plugin-project>

Music, Identity and Relationships – Chris Roberts (Young Music Leader)

<https://network.youthmusic.org.uk/music-identity-and-relationships-chris-roberts-young-music-leader-quench-arts-plugin-project>

My journey as young music leader on Quench Arts' Plugin project – Kayleigh Kennedy (Young Music Leader)

<https://network.youthmusic.org.uk/my-journey-young-music-leader-quench-arts-plugin-project-kayleigh-kennedy>

Plugin Thanks

We would like to give huge thanks to all of the occupational therapists, support workers, nurses 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, Dan Cippico
Young Music Leaders: Dan Cippico, Chris Roberts, Kayleigh Kennedy
Young Assistant Coordinator: Maddie Kirby

Plugin Settings:

BCH's Parkview Clinic; BSMHFT Ardenleigh FCAMHS & Adriatic; 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 Quench Arts Advisory Board and project steering group and would like to take this opportunity to thank all involved for their support, time and advice.



The Priory Woodbourne
Hospital School