



Rights Made Real – Room for Music

Impact & Insight Report

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Introduction

Room For Music was created and facilitated by Music in Hospitals & Care in partnership with Rights Made Real in Care Homes, a project funded by the Life Changes Trust and delivered in partnership with Scottish Care and the University of the West of Scotland. Room For Music focused on bringing music to people living with dementia in care homes.

This document will detail: how the project came about; the planning and delivery of the project; feedback and observations on the impact of the project; financial details; and recommendations for further work in this area.

Operational

Setting Selection

Room for Music evolved through discussion between the Music in Hospitals & Care Music Delivery Team and Edel Roddy from Rights Made Real in Care Homes. The overall aim by Rights Made Real in Care Homes is to improve the quality of life of those living in a care homes and to help support staff to not only recognise but embed human rights into their everyday practice.

It was agreed that Music in Hospitals & Care could support the wider aims of the Rights Made Real in Care Homes project by realising residents' right to participate in cultural life through personalised live music sessions. To maximise the opportunity to experience the music, the sessions were designed to include one-to-one sharing of music with individuals who cannot or prefer not to join a group session.

Edel launched a call out to invite care homes that specialise in dementia care to apply to be part of the project and two care homes were selected based on these applications.

Bankhall Care Home, (Greater Glasgow & Clyde)

Oakbridge Care Home, (Greater Glasgow & Clyde)

A second round of applications was launched in May 2022. This was offered to homes in more rural areas where it was identified by Rights Made Real that there were more barriers to participation in cultural life. A third home was selected at this stage.

Whim Hall Care Home (Scottish Borders)

Delivery schedule

Musician	Date	Time	Site
Charlie Gorman	03.05.22 17.05.22 31.05.22 14.06.22 28.06.22 05.07.22	2.00pm - 4.00pm	Oakbridge Care Home, Glasgow
Jane Bentley	11.05.22 25.05.22 01.06.22 29.06.22 15.07.22 20.07.22	2.00pm - 4.00pm	Bankhall Court Care Home, Glasgow
Siannie Moodie	10.08.22 25.08.22 08.09.22 31.08.22 14.09.22 21.09.22	1.00pm-3.00pm	Whim Hall Care Centre, West Linton (Scottish Borders)

Creative

The Music Delivery Team worked closely with the activity staff at each care home. We were able to quickly discuss safeguarding best practice, agree a schedule for delivery, establish the most appropriate musician and discuss the best way to gather feedback following each session.

These initial conversations with staff played a key part in the success of the sessions. The regular contact helped us to build relationships with the staff and gather honest and insightful feedback as the project progressed.

Once onsite, the activities staff helped the musician to quickly become familiar with the environment and the people experiencing the music. They guided musicians to determine which residents might enjoy this personalised music experience, and what kind of music they might enjoy.

“Tricia was very proactive in letting me know each person’s favourite songs or musical genres.”
 (Charlie Gorman)

Musician Selection

We knew we would need musicians who have:



Experience in sharing music with people with dementia.



A responsive and adaptive approach to allow for a personalisation of the sessions, in particular when working one to one with residents.



A reflective practise – to support the recording of impact and project learning.

The sessions were designed to bring the music to people who couldn't otherwise experience it, and thereby fulfil their right to cultural life, and nurture relationships between staff and care home residents. This format influenced our choice of musicians, as we needed to select musicians who were:



Adept at working with a group as well as in a one to one scenario.

Through discussion with staff in the care homes we established that musicians would also need:



Ability to be mobile and play in small spaces such as bedrooms



Have a programme to suit multiple generations of musical taste



To be able to commit to a regular schedule to allow the sessions to be embedded into the routine of the home.

Once we had this set of requirements we were able to identify three musicians to approach to be involved in the project. Jane Bentley, Charlie Gorman and Siannie Moodie.



Charlie Gorman has vast experience sharing music with people in health and care settings. He displays excellent skill in connecting with people and providing personal moments of connection when working in a group, making each member of the audience feel valued, present and involved. He has a gentle approach and an ability to connect well with staff and residents quickly.

He uses his vast programme of music to enquire about personal taste by playing short parts of songs to prompt discussion as well as being able to engage staff, visitors and residents across multiple generations.

Jane Bentley has a wealth of experience specialising in using music to create accessible and participative music experiences. She has a very natural way of connecting with people and an inclusive approach to her music sessions. Jane has an extremely reflective approach to her work and vast knowledge of the sector.



She uses a mindful approach to all the musical experiences to develop naturally, meeting people where they are in the moment and working to deepen the impact the music can have for them at any given time.



Siannie Moodie has developed her practice with Music in Hospitals & Care sharing music in a variety of settings including, mental health, dementia and serious illness. She has an ability to calmly connect with people and is extremely intuitive and reflective in her practice.

Her gentle manner is appropriate when approaching people in their personal space.

Siannie creates musical journeys with her music by including her knowledge of traditional song and story which she often uses to successfully encourage reminiscence and spark memories when sharing music with people living with dementia.

Impact & Evidence

We anticipated that this work would meet many of our **immediate organisational outcomes**:



Improved wellbeing and mood



Reduced social isolation and loneliness



Reduced stress



Improved communication verbal and non verbal



Improved socialisation

We were pleased to see evidence of some of our **medium term outcomes** at the end of the project:

- Improved understanding amongst hospitals and care providers of the value and healing power of live music (see care staff reflections)
- Evaluation and research on impact of live music to share with wider community – Online resource

[Developing Personalised Musical Moments](#)

Rights Made Real Report – [Human Right to Cultural Life](#)

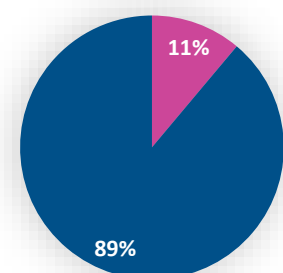
Feedback

We gathered feedback on the sessions in several ways:

- **Online feedback forms**

We experienced familiar difficulties in gathering quantitative data with a very low return rate of 2 out of 18 feedback forms. Staff engagement levels were high and through discussions we gathered valuable qualitative feedback but the question remains as to how to best gather quantitative data.

Online Feedback Forms



■ Returned ■ Not Returned

- **Onsite visits**

The Music Delivery Team made a visit to Bankhall Care Home to interview staff and musicians involved in the sessions and as a result we were able to produce a promotional video to share with our supporters.



- **Musicians reflective feedback form (claim form)**

We asked the musicians to communicate continually, and feedback each week, to ensure we could adjust and adapt the sessions as required to allow for the most impact. Musicians were asked to complete a reflective form at the end of each live music session which encouraged them to think about:

- the key responses to the music, from staff, visitors, residents and anyone else present
- how they would develop these responses
- any changes they noticed
- what went well during the session
- what they need to do or prepare for next time

"In the first session someone filled their cups with varying degrees of liquid to make different notes and joined in on their new musical instrument so this time I gave shakers and they all... liked to join in with percussion. We had percussion breaks where they really went for it, shaking them very enthusiastically! I think they enjoyed moving with the instruments and it helped them to engage in a different way." – Siannie Moodie

"I was asked in a one to one session today to learn some songs from Matt Monroe as well as the Pat Boone song Love Letters In The Sand which I will be able to prepare for my next visit"

- Charlie Gorman

"Over the six sessions, residents also became instantly more comfortable with the musician present, and would participate more quickly and readily each time. Staff were visibly moved at times to see the reactions of the residents." - Jane Bentley

The detailed musicians feedback showed us that the music offered many recognised benefits for those living with dementia:

- It offered a non-verbal method of expression
- supported cognitive function through engaging in conversation about favourite music
- Reminiscence sparked memories supporting self-identity
- Participation helped maintain and learn skills through use of percussion
- Supported staff and residents' relationships through shared experience and sense of togetherness

- **Online video calls led by learning partner organisations**

Working with Rights Made Real allowed us to participate in video calls with musicians and care staff involved in the sessions. These were facilitated by Belinda Dewar and Edel Roddy and gave an invaluable opportunity to gather in depth insight from care staff and musicians involved in the project.

"The sessions were so successful, I think in part due to the staff having the dedicated space and time to reflect. It felt like we were able to get a truer sense of the impact the live music was having than we do with feedback forms"

Live Music Manager, Kirstyn Knowles.

These meetings highlighted the value in having the opportunity to reflect at points throughout a piece of work. The content of these meeting contributed towards the online resources produced by rights made real as well as the following case study:

Case Study – Oakbridge Care Home

One gentleman who was at the end of his life and was not able to communicate fully with words had a visit from the musician in his room. Staff wondered if the musician would 'get anywhere' with the man as he had not necessarily shown an interest in music previously. Staff noticed the beautiful approach that the musician had – sitting alongside the man, trying to engage verbally, and playing snippets from some songs to see if and how they connected.

The musician was gentle and keen to learn what music might connect. He asked the man if he liked the band Oasis and the man responded positively. The musician played this to him. The man's face lit up. A range of emotions were visible – both smiles and tears. They may have been happy tears, reflective tears, tears related to some memories.

Staff commented that they think the man felt so special to have a live performance just for him. They felt it was a very uplifting and personal experience that was so different to putting a tune on the radio/ipad. Staff said they joined in as the backing singers and enjoyed being part of the experience.

After this it created a buzz in the home for conversation about music. People were going into the man's room and talking about it with him. This gave a new and different focus of conversation in the home which was nice.

Staff reflected on the quality of the musician's approach. They felt that this is what contributed to the enhanced connection with so many residents. They felt the musician was calm, had great courage and ability to connect to individual residents in their room who they had never met before, curious about what each individual person liked about music and took the time to find this out, the repertoire of songs they knew was varied and spot on and was very observant as to how residents and staff were responding and able to adapt to this in the moment.

Considerations & Recommendations

Operational

Assess, Plan, Do and Review

For this project we followed the assess, plan, do and review cycle which allowed us to schedule planning time with each home as well as take dedicated time to review the impact of the sessions afterwards. A key component in making this possible was the facilitation of group meetings by project leads at Rights Made Real in Care Homes.

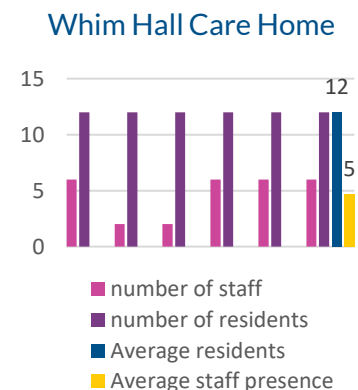
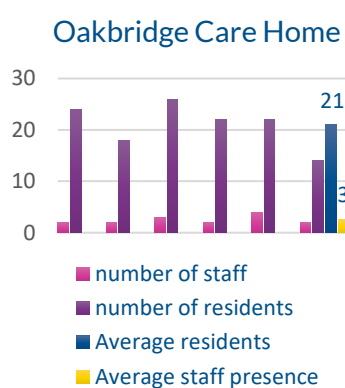
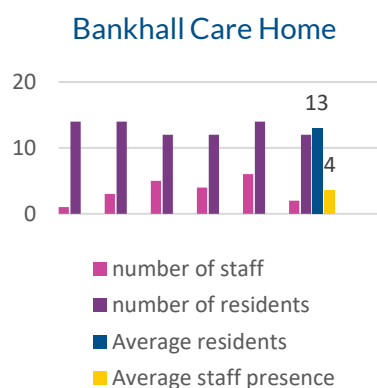
Taking this approach strengthened our connections with staff teams resulting in honest and open conversations about the impact of the music. Working so closely with staff teams allowed us to quickly adapt if required. It also allowed us to properly reflect on our learning.

Staff

Staff engagement was a recurring theme in the reflective conversations and has been highlighted as key to the success of the sessions. As well as management being on board with the project, we relied on the detail being passed on to staff who would be assigned to support the sessions. We were more able to monitor and adjust the project when it was easy to reach the staff who are present for the sessions and we could speak regularly.

In the home where we had more difficulty reaching staff it was more difficult to measure the impact of the programme on those living with dementia and monitor how it was going.

I think there may be more work to be done in engaging with the home and the staff to help them understand the shift in emphasis from a static concert to a more mobile, person-centred form of music making. Jane Bentley



On average there were **four** staff members present at each session.

At Oakbridge and Whim Hall Care Homes there were activities staff dedicated to the sessions which made communication with the Music Delivery Team easier and more consistent.

Creative

Co-Creation

This model of working benefitted from having a high level of commitment from setting staff throughout. It was highlighted that it was beneficial to have the same staff member(s) present at each session and that the sessions had more impact when staff were allocated specifically to supporting these music sessions. Jennifer Mijatovic highlights the importance of this when working with residents with dementia.

“having the same member of staff there for each visit allowed them to see the development of the impact the music was having for people. It also created a familiarity in the activity for residents helping them to feel safe and relaxed. Staff who know the residents well can support the musician to know when it is safe to explore emotions brought up by the music.”

Jennifer Mijatovic, Activities Coordinator

The Wellbeing enablers at Oakbridge Care Home shared that they plan to think about entertainment more deeply, realising that it is more than just the music – it’s about an ability to connect and adapt.

They went on to say that they now have a wider view of the purpose of music and its ability to evoke a range of emotions and create connections. They expressed a curiosity around what music to play.

In the group discussion there was an interest in the language around staff presence and how this is often seen as simply being in the room. All three musicians felt that care staff should feel a sense of ownership of the sessions. Siannie and Jane shared an experience of staff teams expecting a concert style approach for which they were solely responsible, whereas Charlie’s experience was a sense of shared responsibility where staff and residents co-created the sessions.

“Laura, Tricia and myself seemed to work well as a team communicating with each person, really getting people involved and interested in the session and trying to give each person a personal connection to the music.” Charlie Gorman

Where staff were very engaged, the musician felt confident and able to include everyone in a safe and positive way. On occasions where staffing levels were less, or staff members were inconsistent, musicians felt less able to engage everyone safely.

“It would be helpful to work in teams of two musicians – one to keep the music going, and hold the ‘group’ space, and one to be able to move about and engage more interactively with each resident, to help them get the most out of the experience. In this project that role was sometimes fulfilled by staff – I often wished I had a spare set of arms - one to play and one to interact and relate to the person in front of me!” Jane Bentley

Siannie Moodie highlighted a difficulty in understanding how to successfully engage staff who are used to a “concert” style experience and felt it can be difficult to encourage staff that aren’t expecting to be involved in the way musicians might anticipate.

Activities staff at Bankhall Care Home highlighted that they plan to move away from the concert style approach noticing that as the musician moved around the room, the residents moved with her and they plan to make more of the opportunity to combine music with movement.

It would be a good idea to explore developing a resource on how to engage in a session and how to continue the musical input beyond the session. This could be shared with staff and musicians to help develop a lasting impact.

Musicians approach

It became apparent in our evaluation work with the care teams involved in the sessions that the musicians approach allowed for an enhanced connection.

Having the chance to speak to staff in more depth through the meetings led by Belinda enabled us to explore the particular qualities of the musicians that care staff felt made the sessions successful.

1. Reflective and Responsive

Each of the musicians showed skill and confidence in being able to reflect on and respond to the individual responses to the music, demonstrating a person centred approach that encouraged choice and agency.

“Responses were developed by paying very close attention around the room for signs of engagement, which could be overt, or very subtle – such as sustained eye contact, or remaining in the room when they normally walked around. By constantly shifting the pace of

the music, the style and the genre to suit the energy and engagement levels of the residents, we were able to create and develop a strong musical connection.” Jane Bentley

2. Communicative

Musicians took extra time to complete specific questions in the feedback forms but in addition to this we kept in touch via phone and email which allowed us to address any concerns in a timely manner.

3. Programme

The variety of programme as a way of exploring musical tastes and preferences was highlighted by staff as a useful way to connect with people. It was important for the musicians to have a flexible programme to be able to adapt to each person and meet them where they are in that moment.

“By constantly shifting the pace of the music, the style and the genre to suit the energy and engagement levels of the residents, we were able to create and develop a strong musical connection. At times we would burst into improvised duets – at others I would simply fade into the background and keep a musical ‘presence’ going, as staff and residents danced with each other” Jane Bentley

4. Consistency

Repeat visits to the same home allowed the musicians to build personalised programmes to suit the residents as they learned more about their preferences and musicians repeatedly noted specific music they needed to learn for the next session.

Care staff clearly valued this as well explaining that it allowed them to become familiar with the staff and care home environment, and also for residents to become comfortable in their presence.

5. Curiosity

Staff explained that there can often be a hesitance to experiment with having music in environments such as in a one-to-one scenario or when someone is nearing end of life. It was highlighted that the musician’s willingness to involve music in situations where staff may not, led to some key learning from staff about their residents.

“I felt inspired about the difference one to one music could make to people and surprised that people I assumed would not necessarily engage with the musician did and got so much out of it. You think you know someone well but this experience brought out different things about people that I did not know” Wellbeing Enabler – Oakbridge Care Home

6. Music *with* rather than *for* or *at*.

The Wellbeing enablers from Oakbridge Care Home highlighted a technique that Charlie used to delve into someone’s musical preferences describing how he didn’t ask what songs they liked specifically, he would play a short excerpt of a song and see what the resident’s response was. Sometimes they joined in or sang a different song and Charlie would adapt to this. They described it as doing music *with* the person rather than *for* them.

Impact Research

Through the use of meetings, we were able to gather plentiful qualitative data from care staff and musicians involved in the sessions. We received second hand descriptions of impact for residents but had difficulty including the voices of those with lived experience.

This is something we continue to explore as a charity to expand our learning and more accurately measure impact.

In addition to this, the success of online video calls with activities staff and musicians was primarily due to the facilitation skills of Edel Roddy and Belinda Dewar. We should consider opportunities to develop these skills within the Music Delivery Team and perhaps the wider team when seeking information on the impact of the live music.

Safeguarding

As part of the introductory phone conversations, staff were made aware of our requirement that member of staff is always present and in particular that musicians should never be alone with a resident in their room.

As an organization we are becoming more aware than ever of the pressures on staff time and their ability to commit to supporting the sessions.

On two occasions we were made aware of safeguarding concerns where a musician was left alone with residents. This was immediately addressed by following our organizational safeguarding policy and the commitment to having a staff member present throughout was reinforced immediately.

Due to the nature of the sessions and the opportunity for one to one work it would be beneficial to spend additional time confirming the ability of each setting to commit a staff members time and remind staff of the opportunities that come with shared ownership of the sessions. We should also make settings more aware of our ability to be flexible and make changes to sessions should they find they don't have enough staff available on the day.

Recommendations

Dementia work

- Create a set of skills required by musicians for dementia specific work (identify qualities, key skills etc)
- Where possible, have a consistent member of care staff allocated to engaging with the sessions/programme.
- Explore with an evaluator how best to include the voices of people with lived experience of dementia.
- Develop a resource detailing creative ways to get involved in session and continue to use music beyond the session.

General work

- Develop more effective language around staff presence and be clearer about impact of staff engagement in sessions and not just need for staff presence from a safety perspective.
- Allocate time to having more in-depth conversations with staff (using video calls and visits to settings) in addition to more brief informal phone calls/emails. Arranging online calls at the start and end of a programme of work for example.
- Develop set of prompt questions on musicians feedback resource.
- Use musicians Tea & Jam sessions (virtual and in person gatherings of musicians), to encourage musicians to discuss and share tips on engaging staff members in the music.
- Schedule Regular “check ins” with staff and musicians during a programme of work to ensure level of commitment is still possible, especially in changing and challenging times.
- Review facilitation skills within the team and seek opportunities for staff development in this area to support impact and insight work.

Future work

We are developing a relationship with sister homes of Oakbridge care home, which is part of the Oakminster care group – specialising in dementia care in Glasgow area. This will allow us to further review assess this model and continue to explore how best to develop our dementia focused work.

Initial arrangements will be made with Tracy Viljoen, Live Our Values Enabler (L-O-V-E) for Oakminster Healthcare, who coordinates the Wellbeing Enablers across 5 settings.

Financial Breakdown

Funding and Cost Summary

Direct and Indirect Costs per Music Session			
Expenditure Type	Average Cost/Session	Total Cost £ (based on 36 sessions)	Notes
Music Delivery Costs	£284.95	£10,258.20	Musicians fees & expenses and direct music delivery staff costs
Music Delivery Support	£46.49	£1,673.64	Support staff required for the administration of music delivery
Core Infrastructure Costs	£202.26	£7,281.36	Core costs and overheads (excludes Fundraising and Governance Costs)
Fundraising	£147.10	£5,295.60	Cost of Fundraising
Governance	£65.43	£2,355.48	Cost of Governance
Total Expenditure	£746.23	£26,864.28	For 36 hours of music (18 double sessions)
Life Changes Trust contribution per session	£88.89	£3,200.00	£2,000.00 initial invoice £1,200.00 second invoice after introduction of third setting
Music in Hospitals & Care contribution per session	£657.34	£23,664.28	Creative Scotland allocation of £577.00 per session.

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