

Music and Wellness: A Program Development Guide

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INTRODUCTION

Part One: Defining Music and Wellness

The [American Music Therapy Association](#) defines music therapy as “the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.”¹ Music therapy always involves a board-certified music therapist, who develops interactive, healing relationships with individuals or groups and uses research-based sound and music activities to help clients achieve physical, mental, emotional, and spiritual goals.

In contrast, orchestras and educational organizations commonly use the label “music and wellness” to denote programs where amateur or professional musicians collaborate with the music therapy community to expand the presence of music in healthcare facilities. With the help of music therapists, musicians choose pieces based on the needs of music and wellness program participants. Musicians observe and interact with participants during programs, and they adjust their programs according to participants’ responses. For instance, musicians might slow down the tempo to relax agitated participants or stop playing music that is causing participants to react negatively.

Part Two: Key Players in Music and Wellness

Music and wellness programs require strong relationships between healthcare professionals, musicians, program administrators, and participants.

Healthcare Professionals

Healthcare professionals working with music and wellness programs should have in-depth knowledge of participants and their musical preferences. Music and wellness programs will ideally utilize the expertise of music therapists, but social workers, child life workers, doctors, nurses, support group leaders, recreational therapists, physical and respiratory therapists, or others who know and understand the needs of program participants can also provide valuable guidance.

By sharing their insights, healthcare professionals can lead musicians and program administrators through the process of planning music and wellness sessions. For example, they often teach musicians what to expect during sessions, serve as the primary contact person for events, decide on session goals, and observe sessions to ensure that they meet participants’ needs.

Musicians

Musicians work within the parameters specified by healthcare professionals to develop and implement music and wellness sessions. After healthcare professionals inform musicians of the appropriate goals for a session, musicians choose musical selections and activities designed to accomplish those goals.

Any amateur or professional musician can create his or her own music and wellness program. All it takes to be successful is willingness to collaborate with healthcare professionals and program administrators in order to design sessions that engage participants and meet their needs.

Program Administrators

Program administrators working in arts organizations, community centers, libraries, schools, and other institutions often facilitate communication between musicians and healthcare professionals. They ensure that musicians learn about session goals and participants so that they can select and prepare suitable music and activities. Oftentimes, administrators also schedule and coordinate event logistics so that musicians can focus solely on preparing the session content.

Participants

Musicians, healthcare professionals, and program administrators work together to design programs tailored to meet the needs of music and wellness session participants. Participants' needs guide every session's goals, music, and activities.

Music and wellness program participants can be hospital patients, individuals in residential care facilities, the families of patients or residents, medical staff, or any other people using music to enhance their health and well-being.

MUSICIANS

Part One: Before Sessions

Select Partner Healthcare Facilities

Choose to work with facilities that have supportive staff who can guide you through the session planning process, performance spaces that meet your logistical needs, and clients who you feel comfortable engaging during music and wellness sessions.

Ask healthcare providers questions like the following to decide which facilities will be able to collaborate effectively with you.

- Whom do you serve? Which of these individuals or groups might be interested in attending a musical session at your facility?
- Which days and times is it best to hold a session at your facility? Are there any scheduling limitations I need to keep in mind?
- Is there someone at your facility who knows potential participants and will be able to use this knowledge to guide me throughout the session planning process?
- What is your performance space like?
 - How many participants can this space accommodate?
 - Can participants be seated in this area? If so, what seating arrangements are possible?
 - Can participants freely enter and leave this area?
 - *Note:* In locations that people cannot freely enter and leave, musicians must perform with heightened sensitivity to participant needs. It is best if musicians with experience in music and wellness conduct sessions in these areas, which include hospital waiting rooms and hallways. Musicians with limited experience in music and wellness may instead want to begin conducting sessions in more public spaces, like lobbies and cafeterias.
 - Is there any outside noise (hum, ventilation, traffic, etc.) in this area?
 - What is the lighting in this area like?
 - Is there a piano?
- Are there any prerequisites to performing in your facility? For instance, do I need to go through a volunteer orientation or have a background check before I visit?

If possible, conduct a site visit of a healthcare facility and speak with other musicians who have worked there in order to learn more about the advantages and disadvantages of working with that facility.

Know the Participants

Remember that this is client-based work. Design your sessions with participants' needs in mind, and ask whatever questions are necessary to learn about these needs. Gain insight into participants by learning about their backgrounds (family, religion, education, career, etc.) and answering questions like those below:

- Who might be participating in my session?
 - Will the group of participants include patients, families, staff, and/or others?

- If I interact with patients, will they be inpatients or outpatients?
- What will participants' physical, mental, and emotional states be like?
- What are the demographic characteristics of the participants?
- Do any of the participants have musical backgrounds?
- How many people might participate?
- What do participants need?
- What are participants' musical preferences?
- How long should a session for this population last?
- What will participants be doing immediately before and after the session?

Choose Session Goals, Music, and Activities

Healthcare professionals at your facility can use their familiarity with participants to help you determine appropriate session goals. You can use the music selection guidelines below to pick music that will help you achieve these goals:

- Choose music that both you and participants will enjoy.
- Generally pick music in major keys. Hopeful songs in minor keys (e.g., Irish jigs) may also be acceptable. Avoid anything sad!
- Avoid pieces with lyrics that may contain negative associations.
- Only play religious music upon request (and then only if it will not disturb others who are nearby). Prepare a variety of seasonally appropriate music for members of different ethnic and religious groups in your community so that you are ready for requests.
- Select short and simple pieces so that you can easily stop playing or repeat sections of the music as necessary.
- Choose melodic pieces, and generally stay within the human voice range.

If you are new to music and wellness, you can plan a session with a fake book containing a variety of music, including pieces that will likely be familiar to participants. Although you probably will not play all of the music you have selected, the variety of music you have prepared will allow you to be flexible when you choose pieces to meet participants' needs during a session.

You can also adapt repertoire as necessary to meet your session goals. For example, you can modify a piano reduction of orchestral music to fit the instrumentation of your ensemble.

Select Music that Relaxes or Energizes Participants

Speak to the healthcare professionals at your facility to determine whether you should try to relax or energize participants during sessions. While you will often want to focus on one end of the energy spectrum during a single session, you should typically have both relaxing and energizing music ready to play so that you can stimulate participants and alleviate their stress as necessary. With the help of facility staff, observe participants during sessions so that you know when it is appropriate to energize and relax them.

The chart on the next page highlights some of the main musical characteristics of relaxing and energizing pieces. Pieces will not always have all of the characteristics listed in either column, but they will generally fit into one of the two categories.

Relaxing Music	→	Energizing Music
<ul style="list-style-type: none"> • <i>Tempo</i>: 50-80 beats per minute • <i>Rhythm</i>: Regular patterns • <i>Meter</i>: <ul style="list-style-type: none"> ○ Gentle beat ○ Predictable meter • <i>Melody</i>: <ul style="list-style-type: none"> ○ Stepwise ○ Small range ○ Slow notes ○ Long phrases • <i>Harmony</i>: <ul style="list-style-type: none"> ○ Consonance ○ Infrequent changes ○ Few lines • <i>Form</i>: <ul style="list-style-type: none"> ○ Simple ○ Predictable • <i>Texture</i>: Consistent • <i>Dynamics</i>: Soft • <i>Timbre</i>: <ul style="list-style-type: none"> ○ Softer instruments like strings, harp, guitar, or voice ○ Low-pitched instruments • Gradual changes in tempo, dynamics, texture, and/or harmony 		<ul style="list-style-type: none"> • <i>Tempo</i>: 80+ beats per minute • <i>Rhythm</i>: Dotted or syncopated patterns • <i>Meter</i>: <ul style="list-style-type: none"> ○ Strong beat ○ Unpredictable meter • <i>Melody</i>: <ul style="list-style-type: none"> ○ Skips ○ Wide range ○ Fast notes ○ Short phrases • <i>Harmony</i>: <ul style="list-style-type: none"> ○ Dissonance ○ Frequent changes ○ Many lines • <i>Form</i>: <ul style="list-style-type: none"> ○ Complex ○ Unpredictable • <i>Texture</i>: Inconsistent • <i>Dynamics</i>: Loud • <i>Timbre</i>: <ul style="list-style-type: none"> ○ Louder instruments like brass or percussion ○ High-pitched instruments • Sudden changes in tempo, dynamics, texture, and/or harmony

Dona Nobis Pacem, Mozart's "Romanza" from *Eine Kleine Nachtmusik*, and Bizet's "Intermezzo" from *Carmen* are all examples of relaxing music. Energizing songs appropriate for Music and Wellness sessions include the folk tune *Swallowtail Jig*, Vivaldi's "Allegro" from *Spring*, and Joplin's *Pineapple Rag*.

Develop Activities that Engage Participants

During your program, you can engage participants to help them remain in the moment and distract them from their present circumstances. It is usually the activities accompanying your selected music, rather than the pieces themselves, that make a program especially engaging. Talk to the healthcare professionals at your facility to discuss ideas for activities that relax and stimulate participants.

Put it Together

Click on any of the following links to view three sample program plans with different goals and settings:

[Session Template: Children’s Hospital Atrium](#)

[Session Template: Children’s Hospital Lobby](#)

[Session Template: Veteran’s Hospital Hospice](#)

[Session Template: Veteran’s Hospital Cognitive Therapy Group](#)

Click [here](#) to develop your own program by filling out a blank music and wellness session template.

Part Two: During Sessions

Observe the Environment

When you arrive at a healthcare facility for a music and wellness session, examine the environment and modify your session based on new information, if necessary. Do the following to decide if you need to adapt your program:

- Observe the energy level and ambient noise level at the location.
- Ask a music therapist or another staff member to share information about the general stress level of people in the facility, as well as any unusual events that might affect the playing environment.
- Talk with some of the participants to learn information that will affect their choice of pieces.

Follow Hygiene Protocols

So that you do not spread illnesses to participants, you should never attend a session when sick. You can also protect participants by washing your hands frequently and following any other facility guidelines for cleanliness before, during, and after a session.

Work as a Team

You should always collaborate with a team while leading a music and wellness session. Team members can monitor participants’ responses to your session. For instance, any musicians taking a break from playing music can observe participants and pay attention to their nonverbal cues, like facial expressions and body language. Facility staff also can observe participants and otherwise assist you as necessary. In all circumstances, it is imperative to gather feedback during a session so you can alter the mood and tempo of your music as needed.

Interact with Participants

Remember that music and wellness sessions are not performances; they are interactive musical events. While it is important to play the right music at sessions, the personal interactions you have with

participants are far more important. If you are not completely comfortable interacting with participants or engaging them in conversation, you can ask the healthcare professionals attending your sessions to help you.

You do not need to prepare long speeches for your music and wellness sessions. Instead, initiate dialogue with participants between pieces. Feel free to use music to spark conversations. For example, you can ask participants if they ever played an instrument or sang in a choir, or you can ask them to talk about their favorite music. In addition to asking questions, listen to participants if they want to share anything about themselves.

Finally, you should realize that you cannot possibly know every song a participant might request during a music and wellness session. If a participant requests a song that you do not know or with which you are not comfortable, try to suggest a piece that belongs to a similar era or genre. You can also suggest a piece that conveys the same feeling (love, hope, etc.) as the originally requested piece.

Be Flexible

You can typically plan to play five to ten minutes, followed by a pause to make adjustments as necessary. A session will last approximately 40 minutes, but you must be prepared to stop at any moment if the music is no longer appropriate.

Part Three: After Sessions

Assess Your Work

In order to gauge the effectiveness of your sessions and generate ideas for improvement, you should always reflect on your work after music and wellness sessions. Whenever possible, gather written and/or verbal feedback from multiple individuals, including healthcare professionals and participants, to paint an unbiased picture of your program's impact.

Reflection can take on many forms. For instance, you can record your thoughts in a journal or discuss them with a healthcare professional. In any case, you should ask yourself questions like the following:

- What goal(s) did I hope to achieve with my music and wellness session?
- Do I think I achieved my session goal(s)? What evidence suggests that I did or did not achieve these goal(s)?
- Did achieving the session goal(s) positively impact participants? What evidence suggests that it did or did not positively impact participants?
- Which pieces were especially effective in achieving my goal(s)? Which pieces seemed ineffective?
- Are there any pieces I did not play that would likely be effective in future sessions? If yes, what are they and why might they be effective? Can I adapt the music I already have to make it more effective? If so, how?
- Was I able to effectively communicate with participants? Can I more effectively communicate with participants in future sessions? If so, how?

- Were there any uncomfortable situations when I did not know what to do? What happened?
How can I prevent situations like this from happening again in the future?
- Was this a positive experience for me? Why or why not?

ARTS ADMINISTRATORS AND HEALTHCARE PROVIDERS

Part One: Creating Music and Wellness Programs

Preparing to Start a Program

Ask yourself the following questions to understand how you and your community can benefit from a music and wellness program and determine whether you are ready to start a program:

Arts Administrators

- How can people in the community benefit from a music and wellness program?
- How can area healthcare facilities benefit from a music and wellness program? Are there any facilities willing and able to host music and wellness sessions ([Selecting Partner Arts Organizations or Healthcare Facilities](#))?
- How will my organization benefit from a music and wellness program?
- Do I have musicians who are able to develop and implement sessions for healthcare facilities ([Selecting Musicians](#))? If I do not have appropriate musicians already, can I hire new musicians or train the musicians I currently employ to do this kind of work ([Training Musicians](#))?
- Does my facility have the resources (knowledge, funding, staff, etc.) needed to support a music and wellness program? If not, will my facility be able to obtain these resources by partnering with another organization?

Healthcare Administrators

- How can the people my facility serves benefit from a music and wellness program? Will they be interested in attending music and wellness sessions?
- How can my facility's staff benefit from a music and wellness program?
- Is there someone at my facility who knows potential participants and will be able to use this knowledge to guide musicians throughout the program planning process?
- Does my facility have a music therapist on staff? If not, is it interested in having a music therapist on staff in the long-term?
- Is there a location participants can freely enter and leave that we can use to host events?
 - *Note:* Because not all clients at a facility may be interested in attending music and wellness sessions, aim to deliver sessions in areas that people can freely enter and leave. People should always choose whether they will participate in sessions.
- Does my facility have the resources (knowledge, funding, staff, etc.) needed to support a music and wellness program? If not, will my facility be able to obtain these resources on its own, or will it be able to obtain these resources by partnering with another organization ([Selecting Partner Arts Organizations or Healthcare Facilities](#))?

Finding Funding

Arts Administrators

Music and wellness program expenses vary by organization, but you can generally fund these programs at a low cost. For example, if your organization already has a community engagement program, you probably already have administrative staff and a roster of musicians who can help implement a new music and wellness program. Discuss how you can efficiently use the resources you already have with your staff and musicians.

Talk to your facility's fundraising arm so that you can explore internal and external funding possibilities, such as program-specific grants from organizations interested in funding the arts, healthcare, and the population you serve. Also look to your board members for personal connections and financial support that may help fund the program.

Healthcare Administrators

You can fund music and wellness programs at a relatively low cost. Most costs you will incur involve wages for personnel. For instance, you will eventually need to fund a music therapist staff position if you do not currently have one. If you are not partnering with an arts organization, you will also need to fund musicians' work in your facility.

If you work at a non-profit healthcare facility, talk to your facility's fundraising arm so that you can discuss internal and external funding possibilities. Internally, you may be able to seek funding from your facility's foundation, and externally, you can apply for grants from organizations interested in funding the arts, healthcare, and the population you serve.

Selecting Partner Arts Organizations or Healthcare Facilities

If you choose to partner with an outside organization to develop a music and wellness program, be sure to select your partner carefully because your choice will greatly affect your program's success. You need a partner who is interested in your work and has the resources needed to help you accomplish your goals. For this reason, you should ask yourself the questions below during the partner selection process:

- Is this organization interested in our ideas for a music and wellness program?
- Is this organization willing and able to collaborate?
- Does this organization have the resources needed to make a sustained commitment to a program?

Additional Questions for Arts Administrators

- Is there someone at this facility who knows potential participants and will be able to use this knowledge to guide musicians throughout the program planning process?
- Does this facility have a music therapist on staff? If not, is it interested in having a music therapist on staff in the long-term?
- Does the facility have a location participants can freely enter and leave that we can use to host events?

- *Note:* Because not all clients at a facility may be interested in attending music and wellness sessions, aim to deliver sessions in areas that people can freely enter and leave. People should always choose whether they will participate in sessions.

Additional Questions for Healthcare Facilities

- Can this organization supply what we need to make this program a success? For instance, can they supply musicians if we do not have the resources to hire our own musicians?

Collaborating with Arts Organizations or Healthcare Facilities

You and your partner(s) need to answer questions together in order to ensure that you understand your roles in the partnership. Review the following questions periodically, as program personnel and resources may change over time.

- What do we want to accomplish through this program?
- What resources do we need to achieve these goals? Who needs to obtain these resources? (e.g., who will recruit and hire musicians? Who will buy music, music stands, or other program supplies?)
- Who will train musicians? What topics will this training cover? How will this training be delivered? (e.g., will we host workshops? Will we ask musicians to observe existing music and wellness programs?)
- Who will identify potential program participants?
- Who will ensure that the goals of music and wellness sessions are meaningful to participants? Who will ensure that musicians choose music and activities intended to help participants achieve session goals?
- Who will determine the length of sessions?
- Who will choose the session locations?
- Who will observe sessions?
- Who will handle PR?
- What are the procedures for photographing, interviewing, or surveying program participants?
- Who is each partner's contact person?

Selecting Musicians

If you are in charge of recruiting and hiring musicians to participate in a music and wellness program, be sure that you select musicians who are willing to collaborate with healthcare facilities and able to deliver personalized, interactive sessions to participants.

Any musicians you hire should be able to:

- Feel comfortable working with participants in a healthcare facility
- Make program participants feel welcome and comfortable
- Engage diverse participants in conversation
- Select and perform a variety of music relevant to participants
- Flexibly adapt a musical program according to participant responses
- Put participants and their needs first

In order to assess whether musicians will be a good fit for your music and wellness program, it is ideal to both interview them and observe them in action during a sample program.

Training Musicians

There are many topics that it is important to cover when teaching musicians how to plan, implement, and evaluate music and wellness programs. Either you or a partnering organization should provide musicians with initial training in all relevant topics, including those listed below:

- What music and wellness is and how it relates to music therapy
- Who the key players involved in music and wellness programs are
- How to collaborate with healthcare facilities
- How to gather information about the needs of audience members before wellness sessions
- How to set goals for music and wellness sessions
- How to select and adapt music for wellness sessions
- What questions to ask audience members in order to learn about their musical preferences
- What nonverbal cues to look for when observing audience members during wellness sessions
- How to interact with participants during wellness sessions
- How to deal with the stress of working in a healthcare facility
- How to deal with unexpected situations
- How to conduct post-performance assessments of wellness sessions

You can deliver training content in many different ways. For instance, you can train musicians through lectures, discussions, interactive workshops, webinars, site visits, observations, or a combination of these. Whichever delivery method you choose, ensure that musicians have the opportunity to both build their knowledge and practice new skills.

Step-by-Step Program Design Guide

It can be challenging to come up with a practical and effective music and wellness program design. The following step-by-step guide is intended to help you successfully accomplish this task. In each step, you will have the opportunity to answer guiding questions, which will help you gather all the information you need to design your own program. After considering the question(s) accompanying each step, you will see examples of the PSO's answers to the same questions. Your answers may look different than the PSO's, and that is okay. Each program is shaped by differences in circumstance, but it is important for all organizations to consider similar, universally applicable questions during the program design process.

Part One: Getting Started

Step One: What is your mission?

- Mission Definition: A mission is a statement of why you exist—your purpose.ⁱⁱ
- Guiding Questions:
 - What do we ultimately hope our program will accomplish?
 - How are we going to accomplish this?
 - Who will benefit from our program?

- PSO Example: It is the mission of the Pittsburgh Symphony Orchestra’s Music and Wellness Program to utilize the expertise of the staff and musicians of the Pittsburgh Symphony Orchestra to serve as a resource to patients, families, and healthcare staff in Western Pennsylvania in order to empower individuals to use music for the promotion of health and wellness.

Step Two: What is your vision?

- Vision Definition: A vision is a statement describing what you want to happen as a result of your efforts.ⁱⁱⁱ
- Guiding Question: What do we think will happen if we fulfill our mission?
- PSO Example: The PSO’s Music and Wellness Program strives to make live music an essential component of individuals’ healthcare, both inside and outside of healthcare facilities, in Western Pennsylvania. It also aims to be a nationally-recognized model program for individuals and organizations seeking to integrate music and health.

Step Three: What are your goals?

- Goal Definition: Goals are big steps taken to accomplish your mission and vision.^{iv}
- Guiding Question: What do we need to do in order to fulfill our mission?
- PSO Examples:
 - Inspire people in Western Pennsylvania to use music to maintain and improve their health.
 - Provide arts organizations, healthcare facilities, and the general public with information about music and wellness.

Step Four: What are your objectives?

- Objective Definition: Objectives are smaller steps taken to accomplish your goal(s).^v
- Guiding Question: What concrete steps can we take toward achieving our goal(s)?
- PSO Examples:
 - Goal: Inspire people in Western Pennsylvania to use music to maintain and improve their health.
 - Objective One: Collaborate with music therapists to provide customized programming for the Children’s Hospital of Pittsburgh of UPMC (CHP).
 - Objective Two: Collaborate with music therapists to provide customized programming for the H. J. Heinz Campus of the VA Pittsburgh Healthcare System.
 - Goal: Provide arts organizations, healthcare facilities, and the general public with information about music and wellness.
 - Objective One: Create a freely accessible music and wellness online resource center.
 - Objective Two: Host workshops teaching musicians, healthcare administrators, and arts administrators how to develop music and wellness programs.

Part Two: Identifying Resources and Activities

Step One: What resources can you use to achieve your goals and objectives?

- Guiding Questions:
 - Which people will work with this program?
 - What funding can we put toward this program?
 - Does this program involve a physical space?
 - Are there any resources we need for this program that we do not currently have?
- PSO Examples:
 - Objective: Collaborate with music therapists to provide customized programming for the Children’s Hospital of Pittsburgh of UPMC (CHP).
 - Resources:
 - PSO musicians and administrative staff
 - Music therapist at CHP
 - Performance spaces at CHP
 - Funding opportunities (grants, individual donations, etc.)

Step Two: Using the resources that you have available, what activities can you undertake to meet your goals and objectives?

- PSO Example: We will plan, implement, and evaluate music-therapy informed programs for patients, families, and staff at CHP.

Step Three: By doing these activities, what will you be able to offer the people you serve?

- Guiding Questions:
 - Will we offer music and wellness events?
 - What kinds of events will we offer?
 - How many events will we offer?
 - Will we offer other music and wellness resources (program handbooks, consulting services, professional development workshops, etc.)?
- PSO Examples:
 - String quartet music for two memorial services
 - Music for Mardi Gras parade
 - Holiday-themed event
 - Special event where children and their families can interact with PSO musicians and the PSO’s mascot, Fiddlesticks
 - Musical event especially for inpatients and their families
 - Bedside musical programs

Part Three: Seeing Results

Step One: What will your program achieve in the short-term?

- Guiding Questions:
 - How will our program affect people’s knowledge?

- How will it affect people's skills?
- How will it affect people's attitudes?
- Are there any other ways in which the program will have an immediate impact on those involved?
- PSO Examples:
 - Music and Wellness sessions will improve the quality of life of patients, families, and staff at CHP.
 - Participants will have a positive attitude toward the use of music in healthcare.
 - Hospital staff will have a positive attitude toward music therapy and music and wellness programs at CHP.
 - PSO musicians will have a positive attitude toward the Music and Wellness Program.

Step Two: What will your program achieve in the intermediate-term?

- Guiding Question: How will our program affect the way people behave over time?
- PSO Examples:
 - CHP patients and their families will continue to use music for therapeutic purposes while in the hospital.
 - CHP will increase its efforts to provide musical services for patients, families, and staff.
 - PSO musicians will increase their involvement in the Music and Wellness program.

Step Three: What will your program achieve in the long-term?

- Guiding Question: Will our program generate any sustained societal changes?
- PSO Examples:
 - Even after leaving the hospital, CHP patients and their families will regularly use music to maintain and improve their health.
 - Musical initiatives will be an integral part of the healthcare provided at CHP.
 - The Music and Wellness program will be a central part of musicians' work at the PSO.

Step Four: How will you measure your achievements?

- Guiding questions for each potential achievement, or outcome:
 - How can we tell if individuals have been impacted?
 - How many of those involved in the program can we reasonably expect to impact?
 - Over what period of time do we expect to impact these individuals?
- PSO Examples:
 - Outcome: Participants have a positive attitude toward the use of music in healthcare.
 - Indicators (data points):
 - X% of participants believe they would benefit from additional participation in music and wellness or music therapy programs while at CHP.
 - X% of participants would like to continue participating in music and wellness or music therapy programs while at CHP.

- Outcome: CHP patients and their families continue to use music for therapeutic purposes while in the hospital.
 - Indicators:
 - X% of Music and Wellness session participants also participate in a music therapy session or another music and wellness session during their hospital visit.
 - X% of participants use self-guided music interventions to heal while at CHP.
- Outcome: Even after leaving the hospital, CHP patients and their families regularly use music to maintain and improve their health.
 - Indicator:
 - X% of Music and Wellness Program participants use music for health purposes in the month after they leave CHP.

Step Five: What assumptions have you made while answering these questions?

- PSO Example: Staff from the PSO and CHP will guide PSO musicians as they develop effective musical programs that benefit CHP patients, families, and staff. Program participants will recognize these benefits and be inspired to continue using music to maintain and improve their health—while still in the hospital and after leaving. Hospital staff and musicians will see how participants benefit from musical programs and be inspired to continue providing programs. Sustained commitment on the part of all parties will lead to the continued provision of programs, as well as continued program attendance. As a result, music and wellness will become a more central, rather than periphery, component of healthcare in the region.

Part Four: Putting it Together

Now that you have thought through all of the basic components of program development, it is time to see how all of these components fit together. A logic model is one tool you can use to lay out your written program design. Logic models are diagrams that outline your plans for achieving program goals and corresponding objectives.

By going through the steps covered in parts one through three of this guide, you already have all of the information you need to complete your own logic model. Here is how you can arrange this information in logic model format:

Click [here](#) to see a simplified version (no indicators) of one of the PSO's completed logic models.

Click [here](#) to see a version of this logic model with all indicators.

Click [here](#) to see a template for creating your own logic model.

To read more about planning individual music and wellness sessions, please see the [Musicians](#) portal of this website.

Part Two: Measuring Program Impact

It is very important to evaluate your program in order to see if it is accomplishing its goals and objectives. By evaluating your program, you can learn what you are doing well, as well as what you can do to improve your program and increase its impact on your community. In addition, the positive information you learn from evaluations can help you make your case for support to funders, healthcare facilities, and others.

Evaluating Impact

When evaluating your work, it is very important to assess the quality of your program in addition to simply measuring the number of people your program has served. You can determine the impact of your program by measuring progress toward the outcomes you outlined in the previous section ([Step-by-Step Program Design Guide](#)), but you should also keep in mind that your program may lead to outcomes that you did not expect. If you notice any unintended outcomes, try to measure their impact as well.

Ultimately, your evaluation should tell you whether your program is beneficial to participants, musicians, your organization, and your partner organization. Try to gather both qualitative and quantitative data to share with your organization and other program supporters and funders.

Evaluating Implementation

In addition to measuring your program's impact, you should assess your ability to implement the program. Even if you have designed a very effective program, you will not be able to achieve your intended outcomes unless you can implement your program as planned. To evaluate program implementation processes, ask yourself general questions like the following:

- Do musicians receive the training and support they need to successfully plan and deliver music and wellness sessions? If not, what new training and support do we need to offer them?
- Are we able to collaborate effectively with the musicians and healthcare providers involved in this program? Why or why not? Are both of these parties able to collaborate effectively with us? Why or why not?
- Can we improve the implementation of this program? If so, how?

Evaluation Challenges

There are many challenges arts organizations face when trying to evaluate and document music and wellness programs. For one, it can be difficult to plan specific outcomes for music and wellness programs because there might be different goals for each program session or even different goals for each individual at a single session. It also may be difficult to measure, and especially to quantify, some of the effects of music and wellness programs. Because of this, you can ask music therapists or other professionals experienced in healthcare research to help you determine intended outcomes and develop evaluation tools that can effectively measure progress toward these outcomes.

Special Note for Arts Administrators: When documenting your organization's work, you also may find it challenging to work within healthcare facilities' procedures for protecting patient privacy. Ask

healthcare professionals what you must do in order to develop a PR strategy that respects the privacy and needs of all participants.

Part Three: Communicating Program Impact

Advocating for Your Program

Before you speak to others on behalf of your program, you should get to know the people to whom you will be speaking—your audience. Your audience might consist of musicians, coworkers, supervisors, doctors, nurses, board members, or potential funders; however, in all instances, the case that you build in support of your program will depend on what issues your audience cares about, as well as which types of evidence it finds most persuasive. Go through the steps below to decide how to best advocate for music and wellness with any audience:

Determine what your audience cares about. You should know what your audience is particularly passionate about and relate what you do to its interests. For instance, if you are in an arts organization and your colleagues or board members want to reach a more diverse audience, you can discuss how music and wellness enables you to reach people in your community who do not come to traditional musical events. On the other hand, if you are a healthcare administrator and your supervisor is interested in keeping healthcare costs down, you can discuss research exploring the relationship between therapeutic music interventions and cost savings from the reduced need for patient medication.

Collect evidence demonstrating how music can impact the issue(s) your audience cares about. This collection of evidence should include qualitative data, like personal stories about how music has benefited music and wellness session participants, and quantitative data, like information about how participants experienced significant improvements in numerical quality of life measures (e.g., pain scales) while participating in music and wellness programs. You can find this evidence in your evaluation data, evaluation data from other programs, or scientific research about the arts and healthcare field.

Decide which evidence will be most effective. Know whether your audience is more likely to be persuaded of the value of a music and wellness program by personal stories, evaluation data, scientific research, or a combination of these sources.

Use your chosen issue(s) and evidence to build a case for your music and wellness program. Create multiple versions of this case so that you are prepared to give people as much or as little information as they desire. For example, you should always have a 30-second elevator pitch to quickly promote your program, but you should also have more details ready to give people in situations such as foundation or board meeting presentations.

Finding Information for Advocacy

There are a number of research studies that explore the value of utilizing music in healthcare. Here are a few websites you can use to find research that supports your decision to invest in a music and wellness program:

[PubMed: NCBI](#)

[Research: American Music Therapy Association](#)

[Society for the Arts in Healthcare Resources: Research](#)

APPENDICES

Appendix A: Music and Wellness Session Template- Children’s Hospital Atrium

Venue:	Children’s Hospital
Children’s Hospital Contact Person:	Board-certified music therapist
Date and Time:	TBD
Performing Space:	<i>Atrium:</i> The Children’s Hospital atrium is a large, open space where hospital patients and their families congregate for events. This area is not open to the general public, but it is still fairly busy. There is a medium amount of energy in the atrium.
Participant Description:	Hospital inpatients and their families, hospital staff
Goal(s):	<ol style="list-style-type: none"> 1. Relax patients and their families 2. Uplift patients and families 3. Provide opportunities for patients and families to connect within the hospital environment
Ensemble:	The music in this program can be adapted to fit any type of ensemble.
Music Selection Strategy:	<p>Develop a potential playlist that includes music familiar to participants, both calming and energizing music, music in a variety of styles, music for different combinations of instruments, and music that can be coupled with interactive activities. This variety will help you be flexible enough to play whatever music participants need in a particular moment.</p> <p>Use action songs to fully engage children if they are alert and/or under-stimulated. Mix in pieces suggesting optimism, hope, safety, peacefulness, or reassurance to allow children and caregivers to relax and feel supported.</p>
Pieces (Approximately	<ol style="list-style-type: none"> 1. <i>Are you sleeping?</i> or another simple, familiar song that creates a

<p>30): Here is a sample list of pieces you might choose for a session like this</p>	<p>sense of normalcy for children. Children can sing it in different languages or perform it as a round.</p> <ol style="list-style-type: none"> 2. <i>Menuet I and II</i> from the <i>Notebook for Anna Magdalena Bach</i> by J. S. Bach. These are short, simple, and repetitive pieces that can easily be modified to suit the needs of participants. Children can gently move to these pieces. 3. <i>The Bear Went Over the Mountain</i> or another song that allows children to fill in the blank (e.g., “The bear went over the mountain to see _____”) and make choices. By giving children choices, you can make them feel like they have control over one aspect of their lives at a time when many things are out of their control. 4. <i>Pie Jesu</i> by Faure or another piece that is peaceful and reassuring. 5. <i>Les Toreadors</i> by Bizet or another piece that allows children to move and constructively use their extra energy. 6. Familiar songs like those from “Sesame Street” or Disney shows. Educational Sesame Street songs involving counting, colors, or shapes can engage children if they are adjusted to developmentally appropriate levels. (Note that children may be behind because they have missed a lot of school.) 7. <i>Pennsylvania Polka</i> or another familiar piece that allows children to connect to the outside world (place, time, etc.). 8. <i>The Elephant</i> by Saint-Saens or another piece that tells a story. Children can develop stories through movements, drawings, or narratives during this music.
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Appendix B: Music and Wellness Session Template- Children’s Hospital Lobby

Venue:	Children’s Hospital
Children’s Hospital Contact Person:	Board-certified music therapist
Date and Time:	TBD
Performing Space:	<i>Lobby:</i> There is a lot of energy in the Children’s Hospital lobby. Many outpatients, hospital staff, and visitors pass through here on their way into and out of the hospital. People in the lobby tend to be moving about and may not stay in this area for long. Due to the high foot traffic in this area, the lobby is a bustling, somewhat noisy area.
Participant Description:	Outpatients, hospital staff, and visitors to the hospital
Goal(s):	<ol style="list-style-type: none"> 1. Match the heightened energy of individuals entering the Children’s Hospital (first half of session) 2. Calm the individuals entering the Children’s Hospital (second half of session)
Ensemble:	The music in this program can be adapted to fit any type of ensemble.
Music and Activity Selection Strategy:	<p>Develop a potential playlist that includes music familiar to participants, both calming and energizing music, music in a variety of styles, music for different combinations of instruments, and music that can be coupled with interactive activities.</p> <p>Make sure that your playlist includes selections that will appeal to adults as well as children, since many staff and parents come through the lobby. This variety will help you be flexible enough to play whatever music participants need in a particular moment.</p> <p>Ultimately, your mix of pieces should convey a message of optimism, hope, safety, peacefulness, or reassurance. By creating this mood, you can support both children and their caregivers.</p>

<p>Pieces (Approximately 30): Here is a sample list of pieces you might choose for a session like this</p>	<ol style="list-style-type: none"> 1. <i>Twinkle, Twinkle Little Star</i> or another familiar song. Familiar songs create a sense of normalcy that enables children to connect to the outside world. 2. <i>The Eensy, Weensy Spider</i> or another song with accompanying motions. Songs involving dancing or movement can constructively use children’s extra energy. 3. <i>The Alphabet Song</i> or another familiar song that children can sing. 4. <i>The Wheels on the Bus</i> or another song that allows children to make choices (e.g., children can choose what verses to sing or make up their own verses). By giving children choices, you can make them feel like they have control over one aspect of their lives at a time when many things are out of their control. 5. <i>In the Hall of the Mountain King</i> by Grieg or another seasonally appropriate song encouraging children to move and dance. Seasonal songs can help orient children in time and place so that they can better connect to the outside world. 6. <i>The Swan</i> by Saint-Saëns or another piece that tells a story. Children can develop stories through movements, drawings, or narratives during this music. 7. <i>Papageno’s Song</i> by Mozart or another Classical piece that is in a major key, cheerful, and energetic. Songs similar to this can match the energy of people coming through the lobby and raise their spirits. 8. <i>Sheep May Safely Graze</i> by Bach or another Baroque piece that is upbeat yet relaxing. Selections like this can reassure both staff and visitors to the hospital.
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Appendix C: Music and Wellness Session Template- Veteran’s Hospital Hospice

Venue:	Veteran’s Hospital
VA Contact Person:	Board-certified music therapist
Date and Time:	TBD
Performing Space:	<i>Hospice:</i> Patients in the hospice area of the VA are typically very ill and do not have much energy. Due to the severity of patients’ illnesses, this is a high-stress area for patients and their caregivers. Musicians in this area usually play in a “living room” or just outside of patient rooms.
Participant Description:	Hospice patients, their caregivers, and staff
Goal(s):	<ol style="list-style-type: none"> 1. Relax patients, caregivers, and staff 2. Uplift patients, caregivers, and staff 3. Facilitate social interaction and connection
Ensemble:	The music in this program can be adapted to fit any type of ensemble. Since hospices are much quieter than other healthcare facilities, you may want to play more solo pieces than ensemble pieces. Softer string instruments, especially the cello, harp, or classical guitar, are particularly good choices for this area. Other appropriate instruments include the keyboard and softer winds, like the flute.
Music Selection Strategy:	<p>If you can, play familiar music that makes participants feel comfortable. You also might want to prepare some soft jazz; gospel; slow fiddle; soft, slow marching band music; or music from participants’ branches of the military. You can play some lively music, but make sure that these selections are brief and not harsh.</p> <p>Only play religious music if requested to do so by participants. Be sure you know what religion participants belong to and if it is/was important to them. Prepare selections for members of different religious groups in your community so that you are ready for</p>

	<p>requests.</p> <p>Keep your songs, as well as the session as a whole, very short so that you do not drain participants of all their energy. Between pieces, engage participants in conversation, and listen carefully to anything they tell you. Ask participants if they would like to hear specific songs and give them choices. If a participant requests a song that you do not know how to play, suggest pieces you know that are similar in form or content.</p> <p>Participants may not be well enough to actively participate in a session, but if they are, you can engage them with activities like “name that tune.” You can also let participants make up their own words to familiar songs.</p>
<p>Pieces (Approximately 30): Here is a sample list of pieces you might choose for a session like this</p>	<p>Religious Music:</p> <ol style="list-style-type: none"> 1. <i>God Will Take Care of You</i> – W. Stillman Martin 2. <i>Amazing Grace</i> – J. Newton 3. <i>Abide With Me</i> – W. H. Monk 4. <i>Shalom Chaverim, Candle Blessings</i> – Traditional Jewish 5. <i>Simple Gifts</i> – American Shaker Song (can use with Amish participants) 6. <i>Let There Be Peace on Earth</i> – S. Miller and J. Jackson 7. <i>Ave Maria</i> – Bach-Gounod 8. <i>All Through the Night</i> – Traditional Welsh 9. <i>Jesu, Joy of Man’s Desiring</i> – J. S. Bach 10. <i>How Great Thou Art</i>—Traditional Swedish <p>Secular Music (choices guided by strategy outlined above):</p> <ol style="list-style-type: none"> 11. <i>Suite No. 2 for cello solo in d minor, IV. Sarabande</i> – J. S. Bach 12. <i>Vocalise</i> – S. Rachmaninoff 13. <i>Lullaby</i> – J. Brahms 14. <i>Intermezzo Sinfonico</i> – P. Mascagni 15. <i>Ashokan Farewell</i> – J. Ungar 16. <i>My Love is Like a Red, Red Rose</i> – Irish Folk Tune 17. <i>Flower Duet</i> – L. Delibes 18. <i>Yellow Submarine</i> or another Beatles tune that is happy and recognizable so that participants can hear it and connect to the better times of their youth. 19. <i>Summertime</i> or another Gershwin piece 20. <i>Coventry Carol</i> or other Renaissance music 21. <i>Anchors Aweigh</i> or other military music 22. <i>The Last Rose of Summer</i> – J. Stevenson 23. <i>Sumer is Icumen In</i> – Traditional English

**Appendix D: Music and Wellness Session Template- Veteran’s Hospital Cognitive
Therapy Group**

Venue:	Veteran’s Hospital
VA Contact Person:	Board-certified music therapist
Date and Time:	TBD
Performing Space:	<i>Day Room:</i> The day room is a wheelchair-accessible, intimate space that can accommodate a small group of participants. There is a low to medium amount of energy in this area, and it is the musicians’ job to increase the energy of the participants in this space.
Participant Description:	Veterans with cognitive impairments (usually 70-90 years old) and VA staff
Goal(s):	<ol style="list-style-type: none"> 1. Encourage participants to engage in social interaction 2. Energize participants 3. Increase participants’ awareness of the environment (time and place) 4. Facilitate memory reminiscence
Ensemble:	As long as the VA knows who is coming and can make preparations, any type of ensemble is appropriate in this area.
Music Selection Strategy:	<p>Plan a session that is no longer than one hour, and choose a theme to unify the songs, discussions, and activities throughout the hour. You can pick any themes you think might interest participants and help them achieve the goals outlined above. For instance, you could have a patriotic theme, choose music related to an upcoming holiday, or play music from movies/television shows popular during participants’ youth.</p> <p>To generate discussions, play short pieces and always give participants an opportunity to respond after you play a selection. Plan to leave plenty of time for discussion, but note that some veterans may have difficulty verbalizing or may even be nonverbal. In these cases, you can measure their engagement by observing their</p>

	<p>nonverbal responses, such as making eye contact during discussions, clapping to the beat, or otherwise moving in time to the music. To stimulate discussion, play songs that are connected with stories or interesting facts.</p> <p>Since qualified professional staff will be attending the session, you can count on them to help you generate discussion. Many times you do not even need to plan a discussion because it arises organically.</p> <p>When preparing for a session with a cognitive therapy group, be prepared to both challenge participants and give them security in familiar songs they already know. You can challenge participants by asking them to respond to the music or playing light-hearted songs that are not familiar to participants.</p> <p>Ultimately, you should pick music within your comfort zone so that you can focus less on the technicalities of the music and more on communicating and engaging with participants.</p>
<p>Pieces (Approximately 30): Here is a sample list of pieces you might choose for a session like this</p>	<p>The following list contains music for a session with a St. Patrick’s Day theme. It includes fast pieces to energize participants, as well as a mix of familiar and unfamiliar Irish and Scottish tunes.</p> <ol style="list-style-type: none"> 1. <i>Kesh Jig</i> – Traditional Irish 2. <i>Danny Boy</i> –Traditional Irish 3. <i>Lanigan’s Ball</i> – Traditional Irish 4. <i>Sunset on the Somme</i> by World War I veteran Peter Graham or another piece connected with a story that can stimulate discussion. 5. <i>Drowsy Maggie</i> –Traditional Irish 6. <i>Auld Lang Syne</i> –Traditional Scottish. This may seem like a strange choice for a St. Patrick’s Day session but it can orient participants in time and place by challenging them to think about why they are surprised to hear a selection like this for St. Patrick’s Day. 7. <i>Swallowtail Jig</i> – Traditional Irish 8. <i>Irish Washerwoman</i> – Traditional Irish

Appendix E: Music and Wellness Session Template

Venue:	
Contact Person:	
Date and Time:	
Performing Space:	
Participant Description:	
Goal(s):	1. 2. 3.
Ensemble:	
Music Selection Strategy:	
Pieces:	1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Appendix F: Simplified PSO Logic Model (No Indicators)

Goal: Inspire people in Western Pennsylvania to use music to maintain and improve their health.

Objective: Collaborate with music therapists to provide customized programming for the Children’s Hospital of Pittsburgh of UPMC (CHP).

Inputs	Activities	Outputs	Initial Outcomes	Intermediate Outcomes	Long-Term Outcomes
<p><i>Resources:</i></p> <ul style="list-style-type: none"> • PSO musicians • Debbie Benkovitz (Music Therapist at CHP) • PSO administrative staff • Performance spaces at CHP • Funding opportunities (grants, individual donations, etc.) <p><i>Constraints:</i></p> <ul style="list-style-type: none"> • Difficult to schedule programs at times that work for both musicians and CHP • PSO has a limited library of print music for children • Only certain PSO musicians are comfortable doing this kind of work 	<ul style="list-style-type: none"> • Plan, implement, and evaluate music therapy-informed programs for patients, families, and staff at CHP. 	<ul style="list-style-type: none"> • String quartet music for two memorial services • Music for Mardi Gras parade • Holiday-themed event • Special event where children and their families can interact with PSO musicians and the PSO’s mascot, Fiddlesticks • Musical event especially for inpatients and their families • Bedside musical programs 	<ul style="list-style-type: none"> • Music and Wellness sessions improve the quality of life of patients, families, and staff at CHP. • Participants have a positive attitude toward the use of music in healthcare. • Hospital staff have a positive attitude toward music therapy and music and wellness programs at CHP. • PSO musicians have a positive attitude toward the Music and Wellness Program. 	<ul style="list-style-type: none"> • CHP patients and their families continue to use music for therapeutic purposes while in the hospital. • CHP increases its efforts to provide musical services for patients, families, and staff. • PSO musicians increase their involvement in the Music and Wellness Program. 	<ul style="list-style-type: none"> • Even after leaving the hospital, CHP patients and their families regularly use music to maintain and improve their health. • Musical initiatives are an integral part of the healthcare provided at CHP. • The Music and Wellness Program is a central part of musicians’ work at the PSO.

Assumptions: Staff from the PSO and CHP will guide PSO musicians as they develop effective musical programs that benefit CHP patients, families, and staff. Program participants will recognize these benefits and be inspired to continue using music to maintain and improve their health—while still in the hospital and after leaving. Hospital staff and musicians will see how participants benefit from musical programs and be inspired to continue providing programs. Sustained commitment on the part of all parties will lead to the continued provision of programs, as well as continued program attendance. As a result, music and wellness will become a more central, rather than periphery, component of healthcare in the region.

Appendix G: PSO Logic Model with Indicators

Goal: Inspire people in Western Pennsylvania to use music to maintain and improve their health.

Objective: Collaborate with music therapists to provide customized programming for the Children’s Hospital of Pittsburgh of UPMC (CHP).

Inputs	Activities	Outputs	Initial Outcomes	Intermediate Outcomes	Long-Term Outcomes
<p><i>Resources:</i></p> <ul style="list-style-type: none"> • PSO musicians • Debbie Benkovitz (Music Therapist at CHP) • PSO administrative staff • Performance spaces at CHP • Funding opportunities (grants, individual donations, etc.) <p><i>Constraints:</i></p> <ul style="list-style-type: none"> • Difficult to schedule programs at times that work for both musicians and CHP • PSO has a limited library of print music for children • Only certain PSO musicians are comfortable doing this kind of work 	<ul style="list-style-type: none"> • Plan, implement, and evaluate music therapy-informed programs for patients, families, and staff at CHP. 	<ul style="list-style-type: none"> • String quartet music for two memorial services • Music for Mardi Gras parade • Holiday-themed event • Special event where children and their families can interact with PSO musicians and the PSO’s mascot, Fiddlesticks • Musical event especially for inpatients and their families • Bedside musical programs 	<ul style="list-style-type: none"> • Music and Wellness sessions improve the quality of life of patients, families, and staff at CHP. Indicator: <i>During or immediately after a Music and Wellness session, X% of participants physically, mentally, emotionally, and/or socially benefit from their session attendance.</i> • Participants have a positive attitude toward the use of music in healthcare. Indicators: <i>X% of participants believe they would benefit from additional participation</i> 	<ul style="list-style-type: none"> • CHP patients and their families continue to use music for therapeutic purposes while in the hospital. Indicators: <i>X% of Music and Wellness session participants also participate in a music therapy session or another music and wellness session during their hospital visit. X% of participants use self-guided music interventions to heal while at CHP.</i> • CHP increases its efforts to provide musical services for patients, families, and staff. Indicators: 	<ul style="list-style-type: none"> • Even after leaving the hospital, CHP patients and their families regularly use music to maintain and improve their health. Indicator: <i>X% of Music and Wellness Program participants use music for health purposes in the month after they leave CHP.</i> • Musical initiatives are an integral part of the healthcare provided at CHP. Indicators: <i>X% annual increase in funding for musical initiatives at CHP. X% annual increase in the number of CHP staff</i>

			<p><i>in music and wellness or music therapy sessions while at CHP. X% of participants would like to continue participating in music and wellness or music therapy sessions while at CHP.</i></p> <ul style="list-style-type: none"> Hospital staff have a positive attitude toward music therapy and music and wellness programs at CHP. <p>Indicators: <i>X% of staff who attend music and wellness sessions believe participants physically, mentally, emotionally, and/or socially benefit from their session attendance. X% of attending staff believe it is important to continue providing</i></p>	<p><i>X% annual increase in the number of requests for Music and Wellness sessions at CHP. X% monthly increase in the number of times hospital staff page the music therapists at CHP.</i></p> <ul style="list-style-type: none"> PSO musicians increase their involvement in the Music and Wellness Program. <p>Indicators: <i>X% annual increase in the number of musicians who participate in the Music and Wellness Program. X% annual increase in the average number of music and wellness services each musician provides per year.</i></p>	<p><i>who see musical initiatives as an essential service provided by CHP.</i></p> <ul style="list-style-type: none"> The Music and Wellness Program is a central part of musicians' work at the PSO. <p>Indicators: <i>X% annual increase in funding for the Music and Wellness Program. X% annual increase in the number of musicians who see Music and Wellness as a critical part of their job.</i></p>
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			<p><i>musical programs for patients and families.</i></p> <ul style="list-style-type: none"> • PSO musicians have a positive attitude toward the Music and Wellness Program. <p>Indicators: <i>X% of participating musicians find their participation in the Music and Wellness Program fulfilling. X% of participating musicians are interested in staying involved with the Program. X% of participating musicians would recommend that their colleagues join the Program.</i></p>		
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Assumptions: Staff from the PSO and CHP will guide PSO musicians as they develop effective musical programs that benefit CHP patients, families, and staff. Program participants will recognize these benefits and be inspired to continue using music to maintain and improve their health—while still in the hospital and after leaving. Hospital staff and musicians will see how participants benefit from musical programs and be inspired to continue providing programs. Sustained commitment on the part of all parties will lead to the continued provision of programs, as well as continued program attendance. As a result, music and wellness will become a more central, rather than periphery, component of healthcare in the region.

Appendix H: Logic Model Template

Goal [Part 1, Step 3]: Big step taken to accomplish your mission and vision.

Objective [Part 1, Step 4]: Smaller step taken to accomplish your goal.

Inputs: Part 2, Step 1	Activities: Part 2, Step 2	Outputs (product offerings): Part 2, Step 3	Initial Outcomes: Part 3, Step 1	Intermediate Outcomes: Part 3, Step 2	Long-Term Outcomes: Part 3, Step 3
<p>Resources: What resources can we use to achieve our goals and objectives?</p> <p>Constraints: Are there any resources we need for this program that we do not currently have?</p>	Using the resources that we have available, what activities can we undertake to meet our goals and objectives?	By doing these activities, what will we be able to offer the people we serve?	<p>Outcomes: What will our program achieve in the short-term?</p> <p>Indicator(s) [Part 3, Step 4]: How will we measure our achievements?</p>	<p>Outcomes: What will our program achieve in the intermediate term?</p> <p>Indicator(s) [Part 3, Step 4]: How will we measure our achievements?</p>	<p>Outcomes: What will our program achieve in the long-term?</p> <p>Indicator(s) [Part 3, Step 4]: How will we measure our achievements?</p>

Assumptions [Part 3, Step 5]: What assumptions have we made while answering these questions?

ⁱ ["What is Music Therapy?"](#) American Music Therapy Association (AMTA). American Music Therapy Association, 2011. Web. 27 Nov. 2012.

ⁱⁱ ["Definition."](#) The Leadership Center at Washington State University. The Leadership Center at Washington State University. Web. 27 Nov. 2012.

ⁱⁱⁱ Ibid.

^{iv} Ibid.

^v Ibid.