



# Evaluation Report



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## **Wavelength Project Summary**

Wavelength was a 3 year programme funded primarily via a Youth Music 'Fund B' grant, with match funding from Birmingham & Solihull Mental Health NHS Foundation Trust (BSMHFT), Birmingham Children's Hospital, Services for Education (Birmingham Music Education Partnership), William A Cadbury Charitable Trust, The Clive & Sylvia Richards Charity and The Grantham Yorke Trust. Youth Music Fund B awards are medium-sized grants for high-quality, sustained projects that expand and embed musically inclusive practice within and beyond the funded organisation. Wavelength was funded from August 2015 – August 2018.

Wavelength was set up to provide access to practical music making for young people aged 14-25 with diagnosed mental health conditions, as well as those with other illnesses, conditions and disabilities affecting their mental health. These young people face a range of barriers in accessing other musical opportunities and in developing hobbies and interests. Barriers are: psychological, with low confidence and self-esteem inhibiting access to mainstream provision; physical, in regards to finding accessible venues, transport and (sometimes) carer availability. These barriers cause isolation, social exclusion and limit friendship networks, causing difficulties in developing and progressing musical, personal and social skills and challenges in progressing hobbies and interests.

Working in partnership with Birmingham & Solihull Mental Health NHS Foundation Trust and Birmingham Children's Hospital, Wavelength aimed to provide musical opportunities for young people referred across the service, from early detection and intervention services through to acute and forensic services. Through one-to-one creative songwriting input leading to supported group activity and performance, the project intended to provide a supportive social network and build musical and emotional literacy, resilience, confidence as well as a range of transferable skills, all key to the development of social esteem, acceptance and recovery. The project also aspired to provide training for music practitioners and a support network for parents/carers.

### ***Wavelength Aim***

To provide:

- access to practical music making for young people aged 14-25 with diagnosed mental health conditions, and those with other illnesses/conditions/disabilities affecting their mental health
- workforce development and a support network for participants and families

...in order to develop musical skills, emotional literacy and resilience and improve life chances.

### ***Wavelength Intended Outcomes***

- 1) To develop the musical skills, understanding and communication of young people with mental health conditions.
- 2) To develop the resilience, confidence and self-worth of young people with mental health conditions.

- 3) To develop the social skills and team working of young people with mental health conditions.
- 4) To develop the current practice, confidence and standards of the local music and mental health workforce in providing music making activities in youth mental health settings.
- 5) To develop families' and mental health professionals' understanding and knowledge of the therapeutic value of music making for early intervention and create an evidence base for this work.

### ***Expected Outputs***

Over the Main Community-Based Project

-60 young people (aged 14-25) with mental health conditions engaged through one-to-one and group activities (20 young people per year, 10 one-to-one sessions each (one a month)). These participants could also benefit from:

- 10 group sessions per year (one a month)
- 10 songwriting sessions per year (one a month)
- 8 recording sessions a year (one per month, apart from month 1 and 10)
- 2 social events per year (one being a music-related trip/concert where feasible)
- 1 formal performance opportunity per year
- 1 CD of participants' original material, produced each year

Activities meant participants could access some sort of musical provision every week if they wanted it.

Over the Setting Specific Mini Projects

-24 young people engaged in activity delivered on acute wards, locked CAMHS wards and forensic services (minimum 8 per year; 4 young people per setting):

- 10 small group sessions in 2 identified settings per year, for young people too unwell to access community-based activity.

Settings could use these 10 sessions according to participants' needs, either as longer group sessions or they could split the time to benefit individuals through one-to-one sessions.

### ***Parent/ Carer Support***

A parent/carers informal peer support group was planned to run at the time of the main project group activities, for parents to share experiences, concerns and strategies whilst their children were engaged in project activity, supported by a mental health professional.

### ***Training and Development***

The project also aimed to work with parents and carers of participants, as well as mental health professionals, to help them understand the therapeutic benefits of participating in and listening to music. Through 2 training sessions per year the project supported trainees to develop their own skills and musical understanding to better support young people's music activities and interests.

In addition the project aimed to provide 2 day, Mental Health First Aid training for 24 emerging/developing music practitioners (8 trainees per year) and offer 6 supported shadowing opportunities (2 per year) for musicians who wished to develop their skills, knowledge and confidence in working in the field of mental health.

In years 2 and 3 of the project, we expected to provide progression opportunities for young people involved in the main project through offering 4 volunteer peer mentor roles per year.

Our actual outputs delivered against these targets are detailed in our Activity Summary section.

## **Why Wavelength Was Set Up**

Wavelength was set up to provide opportunities for those excluded from mainstream provision to: access music-making; learn to express their emotions constructively; form musical/social bonds and build resilience. Through the project we hoped that young people and their families would benefit from peer support networks. Through the performance and recording aspects, the project would profile music-making as a tool for early intervention.

We devised the Wavelength programme because of our experience in managing a similar, very successful, project for vulnerable adults across Birmingham and Solihull called Musical Connections, where we had received several applications from young people interested in the project who we were unable to take on because of their age. Nationally, mental health was becoming a huge priority, particularly in regards to youth mental health and locally changes to youth mental health provision were being sought, with a tender out for redesigned mental health provision. We undertook a significant amount of research to confirm that there was a need for a similar youth project locally, and to determine whether there would be interest and demand for such a project, with appropriate revisions made for young people. The text below is our evidence of need statement provided at Stage 1 from the Wavelength funding application, with statistics quoted being relevant at the time.

*1/10 young people aged 5-16 suffer from a mental health disorder and nearly 80,000 suffer from severe depression ([www.youngminds.org.uk](http://www.youngminds.org.uk)). Birmingham is a young city: 21% are 5-19 compared to 17.7% nationally; 28.8% are under 20. 2016 projections show a 6% increase of the Birmingham 0-25 population and, consequently, an increase in potential numbers developing mental health conditions. Birmingham's child poverty level is worse than national average with 33.5% aged under 16 living in poverty. The impact of an impoverished childhood upon the emotional health and wellbeing, resilience, and illness of young people is significant. Dr Dennis Wilkes, Consultant in Public Health (Children's Health & Wellbeing), Birmingham City Council (Child Wellbeing Survey 2012-13, 11-15 year olds), quotes striking differences in patterns when comparing Birmingham with national norms, including:*

*8% have emotional problems (nationally 5%)  
14% have conduct disorders (nationally 11%)  
9% have poor prosocial skills (nationally 2%).*

*In 2012 there were 4500 referrals to Birmingham Child and Adolescent Mental Health Services (CAMHS), with a peak at age 15, with over 14% of referrals (Children and Young People's Mental Health, Drivers & Responses 2014). In 2013,*

9292 aged 16-25 had contact with a member of Birmingham & Solihull Mental Health NHS Foundation Trust (BSMHFT), excluding individuals referred but unseen (FOI request). Without an early intervention approach, estimates of rising demand on services by 2021 are shocking, some disorders showing 10% projected rise, ages 5-16 (APMS 2007).

Existing provision is obviously failing. Birmingham is currently commissioning for redesigned mental health provision for those aged 0-25, due to: a lack of seamless provision for 16-18 year olds; high waiting lists for condition specific services; high non-attendance rates; pressure on inpatient beds; patient experience/outcomes; dissatisfaction within referring agencies (Case for Change, 2013).

Long term social disability and exclusion among people with recurring mental health problems begins in adolescence (Jones, British Journal of Psychiatry, 2013). Several disorders will persist into adult life unless properly treated; 50% of lifetime mental illness begins by age 14. Sufferers also risk responses putting them at further risk, e.g., they are up to 19 times more likely to be excluded from school (Birmingham CYP Plan, 2011-14). These young people need improved life chances, with social inclusion and early intervention essential.

Young people themselves identify that developing resilience is key, as is including peer support and supporting them to manage their own condition (consultation with 50 young people, 0-25 Mental Health Procurement Team, Consultation Report, 2014). Young people preferred face-to-face support at home or in their community, with whole family support seen as a way to get services working together, families being the support networks that can aid recovery. Consultation priorities also included: reducing stigmatisation; supporting transition through social activities; peer support linking to youth/community groups; creative youth engagement methods. Our project provides these, building resilience, developing social interaction and emotional literacy skills, giving an opportunity to succeed, form positive attachments and build self-worth.

Wavelength is based on a proven vulnerable adult programme in Birmingham and Solihull called Musical Connections, established for 18 years with an 18 month waiting list. We often have to decline youth applications. Case studies/quotations highlighting project impact are available. As evidence of success: 100% referral agencies consulted felt that Musical Connections benefitted their clients; 66% felt the project increased emotional wellbeing and improved access to other opportunities.

Stakeholders have circulated/completed a questionnaire with clients not currently benefiting from our activities. BSMHFT also advertised a survey online and in 'Connect' (service user) and 'Trust Talk'(staff) newsletters. 72 potential beneficiaries responded:

80% wanted more activities locally

96% said musical activities could make a positive difference

71% felt the project could address their isolation

96% stated organisations providing activity for vulnerable/isolated/disabled people should better inform people about their provision.

Workforce consultation with 50 music facilitators discovered:

*74% felt unconfident in working within the mental health sector  
98% would appreciate training to improve their skills here.*

As part of our Stage 2 application we were asked to undertake further consultation with local young people who might potentially benefit from the project. The results of this further consultation are detailed below.

**OUR RESEARCH AND SURVEYS EVIDENCED NEED AND A GAP IN PROVISION**

*At the time of applying:*

A survey for young potential beneficiaries (51 responses) showed:

- 90% were potentially interested in joining a songwriting/music creation project
- 80% were not involved in any music activities (18% involved just through curriculum)
- 74% thought it'd be fun
- 68% thought it'd give them new skills; 58% said it'd improve confidence

A mental health professionals/carers survey (121 responses), showed:

- 100% thought the project addressed a gap; only 9% offered music activity in their setting
- 98% thought music would improve confidence;
- 93% thought the project would increase the ability to express emotions,
- 90% stated it would help patients learn new skills;
- 88% said it'd develop team-working
- 86% thought it would help people make friends and teach communication skills;
- 74% said it would help build resilience
- 77% said other activities were offered in their settings. Music only appeared 3 times in responses

Workforce consultation with 50 music facilitators discovered:

- 74% felt unconfident in working within the mental health sector;
- 98% would appreciate training to improve their skills here.

Our online seminar video, 'Why We Set Up Wavelength' provides more detail and discussion about why we set up the programme. This can be viewed here:

[https://www.youtube.com/watch?v=QgZwYhiS\\_ho&index=2&list=PL-dyAzLiX80BBMCRh3O-MkwYYkPDa8YbB&t=0s](https://www.youtube.com/watch?v=QgZwYhiS_ho&index=2&list=PL-dyAzLiX80BBMCRh3O-MkwYYkPDa8YbB&t=0s)

## **Why Music?**

Having established a need for the programme locally, it was then essential to think about our approach and consider why music might be a good avenue through which to engage young people with mental health conditions. Our research above suggested that young people in our target group would find music activities engaging, inspiring and useful. Beyond this consultation, our previous experience of running the adult Musical Connections project, funded by a Big Lottery Fund 'Reaching Communities' grant, had shown us how creative music making could be an effective medium through which to achieve personal, social and wellbeing outcomes, as well as an effective ways to develop transferable skills such as teamwork and communication skills.





The above graphic illustrates some benefits of engaging in musical activity.

Listening to music can evoke memories, help us relax or motivate people when exercising. There is a wealth of evidence and worldwide studies and research regarding how 'music can be used as medicine' to reduce stress, lower blood pressure, reduce pain and lessen anxiety and depression. As an example, Professor Graham Welch of the Institute of Education has studied the effects of singing ([www.singup.org/fileadmin/user\\_upload/The\\_benefits\\_of\\_singing.pdf](http://www.singup.org/fileadmin/user_upload/The_benefits_of_singing.pdf)) and has found it helps in many ways, such as being an upper body physical workout and the endorphins released when singing make people feel better. Additionally, the Sidney Da Haan Centre have completed research on how participating in music can improve mood, help relaxation and reduce physical and emotional stress (<https://www.canterbury.ac.uk/health-and-wellbeing/sidney-de-haan-research-centre/sidney-de-haan-research-centre.aspx>).

Using the power of music, we aimed for Wavelength to build participants' confidence and self-esteem by providing them with opportunities to succeed and achieve. The project individual sessions were set up to develop young people's self-identity, through encouraging them to talk about and write music they liked related to their experiences, and these sessions also gave them a sense of control, as they steered the content and structure, genre, lyrical themes and instrumentation for their pieces. Wavelength also aimed to build participants' emotional resilience, by enabling them to connect with and talk about their feelings and emotions, and to communicate these in a positive way. The project set out to build participants' social and artistic skills, e.g. through team working when writing a song together (offering ideas, listening, compromise) and by developing an understanding of the different elements of music required to play in an ensemble, including developing the technical skills required when playing an instrument. Finally, Wavelength aimed to enable young people to have fun in a supportive and understanding environment, making friends and connecting with others with similar interests and experiences.



Through the Wavelength project we have used baseline scales, taken creatively, to measure impact. On joining the project young people give a self-assessment of where they feel they are in regards to their current levels of ability and mood, which is revisited at the mid-point and end of year to chart impact. Our baselines are based on nationally recognised wellbeing measurement tools such as WEMWEBS Likert scales and Youth Music's evaluation builder material. This information feeds into annual participant case studies, including feedback from key workers and parents, etc.

Our experience has evidenced how music making can help achieve the 'Five Ways to Wellbeing' (New Economics Foundation on behalf of Foresight): to Connect, Keep Learning, Take Notice, Be Active and Give. On joining the project, participants set their own personal aims for each of the Five Ways To Wellbeing and these are reviewed at the end of each project year.

Some examples of how Wavelength helps achieve the Five Ways To Wellbeing are given below:

- To keep learning: Wavelength participants have had the opportunity to learn new instruments and the art of songwriting.
- To connect: Through Wavelength, participants have had the opportunity to make friends with like-minded individuals.
- To take notice: Through Wavelength group sessions, participants have had to ensure that they are listening to others to work well in an ensemble situation, taking note of where and how their part fits in with others.
- To be active: Wavelength participants have to commit to attending a regular activity, reducing isolation, encouraging them to engage in an external activity away from their home/ mental health setting.
- To give: Wavelength participants are encouraged to reflect and give feedback to each other on the music they write and input their own ideas into the songwriting process.



Being involved in creative music making, through such as projects like Wavelength, can also help deliver at least 7 of the 10 Ways to Look After Your Mental Health as detailed in the more recent 'Surviving or Thriving, The State of the UK's Mental Health' report by the Mental Health Foundation, 2017.

For example:

- **Keep in touch:** Wavelength participants are encouraged to build friendships in the project and the project socials ensure that young people can meet outside of project sessions.
- **Talk about your feelings:** Through songwriting activities, participants have been able to use their personal experiences to write song lyrics on themes set by themselves and the artistic team.
- **Keep active:** Wavelength participants are encouraged to actively participate in weekly sessions.
- **Care for others:** Wavelength participants are encouraged to reflect upon the music created, giving feedback to others and building each others' confidence. This also included developing the confidence to support newer project members.
- **Ask for help:** The Wavelength artistic team ensure that everyone feels comfortable to ask questions and to ask for support where needed. On joining the project, participants are encouraged to disclose any access needs and considerations for participation.
- **Do something you are good at:** Wavelength participants have had the opportunity to achieve and shine through writing their own songs for a project CD, performance and the opportunity to gain an accredited Arts Award.
- **Accept who you are:** In Wavelength, everyone is treated as an individual and with respect and there is no stigma around having a mental health condition. Music has helped develop participants' own personal identity, musical likes and dislikes.



Wavelength specifically addresses some of the disadvantages and barriers faced by young people with mental health conditions:

**Psychological/low confidence:**

Wavelength is a targeted project, enabling young people to engage in accessible, supported, differentiated activity led by experienced, mental health trained, music leaders to build confidence.

**Physical:**

Our venues are accessible; taxi transport can be arranged for participants where necessary; 1-to-1 sessions are scheduled to enable carer/keyworker supervision (and delivered in hospitals, if necessary).

**Waiting times/capacity:**

Young people are supported throughout their mental health journey, from early intervention to crisis recovery/hospitalisation, and can benefit whilst waiting for other professional support.

**Isolation/social exclusion:**

Whilst mental health treatment will have addressed the young people's medical and psychological needs, it often hasn't addressed their social needs, particularly when they may have been admitted to hospitals far from home or are facing transition of hospital discharge. Wavelength develops young people's social interaction by building friendships with peers with shared interests and lived experience.

**Restricted skills development/resilience-building:**

Through individual/group sessions, Wavelength builds resilience, collaboration and creative skills, enabling young people to express their emotions through songwriting. Having mental ill health has associated risks including lower educational outcomes/aspirations through missed schooling, and medication adjustment can affect concentration. Young people may be confused about their identity, be coming to terms with life-long conditions/stigma and feel a lack of agency or control. Through writing music for the CD and completing an Arts Award, young people steer their development in sessions, they build self-esteem and self-worth and achieve success. This supports their recovery whilst enabling them to have fun.

## **Project Partners**

Our Wavelength project partners included Birmingham and Solihull Mental Health NHS Foundation Trust (BSMHFT) and Forward Thinking Birmingham (FTB), the consortium led by Birmingham Children's Hospital which won the bid to provide mental health services for young people aged 0-25 in Birmingham. BSMHFT was awarded the Solihull contract for youth provision and provided referrals to Wavelength via its Solar team (Solihull children's mental health services, 0-18). FTB disseminated information and provided referrals via its hubs across Birmingham and through the 'Pause' youth drop in centre. Both these partners also provided strategic support through senior staff attendance at the project steering group meetings (FTB Partnership and Development Manager; BSMHFT Head of Community Engagement

& Inclusion and also Lead for Recovery and Service User Experience), though sometimes attendance at these meetings was not always consistent.

The Wavelength partnership was stronger with BSMHFT, due in part because their staff and services users had been significantly involved in the development of the project and because Quench Arts had a long standing partnership relationship with the Trust. As FTB was a newly formed consortium with posts recruited for and filled during the first year of Wavelength, it hadn't been possible to consult with senior staff during the development of the project and the transition of Birmingham mental health provision between the two providers, change of staffing/TUPE arrangements, venues and service provision did cause some delays with recruitment in year 1. This is further discussed in the 'Challenges' and 'Reflections' sections of this report. As such, BSMHFT also supported the training and development aspects of the programme, by providing subsidised Mental Health First Aid training for the project and through supporting and advertising Wavelength training for parents, carers and mental health professionals through their Recovery College programme. In year 1, whilst the transfer and transition of Birmingham's youth mental health services was taking place, BSMHFT provided a venue in kind for programme delivery, through the adult Musical Connections Big Lottery funded project based at the same space. BSMHFT also provided cash match funding for the project in year 1, but were unable to continue this commitment when they no longer had responsibility for young people in Birmingham. Instead, the Birmingham Music Education Partnership provided this cash match funding for years 2 and 3.

In year 3, through a partnership with Solihull Engage (part of Solihull Council), a venue was provided in kind at Hatchford Brook Youth Centre for monthly songwriting sessions, so that project activity could take place in both Birmingham and Solihull locations.

Our project delivery partners were Ardenleigh Forensic CAMHS (BSMHFT) and Birmingham Children's Hospital Parkview Clinic (FTB), both inpatient settings benefiting from Wavelength activity provided to young people in their hospitals who could not access the community element of the programme. Both settings provided match funding for the project and also had staff (Lead Occupational Therapists and/or activity workers) attend all the project steering group meetings, who gave strong support to the development of the project.

Other partners giving strategic support, attending project steering group meetings, helping to disseminate project and training opportunities to their networks (staff, young people, parents/carers, schools) and interested in the project learning and impact as part of their inclusion remit included:

- Birmingham Music Education Partnership (which also provided match funding in years 2 and 3)
- Solihull Music Education Hub
- Mac Makes Music (Youth Music Fund C grantholder for the area).

Finally, a partnership with Home Group (formerly Stonham Home Group) provided a support worker to lead sessions with parents/carers alongside the monthly project group sessions, offering strategies, tools and signposting to other support available.



## Project Structure

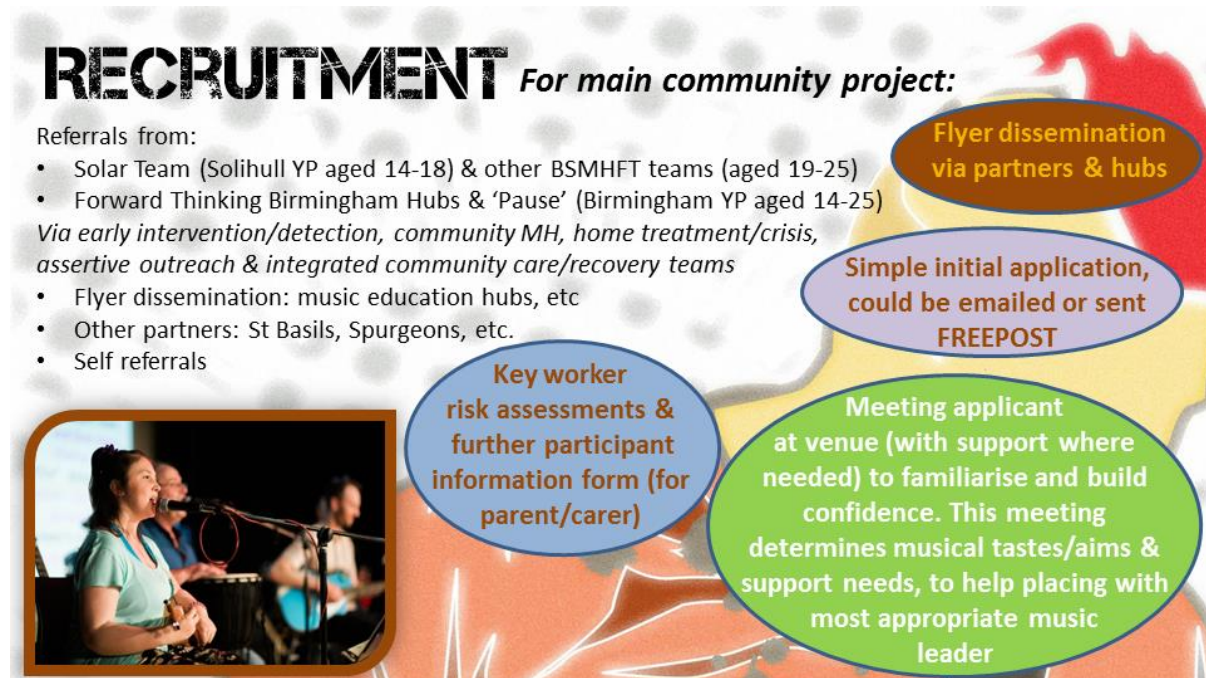
The Wavelength project structure was informed by learning from our adult wellbeing programme delivery, with some developments to better accommodate young people's needs and safeguarding considerations. We recruited 20 young people to the main community-based project each year, through a simple flyer, disseminated via our referral partners, which had a simple initial 'tear off' application for young people to complete and return, either via email or via a freepost address. Young people referred and recruited to the programme did not need to have any prior musical experience or skills, but needed to have a desire to take part in the project and an interest in creative music making. See flyer images below.



The information requested on this flyer included why the young person wanted to take part in Wavelength as well as information in regards to the young person's keyworker and parent/carer contact details to enable us to gather further information as to their support and access needs and risk assessment information.

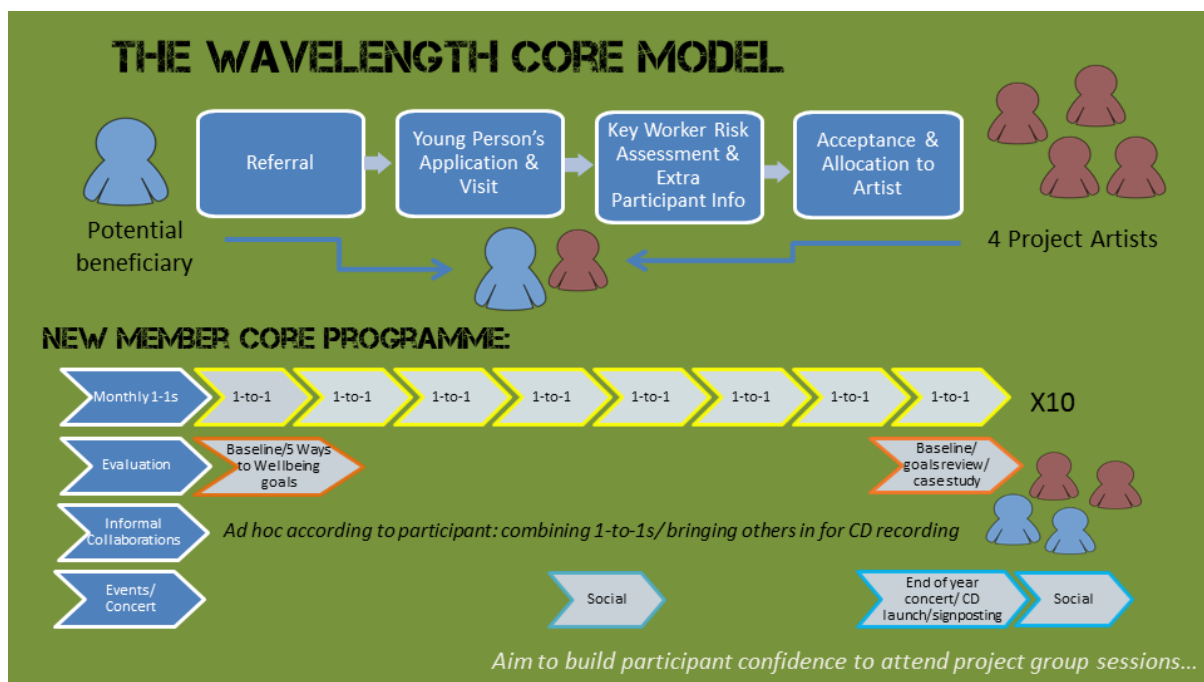
Our recruitment relied heavily on dissemination of the opportunity via our referral networks. These included mental health teams working with young people in Birmingham and Solihull across the full range of mental health provision, from early intervention services, to home treatment and crisis teams, and forensic services looking to support young inpatients with their transition back into the community. We

also liaised with other youth support organisations such as Spurgeons young carers networks and St Basils (homeless young people), as well as to schools via our music education hub contacts, to ensure that the project was advertised to young people at risk of poor mental health due to challenging circumstances.



On receiving a first stage application, we then met with every applicant at our project venue, with their parent/carer and/or keyworker, to find out more about their musical interests and needs in order to ensure that they fit our recruitment criteria, to make sure that they understood what they project would entail, and also to help build their confidence in knowing us and the project venue. This meeting was also key to us placing each applicant with the most appropriate music leader for the one-to-one sessions in regards to their personality and musical interests.

Details of numbers engaged through the project and the types of mental health condition participants had are given in the project outcomes section.



Through Wavelength, participants access a combination of 1-to-1 and group music making sessions, encouraging both individual development and engagement in social activities.

To deliver Wavelength, Quench Arts employed 4 lead Music Leaders to deliver the project sessions:

Paul Carroll  
Meldra Guza  
James Stanley  
Sarah Wilson

All 4 music leaders had a wealth of experience of working with young people and of working with young people in challenging circumstances, including those with a mental health condition. They also all had a range of musical skills, being multi-instrumentalists with different strengths in regards to genre and instrumental specialisms, and confidence in using music technology and software to support young people with more urban music interests.

Project sessions were delivered by these 4 music leaders over the 3 years as a consistent team, building rapport and trust with participants. These lead musicians were supported by project shadow artists in delivery of group activities.

Each month project activity would run through a weekly rotation of:

- 1-to-1 sessions (where each individual works with an assigned music leader supporting them to compose their own individual track for the project CD);
- a group songwriting session (focused on lyrics and vocals)
- a group ensemble session (putting lyrics/song structure into band format)
- a recording/production session (recording the track for the project CD)



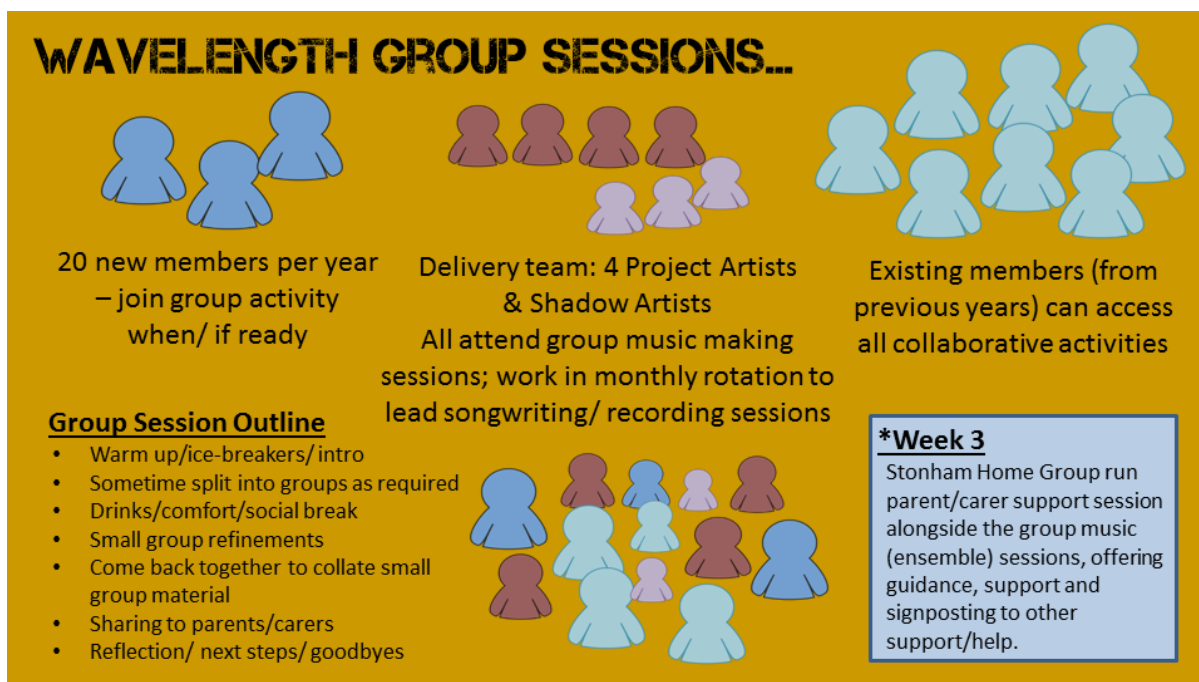
Further information about the focus and delivery team for each type of setting is detailed in the graphic below.

Each lead music leader worked with 5 of the 20 young people recruited to provide monthly 1-to-1 creative music making sessions. When deciding which music leader should work with each participant, we considered a range of factors including musical interests, participant availability, gender preference and personalities.

For safeguarding reasons, and to ensure a non-lone working policy at our venue, 2 music leaders would deliver their 1-to-1 sessions at our venue concurrently, in different rooms. This also provided the opportunity for pairs to be brought together to collaborate in sessions where a young person was struggling to gain the confidence to access group sessions. Therefore, the project 1-to-1 sessions ran over 2 separate afternoons and evenings of week 1 in each month.

Each month, the 4 music leaders took it in turns to take lead responsibility for the block of sessions, with the 'lead' that month steering all the planning and liaison for each session and completing the monitoring, evaluation and mentoring requirements. The 'lead' each month also delivered the songwriting and recording sessions, supported by a shadow artist. Every month's project group ensemble session had all 4 project artists present, to support participant engagement in group activities. As such, these group ensemble sessions were the first collaborative sessions that most new participants would be encouraged to experience, so that they could be supported and welcomed by their 1-to-1 project artist.





Over their first year of engaging in the Wavelength project, we hoped that participants would build enough confidence and skills through their 1-to-1 sessions to then start to access the group and collaborative aspects of the project. Where this worked, it was extremely effective in regards to the longer term social impact and wider positive benefits for participants. In some cases, however, the participants' mental health condition and/or risk assessments didn't enable a progression to group activities in their first year. This is covered in our 'learning' section. In this case, the project team worked hard to support more managed collaborative activity, for example through pairs work with another appropriate participant.

All project participants could continue to access the group, collaborative elements of the project beyond their first year of engagement (though they did not receive the regular 1-to-1 sessions beyond their 1<sup>st</sup> year).

The group session content ran as detailed in the image above, with warm-ups, ice-breakers and introductions being a key part of every session, to put people at ease and introduce new members gradually into the process. Where our musical tasks required, participants would sometimes split into smaller groups to focus on specific sections of a composition (for example, a verse each, or one group might focus on vocals/melody, the other developing chords or rhythm). Each group session would also have a comfort break scheduled for drinks and to encourage participant socialisation. These smaller groups would then be brought back together to share and refine work created and place all elements together in a group 'track'. Work created would always be shared with parents/carers picking up their children at the end of the session, and time would also be allowed for participant and staff collaborative reflection on the session: what worked well, what could be improved, anything participants liked or noticed about others contributions, plans for the next session/for recording the piece, etc. Generally, this feedback would be collected from everyone in turn around a circle, with an audio recording taken for documentation purposes, but there was also provision for young people to write down any

comments and post these in our comments box or on our 'graffiti wall', should they not wish, or not be able, to feedback verbally.

Each month, during our project group ensemble sessions, we also had a support worker present from Home Group (formerly Stonham Home Group), who would run an advice and guidance drop-in session for any parents/carers of Wavelength participants. This service was well utilised, with support ranging from advice about benefits provision available, coping strategies for dealing with behaviours, support for siblings of young people with mental health conditions, and signposting to other support groups and networks available.

The Wavelength project also provided two mini projects each year in inpatient settings, where young people couldn't access our community based provision. These settings were Birmingham Children's Hospital Parkview Clinic (CAMHS) and Ardenleigh Forensic CAMHS. Each setting had 10 x 3 hour sessions per year, scheduled as they wished. Depending on their patients' needs and interests, settings could either chose to run each session as a 3 hour group session, or split this time into 6 x 1 hour one-to-one sessions for participants (as there were 2 music leaders scheduled to attend). Both settings tended to favour project delivery in the school holiday periods, when young people did not have hospital school activities and therefore needed to be engaged in other meaningful ways. Some local inpatients engaged in this project activity then went on to access our community provision on discharge, aiding transition, which was a really positive outcome. Also, both settings are keen to develop a wider inpatient project.

## **Other Materials Available**

BLOG 1 <https://network.youthmusic.org.uk/learning/blogs/nicbriggs/putting-people-ease-their-first-group-session-paul-carroll-quench-arts%25E2%2580%2599-wav>

BLOG 2 <https://network.youthmusic.org.uk/posts/supporting-quieter-members-group-%25E2%2580%2593-my-techniques-ensuring-everyone-involved-shadow-artist>

BLOG 3 <http://network.youthmusic.org.uk/posts/getting-young-people-through-creative-block-meldra-guza-wavelength-project-music-leader>

BLOG 4 <http://network.youthmusic.org.uk/learning/blogs/nicbriggs/tackling-sensitive-topics-lyric-writing-young-mental-health-service-users-m>

BLOG 5 <https://network.youthmusic.org.uk/posts/catering-different-religious-backgrounds-not-using-offending-topics-sarah-wilson-quench-arts%25E2%2580%2599>

BLOG 6 <https://network.youthmusic.org.uk/posts/engaging-participants-little-musical-interest-james-stanley-quench-arts%25E2%2580%2599-wavelength-music>

BLOG 7 <http://network.youthmusic.org.uk/posts/ways-which-using-technology-can-break-down-barriers-unconfident-young-people-james-stanley>

BLOG 8 <https://network.youthmusic.org.uk/posts/using-presets-aid-creativity-and-workflow-session-james-stanley-quench-arts%25E2%2580%2599-wavelength-music>

BLOG 9 <http://network.youthmusic.org.uk/learning/blogs/nicbriggs/benefits-one-one-sessions-mental-health-settings-james-stanley-quench-arts->

BLOG 10 <http://network.youthmusic.org.uk/learning/blogs/nicbriggs/group-music-making-young-people-mental-health-conditions-sarah-wilson-quenc>

BLOG 11 <http://network.youthmusic.org.uk/learning/blogs/nicbriggs/embedding-arts-award-sessions-without-disrupting-creative-flow-sarah-wilson>

BLOG 12 <http://network.youthmusic.org.uk/posts/getting-young-people-recording-ready-sarah-wilson-quench-arts-wavelength-project-music-leader>

BLOG 13 <http://network.youthmusic.org.uk/posts/ensuring-parents-and-carers-understand-benefits-music-making-young-mental-health-service-users>

BLOG 14 <https://network.youthmusic.org.uk/development-parents-musicians-why-has-been-important-wavelength-project-paul-carroll-quench-arts%E2%80%99>

BLOG 15 <http://network.youthmusic.org.uk/posts/my-first-year-wavelength-project-meldra-guza-quench-arts-wavelength-project-lead-artist>

BLOG 16 <https://network.youthmusic.org.uk/posts/value-mentoring-meldra-guza-quench-arts%25E2%2580%2599-wavelength-project-lead-artist>

BLOG 17 <https://network.youthmusic.org.uk/keeping-technology-%E2%80%93-how-keep-date-new-technology-enhance-practice-james-stanley-lead-musician>

BLOG 18 <http://network.youthmusic.org.uk/posts/mental-health-first-aid-training-impact-it-has-had-my-practice-adam-moffatt-shadow-artist>

BLOG 19 <http://network.youthmusic.org.uk/posts/my-transition-shadow-artist-leading-one-one-sessions-wavelength-mini-summer-project-davina>

BLOG 20 <https://network.youthmusic.org.uk/posts/how-volunteering-quench-arts%25E2%2580%2599-musical-connections-project-adults-helped-me-prepare-my-shadow>

BLOG 21 <https://network.youthmusic.org.uk/me-10-years-time-what-i-hope-i%E2%80%99ll-be-doing-world-community-music-and-how-my-time-wavelength-has>

BLOG 22 <https://network.youthmusic.org.uk/value-always-gaining-new-skills-woodwind-player-why-i%E2%80%99ve-started-learn-guitar-katie-stevens-shadow>

BLOG 23 <https://network.youthmusic.org.uk/posts/keeping-current-sarah-wilson-lead-artist-quench-arts%25E2%2580%2599-wavelength-project>

BLOG 24: <https://network.youthmusic.org.uk/value-music-making-wellbeing-sector-%E2%80%93-why-i-think-it-important-michelle-holloway-shadow-artist>

BLOG 25 <http://network.youthmusic.org.uk/posts/celebrating-success-paul-carroll-quench-arts-wavelength-project-music-leader>

BLOG 26 <https://network.youthmusic.org.uk/posts/developing-emotional-resilience-through-music-making-meldra-guza-quench-arts%E2%2580%2599-wavelength-music>

BLOG 27 <https://network.youthmusic.org.uk/posts/what-i%E2%2580%2599ve-learnt-shadow-artist-wavelength-project-impact-it-has-had-participants-and-how-it>

BLOG 28 <https://network.youthmusic.org.uk/posts/importance-socialising-outside-music-sessions-%E2%2580%2593-how-structured-social-events-can-increase>

Online seminar including additional resources:  
<https://tinyurl.com/WavelengthOnlineSeminar>

## **Wavelength Activity Summary**

Across the 3 year Wavelength programme we delivered the following activities and outputs:

- 164 young people aged 14-25 were engaged in Wavelength over 3 years.
- 56 of these participants were involved in our community activity and 108 were through Parkview Clinic and Ardenleigh Forensic CAMHS projects.
- 126 participants were aged 14-16, 23 participants were aged 17-18 and 15 participants were 19-25 years old.
- 89 of these participants have been 'core' participants (receiving 3 or more sessions).

Conditions faced by these participants included anxiety & depression, eating disorders, schizophrenia, bipolar and other mood disorder & behavioural disorders. Some participants had multiple needs, so as well as a mental health condition they may also have had a physical disability, a learning difficulty or be on the autistic spectrum. Some participants were young carers, looked after children and/or had a family history of poor mental health. Poor mental health may also have manifested itself in other ways, for example, through self harm, in missing school, getting into trouble with the police or even a previous attempt to take their own life. Nearly always, the young person's self-esteem, self-confidence and social interaction had been affected.

### **Delivery**

- We delivered: 60 'taster' sessions (in hospital sessions), 137 'core' sessions (groups), 530 'core 121' sessions.
- 6 shadow artists benefitted from workforce development.
- 17 parents/carers/ mental health workers benefitted from 5 training sessions around why music aids recovery and helps build resilience.



- 18 people within the creative workforce completed the nationally recognised 2 day Mental Health First Aid course. 8 further trainees will undertake this training in autumn 2018, bringing the total number trained to 24.
- We ran 3 concerts (one per year) and produced 3 project CDs (containing 62 original pieces of music).
- 6 socials were organised.
- 29 family support sessions were delivered by Home Group.
- 3 annual impact reports including 32 in depth case studies were produced and disseminated.
- 1 online seminar has been created, featuring vlogs/presentations/resources (<https://tinyurl.com/WavelengthOnlineSeminar>)
- 28 blogs have been posted on the Youth Music Network
- 10 steering group meetings were attended by key partners

Generally, the Wavelength project activities and outputs delivered across the programme were in line with our original activity plan and project timeline, with some minor changes:

- A slight revision of the project schedule each year to allow more time for participant recruitment over the summer, with project delivery starting in late Sept/Oct and running until the end of July (rather than an Aug-June timescale, as originally proposed).
- Peer mentor roles were only possible in year 3, due to the nature of the participants recruited, who had more serious mental health conditions than we envisaged when setting up the project.
- With approval from the project's main funder, Youth Music, 5 (rather than 2) shadow artists were appointed in year 1 for a reduced role but longer engagement with the project. This was due to the high quality of applications at the beginning of the project. A 6th shadow was appointed in year 3, meaning that we fulfilled our target number of shadow roles.
- In year 3 we held bi-annual steering groups of a longer duration (rather than quarterly), to enable more opportunities for full engagement and discussion.
- With approval from Youth Music, we changed our learning seminar planned for the end of the project to an online seminar, the content of which is viewable 'on demand' and will therefore have a wider reach (<https://tinyurl.com/WavelengthOnlineSeminar>)

## **Analysis of Participant Progress**

### **Outcome 1: Baseline Analysis**

The following is a summary impact analysis of evaluation material collected from across the full 3 years of the Wavelength project via a creative baseline activity with 'core' participants attending the main community project. Our baseline evaluation tools were devised to use creative and practical activities to engage participants in the process and to enable us to collect data to help us monitor progress and project impact. Participants have reflected on a range of musical, social and wellbeing indicator statements collated from sources such as Youth Music's evaluation

questionnaires and from the adult wellbeing projects that we deliver, which include questions from the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), outcomes/mental health recovery star and Five Ways to Wellbeing nationally recognised tools. The same baseline activities were completed by participants, with the support of their project artist, at the beginning and end of the project to measure distance travelled. This data has been analysed on a cohort basis to give statistical results.

Working in mental health, this data can be greatly affected by how the participant is feeling at the time of baseline completion if, for example, they are having a really good/bad day, so we triangulate data to ensure multiple evidence sources and also produce case studies. These case studies are important to add context to baseline data, for example sometimes a lower mark for the 2<sup>nd</sup> baseline, which might look negative, could mean that the participant now recognises that there is room for improvement as a result of meeting more experienced musicians and has actually gained higher aspirations. Three case studies, one from each year of Wavelength delivery, are provided as examples of project impact. Case studies are written by the Wavelength project music leaders, with further input from Quench Arts Directors. Our annual impact reports, available on request, provide further case studies on participants benefitting from the project each year.

Please note that in year 3 we decided not to use our baseline evaluation tools during the projects based at Birmingham Children's Hospital Parkview Clinic and Ardenleigh Forensic CAMHS. The sessions here were mini projects and, due to the nature of these settings and the severity of the young people's mental health conditions, sessions tended to run as 'drop-in' group sessions. Asking such detailed questions in this context therefore seemed inappropriate. Instead, we relied on sessional feedback including graffiti walls and plenary discussions, with artist and staff observations for our monitoring and evaluation.

### **Your Music Section:**

This section of the baseline related to Youth Music Outcome 1.

- Outcome:** To develop the musical skills, understanding and communication of young people with mental health conditions.
- Indicators:** Participants' own assessment of their musical ability, understanding and communication.  
Music leaders' assessment of participants' musical ability, understanding and communication.  
Musical recordings showing participant progression and development.
- Evidence:** Participant revisited baseline questionnaires. Music leaders' sessional reports. Project recordings of participants' work, and end of year project CD.





Participants' own assessment of their musical ability, understanding and communication has been measured through baselines undertaken creatively at the beginning and end of each year for all core community participants & other evidence (51 total). Participants were shown a mixing desk. Each fader was marked 1 – 7. Number 1 (the bottom) meant they strongly disagreed, number 7 (the top) meant they strongly agreed. Fader 1 responded to question 1 below, fader 2 to question 2, etc. Participants were asked to move each fader to show how strongly they agreed with each question. This activity was done at the beginning and end of each project year, to measure distance travelled.

Percentages show the number of core participants completing beginning and end of year baselines across all 3 years showing positive increases related to statements measuring progress for this outcome.

Key:

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

Pppa = potential progression points achieved

### Indicator 1 Analysis:

- 73% participants showed improvement in the statement 'I am pleased with my current level of musical ability' (42%pppa; 4msi)
- 69% participants showed improvement in the statement 'I can express my thoughts, feelings and emotions through my own music making' (55%pppa; 6msi)
- 69% participants showed improvement in the statement 'I find it easy to sing and play in front of others' (44%pppa; 4msi)
- 56% participants showed improvement in the statement 'I feel like music making allows me to be creative' (63%pppa; 6msi)
- 52% participants showed improvement in the statement 'I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)' (43%pppa; 3msi)

- 48% participants showed improvement in the statement 'I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)' (27%pppa; 3msi)

Wavelength participants were at the heart of the songwriting process throughout the project, both in their one-to-one sessions and group sessions. In years 2 and 3, collaborative sessions were structured in a weekly rotation of songwriting (focused on lyric writing, musical form, structure, tonality, and chord sequences), group music making (focused on ensemble skills and band arrangements of material produced in songwriting sessions) and recording (documenting new songs/tracks made in group sessions). As a result of participant feedback from year 2, we built into the project structure quarterly opportunities for revisiting and refining of group tracks, so that there wasn't a requirement for a new song to be fully completed each month. This is more reflective of how composition works in practice and has allowed for further refinement and rehearsal time as an ensemble, meaning that material is better remembered for the end of year concert and is also of a higher performance standard. This structure worked well and has reduced the pressure on the project team and young people at the end of the project in regards to performance preparations, though we have still had enough material to produce a double CD. Participants made significant improvements in the proficiency of their musical skills. They increased their understanding of musical form and structure, chord sequences, tonality, texture, rhythm and feel and also lyric writing and setting music to lyrics. In addition, they gained an understanding of the recording and production process.

## **Indicator 2 Analysis:**

Music leaders' sessional reports were completed after all one-to-one and group sessions. Some examples of evidence regarding Outcome 1 are:

Participant C wanted to learn to play lots of different instruments. Having access to this project meant she could choose the activity she wanted to engage in as she went along. This led to her finding an instrument that she loves – the drums. (SW, Music Leader)

Participants C+D improved their rhythm and timing with drumming/rapping. (SW, Music Leader)

Participant G greatly improved his skills on music technology and is looking forward to collaborating with Participant D in the future. (JS, Music Leader)

As well as packing into her experience of Wavelength writing, recording and performing a song of her own, learning how to use Logic Pro X and play guitar, Participant A also managed to complete all the work necessary to be put forward for a Bronze Arts Award. (PC, Music Leader)

Our end of year impact reports give detailed feedback in regards to observations of individual participants' progress for this outcome but we have included an example observation from each year as reference here.

Year 1: Participant O had never played guitar before but bought one in December 2015. Using her ukulele skills, she was able to learn quickly and put it to practice in Wavelength group and recording sessions. By the end of the project, she had learned lots of chords which were more complicated than she was used to on the ukulele and was playing complex barre chords, changing chords competently by the end of the year. She became more sure of what she wanted musically and often insisted certain chords be included in a song. She was almost non-vocal in October 2015 but by May 2015 she was singing expressively and contributing to lyric-writing.

Year 2: Participant E had no previous musical experience but he learnt how to use GarageBand and Logic to create an electronic piece of music using many layers and adding numerous effects.

Year 3: In one-to-one sessions Participant D had a really clear idea of how he wanted things to sound and spent ages choosing sounds, rhythms and melodies. He was helped to craft his words and, as he saw that this was working and helping his timing, he got much more comfortable with asking for advice and support. His timing was improving and as it did his false confidence (which was about putting other people's work down) ebbed away and a real confidence in his own work began to appear.

### **Indicator 3 Analysis:**

Every year, participants have contributed individual and group tracks to a project CD. In year 3, this was a double CD which can be heard here:

Wavelength CD 1 2018: [https://soundcloud.com/quench\\_arts/sets/wavelength-year-3-2018-cd-1](https://soundcloud.com/quench_arts/sets/wavelength-year-3-2018-cd-1)

Wavelength CD 2 2018: [https://soundcloud.com/quench\\_arts/sets/wavelength-year-3-2018-cd-2](https://soundcloud.com/quench_arts/sets/wavelength-year-3-2018-cd-2)

Rough recordings of tracks were taken after each session and, where needed, were given to participants to enable them to practise in between sessions. An example of a rough recording taken during a session can be found here:

[https://soundcloud.com/quench\\_arts/plastic-pollution-in-progress](https://soundcloud.com/quench_arts/plastic-pollution-in-progress)

compared to the final version here:

[https://soundcloud.com/quench\\_arts/01-plastic-pollution-group?in=quench\\_arts/sets/wavelength-year-3-2018-cd-2](https://soundcloud.com/quench_arts/01-plastic-pollution-group?in=quench_arts/sets/wavelength-year-3-2018-cd-2)

This rough recording shows how the songs and pieces of music that are written in a session by the young people are then polished over time to then be ready to be performed and recorded on the end of year CD, so participants can see the progress that has been made.

### **Outcome 1 Commentary**

Overall, we would state that the majority of Wavelength participants met Outcome 1. Our indicators demonstrate excellent progress against this outcome. All core participants developed their musical skills and emotional literacy to some extent. Limitations with baseline data regarding numbers showing improvement means

statistics don't always reflect full progression made; for this reason, we've included a measurement of potential progression points achieved, giving a fairer impression of cohort progress. Also, when working within the mental health sector, it's important to note that data collected can be dramatically skewed depending on how well the participant is feeling that day. Therefore, it's important to gather multiple sources of evidence for triangulation and also to try to gain a context to participants' responses. As an example, reading the case study for Participant D in our impact report, at the start of the project he marked himself as '7' on a scale of 1-7 regarding, 'I am pleased with my current level of music ability' but on the revisited baseline selected '6'. He initially had an inflated view of his skills and/or may have been covering up insecurities. Once he met other talented participants he realised that he still had lots to learn and on the revisited baseline, scored himself lower. In this case, we reviewed other evidence to determine musical progress. To gain context, we look at session reports and final evaluations regarding his skills, particularly noticing rhythmical improvements with rapping, evidenced from recordings and reports. His music leader states, "He got much more comfortable with asking for advice & support. His timing was improving & as it did, his false confidence (about putting other people's work down) ebbed away & a real confidence in his own work began to appear. This context shows the importance of the 'whole picture' rather than relying solely on statistics; participant D clearly progressed musically, though his baseline data alone doesn't evidence this.

We feel that offering one-to-one sessions through the Wavelength project for young people has been crucial for achieving outcome 1. Having space and time to work flexibly with the young person on whatever direction they wanted to take has been invaluable and a very important step before entering group situations. One-to-one sessions have also allowed individual musical skills to be developed and refined ready for ensemble work.

In one-to-one sessions, participants have the opportunity to build a relationship with their music leader, try new instruments in a safe and nurturing environment, open up about personal issues and topics and express these through music, all building confidence in order for them to develop further within group sessions. One-to-ones allow the music leader to really chart the musical progress being made on a sessional basis, sometimes more difficult in group situations.

Although offering one-to-one sessions is expensive, the model we have refined over 3 years now really works. There is scope to progress from one-to-one to small collaborations to larger group activities and there is Wavelength activity happening every week, providing consistency for vulnerable young people. Additionally, having the option to continue to engage in the project after their first year, albeit only through group activity, is very successful in supporting ongoing musical progression.

## **Quotes**

Our annual impact reports detail quotes given which specifically relate to evidence of this outcome being achieved. As an example quote from each year is given as reference here:

Year 1: *"One of my favourite moments on the project was the day when (participant O) taught the other participants how to play the ukulele chord patterns. I was pleased*

*that both (participant O) was happy to teach and that the others responded well to being taught.” Katie Stevens, Shadow Artist*

*Year 2: "Although music has never been a subject [Participant E] had thought about, he has gained so many skills and enjoyed making his song." (Participant E's mother)*

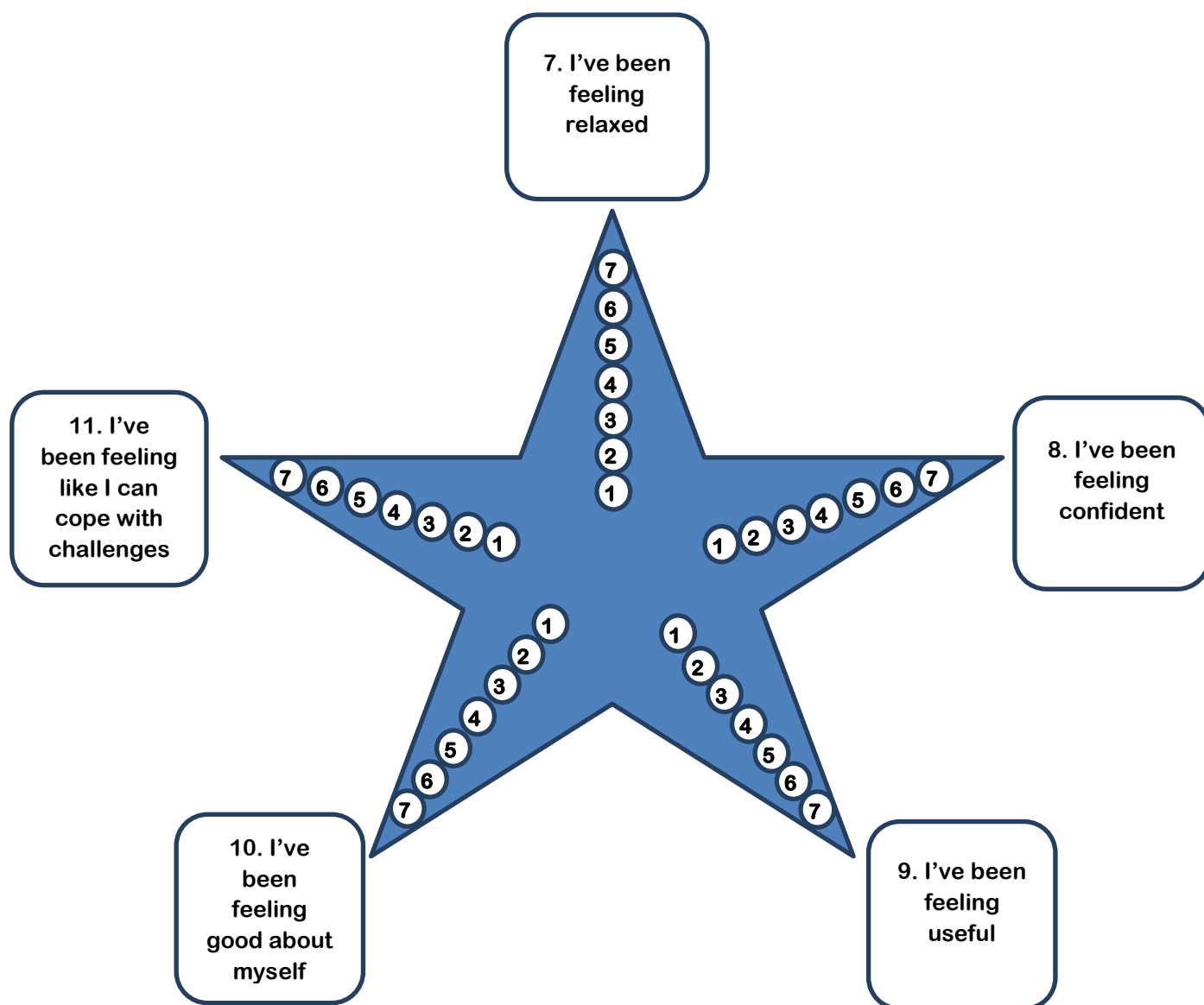
*Year 3: "The Wavelength team are experienced musicians with a variety of skills which they willingly share in a safe and inclusive environment. [Participant C2's] overall musical skills have come on in leaps and bounds. She has learned new skills and become more confident with others, often trying things she would have never done before. Going from a shy nervous teenager to a confident musician willing to share her skills with others. She has also built her confidence in performing and recording music. Many of the young people she has met also help each other in developing their musical skills too." (Participant C2's mum)*

## **Outcome 2: Baseline Analysis**

### **It's All About You Section:**

This section of the baseline related to Youth Music Outcome 2.

- Outcome:** To develop the resilience, confidence and self-worth of young people with mental health conditions.
- Indicators:** Participants' own assessment of their resilience, confidence and self-worth.  
Music leaders' (and other professionals', where relevant) assessment of participants' resilience, confidence and self-worth.  
Participants' involvement in project performance, recording and accreditation opportunities.
- Evidence:** Participant revisited baseline questionnaires.  
Music leader sessional reports and case studies on each participant.  
Registers and documentation from performance/recording/arts award opportunities.



Participants' own assessment of their resilience, confidence and self-worth has been measured through baselines undertaken creatively at the beginning and end of each year for all core community participants & other evidence (51 total). Participants were shown a picture of a star and asked to imagine that they were the star. Each point of the star was marked 1 -7. Number 1 (the inside) meant they strongly **disagreed**, number 7 (the end of each point) means they strongly **agreed**. Participants were asked to colour in each point of the star to show how strongly they agreed with each question. This activity was done at the beginning and end of the project year, to measure distance travelled.

Percentages show the number of core participants completing beginning and end of year baselines across all 3 years showing positive increases related to statements measuring progress for this outcome.

Key:

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

Pppa = potential progression points achieved

### **Indicator 1 Analysis:**

- 72% participants showed improvements in the statement 'I've been feeling relaxed' (44% pppa, 5 msi)
- 72% participants showed improvements in the statement 'I've been feeling confident' (41% pppa, 4 msi)
- 68% participants showed improvements in the statement 'I've been feeling like I can cope with challenges' (37% pppa, 3msi)
- 60% participants showed improvements in the statement 'I've been feeling good about myself' (31% pppa, 3 msi)
- 52% participants showed improvements in the statement 'I've been feeling useful' (37% ppa, 4 msi)

### **Indicator 2 Analysis:**

Relevant Outcome 2 comments from Music leader sessional reports and case studies include:

Against everyone's expectations Participant A performed at the concert & signed up to study music technology at college. (PC, Music Leader)

It's really nice to see Participant N2 moving to the next stage of his life & building up his confidence enough to find work & learn to drive. (JS, Music Leader).

Participant C2 was let down by the educational system this year (a college withdrew her place as they couldn't provide for her support needs), but as she was taking part in Wavelength she had something to look forward to...she was brave enough to attend two different exams at music college (grade 7 singing & an audition for BIMM) & was successful with both (MG, Music Leader).

Participant F's had a rollercoaster ride of emotions over the last year and Wavelength has helped restore confidence in herself & given her confidence in others (Support Worker).

Our end of year impact reports give detailed feedback in regards to observations of individual participants' progress for this outcome but we have included an example observation from each year as reference here.

Year 1: Participant B was in a clinical CAMHS unit when the project began but continued engagement in the project when he was discharged. Initially he was unable to engage with the rest of the group and was extremely quiet and shy. However, as his confidence grew, he began to contribute ideas and became a staple contributor to group songwriting. By the end of the project he was fronting a performance of his own song and performing animatedly in front of an audience and was able to show confidence and project his personality on stage.

Year 2: Participant D started the project as a very nervous young man and stated he would not be getting involved in group activity. After a couple of one to ones he decided to come to a group session and then, despite suffering from ill health, committed to almost every single group activity for the rest of the year. This was an incredible achievement for him. Also, Participant D could barely make eye contact at



the start but, by the end, was engaging in conversations, asking questions, and remembering information from past chats.

Year 3: *"I was particularly impressed with more experienced members of the group such as [Participant N2] and [Participant C2]. Over the course of the year, I witnessed a number of times where they were able to support more vulnerable members of the group with quiet encouragement in the right way. For all participants this would have meant a lot; for the newer members, having direct peer to peer support would have given a greater sense of involvement and respect, for the longer lasting members this would have emboldened and heightened their own sense of self. In my opinion this is one of the biggest successes of the project because for a young person to step outside of their own problems and assess the situation and vulnerabilities of another, requires a great deal of awareness, insight and selflessness."* (KS, Shadow Music Leader)

### **Indicator 3 Analysis:**

Over the programme we have delivered 3 project concerts, featuring all of the music created in one-to-one sessions. Depending on the confidence of the young person, tracks have either been performed live or played from the CD so that the audience could still acknowledge the young person's music and achievements. Concerts have also included ensemble performances of songs written in group sessions. These have often included young people who have been unwilling to perform their own individual songs but have been happy to perform in a band situation.

CDs have been produced each year featuring original individual and group tracks. 46/51 core community participants have contributed music to these CDs, with other participants having their own recordings to share at home.

We have not achieved as many Arts Awards as we hoped as this has been an optional element but have had 6 Bronze and 1 Silver (awaiting moderation) award.

### **Outcome 2 Commentary**

Overall we would state that the majority of Wavelength participants met Outcome 2. Indicators show that our overall progress against this outcome has been good, with one baseline question showing less progress, 'I've been feeling useful', perhaps because it takes a further step in confidence to put skills to use outside of the project context. As per Outcome 1, when working within the mental health sector, it is important to note that data collected on any given day can be dramatically skewed depending on how well the young person is feeling. Therefore, it is very important to not rely on just one piece of evidence alone, but to triangulate this with other sources. A participant revisiting a baseline form may rate themselves low on a scale of 1-7 regarding 'I've been feeling good about myself' because of other factors. Obviously on that day, that is what they genuinely feel so we can't dismiss this, but we can look at other evidence to assess any growth in this young person's self-worth. For example, Participant G rated himself 1 point lower on the scale regarding this question in his revisited baseline, despite baseline improvements for 'being able to cope with challenges' and 'feeling relaxed'. Session reports from that date give more context, as the music leader states, 'Participant G mentioned that he is worried about his girlfriend as she's had a bad patch with her bipolar', perhaps explaining why he is not feeling good about himself on that day. Looking at his case study, his

support worker states, *“I feel that the continuity, routine and support of Wavelength has better equipped Participant G to face every day obstacles and life with a positive attitude.”* Comparing this with other baseline data, improvements in contributions to sessions and accepting praise at the gig, suggests overall the project had a positive impact.

The Wavelength project structure has really helped young people to build confidence, self-worth and resilience as there is a consistent activity that they can engage with which has the flexibility to adapt to the young person's abilities, needs and how they are feeling, and builds friendships through shared experiences and interests, for mutual support.

Through building a positive relationship with their Music Leader in one-to-one sessions, they are then more confident to engage in group activities as they have a person in the room who knows them well and who can support them. Although having the 4 music leaders attending the group ensemble activities once per month is expensive, for these vulnerable young people it is so important for them to have someone that they can turn to who they have built a trusting relationship with. We feel that this has been a particularly successful element of Wavelength in being able to aid the transition from one-to-one to group activities.

Regarding Arts Award, this has not worked as well as we had envisaged at the start of the project. This has been an optional element of the programme and we have found that due to the number of participants with more serious mental health conditions, many of these young people have not wanted the additional accreditation opportunity (or perceived stress - despite our reassurances) and participants aged 18+ have generally felt that the Arts Award was not something they particularly wanted to achieve, wanting to focus more on FE courses. However, those young people who have undertaken Arts Award have really enjoyed the process and this included one young person aged 21 with additional learning difficulties. For her to achieve a Bronze Arts Award was a real achievement, and she and her parents were incredibly proud.

## **Quotes**

Our annual impact reports detail quotes given which specifically relate to evidence of this outcome being achieved. As an example quote from each year is given as reference here:

Year 1: Through the medium of songwriting, participant C has expressed and explored her thoughts and feelings on some family issues for the first time (as evidenced on the project CD). This has opened up a coping mechanism and a way for her to be more resilient to difficult situations in the future. Participant C had struggled to attend group sessions during the project, leaving half way through a recording session and seeming very timid. However, she committed to attending the final project sharing and overwhelmed the team with how confidently she sang on the night. She was also happy to be involved with the group songs at the sharing too, having gained confidence from initially watching others in the dress rehearsal and then joining in. The team saw a very big change in her confidence level when working with others and she seemed really proud of herself on the night. In her evaluation, participant C stated, *“I’d never thought to release my thoughts and*

*feelings by writing songs before, that's really helped and I wouldn't have been able to do it on my own before. Now I can though, and I'm writing all the time!"*

Year 2: In feedback from Participant D's parents (see Indicator 2, Year 2 observation above), they stated, *"It has given [Participant D] self-worth, confidence, communication and social skills a real boost. Wavelength has been a lifeline to our family."*

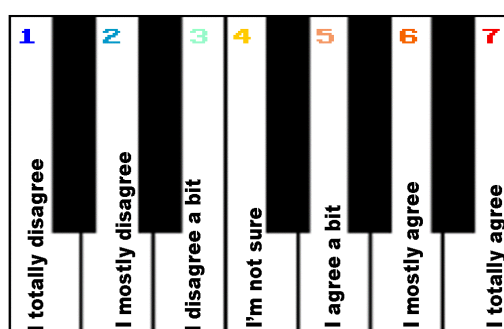
Year 3: *"Along with [Participant A's] confidence, her self-worth has definitely grown. She knows that she can do it now and although she doesn't take compliments very well she knows deep down that her original song is awesome!! She has also been teaching her younger sister how to play the ukulele and that's down to gained confidence and belief in herself found through Wavelength."* (Participant A's mum)

### **Outcome 3: Baseline Analysis**

#### **'How You Doin'?' Section**

This section of the baseline related to Youth Music Outcome 3.

- Outcome:** To develop the social skills and team working of young people with mental health conditions.
- Indicators:** Participants' own assessment of their social skills and team working.  
Music leaders' (and other professionals', where relevant) assessment of participants' social skills and team working.  
Participant reps' focus group interviews/reflection about participants' social skills and teamworking.
- Evidence:** Participant revisited baseline questionnaires.  
Music leader sessional reports and case studies on each participant;  
project manager observation reports on sessions visited.  
Notes from participant representative discussions at Steering Group Meetings.



Participants' own assessment of their social skills and team working has been measured through baselines undertaken at the beginning and end of each year for all core community participants & other evidence (51 total). In this section the music leader showed their participant a scale of 7 notes from low to high. Participants were asked to play a **low** sound on the keyboard in front of them if you **disagreed**, raising up to a **high** sound on the keyboard if they totally **agreed**, with all the notes in

between if they thought they didn't quite agree or didn't quite disagree. If were totally unsure, they could press note 4.

Percentages show the number of core participants showing change.

Key:

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

Pppa = potential progression points achieved

### **Indicator 1 Analysis:**

- 68% participants showed improvement in the statement 'I feel that I am able to connect with other people on the project' (66%pppa; 6msi)
- 67% participants showed improvement in the statement 'I feel that I am good at working in a team' (32%pppa; 6msi)
- 57% participants showed improvement in the statement 'I feel that I have good social skills' (29%pppa; 5msi)

### **Indicator 2 Analysis:**

Examples from Music leader sessional reports and case studies regarding Outcome 3 include:

Participant I struggled to talk even to me in a one-to-one setting at the beginning of the project. It's ended with him reaching out and wanting to collaborate with other members of Wavelength. (JS, Music Leader)

Being part of a team has really helped Participant F on her recovery, to feel a part of something. Collaboration with others has given her a chance to rekindle her interpersonal skills and support others in the group. She is a brilliant team player. (Support Worker)

The group became a tight knit team, working together well. The young people were aware of their own strengths, but were also confident enough to try new roles, such as playing guitar instead of mainly singing, etc. It was nice to see this role swapping occurring more as the project developed. (MH, Shadow Artist)

Our end of year impact reports give detailed feedback in regards to observations of individual participants' progress for this outcome but we have included an example observation from each year as reference here.

Year 1: [Participant R] is a participant based at Ardenleigh forensic CAMHS. She has brought other participants into her sessions to support in areas that she felt they were good at. "I've brought participant S 'cos she's good at lyric writing." Wavelength music sessions have given her a reason to increase her communication with other residents and a focus to build relationships in the setting.

Year 2: As Wavelength progressed, Participant I, C and P enjoyed working together and communicated outside of sessions to prepare for the recording of the CD. It was apparent that they came to sessions not only for the music, but to see each other.

Year 3: The group became a tight knit team, working together well. The young people were aware of their own strengths, but were also confident enough to try new roles, such as playing guitar instead of mainly singing, etc. It was nice to see this role swapping occurring more as the project developed - not only because the young people were confident enough themselves to try a new role, but also because others in the group felt confident enough to 'allow' others to do so, i.e. if someone had always played a certain instrument, it can be intimidating if suddenly another person does it instead, and then also turns out to be good at it. This can affect someone's self-worth and can undermine their role. However, the young people clearly felt confident enough for this not to affect them in this way.

### **Indicator 3 Analysis:**

We've not had a participant representative at steering group meetings because of confidence levels/needs of the young people recruited. Participant N2 was invited to attend but obtained a full-time job this year so couldn't commit, though he did contribute to our Recovery College training, giving a service user perspective. In hindsight, having a vulnerable young person attend an adult professionals' steering group meeting was unrealistic. However, leadership opportunities have been provided through peer mentor roles, and established members highlighted progress of newer members in reflection sessions.

Participants have had a voice throughout the Wavelength project as the artistic team have ensured that all sessions are user-led in every way possible. Older/more experienced participants have informally supported younger/newer participants in their music-making and social interactions, naturally becoming good role models. As detailed in the quote given for Indicator 2, Outcome 2, participants have developed the empathy and skills to recognise where others may need additional support and encouragement.

### **Outcome 3 Commentary**

Overall we would state that the majority of Wavelength participants met Outcome 3. Indicators show that we have made good progress for this outcome for most participants. The strongest evidence for Outcome 3 that we have found has been through music leader observations in session reports around the development of social skills and team working. This has been particularly helpful in charting smaller achievements. Examples of this may include where someone who would barely speak in sessions initially to gradually becoming more confident and assertive in one-to-one sessions. As this change happens over a series of sessions, it is a useful way to chart the 'smaller steps' in achieving more confidence in social situations.

Session reports have also been invaluable in charting how participants have engaged with group activities. Again, this has been from small steps, such as noticing someone chatting to another participant in a break time, to seeing how they work together as musicians in a band, contributing musical and lyrical ideas in front of others and seeing how they compromise.

The young people we have worked with on Wavelength do not always recognise these smaller steps so having a music leader remind them of how they were at the

beginning of the project compared to present can be enlightening, to see the distance travelled.

Not all young people have improved peer team working skills through Wavelength because 19 young people weren't able to attend group activity. Of these, 10 we knew from keyworker liaison on recruitment that group activity would be unlikely (7 due to severe anxiety; 3 due to risk assessments); 9 didn't manage to make that step in their first year, though attending one-to-one sessions outside of their home/setting was a huge step. Where possible we supported engagement in smaller 'managed' collaborative activity (e.g. pairs work), otherwise progression focused on improved collaborative working/communication with their music leader.

As per Outcome 1 and 2, we feel that the project structure has generally worked well for building young people's social skills and team working abilities. The most successful activities for achieving this outcome have naturally been group sessions and project socials, however having one-to-ones initially builds young people's confidence and skills to progress to group work with others at a speed that they are comfortable with.

When devising the project, we had envisaged that most of the young people on the project would be recruited from early intervention teams but in reality we have engaged young people largely with much more serious/advanced mental health conditions. As a result, as mentioned some young people have not felt confident enough to attend any group sessions in their first year, despite having one-to-one input, due to their levels of anxiety, and others haven't been able to access group activities due to their risk assessments. Where possible and appropriate, we have tried to arrange managed collaborative opportunities with other project participants so that these young people have a smaller 'step' to make to work with others. However, where this hasn't happened or been possible in year 1, it has been a big step for participants to then join group sessions in year 2 and, in our current model, this is the only way they can stay engaged in the project. We have realised that some participants need a little longer to access group activities and would benefit from extra stepped support in their 2nd year (when their one-to-ones stop) to continue to engage. This will be a more explicit offer in our future project developments.

Though we've not had a participant representative at steering group meetings, participant views have been collected as we have consulted with the participants throughout which has informed steering group agendas.

### **Quotes**

Our annual impact reports detail quotes given which specifically relate to evidence of this outcome being achieved. As an example quote from each year is given as reference here:

Year 1: Participant B was hesitant to suggest melodies in early sessions but became more confident at putting ideas forward, pacing thoughts between listening to others. He has started to compliment other participants' work, encouraging others in group discussions, ice-breakers and team games. An evaluation comment from participant B, stated, *"If I'm stressed out, music helps me to relax so I've done covers, written*



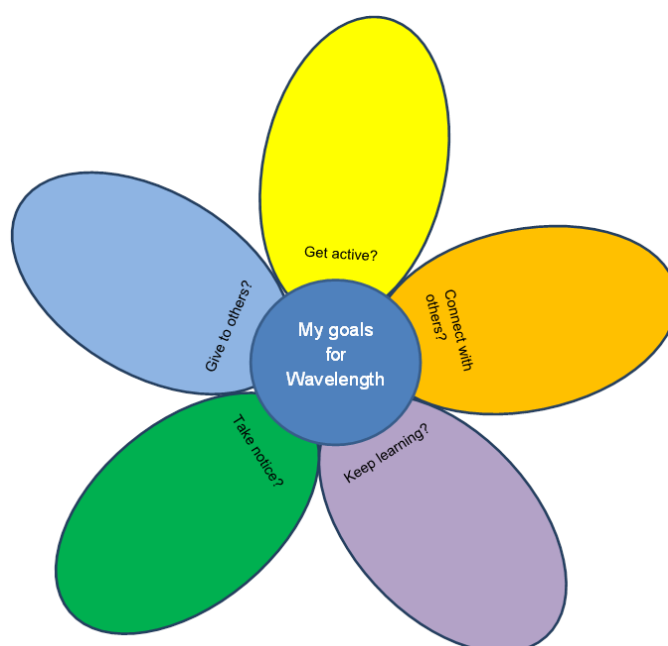
*loads of songs and recorded them. I've been proactive - I'm going to carry on singing to my family over the summer and writing songs for the start of the project in September. I've been able to talk to other people more but I still struggle giving compliments so this is my next step."*

Year 2: For Participant K, attending (one-to-one) sessions at our base in Winson Green has been a significant achievement. His mother stated, *"This is the only 'out of the house' experience [participant K] has. The rest of [participant K]'s time is in his bedroom with his keyboard and his dog. [Participant K] loves music, it helps him cope with the world around him that he finds very stressful and challenging. Thank you for this wonderful experience."*

Year 3: *"[Participant O1] is becoming more confident in her music; it has helped in her social life as it has given her confidence and she has realised she wants to be like others and is working hard on her independence. The Wavelength project has given her 'her voice'. Previously she was very quiet and would be reluctant to speak up as she lacked the confidence to share her thoughts."* (Participant O1's dad)

## Five Ways to Wellbeing Section

This section was added in order to help participants set their own personal goals for taking part in the project, related to the New Economics Foundation, 'Five Ways to Wellbeing' (<http://www.neweconomics.org/projects/entry/five-ways-to-well-being>)



Participants were encouraged to set personal goals for their engagement in the project related to 'connect with others', 'keep learning', 'be mindful', 'give to others', 'get active'.

Of 102 personal goals set by participants on joining the project (based on the Five Ways to Wellbeing: Get Active; Connect with others; Keep learning; Take notice; Give to others), 76 goals were met, 13 were in progress and 13 were exceeded.

Most of the goals not met related to participants unable to access group sessions where this was an initial goal due to their anxiety/mental health.

## **Representative Participant Case Studies**

Our end of year impact reports for each project year each contain multiple case studies highlighting the impact of engagement for young people accessing the full community programme. These reports are available on request. In this section we include 3 case studies highlighting the impact of longer-term engagement in the programme, revisiting case studies of participants recruited in year 1 and 2.

### **Case Study 1 – Participant O (Year 1 participant revisited)**

**Written by Paul Carroll (Project Artist)**

**July 2016 (revisited August 2018)**

In 2016, Participant O joined the project to put her existing musical talents into practise in a creative and group situation. Quench Arts were unsure whether to take her onto Wavelength because it was not structured to accommodate participants with a learning disability and because Participant O didn't have an officially diagnosed mental health condition. Participant O herself was hesitant initially, possibly as a defence mechanism, but her parents were very keen for her to take part because they recognised that it would be something that she would enjoy and that would help her improve in confidence and musically, and they put forward a strong case stating that they felt the project would be a good early intervention for her mental health, as she was quite isolated because of her learning disability. They were also confident about Participant O's ability in playing the ukulele and committed to support her to take part.

Participant O was accepted onto the project and allocated for one-to-ones to myself because I had the most experience working with people with a broad range of abilities. Despite any concerns, participant O wowed us in the first group session with her ukulele skills and knowledge of classic rock songs. She enjoyed the session as well as her first one-to-one so it was good that her parents supported her in making the initial step onto the project.

Below I address participant O's progress towards achieving the project outcomes comparing my comments in 2016 to her engagement in 2018:

#### ***To develop the musical skills, understanding and communication of young people:***

**2016** - During her one-to-one sessions, participant O wrote three songs of her own with the support of myself and her dad, who is a drummer and singer. The first song took two sessions to write, then we moved on to another song but decided the first one was the better of the two. So we then spent a number of sessions recording participant O playing various instruments, with contributions from both her mum and dad and then finally recorded participant O and her dad recording vocals. This is the

song 'It's a Beautiful Day', which is on the CD and was performed live at the final performance in June 2016. In the meantime, participant O helped write a number of songs in group sessions, contributing more and more to lyrics in particular as the project progressed. Finally, it's worth noting that the third song participant O wrote in a one-to-one was written and roughly recorded in a single session, showing great developments in her pace of work, her understanding of the process and communication of ideas.

Participant O took an interest in learning the guitar during the project. Shadow musician Adam Moffatt supported her in this and let her play his left-handed guitar until her parents bought her one for Christmas. She had plenty of opportunity to play her guitar in Wavelength group sessions and applied her ukulele technique and knowledge of chords to help her progress at the guitar at a good pace. Her third song in her last one-to-one session was written on guitar.

Participant O's parents agree about the guitar and state that she has also improved at the ukulele. I noticed that her chord changes have improved and she follows song structures better.

2018: Now 21, Participant O has been a committed member of the Wavelength project over the full 3 years of the programme, missing barely any sessions. Her musical skills have vastly improved. In 2016 we noted that she had received a guitar and her skills on this instrument have improved over the course of the past 2 years. She knows more chords, including more complex barre chords, can change fluently between chords and also has developed picking and strumming styles. She still plays the ukulele and has increased her chordal knowledge on this instrument as well. In addition, Participant O has been much more willing to sing. This was illustrated in the final group session where she volunteered to sing a song she had written on guitar in front of everyone, showing how much more vocally confident she is now. In 2016 this would not have happened. Her parents now state, "*Participant O's musical skills have greatly improved. This is something now that she can do, that perhaps others around her can't, and it has made her realise that she is good at something.*"

***To develop the resilience, confidence and self-worth of young people with mental health conditions:***

2016 - Participant O's parents acknowledge that she has gained in confidence on her evaluation form, saying, "*It has encouraged (participant O) to talk. She has lots of ideas but finds it very hard to speak to people, so it's helped.*"

Participant O is not diagnosed with a mental illness but she was considered at risk because of her potential isolation due to a learning disability. In earlier sessions she spoke very little and didn't appear to enjoy much interaction. By the end of the project she was expressing herself much more verbally, contributing to creative ideas and giving opinions. After the performance she gave all the staff a hug.

Participant O couldn't be heard singing much in earlier sessions either, focusing more on playing the ukulele. As we began to record, we discovered a beautiful and tuneful singing voice in participant O. She grew more and more expressive in later

sessions. I gather from her parents that she always sings at home so I attribute her finding her voice on Wavelength to an increase in confidence in sessions.

2018 – Participant O has progressed so much with her self-confidence. Music Leader MG commented in her evaluation, *“Participant O has become more confident to engage in social situations and as result has secured herself a training opportunity in dog grooming.”*

Even though Participant O has not had one to one sessions since year 1, she has completed her Bronze Arts Award based on her engagement in the project and of this she has said she is “very proud”. As Participant O has a learning difficulty, achieving a mainstream accredited award has really boosted her self-worth. Her parents state, *“Participant O is becoming more confident in her music. It has helped in her social life as it has given her confidence and she has realised she wants to be like others and is working hard on her independence.”*

***To develop the social skills and team working of young people with mental health conditions:***

2016 - It is clear from participant O's baselines that she feels she has met her initial aim to enjoy herself with other people, with a great emphasis of teamwork and group music-making in her final baseline. She is a fan of Classic Rock but has contributed fully to music of varying genres such as Pop, Disco and Garage Rock, showing great flexibility at the same time as respect for other people's creativity.

Participant O's parents say, “She has enjoyed the group sessions.”

2018 – Participant O has become a key participant in all group sessions. It was wonderful to see how she showed more and more enjoyment as the project progressed and went from saying virtually nothing in the first session to making plenty of jokes in the most recent group session and even supporting other participants with less confidence. She works well with everyone and is so much more confident in giving ideas. She has made friends on the project and is in touch with them outside of project sessions. Her parents state, *“The Wavelength project has given her 'her voice' as previously she was very quiet and would be reluctant to speak up. She lacked the confidence to share her thoughts. She has become more aware that her opinion is important and people will listen. She has made good friends.”*

***To develop families' and mental health professionals' understanding and knowledge of the therapeutic value of music making for early intervention and create an evidence base for this work:***

2016 - Participant O's parents were very supportive and open to the processes delivered by Wavelength artists. Participant O's Dad took part in all the sessions that participant O attended and said he always looked forward to them and that he had never been part of anything like it. Whilst they didn't know what to expect at the beginning of the project, at the end they said,

*“[Music] helps to get how [participants] are feeling out of their heads and to express their thoughts and feelings out loud.”*

2018: Participant O's parents have remained involved in sessions, so much so that we set up a parents group where Participant O's dad sang and Participant O's mum played bass guitar (something she has learnt to play on the project!) and they performed their song with other parents at the Wavelength gig. They state, *"Wavelength is so welcoming and inclusive that we as parents have been able to get involved so it's also improved our lives as well."*

In 2016 I stated, "I enjoyed working with Participant O and am confident that she too has enjoyed Wavelength so much so far that she will continue to attend and grow." In 2018, I can say that she has been a key member of the project. We as artists have seen her not only develop as a musician, but as a young adult, improving her social skills and coming to a point now where she supports other members of the project. She is now attending college independently and is looking into a career working with animals. It has been a pleasure to see how she has developed over 3 years and we hope she will continue to be involved in the future.

### **Case Study 2 – Participant C2 (Year 2 participant revisited)**

**Written by Sarah Wilson (Project Artist) and Quench Arts**

**July 2017 (revisited August 2018)**

In 2017, Participant C2 had been referred to the project by Solar (Solihull youth mental health services) and suffered from depression and anxiety as well as issues related to a health condition which meant that she was a wheelchair user. Participant C2 was very shy when I first met her. She wore thick white makeup, her mum did most of the talking, she was bent over and when she did talk it would be mumbled and really quiet and always self-deprecating. She said she had no skills so I asked her what she liked and, after listening to some music, we started to try and work out the piano part to one of her favourite songs. She showed a good level of skill. She had good pitch and good timing and had obviously played before but thought that her playing was terrible and would not accept any compliments. I suggested that we record her work so she could listen back and when she heard it she admitted that it was ok.

In the next session she expressed an interest in learning more about the computer, saying that the fact that you can play different layers had appealed to her so that she could play in the melody and then the chords, etc. She started bringing tracks in that she had made using Garageband on her iPad after a brief introduction during one of the sessions. We experimented with Garageband and Logic and, as the sessions went on, she became more and more excited about music technology and started buying things to build a home studio. Her confidence was growing, her voice was louder, she was smiling, excited and passionate.

Participant C2 came in one day and said she wanted to play with my synth noises, as she was bored of the ones that come with the software packages. So we started to build a track based on how it feels when everything is sucked away from you and you are left feeling stunned and bereft. We developed some lovely layers and textures and I bounced them down as separate tracks or stems that she could take home and sequence into a track. She did this and every session we would work on

the piece on her computer and we would edit it a bit and add layers and she would take it home and work on it more. This autonomy suited her. She loved having something that she was absolutely in creative control of and her makeup disappeared and her posture changed.

Participant C2 was showing much more confidence in group sessions too and her self-esteem was obviously rising. She gradually stopped refusing to share her music and started contributing ideas and singing in front of the group. Her mum stopped talking for her. Then she started to develop vocal melodies and play instruments in group sessions and make friends and collaborations started to happen. She would turn up early so as to work with others when asked and always with a high level of professionalism. Lyrics were prepared and practised, with ideas for developing tracks and songs, etc. All the while she was developing her track at home which was showing an incredible level of skill and talent. She stopped telling everyone how bad her skill level was and began accepting compliments.

Towards the end of the project she was performing her own songs, collaborations and group songs. She has completed her bronze Arts Award and she is set up to go on and do performance and singing at college.

Participant C2's mum cannot believe the change in her daughter and is really pleased that she has found something that she can focus on going forward, as well as feeling more confident and making so many friends. Participant C2 says that it's [music] all she wants to do now and she can't wait to do it at college. The project has had a massive impact on her self-esteem and on what she feels she can achieve. She can't wait to get more software and equipment.

In her evaluation Participant C2 stated that the best thing about the project was that she had found a way to express herself through music. In regards to what we could do better she stated that, *"It would be nice if the project was permanent as I enjoy myself."* When asked about the difference that the project had made she said, *"I believe I have become slightly more confident and I have become more musical."* She added, *"I love the ability to express my emotions through music. Thank you!"*

Participant C2's mum, who has attended sessions giving Participant C2 support, said in her evaluation comments: *"Her knowledge and confidence has grown [in relation to musical skills] and she has tried loads of new things...She's grown in confidence [in regards to communication skills], learned to share her ideas and listen to others."* In relation to team work skills, she states that Participant C2, *"Joins in well, listens, teaches and learns musical and vocal skills – [and has] enjoyed working together with others."* She says that Participant C2's confidence has grown massively, as has her self-worth in general, as well as musically. In regards to resilience, mum states that Participant C2 *"still has her moments but in general copes well and is learning. Socially, [Participant C2] has made friends, engages in group discussions and is confident to start conversations."*

When asked how music can help young people with mental health conditions, Participant C2's mum states that *"it can allow expression, releases feelings, and enables participants to have a fun time."* She states that, *"the change in her [Participant C2] is night and day!!"*



2018 update:

Participant C2 has continued to be a valued and committed member of the Wavelength project over the second year that she has engaged and has informally become a peer mentor to some of the new members of the project. Her musical skills have hugely developed. She is now playing guitar and keyboard regularly. She has singing lessons at Solihull Music Service and has recently passed her Grade 7 ABRSM singing exam with a distinction. Having gained an interest in music technology in 2017, she now has a home studio set up and is recording and releasing her own music online. Her skills are now so advanced, she has been accepted to study performance and music technology at BIMM (British and Irish Modern Music Institute) and will be starting to study there independently from September 2018. This is a huge step as she has been home schooled for 2 years and always attends Wavelength with her mum.

Participant C2 has progressed socially over the last year. She has built some really good friendships with other members of the project and they are in touch every day outside of the project sessions. In group sessions, she now talks confidently in front of the group, giving ideas and opinions freely, and part of this year she has been focussing on gathering evidence for her Silver Arts Award and this has also meant leading parts of the group sessions and taking on coordination elements of the Wavelength gig. Participant C2 has been signposted to, and accepted on, the National FLOW Collective programme, developing leadership skills in young disabled musicians. This will be a fantastic opportunity for her to develop further skills as she has stated that she wants to develop a career in the music industry.

Her mum states, *"The Wavelength team are experienced musicians with a variety of skills which they willingly share in a safe and inclusive environment. [Participant C2's] overall musical skills have come on in leaps and bounds. She has learned new skills and become more confident with others, often trying things she would have never done before, going from a shy nervous teenager to a confident musician willing to share her skills with others. She has also built her confidence in performing and recording music. Many of the young people she has met also help each other in developing their musical skills too. Although [Participant C2] still struggles with many aspects of working in a team setting, she has developed skills and strategies to cope with this and she always looks forward to the group sessions and working with all the participants. Wavelength has given [Participant C2] a new -found level of confidence, not just musically and in a group setting, but also in all aspects of her life. This new-found confidence is so evident to those who have known her for a while and in particular those who first met her when she joined Wavelength. When Participant C2 first came to Wavelength, she was at a particularly low point in her life - isolated and quite unwell. Wavelength has empowered her to want to share her experiences of life with others and to be a mentor herself. Life is for living and despite the physical and emotional struggles, it's worth it. Without Wavelength and her rekindled love of all aspects of music which Wavelength ignited, [Participant C2] would not have a hunger and a vision for a future in the music industry."*

Participant C2 has contributed a video case study to our online seminar:

<https://www.youtube.com/watch?v=ZolatGOHluE&index=21&list=PL-dyAzLiX80BBMCRh3O-MkwYYkPDa8YbB>

### **Case Study 3 – Participant N2 (Year 2 participant revisited)**

**Written by James Stanley (Project Artist) and Quench Arts**

**July 2017 (revised August 2018)**

In 2016, Participant N2 was referred to Wavelength by his keyworker at Birmingham and Solihull Mental Health NHS Foundation Trust. Participant N2 has been ill for a while, especially since finishing his undergraduate degree. He had very low confidence but was a skilled musician so felt the project would help him boost his confidence.

In his last session, I spoke to Participant N2 about how he felt in his very first session. *“I’d not long been to a different music group. It was a really harsh environment where everyone was competing to be the best. I didn’t really do very well. When I first came here I thought it would be the same so I think I tried to be a bit too aggressive in putting my ideas across and proving my musicianship.”*

Participant N2 is a very accomplished musician already. He’s written many songs, plays piano to a high standard, does his own recording and music production and sings. Throughout all of his one-to-ones sessions and group activity, he has improved in these things. I’ve taught him more about playing more distinguished parts on the piano between his right and left hand, I worked on his vocals and confidence in belting to hit the top of his range but this project was always going to be more about Participant N2’s social journey. As he himself stated, he started the project with slightly the wrong attitude. He was by far the most advanced musician out of all of the participants and he would jump in quite often to put his ideas across, sometimes getting a bit offended if his ideas weren’t listened to over someone else. *“But I quickly realised that that wasn’t the point, the Wavelength sessions are all about having fun, creating an atmosphere that’s relaxed and helps everyone just to make music together. Once I saw this I was able to enjoy myself a lot more.”* This is also reflected in his baseline data, where he initially gave himself a 7 out of 7 in regards to how please he was with his current level of musical ability, reducing this to a 6 by then end of the project, having gained more understanding of ensemble skills through the project, with greater awareness of how he could improve his musicianship.

Participant N2 very quickly changed his attitude and became almost instantly better at working with other people. This was partially down to how much his confidence had grown even in the first few sessions. I think he’d been left feeling a little crushed by his experiences with music, that he wasn’t good enough. He was nervous about singing in front of others and would get very flustered if he played something on the piano a bit wrong; he was very used to being judged for his mistakes and initially he needed it reaffirmed to him that he was talented and worthy to be a part of the project. Once he’d built up his confidence enough to not have to be asserting his musical prowess all the time, sometimes he could take a back seat and let others have the limelight. He became incredibly patient and kind with others. There were times when he had an idea but would sacrifice it because another member of the group who wasn’t as confident had come up with something. This also showed in his baseline data, where he improved in his social skills and ability to work as part of a team. He’d always really praise other people’s ideas and try to make them work,

expanding on what they'd said. In short, he totally understood the aims of the project and took it upon himself to help other members of the group just as much as the music leaders did. He made some real friendships amongst everyone on the Wavelength project and was always so thankful for the opportunity to be involved. *"Wavelength has taught me that music can be really fun again. And that it's just all about spending time with other people and doing something as part of a team."*

We've managed to spark Participant N2's love for music again. We've managed to help him build confidence in himself but at the same time balance it with some wonderful qualities that enable him to work and communicate well with others. He's now actively making music on his own, recording songs and using all of the new skills he's learnt. His goal is to one day be a music leader. *"I've always thought that to be a musician you had to be selfish. But this has opened my eyes to the fact you can use music to help other people. That's what I want to do with my life."* Participant N2 will be back in September as a volunteer (having recently turned 26) and we'll all be glad to have him back, pushing him to take on more responsibility in working towards this goal!

Participant N2 met both his personal aims for the project, to 'Go to gigs. Perform more. Improve my music. Make an album' and '[make] regular music friends. Make friends'. Participant N2 says that, *"I've performed at a live gig. My music has/is improving. In the process of finishing an album"* and *"I have more music friends who I would happily see and collab[orate] with."* In addition, as stated above, Participant N2 confirms, *"I now want to help more and give my experience with music to others."*

For Participant N2's evaluation of the project he marked all elements as 'excellent'. He stated that the best thing about Wavelength was 'connection with similar musicians who have/had similar struggles. Helping people with my skills and learning new skills.' He would have liked more one-to-one sessions, and is keen on encouraging collaborations and networking/friendships. In terms of the difference that the project has made, Participant N2 feels that it has made a 'huge difference to believing my potential, skills, ability' and helped him to make friends.

2018 update:

2018 has been a big year for Participant N2. Not only has he returned to Wavelength as a peer mentor, but he has managed to get a full time job as a housing officer and he has passed his driving test and got a car. These are huge steps for him considering what a low point he was at when he joined the project 2 years ago.

On Wavelength this year, Participant N2 has really stepped up to help support newer members of the project. He has a lovely, calm manner that really settles them into the session and his nurturing nature has really helped a number of participants to develop their keyboard skills in particular. Participant N2 has also supported the professional development training the project has offered through the Recovery College and has taken a significant role in speaking about the Wavelength project to trainees. This shows how much more confident he is in himself as the trainees in the room were all adults (parents, carers and mental health workers).

Participant N2 has continued to develop as a musician as well, having a home studio set up where he has been composing individual tracks and learning more about

production and mastering. His aim for the coming months is to set up his own band that can do local gigs.

KS, shadow artist stated, *“I was particularly impressed with more experienced members of the group such as Participant N2...Over the course of the year, I witnessed a number of times where they were able to support more vulnerable members of the group with quiet encouragement in the right way. For all participants this would have meant a lot; for the newer members, having direct peer to peer support would have given a greater sense of involvement and respect. For the longer lasting members this would have emboldened and heightened their own sense of self. In my opinion this is one of the biggest successes of the project because for a young person to step outside of their own problems and assess the situation and vulnerabilities of another, requires a great deal of awareness, insight and selflessness.”*

Quench Arts are encouraging Participant N2 to continue to develop these leadership skills as we believe that he could have a potential career as a music leader, should he wish to head in this direction.

## **Analysis of Participant Progress Workforce Development/Sharing Practice Progress**

### **Outcome 4: Baseline Analysis**

As with measuring participant progress, we used similar baseline scales for shadow artists to monitor their progression/confidence as music leaders, together with training evaluations and personal aims and observation notes from our peer reviews based on the ‘Do, Review, Improve’ framework.

This section is related to Youth Music Outcome 4.

**Outcome:** To develop the current practice, confidence and standards of the local music and mental health workforce in providing music making activities in youth mental health settings.

**Indicators:** Trainees' and shadows' self-assessment of their practice, confidence and standards in providing music-making activities in youth mental health settings.

Local workforce numbers attending training.

Numbers of the workforce accessing online blog and annual impact report.

Numbers of project team observing and reflecting upon another professional's delivery, and being observed themselves.

**Evidence:** Trainees' and shadows' evaluation reports.

Registers/bookings for training opportunities.

Data on number of blog visits/annual impact report link 'likes' and 'shares'.

Project team observation/reflection reports.

## Background

In our original plans we had intended to recruit 2 shadow roles per year to the Wavelength project however, due to the high standard of applications, we were grateful to Youth Music for agreeing, in year 1, to our proposal to offer 5 applicants a reduced role extended for three years, subject to appraisal. All performed well in year 1 and, of the five original shadows, three were able to continue in year 2 and 3 (one relocated for further study and the other was offered work as a guitar tutor Wolverhampton Music Hub which clashed with Wavelength group sessions). In year 3 we recruited 1 new shadow to the project who attended and supported all group activity, meaning that we still met our original target of working with 6 shadows across the project duration.

As the three continuing shadows had previously undertaken training on our project approach and how to support young people in sessions, in Year 3 we provided one-to-one training for the new shadow around our project approach. Development for the 3 continuing shadows was focused on them taking increased responsibility in sessions and on providing mentoring and support for them to address their weaker areas. As a result of being engaged in the project for 2 years, the 3 continuing shadow artists were well embedded in the project and had an excellent rapport with participants and parents. The new shadow fitted into the project immediately and built good relationships with all staff and participants.

### Indicator 1 Analysis:

Shadows' artists' own assessment of practice, confidence and standards has been measured through baselines & evaluations undertaken at the beginning and end of each year. As 100% of the 6 shadows improved against most baseline statements, percentages relate to the number of potential progression points achieved (pppa) comparing initial baseline scores to final scores on a cohort level:

- 'I feel confident about developing positive relationships with young people in music sessions' (71%pppa)
- 'I feel confident running music activities with groups of musicians with varied skills, experience & musical interests' (70%pppa)
- 'I feel confident about working with young people with mental health conditions' (50%pppa)

*"Wavelength has given me the push I needed into taking responsibility for my own learning and personal development."* (KS, Shadow Artist).

From 5 training sessions delivered for 17 parents/carers/mental health workers, evaluations showed:

- 100% felt more confident 'Supporting young mental health service users in music-making' and 'Participating in songwriting activities'.

### Indicator 2 Analysis:

All 6 shadow artists received training around the project approach and evaluation skills, led by Wavelength Lead Musicians. Additionally, 3 shadows wanted to gain experience and skills in music technology so received further training in using Logic X on the MacBook and on live recording set-ups. 2 shadows received additional

tuition on guitar skills, identified in their personal aims for the project. 2 shadows also completed refresher Child Protection training via the NSPCC.

18 of the local arts workforce have completed the nationally recognised 2 day Mental Health First Aid Training, delivered by Birmingham and Solihull Mental Health NHS Foundation Trust. This blog highlights the training impact:

<https://network.youthmusic.org.uk/posts/mental-health-first-aid-training-impact-it-has-had-my-practice-adam-moffattshadow-artist>

60 delegates attended our related 'Take Note: Music Aids Recovery' symposium.

### **Indicator 3 Analysis:**

A peer observation programme, using Youth Music's 'Do, Review, Improve' framework, was fully and effectively embedded into the programme. In their initial training, our 5 shadow artists set personal aims for their development using the 'Do, Review, Improve' framework, each focusing on 3 self-selected criteria. These were reviewed through informal mentoring after every session by the lead artists. In addition, each of our 4 lead music facilitators has been observed by another team member, focusing on specific criteria that they identified themselves from the 'Do, Review, Improve' framework. Feedback discussions together after each observation have been used to reflect on their learning as joint development. As this process was embedded right from the beginning of the project as a constructive and useful opportunity for staff development, the team has responded extremely positively to the opportunity and has been open and responsive to feedback, recognising each other's individual strengths and development areas.

All 4 Lead Music Facilitators state their practice has benefited from annual peer observations based on 'Do, Review, Improve', sharing skills/knowledge between the team. A quote from a peer report is:

*"SW is excellent at acknowledging participant contributions (Do Review Improve, identified Session Criteria Y3). It makes a huge difference to the participant's ownership of the finished product when she highlights which parts were written by which participant."* (PC, Lead Artist)

These artist evaluation quotes illustrate shadow progression:

*"DB has made fantastic progress. She's been so eager to learn, always arrived early, helped out setting up, tuning instruments, finding her place/where she can be helpful; even without warning is ready to lead a short activity. She is proactive and doesn't require guidance anymore."* (Lead Artist MG)

*"JC is more than capable of being a lead artist. He shows a level of compassion and skill really suited to the work."* (Lead Artist SW)



#### **Outcome 4 Commentary**

Overall we would state that this outcome was met. We feel that indicators show we have made good progress against this outcome and we will have further impact through our forthcoming online seminar.

Unfortunately, the new Youth Music Network doesn't allow us to track reads of Wavelength blogs like it previously did, so we are unable to provide collated blog read statistics for the full 3 years. However, monthly Wavelength updates and project learning has been shared at the Birmingham Music Education Partnership meetings and our Year 3 annual impact report is currently being disseminated.

The 3 shadows continuing their roles from Year 2 had the opportunity to co-lead sessions in inpatient settings; all 3 accepted this opportunity, supporting progression. All 6 shadows across the programme have gained further work in the sector as a result of their progression. Our new shadow recruited in year 3 progressed in all areas on his baseline bar feeling less confident in leading activities as a sole practitioner and in working with young people with mental health conditions: he became more aware of his development needs through observing other artists, particularly in planning for sessions and managing groups. He has real potential as a lead artist and would benefit from further opportunities for development (he has recently been offered an assistant role on another Quench Arts project).

Our evaluation and monitoring tools capture the information that we require and we find the adult workforce happy to provide evaluation and reflection material that can be used for analysis, such as self-assessment baselines and training evaluation forms.

For all training we offer, evaluations can be completed anonymously so that if a person does want to say something confidentially, they can do so. We encourage honest feedback as a learning organisation and always want to hear how we can improve and what didn't go so well, to inform future work/practice.

Regarding shadow artist recruitment, we were incredibly grateful for Youth Music allowing us to recruit more shadow artists in Y1 as the demand for the opportunity was so high, it was so hard to choose between the applicants. Having engaged 3 of the shadows recruited in Y1 for the full 3 years has really enabled us to have an impact upon their confidence, practice and professional development and we are very pleased to say that all are ready to take the 'step up' to become lead artists and have gained further employment both with Quench Arts and other local arts organisations at this level. The new shadow recruited in Y3 has also had the opportunity to get involved in all group activities over this year and he is now at a point where he would be ready to move into a co-leader role or assistant role and has also recently been employed on another Quench Arts programme as well as work for mac makes music. The 2 shadow artists employed in Y1 (but not engaged in future years) have also gone on to have full time careers within the music industry, including teaching within formal education and more community programmes. Wavelength has really strengthened the skills of these 6 shadows, improving the standard and quality of the local music workforce.

Across the project we under-achieved on our numbers expected to complete Mental Health First Aid Training (18 instead of 24 forecast). This has been largely due to Mac makes music funding a specific MHFA training course this year for local musicians (that we supported with), training an additional 8 music leaders. The remaining training opportunities will be completed in Autumn 2018, as there is still a demand for this training.

### **Quotes:**

Our project impact reports for years 1, 2 and 3 give a full analysis of the impact of our workforce development each year. Below are some example quotes from each year given by project music leaders and shadow artists.

#### **Year 1:**

*"Working with other artists supporting and observing practice has been brilliant for my own confidence building. I have, up to this point, worked alone on this kind of project. This has provided opportunities for me to see that my practice overlaps with others and has highlighted that I am already doing a lot right, pointed out weaknesses and developed my work practice."* Wavelength Lead Music Leader

*"I had the opportunity to try out many new activities such as ice breaker activities and different methods for writing lyrics, in a supportive environment. As a result my delivery of activities is a lot sharper and more focused. I got to lead a lyric writing session which was very successful and led to a number of original songs being composed by the participants. This really helped my confidence for working on projects in the future. The Mental Health First Aid training course was really useful and gave me practical advice on how to talk to people who are in distress due to a mental health condition."* AMo, Wavelength Shadow Artist

#### **Year 2:**

*"Wavelength is as much for the artists as it is for the participants. I have personally got so much out of the project myself and it is so lovely working with such a supportive team. I have learnt so much from them all and they are so generous with their feedback. It's a cathartic experience for me."* Lead Artist SW

Where possible, we have supported artists' development within the project activity. For example, in year 2 we supported 2 shadows, highly skilled Conservatoire instrumentalists, in the development of guitar skills in order to support their accompanying skills and ability to lead songwriting sessions, through funding guitar lessons outside of the project as part of our CPD offer. As stated by shadow KS, this has had a significant impact, *"My guitar playing has improved greatly as I am now able to support the song writing session with basic chords and patterns. I am also able to help participants who need guitar based help! In particular I was able to support a smaller off shoot group who were practising singing the melody away from the main group. I was also able to help [participant D] learning particular chords for the final concert."* Shadow KS

#### **Year 3:**

*"I think the peer reviews are a good system to ensure that everyone is on the right track. I also feel that the set of criteria in the Do Review Improve framework sets a good example of what should be always present when running activities- from health*

*and safety, to qualified workforce, from planning and intentions to flexibility and balance between process and outcomes.” Lead Artist MG*

*“Wavelength has furthered my career by being able to have hands on experience and learn more about band instruments in general and music technology, both targets of mine. Over the years, I gained more confidence leading parts of the session. I learned and gained ideas from other music leaders. There was never a chance of feeling like I could fail trying something new as the other music leaders were all so supportive and made everything that happened during a session, whether it was good or bad, feel like a positive experience.” DB, Shadow Artist.*

## **Outcome 5: Baseline Analysis**

**This section is related to Youth Music Outcome 5:**

**Outcome:** To develop families' and mental health professionals' understanding and knowledge of the therapeutic value of music making for early intervention and create an evidence base for this work.

**Indicators:** Parent and mental health trainees' self-assessment of their own understanding/knowledge of the therapeutic value of music-making for early intervention.

Numbers of parents/mental health professionals attending training opportunities.

Numbers of parents/mental health professional's accessing online blog, impact reports, learning seminar.

Number of testimonials/quotes about the project impact in participant case studies.

**Evidence:** Training evaluations from parents/ mental health professionals.

Registers/booking forms for training opportunities.

Data on number of blog visits/annual impact report link 'likes' and 'shares' by parent/mental health professional trainees.

Register for learning seminar.

Case studies and annual impact reports (and data/quotes within these).

### **Indicator 1 Analysis:**

Training for parents and mental health service staff has been delivered through a partnership with Birmingham and Solihull Mental Health Trust's Recovery College (17 attendances).

Trainee evaluations showed:

- 100% stated that the training was excellent
- 100% stated that they better understood the benefits of music making for recovery & building resilience by the end of the session.
- 100% stated that they were more confident in supporting young mental health service users in music making

Some evaluation quotes from the training include:

*“I think music can immensely help because of the bonds you form and the thoughts you can express.*

*"It's eye opening to see how music can be used as a time out fun activity."*  
*"The best thing is the togetherness."*  
*"It focusses you on something outside of self, building self-esteem."*  
*"[Music] allows you to share your thoughts in a safe way."*  
*"Making music helps me to express myself."*

### **Indicator 2 Analysis:**

17 parents and mental health workers attended the training delivered in partnership with the Recovery College. Our project blogs have been widely shared via social media and our impact reports disseminated to key partners and networks. All parents of young people on the Wavelength project have had details regarding the reports we have written each year and many are members of our social media accounts.

The new version of Youth Music Network does not chart the number of blog reads, as previously mentioned. A list of blogs posted can be found in the Practice Sharing section.

18 local creative workforce have attended Mental Health First Aid Training (Outcome 4).

The online seminar will be launched in October and shared widely across the creative arts and wellbeing sector (with our impact reports) - we hope this online resource will be useful for organisations interested in setting up similar programmes across the UK.

### **Indicator 3 Analysis:**

The majority of our 32 case studies include testimonials/quotes about the project impact, obtained from parents/carers/support workers:

*"When young people with mental health conditions get involved with music it gives them a release from their situation and a different point of focus, offers those working with them insight into what's in their mind, allowing them to connect with others and share their ideas, empower them to put energy into something that they can personally own. It builds confidence and gives meaning to life."* (Parent, Participant C2)

*"Music is a therapy for the soul. Wavelength gives young people the opportunity to have an outlet & offload their feelings through a medium that is comfortable. It provides a safe, supported environment & encourages them to be creative, push boundaries, to expand their networks of support & to avoid social isolation. Music has no languages barriers and no boundaries."*  
(JT, Support Worker)

### **Outcome 5 Commentary**

Overall all this outcome has been met. Reflecting on the evidence that we have collected for Outcome 5, we are really pleased with the feedback that we have received and the quotes we have obtained. We believe that the training that we have offered has developed practice to better engage and support children and young people (and their families) experiencing mental health conditions. The support we

have had from mental health staff has helped to create an evidence base for the value of music making in early intervention treatment.

*"The project gets young people away from their ward environment, builds their confidence and (helps them) feel more comfortable in the community. It helps bring out their potential and helps them express themselves musically"*  
(Support Worker, Ardenleigh FCAMHS).

*"It is nice to see them smiling and actually enjoying something. A lot of young people have hidden talents but we might not know about it until there is an opportunity to engage in creative activity"*  
(Occupational Therapist, Parkview Clinic)

Regarding families, they have been very involved in the project as a whole so have seen the impact on their children first hand. Feedback from parents/carers has been overwhelmingly positive and also has included comments on how the project has had an impact on general daily life outside of the sessions, for example,

*"It has given his self-worth, confidence, communication and social skills a real boost. Wavelength has been a lifeline to our family."* (Participant E2's father).

Due to the workload of mental health workers, it is a shame that more could not attend the training sessions we offered through the Recovery College but we aim to share the final year's impact report and online seminar with staff so that they can see the evidence we have collected over the past 3 years.

Our evaluation shows that we have made good progress against this outcome with those engaged. A particular success and challenge has been the involvement of parents in Wavelength sessions. Throughout the project we have provided the flexibility for parents to support their child in attending sessions where this has been needed. Without this offer several of our participants would never have accessed group activities, so it was necessary provision to support engagement. We had envisaged that this supervision would probably just be for the first few sessions but for some parents, they have become as much a participant in the project as their child, and have really valued the opportunity to improve bonds with their child through music-making. Although this is a success in some respects – they see the value of the programme and benefit as much as the young person, this can be off-putting to other participants who prefer not to have parents in the room. The way we have got around this is that, as well as offering monthly family support sessions with Home Group, we have also offered the parents the opportunity to create their own piece of music, in a separate room. That way, they are still on hand if their child needs them, but far enough away to let go and allow their child to have the space to flourish on their own. This has worked very well this year and these parents are now strong advocates for the project and appreciate the benefits that creative music making can have upon building positive mental health.

The training sessions that we delivered in partnership with Recovery College worked extremely well; they would like us to offer this training on an ongoing basis if we can gain more funding, due to positive feedback from trainees.

### Quotes:

Our project impact reports for years 1, 2 and 3 give further detail about the impact of our work in achieving this outcome each year. Some example quotes include:

Year 1: *"It helps to get what they are feeling out of their heads and to express their thoughts and feelings out loud."* Parent

Year 2: *"[Music] Lets them express themselves and feel part of something. A way to release negative emotion and free their mind from any anxiety."* (Parent of Participant Z)

Year 3: *"Music is a great tool to express yourself, feelings and emotions. It is also something which can be a shared interest between friends, creating social situations and a feeling of 'fitting in' in a group. In this way I think it is of great benefit to young people with mental health conditions."* (Parent of Participant H)

### Additional/Unexpected Outcomes

- **The number of young people progressing to further education to study music (6):** E.g. In year 3 participant C2 has gained a place to study music performance and technology at the British and Irish Modern Music Institute; Participant A has gained a place to study BTEC music technology at Halesowen College; Participant B has gained a place back at college to study music after a period of ill health.
- **The number of young people (core and taster) continuing their musical progression (65),** including through external provision and formal education (27) and independently (38): E.g. In year 3 participant C2 has gained a place with Bristol Plays Music's 'National FLOW Collective' for disabled musicians who want a career in music; Participant D has gained a place on the Positive Labels artist development programme with The SongLab; Participant A, C2 and D attended a Music Industry Day funded by Services for Education.
- **The number of young people progressing to new employment opportunities(5):** E.g. Participant N2 has secured a full time job and passed his driving test; Participant G has progressed to freelance work as a DJ, earning money from his music; Participant D performs regularly at local open mic nights and events, some of which are paid gigs.
- **The development of a new programme for inpatient settings called Plugin.** Due to the success of the mini projects in Parkview& Ardenleigh, we have developed a new programme which we are currently fundraising for (Youth Music Fund B). This would develop our partnership with these settings plus develop new partnerships with private CAMHS wards and with the Oncology and Burns wards at Birmingham Children's Hospital.
- **Building a new partnership** with Solihull Engage who provided a venue in-kind for group songwriting. We're now in discussion with them to develop new wellbeing programmes.



## **Challenges**

### **Recruitment**

Due to the nature of the project and young people's mental health, not all of those applying to take part actually progressed to joining the project. As a project team, we did our best to put everything in place to make the opportunity as accessible and supportive as possible, making sure that we were aware of and catered for young people's specific needs and interests. However, at the end of the day, the young person has to be ready to take that first step and put themselves out of their comfort zone to take part. Wherever possible, we organised to meet applicants with their parent/carers or key worker at the same time as a project session was taking place, so that they could observe some of the sessions, get a sense of what activities would be like and also see and meet other young people involved. This did help give the applicants a participant perspective and generally helped build an element of excitement to help address any anxieties and lack of confidence.

Other challenges related to recruitment included the time needed to chase paperwork such as risk assessments from young people's key workers. This information was essential for us to be able to provide accessible and safe activities for all involved, for us to be aware of any trigger points, issues with medication and general access and support needs. Whilst the young project applicants themselves only had to complete and return the initial referral flyer, highlighting their musical interests and reasons for wanting to join the project, we then followed this up and asked parents/carers to provide further information, requesting permission for project managers to speak with the applicant's keyworkers to complete our risk assessments. On some occasions, this process took longer than it should have done but it really was essential to have this information prior to our meetings with the young people, to help our project planning, be sure what project group activities the young person could safely access and properly consider allocation of the appropriate music leader to lead their one-to-one sessions.

### **Change of Mental Health Service Provider in Birmingham**

The change of youth mental health provider in Birmingham, due to the tender for 0-25 youth mental health services being won by Forward Thinking Birmingham (a consortium led by Birmingham Children's Hospital), just prior to the project starting, did cause some issues in year 1. Whilst we had detailed this as a potential area of concern in our project risk assessment, we were genuinely surprised when the tender was not awarded to BSMHFT and we hadn't appreciated the full impact of this in regards to the effect on young mental health service users in Birmingham. Over the first project year there was a huge transition due to the logistics involved in the handover of services between organisations, with venue and staffing changes taking place across the city. This affected recruitment in year 1 as many staff, previously employed by Birmingham & Solihull Mental Health NHS Foundation Trust (BSMHFT), just didn't know where they would be working in future and whether they would be keeping their jobs, which meant that they felt unable to signpost their young patients to projects such as Wavelength as they weren't sure if they'd be able to provide ongoing support. Therefore, recruitment in year 1 was slower than expected and the project did take some time to reach capacity. This improved significantly in year 2, once staffing issues had been sorted and once the new services were up and running.

Quench Arts already had an established partnership with BSMHFT, through our adult wellbeing programme, when applying for Wavelength funding, and had liaised and consulted with staff and patients as part of Wavelength project development. This had included agreeing a partnership commitment to Wavelength from BSMHFT for year 1, with ongoing support dependent on the outcome of the tender. Whilst, as part of the project development, Quench Arts had liaised with Birmingham Children's Hospital staff in regards to the inpatient element of delivery for Wavelength, it had been impossible to consult with senior staff at Forward Thinking Birmingham (FTB) because this consortium was only formed on being awarded the contract, and many of their staff were only recruited in year 1 of the Wavelength programme. In addition, FTB priorities in their first year were very much focused on getting their new venues ready for transfer of patients, staff recruitment and setting up new service provision, so the capacity for additional partnership conversations was limited in this period.

We are aware that the most effective partnerships are those where all partners are involved in the initial discussions and development of any project activity and, as a result, it is fair to say that our Wavelength partnership with FTB wasn't as developed as the partnership would have been had BSMHFT won the tender. Whilst we did have the FTB Partnership and Development Manager attend some project steering group meetings, we didn't have the full level of strategic support that we would have liked throughout the project, for the reasons described above. It is clear that FTB face a huge demand on their resources with their funding spread across the consortium partners providing their commissioned services and with growing demand. This funding climate made it impossible to obtain match funding towards Wavelength from the FTB consortium itself and will also mean that any future embedding of Wavelength activity into FTB provision will be challenging for the duration of their current 5 year contract. The project did, though, have very good support from Birmingham Children's Hospital staff involved with project sessions at the Parkview Clinic: their Lead Occupational Therapist attended project steering group meetings and was very helpful in the ongoing development of the project and the Parkview Clinic themselves provided match funding for project activity in their wards, through Birmingham Children's Hospital Charity.

Our Wavelength partnership with BSMHFT was also affected due to FTB gaining Birmingham's 0-25 mental health service contract as, from year 2, it was not in BSMHFT's remit to support mental health-focused activities in Birmingham for young people. However, BSMHFT were still very supportive of the project and were involved on a strategic level because they did obtain the contract to deliver Solihull based mental health services for the 0-18 age group, although this is a smaller geographic area than Birmingham, engages significantly fewer young people and has a smaller budget.

#### **Inconsistent participant attendance/lack of commitment:**

When devising Wavelength we had envisaged that most participants would be recruited on an early intervention basis. However, the project engaged many more young people with severe mental health conditions than initially expected, and variations in their mental health from day-to-day made attendance difficult to predict. Whilst this wasn't an issue for group sessions, as other young people would be present to benefit from these sessions, a potential lack of attendance was an issue

for one-to-one sessions, with artists specifically present to work solely with each participant. We addressed this in years 2 and 3 with a revised project structure, scheduling each music leaders' one-to-one sessions across one day of the month so, if someone didn't turn up, another participant could benefit. Either another of the music leaders' participants would benefit from an extended double session, or we would fill the space from our reserve list of participants from previous years who were keen to benefit from any ad hoc re-allocation of one-to-one sessions. This ensured that time for one-to-one sessions wasn't wasted. Wavelength project managers had put a text reminder system in place, to ensure participants/parents didn't forget their session time and date, however participants were made aware that, if their session was cancelled within 24 hours of its planned time, then they would likely lose this session from their allocation, extenuating circumstances permitting. Where more than 24 hours' notice was given, or in extenuating circumstances, sessions were re-organised in other one-to-one slots, or run immediately prior to project group sessions. Sometimes this re-scheduling of one-to-one sessions was challenging because our non-lone working policy requires other staff to be present on site, but in most cases any missed sessions were made up through double sessions later on in the project.

### **Participant Retention**

Across the project we significantly exceeded the number of young people we expected to work with however the breakdown between community and inpatient participants was not as originally expected, particularly in year 3. We had greater numbers of core (over 3 sessions) inpatients and lower numbers of core community participants than envisaged due to the nature of mental health conditions of the community-based young people we worked with, with some becoming too unwell to attend or engage on a regular basis. In addition, due to the severity of mental health conditions faced by some participants recruited, it was impossible or inappropriate for all participants to progress to group activities within their first year (see key learning section). Where participants have committed beyond their initial year, however, project impact has been significant, sometimes life-changing, as evidenced through our case studies and impact reports.

Where young people were unable to continue engagement due to extended poor health, and it was too late in the year to offer an effective and full programme of activity to any new recruits, one-to-one sessions were reallocated to the Parkview Clinic/Ardenleigh, addressing inpatient demand.

Due to the support we have had from inpatient settings and demand for provision within these, we have submitted a Youth Music Fund B application to develop, enhance and expand this element of provision. If successful, the new project (Plugin) will enable us to deliver activities within 5 inpatient settings across Birmingham over 3 years, including in private settings, further expanding our strategic and delivery partners. We are also seeking funding from BBC Children in Need to sustain Wavelength community-based activity for 3 years.

## **Participants Not Able To Access Group Sessions**

As mentioned above, we had more young people engaged in the project with significant mental health conditions than initially expected and in some cases this meant that the young people were either not ready or unable, due to their risk assessments, to be able to attend larger group activities. This did affect our ability to achieve some of our project outcomes in the ways expected, particularly outcome 3 in relation to social skills and team working. Wherever possible we addressed this by providing supported opportunities for managed collaboration, e.g., pairs activity with appropriate keyworker supervision, or inviting appropriate other longer-term participants in to add contributions to these participants' CD tracks. In some cases this acted as an effective stepping stone into group sessions but in other cases progression to any group activity was too ambitious for the first year of the project. In their 2<sup>nd</sup> year of the project we only planned for participants to continue to access group sessions, so this provided some challenges to continue to engage young people from their 1st year who hadn't progressed to group activities. Where possible, they benefitted from first call for any one-to-one sessions that others had to miss, and we also tried to engage them in new participants' sessions, for example through pairs work. Some participants who didn't progress to group sessions did still benefit from meeting other participants, by coming along to the final annual sharing event or project socials and others, whilst not progressing to this level, did still show significant improvement in their confidence and communication skills through the project, by talking about their feelings and discussing their musical ideas and likes/dislikes with project artists. For some participants, it was real progress to even access sessions outside of their own home or mental health setting, and the impact of this shouldn't be underestimated.

## **Inpatient Setting Structure**

Over the duration of the Wavelength project we changed our approach to delivery in the two project inpatient settings, Birmingham Children's Hospital Parkview Clinic and Ardenleigh Forensic CAMHS. When we devised the project there was always a level of flexibility planned in regards to how each setting would like to utilise their 10 half day sessions but we had envisaged that the sessions would run consecutively and with consistent participants wherever possible. However, both settings were generally keen to split their sessions across different school holiday periods, when their patients weren't having in hospital school sessions and needed engaging, and Parkview wanted to offer opportunities to all their wards. This, together with general participant turnover in inpatient settings and expected variations in patients' ability to attend sessions due to their health, medication and treatment, meant that sessions tended to run on a 'drop-in' basis. Whilst this resulted in more patients than envisaged benefitting from the opportunity, and many were 'core participants' having more than 3 sessions, most participants didn't benefit from a full series of 10 sessions. As a result, it wasn't appropriate to track project impact in the same way as the main project, with baseline material and Five Ways To Wellbeing personal aims taking too much time away from project delivery in this context. Instead we relied on music leader sessional reports, with staff and participant feedback, and 'graffiti wall' feedback collected after sessions to monitor impact. Whilst the project would have potentially had more individual impact with sustained engagement for allocated inpatients, there would always be the potential of patients being discharged and we did appreciate the benefits of engaging greater numbers. As such, we were keen to be flexible to the needs and wishes of each setting.

As stated above, both settings are keen to expand creative music activity in their settings in order to offer more regular weekly opportunities for patients, in partnership with Quench Arts, with funding applications pending to support this.

### **Parental Engagement**

As mentioned in detail under outcome 5, both a success and challenge of the project has been the involvement of parents in Wavelength sessions. Throughout the project we have provided the flexibility for parents to support their child in attending sessions where needed and, whilst beneficial for those young people, we are aware that having adults in the room can be off-putting to other participants. If this had been a significant issue then we would have organised to split the group sessions into 2 smaller groups, with one group having no parents and the other having young people wishing to have to have their parents/keyworker there. We would have done similar if young people had had significant differences in musical genres and/or if there had been any significant issues with age differences between participants, however this wasn't the case.

### **Participants with Additional Needs**

In our recruitment for the project it became clear that some participants referred to Wavelength, as well as having a mental health condition, also had additional needs. For example, we had some participants who had a learning difficulty, some who were on the autistic spectrum and others who were looked after children, young carers or who came from families with a history of poor mental health, where mum, dad or siblings might also have periods of being unwell. Whilst this wasn't an issue in regards to engagement in project activities, as we were able to differentiate appropriately, it did mean that we sometimes needed to make extra provision in regards to access, for example by providing taxis to transport young people where parents were unable to bring them and where public transport would have been too challenging, especially in winter months. This did have an impact on our budget, though we were able to accommodate this by saving on costs in other areas.

### **Geographical Spread of Participants**

Wavelength recruited young people from across both Birmingham and Solihull local authority areas with our base in Winson Green so, for those living in the south of Solihull, for example, this required around an hour's journey to attend project sessions. Whilst public transport is readily available, due to the vulnerable nature of the young people engaged, this was not always the safest or most practical way of travelling to sessions. As above, where required, we did provide taxis for participants who needed this support but generally we had most interest in the project from young people living in the Birmingham area. However, as we didn't want to exclude those travelling from further afield, from year 3 we did make provision to offer 1-to-1 sessions to Solihull participants from a more local venue provided in kind by Solihull Engage, and we also offered monthly songwriting sessions from this venue.

### **No Project Venue from December'17:**

In our project planning, the Wavelength delivery venue was given in-kind by Birmingham and Solihull NHS Mental Health Foundation Trust (BSMHFT), associated with the adult Musical Connections project, which only had Big Lottery Funding until December 2017. This, together with BSMHFT not being awarded the 0-

25 mental health tender in Birmingham, meant that they weren't able to continue this venue in kind arrangement for the full 3<sup>rd</sup> year. To support transition, BSMHFT extended the venue lease until March'18 and Quench Arts secured additional funding to take-over the lease from April'18-March'19. Additionally, we negotiated in-kind support from Solihull Engage who provided a venue for group songwriting activity. Applications for our future programme have contributions to our venue to enable this accessible space to be secured in future.

### **Cash Match-Funding for Year 3 Achieved Late:**

In our original project application we built in increased match funding for year 3 of the programme. Whilst this wasn't fully achieved at the start of year 3, we were successful in securing the full match before Christmas, meaning that we didn't have to resort to 'plan b' which would have required a reduction in delivery. We achieved £9,500 from the Clive & Sylvia Richards Charity in November'18, achieving the match requirement and additional funding of £5,000 from the Grantham Yorke Trust and £3,333 from Services for Education will enable activities to be sustained beyond our Youth Music grant until December'18. A 3 year application to sustain Wavelength is being considered by BBC Children in Need which, if successful, will enable the project to run for another 3 years from January 2019, albeit focused on the 12-18 age range.

### **Key Learning/Reflections**

- Some young people with severe mental health conditions are unlikely to be able to attend larger group activities due to risks associated with their conditions. We have learnt that we need to include a 'half-way' option where they can collaborate in pairs as a next step. This may be over the course of more than one year of engagement.
- There has been a larger demand from inpatients wanting to engage in Wavelength than anticipated and, as such, we're currently fundraising for a new programme called Plugin to be solely based in inpatient wards.
- To ensure that young people don't face creative fatigue in group sessions, we slightly amended the project structure each year to build in additional time for revisiting and refining group material, ensuring that there was no pressure to finish a song each month, providing time for completing material to a good standard and rehearsal time as a group.
- Ensure that when the artistic team undertake peer reviews using 'Do, Review, Improve', that they have to identify development areas for the person they are observing as they can be 'too nice'!
- Covering Solihull and Birmingham is a large area geographically and young people can find it difficult to travel to either area. Taxis have been provided where needed but these are very expensive. In future, we may need to look at splitting the delivery across the 2 areas to combat this.

- Involving parents/carers/key workers is key to success in measuring the wider impact but their involvement also needs to be managed to ensure young people can grow independently.
- Delivering an online seminar is more time-consuming than delivering a physical seminar. Although we feel that having an online resource will reach more people, giving wider impact, the time it has taken to produce has been way over what we expected. This will inform planning of future online events.

One of our Wavelength seminar vlogs focuses specifically on challenges-  
<https://www.youtube.com/watch?v=4bH7-kv13gM&index=18&list=PL-dyAzLiX80BBMcrh3O-MkwYYkPDa8YbB>

## **What Next?**

Quench Arts is through to the final stage of a 3 year BBC Children In Need (CIN) funding application to continue to develop and deliver the Wavelength project from January 2019, focused on 12-18 year olds (outcome end October). We have also achieved additional funding from the Grantham Yorke Trust (£5000) and Services for Education (£3333), allowing us to run activities from Sept –Dec’18 whilst we wait to find out whether our BBC Children in Need funding application has been successful. We are building a good relationship with the Clive and Sylvia Richards Charity, which has provided match funding for the Wavelength project in its 3rd year: in July we were invited to a Trustees meeting to give a presentation about our work and the need and impact of Wavelength, which went very well. If their Trustees agree, we may consider a further application for ongoing support of Wavelength in the future, potentially with the 19-25 age bracket (which BBC Children in Need doesn’t cover), this being such a key transition phase. We are also seeking further funding from local trusts and foundations to cover this age group.

Both the Parkview Clinic of Birmingham Children’s Hospital and Ardenleigh Forensic CAMHS have ‘bought in’ extra Wavelength activity into their inpatient settings in the interim period whilst we wait on outcomes for longer term funding, as they value the project so much, though don’t have the resources to do so on an ongoing basis. Birmingham Children’s Hospital will provide match funding for Wavelength over the next 3 years at the same level as currently, should the BBC Children in Need application be successful. Also, due to the successes and learning from Wavelength, Birmingham Children’s Hospital, with other inpatient settings, has given an additional significant commitment to support a new programme of weekly inpatient activity currently being considered by Youth Music for a new Fund B grant (‘Plugin’).

Quench Arts is committed to developing our wellbeing work, in particular within mental health and focused on young people, where young people face barriers to mainstream provision and where early intervention can make such a huge difference to their lives. Locally, demand for youth mental health provision is growing but is unmatched by available resources, meaning waiting times for support can be long and thresholds for support are increasing.



Our priorities are focused in 4 areas:

1. Working with young people on an early intervention/recovery basis through community-based activities to build resilience, using music to support them to express emotions and connect with others, building a support network of peers with similar interests and experiences around them. To achieve this, we're committed to sustaining Wavelength, benefitting additional new participants.
2. Developing work with young people with serious mental health conditions, through inpatient activity in acute/secure settings, using music to support recovery (as above) and build transferable skills, whilst developing their self-esteem by enabling them to achieve. These young people often have no access to musical opportunities as audiences or participants. To achieve this, we're fundraising for a new inpatient project across Birmingham called 'Plugin'. Where possible, inpatient delivery will support progression of young people into our community activity, aiding transition on discharge.
3. Providing training and support for music leaders to develop skills and confidence in working in the mental health sector, through training courses and shadowing opportunities. This will develop the capacity of the local workforce to address the above priorities and meet growing demand.
4. Sharing learning from Wavelength and other wellbeing programmes regionally, to encourage other NHS Trusts to consider similar programmes of work. This activity has been built into future wellbeing programmes.

We'll engage current Wavelength participants until Dec'18 at least, supporting ongoing development through personal progression planning, including signposting (both within the arts and in general).

As previously mentioned, across the 3 year programme, mental health provision for young people locally has undergone significant change. During year 1, a new tender for Birmingham's youth mental health services for 0-25 (as opposed to the previous 0-18) was awarded to a consortium called Forward Thinking Birmingham, led by Birmingham Children's Hospital. Whilst this caused significant upheaval across year 1 and the early part of year 2 in regards to the transition of services between organisations, changes to staffing and accommodation, it also has provided positive changes to the model of service provision in Birmingham. As such, there is now a youth mental health 'drop in' centre in Birmingham called 'Pause' where young people can obtain information about support available locally, including Third sector opportunities such as Wavelength, plus on-site group events and activities, including creative arts activities. This means that they can be signposted to support on an early intervention basis without necessarily needing a CAMHS assessment. As such, there seems to be a greater willingness to work with Third Sector organisations in partnership and a recognition of the value of work, outcomes and resources that projects such as Wavelength provide.

Quench Arts sits on the Birmingham Music Education Hub, representing the informal sector. We have shared our Wavelength learning, outcomes and impact measurement tools with hub partners and opened up training opportunities to hub

freelance staff, such as Mental Health First Aid training. As a result of the work of ourselves and mac makes music (through their Fund C grant), the Hub has devised and adopted a new Inclusion Strategy, including ongoing Wavelength support and training to enable music service staff and local freelancers to better respond to the social, emotional and mental health needs of young people. Mac is also supporting the adoption of similar inclusion strategies across other West Midlands Hubs.

Quench Arts is committed to developing our work within the mental health sector. We've recently been awarded an 18-month Arts Council organisational development grant regarding our adult wellbeing work, enabling us to build partnerships with the integrated mental hubs across Birmingham and Solihull and pilot new, sustainable monthly adult outreach activity. It's our ambition to develop a similar offer through Wavelength for young people accessing Forward Thinking (Birmingham) (FTB) and Solar (Solihull) hubs. A key part of this funding is to develop new regional strategic links and provide capacity to look into other funding avenues, such as arts on prescription. Although adult-focused, our strategic conversations will include a summary of all of our wellbeing work so the learning/contacts gained from this research will also help support/sustain our youth wellbeing programme.

Regarding youth mental health provision locally, there are still significant challenges, with Birmingham provision covering ages 0-25 and led by Forward Thinking Birmingham (FTB), and Solihull provision covering 0-18 and led by Birmingham & Solihull Mental Health NHS Foundation Trust (BSMHFT), and a disparity of funding between the two. FTB's 'specialist community mental health services for children and young people' were assessed as inadequate in Feb'18 by CQC, including relating to 'are the services well-led'. Their 2015 contract was for 5 years. Whilst it's obvious that our work is valued, it remains extremely challenging to obtain resources from FTB at a consortium level, as their funds are stretched and split across the partnership. What is positive, though, is that partners directly involved in seeing the impact of our work are finding funds from their own budgets to support activities, as evidenced through a desire to 'buy-in' sessions from the Parkview Clinic and Ardenleigh FCAMHS, and through a commitment to ongoing match-funding for Wavelength and Plugin in future from Birmingham Children's Hospital.

## **Links:**

### **Music, videos and film footage**

Wavelength CD 1 2018

[https://soundcloud.com/quench\\_arts/sets/wavelength-year-3-2018-cd-1](https://soundcloud.com/quench_arts/sets/wavelength-year-3-2018-cd-1)

Wavelength CD 2 2018

[https://soundcloud.com/quench\\_arts/sets/wavelength-year-3-2018-cd-2](https://soundcloud.com/quench_arts/sets/wavelength-year-3-2018-cd-2)

Wavelength CD 1 2017

[https://soundcloud.com/quench\\_arts/sets/wavelength-year-2-cd-1](https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-1)

Wavelength CD 2 2017

[https://soundcloud.com/quench\\_arts/sets/wavelength-year-2-cd-2](https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-2)

Wavelength CD 2016

[https://soundcloud.com/quench\\_arts/sets/wavelength-year-1-cd-2016](https://soundcloud.com/quench_arts/sets/wavelength-year-1-cd-2016)

Our Wavelength seminar vlogs can be found:

<https://tinyurl.com/WavelengthOnlineSeminar>

## **Photographs**

2018 Gig at the mac -

[https://www.facebook.com/quench.arts.3/media\\_set?set=a.1059389060894148.1073741963.100004691913615&type=3](https://www.facebook.com/quench.arts.3/media_set?set=a.1059389060894148.1073741963.100004691913615&type=3)

2017 Gig at the mac -

[https://www.facebook.com/quench.arts.3/media\\_set?set=a.857888984377491.1073741916.100004691913615&type=3](https://www.facebook.com/quench.arts.3/media_set?set=a.857888984377491.1073741916.100004691913615&type=3)

2016 Gig at the mac

[https://www.facebook.com/quench.arts.3/media\\_set?set=a.607880002711725.1073741880.100004691913615&type=3](https://www.facebook.com/quench.arts.3/media_set?set=a.607880002711725.1073741880.100004691913615&type=3)

*All photos taken by Bethany Stanley (Bethany & James Fine Art Photography)*

## **Thanks**

Wavelength would not have been possible without the following organisations and individuals:

### **Artistic Team:**

Paul Carroll – Lead Artist  
Meldra Guza – Lead Artist  
James Stanley – Lead Artist  
Sarah Wilson – Lead Artist  
Davina Brownrigg – Shadow Artist  
Jake Cross – Shadow Artist  
Nathen Durasemy – Shadow Artist  
Michelle Holloway – Shadow Artist  
Adam Moffatt – Shadow Artist  
Katie Stevens – Shadow Artist

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Services for Education (Birmingham Music Education Partnership)  
Birmingham and Solihull Mental Health NHS Foundation Trust  
Birmingham Children's Hospital Charity  
W A Cadbury Trust  
The Clive and Sylvia Richards Charity  
The Grantham Yorke Trust

### **Partners:**

Birmingham and Solihull Mental Health NHS Foundation Trust (Community Engagement Team, Ardenleigh FCAMHS and Recovery College)  
Forward Thinking Birmingham (Birmingham Children's Hospital Parkview Clinic)  
Services for Education – Birmingham Music Service (Birmingham Music Education Partnership)  
Solihull Music Service (Solihull Music Education Hub)  
Mac Makes Music  
Solihull Engage