



# WAVELENGTH

## Impact Report 2018-19



**The Grantham Yorke Trust**



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## **Wavelength 2018-19 Activity Summary**

Wavelength is a creative music making project for young people aged 12-18 living in Birmingham and Solihull with mental health conditions. This is the 4th year of project delivery, with the project schedule slightly amended this year due to the timeframe required to obtain new funding for the initiative from BBC Children in Need.

Wavelength benefitted 45 young people with diagnosed mental health conditions this year through the main community programme and 2 bespoke mini projects at Birmingham Children's Hospital Parkview Clinic and at Ardenleigh (Forensic Child & Adolescent Mental Health Service unit). We worked with 27 young people in the mini projects, through 10 half-day sessions per clinic based in the school holiday periods (when hospital school doesn't take place and young people need activities to engage them). These project sessions included some one-to-one session and some group activities, depending on the wishes of the settings and the needs of the young inpatients. We engaged 18 different young people (14 from Birmingham/ 4 from Solihull) in the main community programme, working on a rolling recruitment basis in liaison with our project steering group

Across the main community programme, we delivered: 101 one-to-one music sessions, 13 group sessions (ensemble skills), 13 songwriting sessions, 9 recording sessions and 2 social opportunities (seeing the Iridis concert at the mac, plus the Home of Metal exhibition). We held an end-of-year sharing with a signposting marketplace on 26<sup>th</sup> October at the Royal Birmingham Conservatoire. Some young people are still to complete their full allocation of 10 one-to-one sessions due to the new rolling recruitment offer and these young people will have their sessions rolled over to next year, remaining engaged in the project.

Participants involved in the project this year have had a range of mental health conditions including: anxiety/generalised anxiety disorders, mood disorders, eating disorders, sensory processing disorders, depression, psychosis, OCD, ADHD, body dysmorphia, agoraphobia and issues with low self-esteem and self-harm. Some young people have had co-morbidities such as autism/Asperger's syndrome, Cerebral Palsy/hemiplegia, dyslexia/dyscalculia, dyspraxia, epilepsy and joint hypermobility syndrome which have also impacted on their mental health.

These young people face many barriers in accessing mainstream provision including psychological barriers such as low confidence/self-esteem; physical barriers, regarding accessible venues, transport and carer/keyworker availability; and other barriers such as reduced concentration due to medication. They may be confused about their identity, be coming to terms with life-long conditions/associated stigma and also feel a lack of agency/control. These barriers result in young people having difficulties in progressing their hobbies and interests and sometimes their education (through missed schooling), resulting in a lack of opportunities to build emotional, personal and social skills for resilience, which causes further isolation, social exclusion and limits friendship networks and future aspirations.

In this report we highlight the progression that project participants have made through cohort statistics collected through participant self-assessed baselines. We also highlight the individual impact through a sample collection of case studies on new participants recruited this year, giving further context.

## Wavelength 2018-19 Analysis of Participant Progress

### Baseline Analysis

The following is a summary impact analysis of evaluation material collected from this year of the Wavelength project via a creative baseline activity with 'core' participants including those 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 run, 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 contextual 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 through meeting more experienced musicians and has actually gained higher aspirations. 7 case studies, as examples, are provided at the end of this document, with each project artist having written case studies on a selection of the participants they have worked with.

We did not use our baseline evaluation tools during the projects based at Birmingham Children's Hospital Parkview Clinic and Ardenleigh Forensic CAMHS. The sessions here are mini projects and due to the nature of these settings and the severity of the young people's mental health conditions, sessions tend to run as 'drop-in' group sessions. Asking such detailed questions in this context therefore seems inappropriate. Instead, we rely on sessional feedback including graffiti walls and plenary discussions, with artist and staff observations included, also producing case studies where engagement and impact deems these appropriate.

### Your Music Section:

This section of the baseline related to BBC Children In Need Difference 1.

- Outcome:** Project participants show an improved ability to express themselves in a constructive and positive way.
- Indicators:** Participants' self-assessed level of ability to express themselves through their own music-making.  
What music leaders say about participants' abilities to express themselves.
- Evidence:** Participant revisited baseline questionnaires. Music leaders' sessional reports.  
Project recordings of participants' work, and end of year project CD.



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 the project year, to measure distance travelled. Participants' names have been coded in order to maintain anonymity.

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

83% showed improvement in, 'I can express my thoughts, feelings and emotions through my own music making'. 8% stayed the same. The most improvement was 5 points, on a scale of 1-7. 59% of the collective potential progression points available were achieved.

50% showed improvement in, 'I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)'. 33% stayed the same (some participants gave a high score at project start). 30% of the collective potential progression points available were achieved.

91% showed improvement in, 'I am pleased with my current level of musical ability'. 8% stayed the same. 51% of the collective potential progression points available were achieved.

83% showed improvement in, 'I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)'. 17% stayed the same. 61% of the collective potential progression points available were achieved.

67% showed improvement in, 'I feel like music making allows me to be creative'. 25% stayed the same. 75% of the collective potential progression points available were achieved.

67% showed improvement in, 'I find it easy to sing/play in front of others'. 8% stayed the same. 18% of the collective potential progression points available were achieved.

Music Leader sessional reports have documented participant progress. Examples include:

Participant 1I:

- Group Session 27/3/19: Participant 1I spoke into the round-robin recorder at the end for the first time (note: previously she would only write comments down and refused to speak).
- Group 4/4/19: Participant 1I is making decisions and speaking up about her thoughts and ideas really calmly and comfortably and she spoke into the round-robin again.

Participant 1A:

- Group 4/4/19: Participant 1A has developed a habit of 'shouting' when she is struggling to be flexible. She has very rigid ideas and when the group shifts away from them or something happens that she is not comfortable with she goes bright red in the face and tells the music leader why she is not happy through gritted teeth. She is very clear about her thoughts and feelings but may not be expressing them in the best of ways and is still struggling with flexibility.
- Songwriting session 18/9/19: Participant 1A was talking to other participants and she was better at listening to the ideas of other people and not steering the conversation in her direction. She took part in some wonderful conversations.

General group session example 23/1/19: We looked at three objects: a balloon, ball bearing and shell and talked about them and spent some time writing what we thought about them. Then we discussed what we had all written and collected words and phrases that we all liked from the various sheets. We started writing an abstract poetic song about looking back into our youth but as the session and song progressed, it became a song about a group of friends losing someone to a shooting. The discussions got very deep but people handled the subject matter really maturely and were careful to look after each other. The song is not finished because there were so many strong feelings pulling it in different directions so, as a group, we decided to take some time to reflect and look at it again next week.

Audio/photographic documentation of participants' music and lyrics and audio recordings of group 'round-robin' plenary have evidenced progression.

The project CD highlights participants' creative expression:

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

## **Extra information**

The majority of Wavelength participants have low self-confidence and lack group experiences on joining. Some struggle to express an opinion, fear making a decision, or are elective mute. Others were referred for showing their frustration through inappropriate behaviour/language. Within project sessions, this may manifest as shyness or a perceived lack of willingness to engage. In rarer situations, it is masked by dominant behaviours where the participant appears over-confident and uncompromising. Participants are coming to terms with their diagnosis and associated symptoms/medication. Often they have missed lots of education and had limited opportunities to engage with peers.

To improve their ability to express themselves, we build confidence and skills through one-to-one sessions initially, leading to group sessions when ready. Once more confident, participants are encouraged to steer their sessions more (sessions are participant-led in terms of content/style/structure/form and the music/topics of focus, e.g. with lyrics). In group sessions, they learn to work collaboratively alongside their own devised guidelines, valuing everyone's contribution as part of the ensemble and understanding that different views and opinions are healthy, learning compromise. They connect with music and discuss different emotions/states it can evoke. Steering topics/themes for group pieces they learn to offer ideas/lyrics using a range of stimuli/tools and hear other ideas and opinions leading to interesting discussions. We find that lyric-writing is a great way to discuss issues/feelings that they'd otherwise struggle to talk about. The original music created on the CD illustrates how far participants can now express themselves, covering topics such as: the environment (Have You Ever Hugged A Tree?); street violence (Video Game); mental health (Colossal Nothingness).

This extract from Case Study 1B (see attachment) highlights an example of progress: *"When 1B came into his first one-to-one, he could make no eye contact and found it difficult to engage in conversation...In the group sessions we began to see a change. At first he would talk via me. As he attended more sessions, he began to be braver, speaking louder, and then later speaking for himself."*

This year a couple of participants had severe autism. They found one-to-one sessions too intense and thrived more in group sessions. Here, we delivered pair or small group sessions instead of individual sessions to build skills.

Some participants still struggle to express themselves constructively at times and their journey may not have been as large. Most progress was made with core participants attending community sessions (rather than inpatient project participants) due to longer engagement. However, all music leaders observed more engagement from participants with themselves, even when these participants struggled to communicate with peers. With mental health, progress can relapse from day-to-day - we use music to help build resilience to manage this.

*"Music is her coping mechanism. In a safe, non-threatening way, music can allow expression of emotion..."* Parent, Participant 1L.

*".. (music) can help to regulate their emotions and maybe see things from another angle. Also, lyric writing can help to resolve issues/ concerns they have."* Mother, Participant 1A.

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

This section of the baseline related to BBC Children In Need Difference 2.

**Outcome:** Project participants show an increased sense of self-esteem.

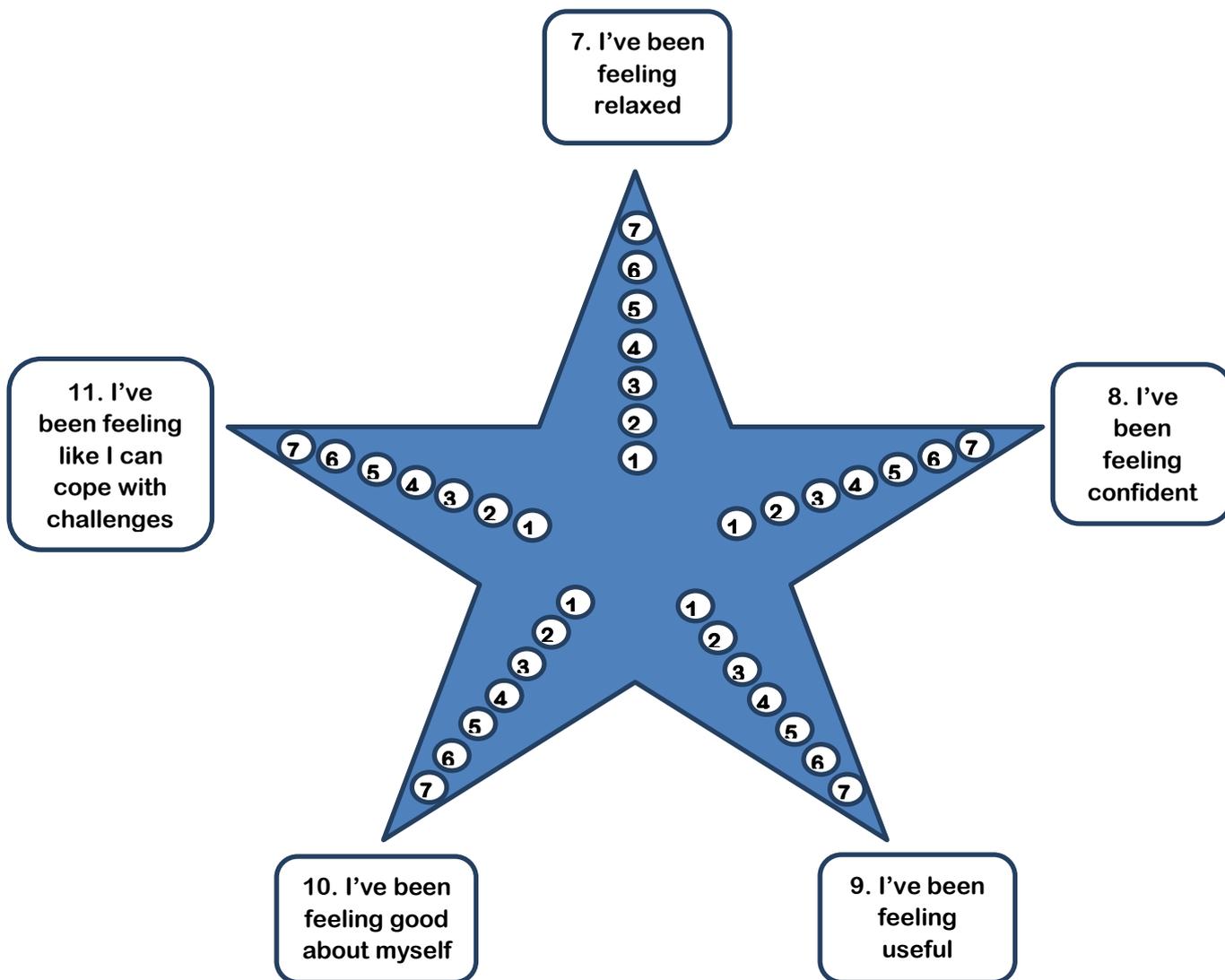
**Indicators:** Participants' self-assessed level of self-esteem.

Whether or not participants share their musical outcomes with others.

**Evidence:** Participant revisited baseline questionnaires.

Music leader sessional reports and case studies on each participant.

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.



Participant self-assessed baselines taken with core (community-based) participants at the beginning/end of the project year show individual and cohort self-esteem improvements against set statements.

42% showed improvement in, 'I've been feeling relaxed'. 33% stayed as they were at the beginning of the year. 20% of the collective potential progression points available were achieved.

67% showed improvement in, 'I've been feeling confident'. 33% stayed as they were at the beginning of the year. 39% of the collective potential progression points available were achieved.

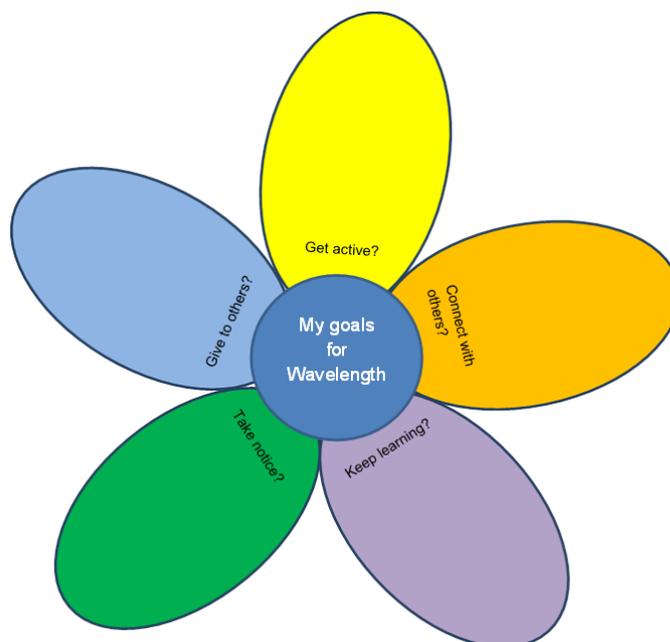
67% showed improvement in, 'I've been feeling useful'. 25% stayed as they were at the beginning of the year. The most improvement was 6 points, on a scale of 1 to 7. 52% of the collective potential progression points available were achieved.

59% showed improvement in, 'I've been feeling good about myself'. 33% stayed as they were at the beginning of the year. The most improvement was 3 points, on a scale of 1 to 7. 29% of the collective potential progression points available were achieved.

67% showed improvement in, 'I've been feeling like I can cope with challenges'. 17% stayed as they were at the beginning of the year. 39% of the collective potential progression points available were achieved.

### 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>)



On joining Wavelength, core participants set personal aims related to the 'Five Ways to Wellbeing' to work on throughout the year and review, building pride and self-belief (detailed in Five Ways to Learning Section). Of 45 goals set, 32 have been achieved, 11 have been exceeded and 2 are still in progress. Here's an example:

Participant 1A:

Goal (keep learning): I'd like to learn how to play the bass guitar.

Review: Expressed pride in coming up with her own idea for a bass riff in a group track and played the bass live in the concert.

Assessment: Met

In end of year evaluations, 92% of participants said that the project had improved their self-esteem. Quotes included:

*"I'm always buzzing after Wavelength and feel really good about myself and the music we have created."* Participant 1L

*"I feel I can learn new things if I try. Before I wouldn't even try."* Participant 1R.

Evidence of young people's increased self-esteem and sense of pride has been measured by numbers of participants:

A) Giving permission to publicly share/recognise:

-Their original tracks on the project CD (19 participants contributed and agreed to share this online).

-Arts Award accreditations/certificates (3 participants have completed portfolios for Awards Award ready for moderation in 2020. 18 core participants accepted a certificate of achievement).

B) Involved in:

-sharing their musical work created at the year-end project sharing (17 participants)

-7 participants invited guests to this performance

Other evidence includes quotes from sessional reports:

Group session 10/4/19. Participant 1B was really pleased with his guitar parts and we chatted about leaving them natural to keep the beauty instead of quantising everything and he was proud of being brave enough to keep some of the nuance.

One-to-one session 4/9/19. Participant 1C really wants to play this to her family and is proud of it.

One-to-one 8/8/19: Participant 1G ran in excited to hear his track from last month. "Yes. it sounds as good as I remember!" We made a few additions and then spent time writing lyrics. He was really excited to be able to hear his voice back!

## **Extra Information**

Low self-esteem and confidence are issues that all participants joining Wavelength face, at varying levels. They may be dealing with a recent diagnosis, the stigma associated and potential perceived impact of this 'label' on their self-identity. In general, there's a fear of failure which sometimes inhibits their willingness to give things a go, though they've all made the first step of joining the project.

Low self-esteem is something we work on as soon as a participant starts, initially with 'quick win' activities where the participant feels immediate success. All staff are trained Mental Health First Aiders, experienced in meeting participants at their starting point and supporting progression. With music leaders, participants set clear targets to achieve each session, aiding motivating through regular, valid praise. Once participants have learnt to trust their one-to-one music leader, they're encouraged to set personal goals related to the Five Ways of Wellbeing. Within individual sessions, participants work towards an original track for the CD and some decide to work towards Arts Award accreditation. Within group

sessions, participants build confidence and self-identity through ice-breaker activities and teamwork. They reflect through plenary activities on the positive contributions they have given and music created. The CD has provided something tangible that they can share, highlighting their success and giving something positive to remember through their period of mental ill health.

Having peer mentors (older young people, some previous participants) helps to inspire participants. Peers give extra support, settling new participants into sessions, helping with playing the same instrument/part so people feel less exposed, and giving positive feedback as role models, boosting their own self-worth.

Most participants have seen improved self-esteem, though the distance travelled has varied and changes daily. Most progress was made with core participants attending community sessions (rather than inpatient project participants), through more sustained engagement.

Participant 1B again shows clear progress, becoming more proud of who he is. Initially, he would arrive and would immediately withdraw into himself, wearing headphones, hood up. In his case study, it's noted that, 'he began to be braver, speaking louder....His posture opened up...'

A similar journey can be seen with Participant 1G observations:

*"These people have been writing songs for a long time. I've only just started and I can't expect to be as good as them."*

*"Putting my own ideas down in a song - hearing it back made me think 'wow!'"*

*"...it's made me feel good about myself."*

(Participant 1C)'s mother stated, *"...Her self-esteem has grown through Wavelength. It is still something she struggles with but the positive feedback from the group and music leaders has helped a great deal... Music can help young people to realise that they are good at something and give them an insight into their creativity so improving their self-worth. It has been an amazing experience for her."*

1 core participant hasn't increased her self-esteem yet. She is currently very unwell and refuses to leave home. We're working with her family/support worker to see whether delivering sessions nearer home will increase engagement.

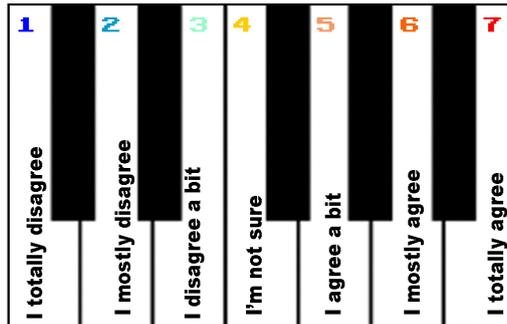
### **'How You Doin'?' Section**

This section of the baseline related to BBC Children In Need Difference 3.

**Outcome:** Project participants show improved relationships with peers.

**Indicators:** What participants say about their relationships with peers.  
Number of musical collaborations between peers.

**Evidence:** Participant revisited baseline questionnaires.  
Music leader sessional reports and case studies on each participant.  
Number of collaborations between participants



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.

Core participant self-assessed baselines, taken at the beginning and end of year have measured progress in social connections/engagement against set statements.

75% showed improvement in, 'I have good social skills'. 34% of the collective potential progression points available were achieved.

70% showed improvement in, 'I'm able to connect with other people on the project'. 42% of the collective potential progression points available were achieved.

91% showed improvement in, 'I'm good at working in a team'. 62% of the collective potential progression points available were achieved.

67% showed improvement in the statement, 'I find it easy to sing/play in front of others'.

40% showed improvement in the statement, 'My health and wellbeing is good'. 40% stayed the same. 20% recognised that their health and wellbeing was not good.

Year-end evaluations from participants/parents/carers/key workers have captured wider impact. An example includes:

*"(Participant 1I) is building good friendships, connecting with new people and supporting her peers...There has been a whole life change-growth in confidence-change of mindset and possible long term outcomes are now positive. In a safe, non-threatening way, music can allow expression of emotion, and support engagement with peers and like-minded people. The project has allowed her to gain confidence and a sense of achievement."*

Participant 'Five Ways to Wellbeing' personal aims related to 'Connect with' and 'Give to Others' were revisited at year-end to measure progress. One example is:

'Connect With':

Participant 1F:

Goal (connect with others): I'd like to work with someone else and learn from them some new skills.

Review: Participant 1F was able to collaborate with Participant 1I in a few sessions both

with me facilitating and then independently. Outside of the project, he's started leading sessions with the football club with older adults and younger children, also coaching people at the tennis club. His mum stated how *"working with a female (1I) was outside of his comfort zone and really beneficial for him."*

Assessment: Exceeded

16 core participants (of 18) attended the collaborative sessions and social activities. 23 additional participants involved in inpatient holiday sessions worked collaboratively with peers. The number of collaborations on the project CD and sharings evidence team-working: 14 core participants collaborated on pieces for the CD/concert.

Music leader session reports have documented observations related to this difference. Examples include:

*"It was really touching when, at the end of year concert soundcheck, Participant 1C who was nervous herself, offered to join (Participant 1G) on stage to support him singing as he was struggling more than her. This showed real empathy – she was prepared to put herself out to make sure someone else achieved their performance goals. This boosted her own sense of worth".*

Participant 1B:

4/4/19: is getting a great deal from the group sessions. He is being encouraged to explore genres and styles that are completely out of his comfort zone, is being a real team player and thriving.

10/4/19: is starting to interact with the rest of the group without prompt and is talking to people through the breaks.

### **Extra information**

The majority of young people that join Wavelength are isolated. Many have had time off school due to their mental health and, therefore, have not built relationships with peers. As they haven't had the same opportunities to interact with others, we have designed the project to build social confidence by supporting progression from one-to-one to small group, larger group and then performance and social opportunities. Where a participant has struggled to access group sessions initially, they have progressed to pairs work to build skills and confidence and also make a friendly peer connection for mutual support in future group sessions. Sessions commence with ice-breakers to build confidence, teamwork and communication. The project works at a pace that supports participants' needs whilst gently encouraging progression.

Most progress was seen with core participants, through greater duration of engagement (inpatient collaborative activity is more challenging due to setting contexts). 2 members of the main project this year, both autistic, found one-to-one sessions too intense and thrived more in group activities. To meet their needs we offered pair and small group activities instead of individual sessions.

2 young people have still yet to be brave enough to work with other participants, although 1 did attend the project gig as an audience member and is now determined to come to the group sessions in the future. As previously mentioned, the other young person is very unwell at present and finds it difficult to leave the house. We are working with her family to see how we can better engage her, potentially offering some initial sessions closer to home

to build her confidence.

1 participant still finds the idea of group-work daunting but was keen to try working with someone else so we arranged another more confident participant to attend his one-to-one sessions to work in a pair. This worked incredibly well and there is a track on the CD featuring their collaboration.

On the project CD there are 9 group songs and 3 collaborative tracks, illustrating the young people working together. In addition to this, at the gig, 3 of the individual tracks were re-worked to include other participants in the performance. This happened organically as, a couple of weeks before the gig, some of the one-to-one sessions were scheduled next to each other and when they heard each other's tracks, they got excited about adding bits and working together. This continued into their own time, communicating outside of the sessions to make sure they were all practising the parts. Some real friendships have been built, with many participants now chatting online and arranging to meet up in between sessions. As Participant 1A's mother stated,

*“She has met many new and varying people and seems to be very respectful and understanding towards her peers. The project has had a positive impact on her social skills as this is an area that she struggles with. Teamworking was difficult at first, but with Wavelength she has greatly improved in this area and is now more willing to accept others' opinions.”*

### **Other key outcomes**

#### ***Progression to Further Education/External Opportunities:***

Ongoing engagement has helped young people's personal progression into peer support roles, reinforcing the progress they have made and their sense of worth. Two older participants from the project's previous format have been peer mentors for some of this year. A participant from this project year has already agreed to step up into a peer mentor role next year and is interested in music leadership as a future career. This participant has also been signposted to external musical support delivered by a partner organisation specifically targeted at disabled musicians seeking to progress their performance career (after we negotiated a reduction in the minimum age for the programme on her behalf).

Another participant from this year, previously home-schooled as a result of problems with attending education because of her mental health, has progressed to attending a music course at college and is now researching universities to study music technology. She also volunteers at a local musical venue, helping the technician with sound engineering, negotiated by a member of our artistic team.

#### ***Improved family relationships/support networks:***

Parents of participants have benefited from meeting other parents, sharing strategies and tools. This has particularly been important for 1 parent who has a child on the autistic spectrum and was finding it difficult to access other support.

#### ***Empathy Development***

Participants have become more understanding and accepting of the individual needs of other project participants and learnt to adapt their behaviour appropriately (for example, for those autistic and/ with mobility differences).

## **Participant Case Studies**

Below are sample case studies detailing the progress of 7 participants recruited onto the Wavelength project this year. These case studies have been written by the artist working with each participant in 1-to-1 sessions and refer back to sessional monitoring forms from one-to-one and group sessions (with participant comments), participant feedback (such as graffiti walls and plenary reflection recordings) from group sessions, informal audio recordings of work in progress, participant/trainee evaluation forms for each project element and participant baselines/evaluations as evidence for any observations made. In addition, where possible, contextual information and feedback about the impact of the project for each participant has been obtained from health professionals/ carers/ family with permission, in order to gain a wider context. Some of these sample case studies are stronger than others in regards to evidencing project impact but they have all been included here for project learning. Participant names have been coded to maintain anonymity.

### **Participant 1A Case Study** **Written by Paul Carroll, Music Leader**

Context: Participant 1A – Social Anxiety; Asperger’s Syndrome; Sensory Processing Disorder; Dyspraxia

(Participant 1A) joined Wavelength from a home-schooling environment to write songs in a relaxed environment. Her mum said that (Participant 1A) struggled socially, had difficulty working in groups, accepting others’ opinions and speaking out loud. She was already a good storyteller when she started Wavelength and had seen her older sister perform in the previous year’s concert. She had also seen the project venue and staff when coming with her mum to drop off and pick up her sister but hadn’t played or sang much before. She was just beginning to take an interest in music technology and had used the GarageBand app before on iPad and Logic on her family home computer. When she first started, the team was told that she didn’t want to play or sing but just wanted to enjoy the writing process.

(Participant 1A) was indeed strong when it came to discussing ideas, characters and concepts in group songwriting sessions. In her second group session she tried playing bass guitar and grew interested in instruments. In her one-to-one sessions she was not sure what she wanted to focus on at first, so we tried a bit of everything: keyboard, guitar, drums and more bass. Despite saying she didn’t want to play or sing, she quickly was inspired to try out instruments. Bass became a strong favourite and she set herself the goal of learning it.

(Participant 1A) was a dedicated attendee of Wavelength and came to all group and one-to-one sessions apart from maybe one or two, when she had to be somewhere else. She got fully involved in group activities and, after being very quiet for the first couple of sessions, she became very sociable in break times, keeping contact with others outside sessions. At the end of the project (Participant 1A)’s mum highlighted that (Participant 1A) had supported another participant when they joined later in the year and had worries about coming.

Half-way through the year (Participant 1A) did have a challenge with the project herself. Her mum contacted Quench Arts to say that (Participant 1A) was coming home from group

sessions distressed about one person's opinion about a subject we'd spoken about informally (DC Comics versus Marvel films). This was news to us and in a meeting between Quench, (Participant 1A) and her mum we learned that (Participant 1A) may not show her feelings when she is upset about something. A list of actions was made and shared with the Wavelength lead artists. Around the same time, we also attended some excellent autism awareness training. After this we were able to think about how we communicated and checked in with people generally. There were no issues raised after that and when I asked (Participant 1A) about it at the end of the project, she said that sessions were much better after the meeting with Quench and she didn't experience any problems at all.

(Participant 1A) also took and ran with the suggestion that she channel her initial frustration into a song and at her next one-to-one session she turned up with song lyrics she had written at home. This was a turning point for (Participant 1A)'s creativity. Her one-to-one sessions became more focused and she involved herself fully using piano to pick out vocal melody ideas and the GarageBand iPad app to experiment with textures. She went on to play bass and drums on her track and the music leader supported by singing and playing guitar. It is a song she had a vision for and said once it was recorded, that it sounds like she wanted it to.

Half-way through the project, (Participant 1A) expressed a reflection on how Wavelength had benefited her so far. This reflection in itself was a big achievement for her. But she also said that since joining the project she was been more able to speak to new people when she was out and about.

In September (Participant 1A) started college, a change from schooling at home. She was offered some double sessions at Wavelength to develop her music and work towards an Arts Award qualification. However, (Participant 1A) was finding the transition to college challenging and wanted to keep Wavelength less intense so she continued with single sessions as before. This coincided with preparations for the end-of-project live concert at the Birmingham Conservatoire, where we were to share the music created both in groups and individually. A month or so before, (Participant 1A)'s mum told us that (Participant 1A) was feeling unsure about performing in front of people. Despite this, it seemed that (Participant 1A)'s family were keen for her to perform and she was in fact happy to attend rehearsals. So, the lead artists and project management were gently encouraging but not pushy. The week of the concert (Participant 1A) had a final rehearsal with her one-to-one music leader and decided that she would perform. The next day we heard that she had had a 'meltdown' and didn't want to perform. Again, on the day of the performance she came along to the sound check and rehearsal and joined in anyway but was still unsure about performing. It wasn't until the beginning of the show when we announced the band and saw that (Participant 1A) was on stage that the team knew she was going to go ahead. And she did, and she played really well to the delight of the rest of the performers and the audience. Now one clear benefit that (Participant 1A) recognises is that, compared to the beginning of the project, she now feels a bit more confident to play in front of people.

(Participant 1A)'s baseline scores around her musicality, social skills and health have mostly gone up slightly from start to finish with few staying the same. She feels much more pleased with her current level of musical ability and understanding the different elements of music and feels she can express her thoughts, feelings and emotions more through music-making. She feels more confident and generally better about herself but feels a little less like she can cope with challenges. We discussed this point and agreed that she has a

significant number of challenges at the moment in her first term of college and this could have had a bearing on the score going down. (Participant 1A) feels that she has better social skills and is better at working in a team. Both of (Participant 1A)'s aims for the project she considers as met - as well as the songs she's written at Wavelength she has also made music by herself using music technology at home. Also, she feels like she has learnt the bass guitar at Wavelength too. One aspect where she hadn't set herself a goal but achieved was 'giving to others' when she supported a new Wavelength participant online when he was unsure about coming to the project.

(Participant 1A)'s mum had plenty to say at the end of the project too. She feels that (Participant 1A) is *"starting to express herself in a creative way, using music and lyrics as a tool."* Her musical skills *"have improved greatly and she is more willing to experiment and try different things musically."* She says, *"her self-esteem has grown greatly, and she now feels more able to communicate her thoughts and opinions and know they have value."* (Participant 1A) *"still struggles with new situations but with the support the music leaders have given this is now improving."* Team working *"was difficult at first but with Wavelength she has greatly improved in this area and is now more willing to accept others' opinions."* Wavelength *"has had a positive impact on (Participant 1A)'s social skills. She has now found new coping strategies to use."* (Participant 1A) is *"more confident in group situations and is now more willing to speak out loud."*

### **Participant 1B Case Study**

**Written by Sarah Wilson, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1B – Anxiety; Depression; Autism Spectrum Disorder

When (Participant 1B) came into his first one-to-one session with me, he was late and very shy and anxious, and his body language was folded in on himself. He could make no eye contact and found it difficult to engage in conversation. He spoke incredibly quietly and had a gentle and kind manner. We had been told by his support worker that he was severely autistic and found working with others difficult.

With some coaxing we talked about what he had done, musically, up to that point. He then agreed to play me some of his previous work. His face changed at this point and it became quickly apparent that he was incredibly talented and knew as much as I did about music production, if not more. We talked about this and he said that what he needed was help to work with other people to socialise and collaborate.

As the project went on, he would use his one-to-one sessions to produce his own work and needed very little support but in the group sessions we began to see a change in him. At first he would talk to the group via me; he was insular and would make his contributions from a separate space, i.e., working on headphones to produce his idea of what the track/song should sound like whilst the rest of the group collaborated and communicated and worked together. He would then offer what he had come up with, which was always brilliant, and he would get a disjointed reaction from the group, which he did not understand.

As he attended more and more sessions, he began to be braver, speaking louder, still very quietly and still via me, but the group could hear him before I offered his contribution and then later speaking for himself. His posture opened up. He started arriving on time and he started taking creative ideas and direction from the group and shaping his contributions according to collaborative choices.

His one-to-ones became a place for him to collaborate with another member of the group. I think he chose to collaborate with Participant 1I specifically because it pushed him in to working in different ways because their music tastes were quite radically different. These sessions allowed him to collaborate in a different way to the group sessions and were really useful for building up his communication skills.

The group really liked him and respected his musical talent, and this was great for his social confidence. They also taught him how to contribute without intimidating his peers with his high talent levels and they widened his musical palate to include many more genres and styles.

### **Baseline Evidence**

Across the project year, (Participant 1B) has moved from a 1 to a 4 on his self-assessed baseline scores (on a scale of 1-7) against the statements 'I can express my thoughts, feelings and emotions through my own music making' and 'I feel that I have good social skills'.

He said that *"the best thing about the project was working with other musicians...I haven't collaborated with anyone before. The project made me think about lyrics more which I didn't do before."*

Participant 1B met all 5 of his personal aims for the project set against each of the Five Ways to Wellbeing.

His mum said in her project evaluation, *"He has been keen to go to group sessions even though he finds mixing difficult. The project has helped him work with others and he has enjoyed this. He has worked with other people on the project well and has told me about the sessions when he has got home. He has been very pleased that people on Wavelength have said he is a good producer. He was very isolated before. It (music) gives him something to do to keep his mind off things. Every day is different and a struggle but when he makes music he seems happier."*

### **Participant 1C Case Study**

**Written by Sarah Wilson, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1C – Anxiety; Depression; Panic Attacks; Self Harm

(Participant 1C) was shy, withdrawn a little moody and not very willing to open up about what she wanted to achieve or what she had done before. She was convinced that this would be a standard learning setting when she arrived and expected me to tell her what to do. As the session wore on, she realised that she really did have control of the creative direction of the session and settled on trying to make something on the computer. In

hindsight, I think she did this because it was set up in the room and she thought it was what was expected. As she had more and more one-to-one sessions, it became apparent that singing and songwriting were her passions, with some piano composition.

She fitted into the group sessions really well immediately. Everyone took to her really well, but I am not sure she was aware that she was flourishing and remained anxious and nervous about her friendships especially but also her contributions. Still, she did make amazing contributions. She is very personable has a lot of song writing and singing talent and has the capacity to be very supportive of other people's talent development and creative ideas and contributions. I think she became more comfortable expressing herself personally and creatively with the group, but she still feels very anxious about those relationships and their truth and validity.

In her one-to-one sessions she went from strength to strength. Her confidence steadily rose, and she tried new things and instruments and ways of working and identified in herself a joy in musical experimentation and composition. She started making more and more creative decisions and taking more pride in her work. She got better at revisiting and working on her compositions to improve them and in the last few sessions took complete control and wrote a song for the show. She agreed to perform it live at the show and allow it to go on the project CD. Both of these things had made her very anxious up to this point.

She performed really well at the show and supported other young people's contributions, even stepping in to help sing one song on the day. I think she was really positively affected by the feedback that she received from her peers and the audience regarding her performance and began to see her talents in a more positive light.

### **Baseline Evidence**

Across the project year (Participant 1C) has moved from a 3 to a 6 on her self-assessed baseline score (on a scale of 1-7) against the statement 'I have a good understanding of the different elements of music'. She has moved from a 3 to a 5 against the statements, 'I've been feeling confident' and 'I've been feeling good about myself'. She also moved from a 2 to a 4 for the statements 'I feel that I am able to connect with other people on the project' and 'I feel that I am good at working in a team'.

Participant 1C met all 5 of her personal aims for the project set against each of the Five Ways to Wellbeing. She said that the best thing about the project was *"being able to socialise with people and make music"* and that the project *"brought me a little more out of my shell."*

In her end of year feedback, (Participant 1C)'s mother stated:

*"I feel (Participant 1C) has improved a great deal when expressing her wants and needs. She has found her own voice and just needs the confidence to follow through. Her self-esteem has grown through Wavelength. It is still something she struggles with but the positive feedback from the group and music leaders has helped a great deal. Having to interact with others and say what she wants has developed her social skills to some degree. Her confidence has improved but it really depends on many outside factors affecting how she feels. Because of the group work she is more inclined to adapt and change her thought patterns. Music can help young people to realise that they are good at something and give them an insight into their creativity so improving their self-worth. It has been an amazing experience for (Participant 1C)."*

## **Participant 1D Case Study**

**Written by James Stanley, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1D – Anxiety; Depression; Asperger's Syndrome; Hemiplegia; Cerebral Palsy; Epilepsy

Participant 1D is already an accomplished musician. Despite having limited movement in one arm (due to Cerebral Palsy), he fights through it and plays both bass and guitar. He has an interest particularly in classic rock music. Whilst very withdrawn and quiet, we had some positive first one-to-one sessions. He enjoyed creating and recording his own music. Over that time, he improved at specifics like rhythm, recording technique and his ways of expressing ideas and leading the session. At first there were a lot of '*don't minds*' which eventually turned into opinions and actions.

The biggest thing for (Participant 1D) was him realising he had something to offer others. Music had been a very solitary thing for him up to this point, so the group sessions became a goal for us early on. He liked the idea of playing live with other people however, with severe social anxiety, this was more difficult for him than it might have been for others.

The first group session (Participant 1D) came to he had a complete meltdown before he was able to enter the room. He had to leave. This must have been such a mental setback for him. It would have been so difficult to come back again the following week and try to do the same thing but that's exactly what he did. He fought his feeling, had a good conversation with his family and Quench Arts, which was then relayed to us music leaders about what specific things we could all do to help him out and he overcame it!

From that point, (Participant 1D) has been an integral part of the group, playing bass on all of the group songs. The biggest thing for me was seeing him smile for the first time in a group session surrounded by people his own age. He loved being there and being involved in something, adding to the atmosphere and sound of the room. People were great at making him feel welcome and useful. There's no looking back for him now. In fact, even in our one-to-one sessions he suggests that he'd prefer to work with a group of people rather than on his own in future sessions. Music has done for (Participant 1D) the same as it's done for so many of us - opened his eyes to the world around it and given him his own place within it. What a huge effect this will have on his self-esteem and confidence. Being able to overcome his social anxiety on this occasion will only set a precedent to make it easier next time! Unfortunately (Participant 1D) didn't quite feel ready to play in front of an audience. That will be his goal for next year as he continues to be involved in the Wavelength project!

### **Baseline Evidence**

Participant 1D has made a 2 point improvement (on a scale of 1-7) against the baseline statements,

'I can express my thoughts, feelings and emotions through my own music making'

'I am good of making sense of what other people are expressing though music'

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

He made a 1 point progression in most other areas as he marked himself at the top of the scale at the beginning of the project for some statements and thus has stayed the same in some areas. He met all of his 3 'Five Ways To Wellbeing' aims for the project.

In his project evaluation Participant 1D stated that the project, *"has made me more confident in myself and helped me perform in front of other people."*

### **Participant 1E Case Study**

**Written by James Stanley, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1E – Anxiety; Depression; OCD; Body Dysmorphia; Self Harm

(Participant 1E) joined Wavelength part-way through this year's project. He first attended one-to-one sessions with me during the summer. He was very timid, nervous and had a limited musical experience. He liked listening to music and singing but hadn't ever engaged in creating music himself. It took me three sessions of gentle encouragement to get him to sing anything in front of me!

Over the short time on the project he has made a lot of advancement. Musically, we've been exploring some singing, piano playing, music production and songwriting. Each time he comes to a one-to-one session he is more confident with me and also in what he wants to do. Initially it was quite hard to get him to engage with an activity, now it's hard to keep him focused on an activity because he wants to try a bit of everything!

He is a lot more comfortable talking about the things that he likes and enjoys now. At the beginning of the project he would always ask "what do YOU like?" and it was difficult to hear his opinion. He'll now show me some of his favourite songs from that month and talk about why he likes them. A big step forward for him (now he has developed confidence in himself) would be involving him in a group situation and help him to socialise with his peers. I'm hopeful this will happen in the next stage of the project. Before the performance, he was very adamant that he didn't want to perform. However, he still attended the event and sat with his mum in the audience. Afterwards he expressed how much he'd been inspired by it. *"I'll definitely come to the next group session!"*

### **Baseline Evidence**

In the relatively short time that Participant 1E has been involved in the project he has shown significant progress in some areas of his initial baseline scores. He moved from a 2 to a 6 (on a scale of 1-7) for the statement, 'I am pleased with my current level of musical ability' and a 1 to a 6 for 'I can express my thoughts, feelings and emotions through my own music making'. Against the statement, 'I feel that I have good social skills' he progressed 1 point, from a 4 to a 5.

Participant 1E has already met one of his personal aims for the 'Take Notice' section of the Five Ways to Wellbeing tool, which was 'I'd like to hear what other people on the project are creating' as he attended the end of year concert in the audience. His other aims are still in progress and are on track to be achieved on the culmination of his one-to-one sessions.

In his project evaluation Participant 1E stated that the best thing about the project was, *“the ability to express yourself in music and work together with someone who has really good knowledge.”* He said that the project has helped as *“it’s helped me distract myself from the vicious cycles I’ve had and allowed me to do something I love.”*

### **Participant 1F Case Study**

**Written by James Stanley, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1F – Anxiety; Depression; Autism Spectrum Disorder; Sensory Processing Disorder; Dyslexia

(Participant 1F) has attended the project for a while now and some of his progress in terms of personal development and confidence has already been documented. The next step for (Participant 1F) was always to engage with his peers in a group situation. He didn’t do this in the first stage of the project and unfortunately hasn’t in the second phase of the project either. I’m unsure how much of this comes from him and how much comes from the restrictions and negativity that are put upon him from his family. However, it became clear fairly quickly that he wouldn’t be attending the group sessions any time soon.

I still felt it would be important both for his musical and social development to meet up with someone else to create music. He is a producer without any interest in songwriting, singing or rapping so seems a perfect fit for a collaboration. Eventually, we managed to make it happen and (Participant 1F) spent a few of his sessions with another Wavelength member, (Participant 1I). It was such a huge step forward for (Participant 1F). His mum didn’t make it easy for him, making sure to speak to (Participant 1I) before the session and explain that (Participant 1F) probably wouldn’t talk to her or engage very much. As soon as it was just me, (Participant 1F) and (Participant 1I) in the room though, he couldn’t have done a better job proving her wrong!

Whilst obviously nervous, he explained his skillset and asked (Participant 1I) lots of questions about what she did. They then embarked on creating a track together, discussing which direction to take it in, making changes together and generally collaborating perfectly. This proved to me how far (Participant 1F) has come in his journey. It took me a long time to get him to open up but he’s now able to open up to strangers within the first session. He was so excited by working with (Participant 1I) and the track that resulted. It’s done him a lot of favours in terms of his musicality - taught him how beneficial it can be to work with others, learnt new production techniques and broadened his horizons as well as reaffirming that he has something to offer others too. On a personal level, I hope it’s a step towards him being more open to engaging with the Wavelength group in the future.

### **Baseline Evidence**

Participant 1F has made significant areas in most areas of his baseline. The most consistent significant progress relates to his social skills. He gained 3 points on a scale of 1-7 against the statements:

‘I can express my thoughts, feelings and emotions through my own music making.’

‘I feel that I have good social skills.’

And 2 points against the statements:

‘I’ve been feeling like I can cope with challenges.’

'I feel that I am good at working in a team.'

He exceeded both of the personal goals that he set for the Five Ways To Wellbeing. He was able to collaborate with another participant in a few sessions, initially facilitated and then independently. He has both learnt from others and helped them progress with their own journeys both in the world of music and outside. He's started leading more sessions with the football club with older adults and younger children. Also coaching people at a tennis club.

In his project evaluation Participant 1F stated that the project has made him *"more confident about my own music and helped make my tracks sound polished"*. He said, *"It's made me think my music is not completely s\*\*\*."*

His mother stated that the project had helped his self-esteem: *"he has recognised his talents and abilities. This has been the case throughout his interactions. His anxiety has reduced, and depression has lifted."* She said that his social skills had improved and that collaborating with a female participant was outside of Participant 1F's comfort zone and really beneficial for him. She stated that the project had definitely helped his resilience as, *"It's strengthened his desire to keep chipping away at things."* Of the project she said that, *"It's an opportunity for people to express themselves in a comfortable and safe environment which is incredibly important."*

### **Participant 1G Case Study**

**Written by James Stanley, Music Leader with additional baseline evidence from Quench Arts.**

Context: Participant 1G – Anxiety; Depression; ADHD

(Participant 1G) is only at the beginning of his journey but has already made great progress. He has ADHD and suffers from anxiety and depression. Music is something that he's very passionate about. He loves listening to music and used to do a lot of performance at school singing in shows and choirs. I can only assume that something has happened to knock his confidence with music as he doesn't perform anymore and gets quite nervous at the prospect of singing, even in sessions.

Right from the off, he was incredibly excitable and engaged. He's picked up some new musical skills in his one-to-one sessions - music production being the key thing to add to his singing. The very first track he was so pleased with. *"This is how the professionals make music. I never dreamed I'd be able to do the same thing as them."* It really raised his confidence to be engaged in music, something he was so passionate about.

He very quickly started attending group sessions and fit in very well but with a certain apprehension. *"These people have been writing songs for a long time - I've only just started and I can't expect to be as good as them."* His confidence needed a little bit of help. He'd often come up with a lyric or melody and then dismiss it as not being good enough.

The rest of the Wavelength group were so kind to him and really built him up. He was incredibly excited about the fact that he'd written a song with a group of people. He felt like he could learn a lot from them and was genuinely happy to just be involved. This meant he

kept coming back and got stuck in to all the different elements of the sessions. He was happy to record vocals even though he was very inexperienced and had trouble with his pitching. The group helped him out with it.

Then it came to the performance. He really, really wanted to be there and be involved but when it came to it, his confidence still wasn't there (bearing in mind he'd only been a part of the project for a few months at this point!). In rehearsals he gave way to tears more than once; he left the room and expressed that he didn't think he'd ever be able to do it. Again, the Wavelength group came through. We persuaded him to come and practise on stage and the reaction he got was so heartfelt and kind that he couldn't help but raise his head a little higher. Another member of the group offered to sing the song with him in the performance. He agreed. So, he went from absolutely not wanting to perform to being on stage for most of the songs in the set! The way he performed and pulled himself through a difficult situation moved both of his parents to tears. His confidence and self-esteem on that day alone grew so much. It's a great example of how a supportive environment like that created on the Wavelength project can be such a huge comfort and springboard for growth to people like (Participant 1G) who are going through a period of their life where they're feeling anxious, scared and a bit alone.

He is so thankful for the project. In his feedback all he kept saying was, *"I wish everyone had the opportunity to come here, it could help so many people!"* (Participant 1G) is at the beginning of his journey with Wavelength and if he keeps engaging with the project as he has, he'll go from strength to strength.

### **Baseline Evidence**

Participant 1G has progressed 1 point in nearly all areas of his self-assessed baseline scores, despite not being involved in the project for the full year. The most relevant exceptions are:

'I find it easy to sing/play in front of others' where he reduced from a 7 to a 4 (on a scale of 1-7) for the reasons discussed above and because he felt his initial score was perhaps too positive.

More positive progress can be seen with:

'I feel that I am able to connect with other people on the project' (increase from 4 to 7)

'I feel that I am good at working in a team' (increase from 5 to 7)

In regards to the goals he set for the Five Ways To Wellbeing, he exceeded these. He wanted to work with others and start to attend the group sessions. He did this, collaborating with others on the project, is proud of the songs that he helped everyone write and performed live at the performance!

In his evaluation, Participant 1G stated that the best thing about the project was, *"Being creative and actually getting to where you want to be."* He stated that *"It's made me more sociable. It's made me more creative I would say. It's made me more 'idea thinking'. It's also made me feel more active and good about myself."*

Asked for an example of how the project has helped his ability to express himself he said, *"Putting my own ideas down in a song - hearing it back made me think 'wow!'"*

He is clear that the project has helped his relationship with peers: *"Before I came onto the project I was a lot quieter but now I chat to more people. I also tell people to try music themselves."*

## **Reflections and Lessons Learned**

### ***Project Schedule:***

In the initial 3 years of the Wavelength project, activity ran from October - July each year, which aligned with school terms and the summer holiday period. This year, apart from some interim 'holding' activities, the main Wavelength project ran from December 2018 - October 2019, due to the timeframe of hearing about the success of our BBC Children in Need grant application, with the final concert on 26th October. This change in schedule has provided us with some challenges as having the summer holidays near the end of the project has caused some disruption. Some participants reduced/stopped engaging in September due to stresses with starting back at, or changing, school/college. We will address this in the next project year and have requested a change to BBC Children In Need to amend the 2020 schedule to Jan-Nov delivery, with the report deadline as 31st January.

We continue to be happy with the project structure in regards to session delivery, which takes place on a rotation basis (week 1 = one to ones; week 2 = group songwriting; week 3 = group ensemble; week 4 = recording/production). This pattern works well as participants know what to expect each week.

### ***Participant Recruitment:***

We faced some slippage in new participant recruitment due to delays in being able to publicise the opportunity, as we hadn't factored in time needed to obtain the BBC Children in Need logo licence and marketing approval. Acting on feedback from referral partners, and liaising with our steering group, we decided to have an element of rolling recruitment this year. The main benefit with rolling recruitment is that young people referred to the project midway through the year can immediately benefit (versus waiting a year for a new intake). However, a challenge that we faced with this is that it hasn't worked for the end of year concert, as some participants hadn't had their full allocation of sessions to feel ready to perform. In the next project year, we have decided to address this by filling 80% of the places at the beginning of the year, saving 2 places for a spring start and 2 for a summer start.

### ***Flexibility on the Most Appropriate First Access for Individual Participants:***

Most participants joining the project find the one-to-one sessions the most accessible starting point, developing skills and confidence to access group sessions across the year. However, this year some participants have struggled with one-to-one sessions, with the focus and sole attention being on them. We therefore worked with them on a pairs/small group basis to build skills. In future we will discuss this option in our initial meetings with participants and their referral contacts, to offer the best initial engagement plan for each individual.

### ***Training Costs***

A logistical and budgetary issue was faced this year as a requirement of new funding being achieved from BBC Children In Need. This funder required all project staff to attend face-to-face Child Protection training delivered by an external provider. As part of our safeguarding policy, all Quench Arts staff complete regular, high quality, NSPCC Child Protection Level 1 online training alongside an annual project safeguarding induction led by Quench Arts Directors. The challenge in having to organise additional face-to-face training, in addition to training already paid for and undertaken, was the associated cost to the organisation and

impact on our unrestricted (non-project) funding. Luckily we managed to secure free course places via our partnership with Birmingham Children's Hospital for their 1 day Level 3 Child Protection with Prevent course, but there was still a financial impact on our organisation because our freelance practitioners needed to be reimbursed for their time, which was not built into project costs. In future funding bids, we will ask for information up-front about any additional grant-holder requirements and add CPD costs into our budgets to cover this kind of eventuality.

### ***Artistic Team and Project Delivery Model***

We are incredibly lucky to have a strong team of music leaders working on the project, all who bring their own musical strengths and personalities to the role, as well as their vast experience in working with young people and the mental health sector. They cover a wide range of styles and instrumentation and they work incredibly well together. The impact seen and the progress that individual participants has made has been a testament to the hard work and dedication to the team and the inspiration, enthusiasm and motivation they provide. We are very lucky to be able to continue to work with this consistent team for the next project year and this consistency really helps to build trust and rapport with ongoing participants.

We continue to be happy with the project structure in regards to session delivery, working on a rotation basis (week 1 = one to ones; week 2 = group songwriting; week 3 = group ensemble; week 4 = recording/production). This pattern works well as participants know what to expect each week. We will continue to revise the model over the coming year and will make tweaks and amendments as and when needed.

### **Links:**

Photographs from the End of Year Sharing:

[https://www.facebook.com/quench.arts.3/media\\_set?set=a.1448861321946918&type=3](https://www.facebook.com/quench.arts.3/media_set?set=a.1448861321946918&type=3)

Soundcloud link to this year's Wavelength album:

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

Further information about Mental Health First Aid training:

<http://mhfaengland.org/>

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

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

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

## **Wavelength Thanks**

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

**Lead Artists:** Paul Carroll, Meldra Guza, James Stanley, Sarah Wilson

**Peer Mentors:** Liam Fitzgerald, Chyna Jeffers, Shem Mason, Marcus Trombley

### **Parkview/Ardenleigh Artists:**

Paul Carroll, James Stanley, Meldra Guza, Megan Burke, Arjun Jethwa

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

Thanks also to our other referral organisations and settings who have taken the time to answer correspondence, attend meetings, allow us to present project opportunities to their young people and forwarded signposting material for us to display at our events.