



Impact Report 2021-22



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Wavelength 2021-22 Activity Summary

Wavelength is a creative music making project for young people aged 12-18 living in Birmingham and Solihull with diagnosed mental health conditions and those with other conditions and/or disabilities which affect their mental health. This report relates to the 6th year of project delivery, from February 2021 to January 2022, during which time England was still facing ongoing Covid19 pandemic restrictions (see the timeline of UK restrictions here: <https://tinyurl.com/C-19Timeline>). At the start of the project year, the country was in national lockdown with most young people undertaking their education remotely from home, being unable to attend school or engage in their hobbies, or to meet friends. Across the project year there was a gradual unlocking of social restrictions, with most controls removed on the 19th July 2021, though young people across the country still faced significant disruptions to their education and social lives because of regular outbreaks at schools and due to contact tracing and self-isolation requirements, which meant that many of our participants were coping with significant changes and uncertainty in their lives. In September 2021 there was concern regarding a new strain of the virus, Omicron, and the country moved to 'Plan B' restrictions on 8th December 2021, following its spread. Despite the ongoing restrictions and disruptions, Wavelength was able to continue running consistently throughout the pandemic. For the first lockdown we very quickly moved all activities online and supported any young people unable to access sessions in this way over the telephone and with video and worksheet resources. From September 2020 we were given direct permission from the Director of Public Health in Birmingham to resume face-to-face activities under the support category guidance and have continued since then in running activities as a 'blended approach', working with young people in the way most appropriate to their needs and wishes.

Wavelength benefitted 40 young people with diagnosed mental health conditions across the year. The project has provided one-to-one and group creative songwriting sessions. One-to-one sessions have been delivered either face-to-face or online via Zoom; group sessions have run as a blended approach (some attending in person; some via Zoom), as appropriate to participants' Covid19 risk assessments, needs and wishes. Sessions have helped young people to manage and express their opinions and emotions constructively, to connect and build friendships with peers and to develop musical skills whilst encouraging personal development based on the 5 Ways to Wellbeing.

This year the project has benefitted 40 participants through:

- 231 one-to-one sessions working with young people on their own musical skills and confidence. Here participants complete and review wellbeing baseline data, setting personal goals for the project. 171 sessions were delivered face-to-face, 56 via Zoom and 4 via bespoke resources (for those isolating/unable to attend face-to-face/online).
- 8 group songwriting sessions, focused on lyric writing
- 11 group music-making sessions/rehearsals, putting the lyrics to music
- 9 group recording/production sessions, documenting music created
- 1 CD of participants' original material was created. See: <https://tinyurl.com/wavelength2021private>
- An online 'listening party' was held on 24/11/21, where participants shared their music and celebrated achievements with their invited guests
- A live concert was held at Midlands Arts Centre (MAC) for participants' friends and family on 12/12/21
- 1 end of project social/celebration

•Additional Wavelength summer holiday activity was run for young people in 3 youth mental health acute/forensic hospital settings (21 inpatients) and with 5 regular Wavelength participants to achieve an Arts Award (18 sessions total).

As mentioned, Wavelength benefits young people aged 12-18 with mental health conditions and those with other conditions and/or disabilities affecting their mental health. Participants involved this year have mental health diagnoses including: anxiety, depression, stress, eating disorders, OCD, ADHD, auditory/sensory processing disorders and gender dysphoria resulting in low self-esteem/confidence, self-harm, suicidal ideations, drug/alcohol use/self-medication and panic attacks. Some participants also have co-morbidities such as: autism/Asperger's, learning difficulties, dyslexia, dyscalculia, dyspraxia, contact allergies, hypermobility, hypotonia. Many participants have been affected by the pandemic and the impact this has had on their routines, structure, socialisation and anxiety. This year, 25% participants were also coming to terms with being LGBTQIA+. 1 participant was in foster care, another moved into temporary accommodation during the year.

Our participants face barriers in accessing mainstream provision including psychological barriers (low confidence/self-esteem); barriers related to their condition (e.g., reduced concentration due to medication; body dysmorphia affecting online access) and sometimes physical barriers (access/transport/available support). They may be confused about their identity, coming to terms with their diagnosis and feel a lack of agency/control. Without targeted support they may withdraw from their hobbies/interests and education, resulting in further social isolation and reduced opportunities to build resilience through developing emotional, personal and social skills.

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 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, self-assessed monitoring and evaluation 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 showing progress and also to produce contextual case studies. These multiple evidence sources have been particularly important this project year as we have had several participants self-assess themselves as being at the top of the baseline scale against some statements, even at the start of the project. In most cases these initial high responses were perceived as being a mask for insecurities as they were in direct contrast to given referral information and observed behaviour; in other cases, we believe that some participants' learning difficulties might have resulted in a lack of understanding regarding the task. We have addressed these inconsistencies within our individual project participant case studies and have also discussed these issues with our project team to ensure that high initial scores are discussed and contextualised with participants and to action our learning here. Contextual information is so important when taking and reviewing baselines. For example, sometimes a lower mark for the 2nd baseline, which might look negative, could mean that the participant now recognises that there is room for improvement through meeting more experienced musicians and has actually gained higher aspirations.

Obviously where participants start at the top of the baseline scale, this gives no room for improvement across the project year which then affects the project overall cohort progression statistics. For this reason, we refer to other evidence and indicators highlighting progress and also give statistics for the amount of potential progression points achieved by the overall cohort. For example, if we have 10 participants all placing themselves at a 5 (on a scale of 1-7) at the beginning of the project then collectively there are 20 points possible for them to progress as a cohort across the year (10 participants x 5 points on the scale = 50, out of a possible 7 participants x max 7 points on the scale = 70). If, at the end of the project year, all 10 participants placed themselves at a 6 (on a scale of 1-7), then as a cohort they achieved 10 points progression or 50% of the potential progression points available.

Due to the ongoing challenges of the pandemic and the impact that the uncertainty and disruption has had on our participants' anxiety and social interactions, we had always expected some of the differences that we'd hope to achieve through the project (prior to Covid19) to be more limited than prior to the pandemic. Therefore, we have been really proud to have achieved the outcomes that we have for the young people engaged and to make such a positive difference to their lives. We hope that the 15 case studies provided at the end of this report, as examples, give a real sense of the positive impact that the project has had for the young people involved.

We have been proud to share much of our learning, blogs, resources and materials from the Wavelength project on our website. This information can be viewed here:

<https://www.quench-arts.co.uk/wavelength-seminar>

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:

80% showed improvement in, 'I find it easy to sing/play in front of others'. 20% stayed the same (10% started at the top of the scale). The most improvement was 4 points, on a scale of 1-7. 43% of the collective potential progression points available were achieved.

70% showed improvement in, 'I can express my thoughts, feelings and emotions through my own music making' (30% started at the top of the scale so stayed the same). The most improvement was 2.5 points, on a scale of 1-7. 56% of the collective potential progression points available were achieved.

70% showed improvement in, 'I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)'. 30% stayed the same (10% started at the top of the scale). The most improvement was 3 points, on a scale of 1-7. 46% of the collective potential progression points available were achieved.

60% showed improvement in, 'I feel like music making allows me to be creative'. 40% started at the top of the scale so stayed the same). The most improvement was 3 points, on a scale of 1-7. 83% of the collective potential progression points available were achieved.

40% showed improvement in, 'I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)'. 60% stayed the same (30% started at the top of the scale). 31% of the collective potential progression points available were achieved.

40% showed improvement in, 'I am pleased with my current level of musical ability'. 50% stayed the same (30% started at the top of the scale). The most improvement was 2 points, on a scale of 1-7. 31% of the collective potential progression points available were achieved. Most young people with responses staying the same explained that meeting other musicians had inspired them and made them realise how they could progress further.

Some participants were unable to complete baseline activities online but gave evaluation feedback. 100% of participant evaluations stated 'yes', Wavelength had improved their ability to express themselves in a constructive and positive way (from 'Yes', 'No', 'A Little'). Comments included:

"It's helped me to enjoy music more outwardly and express myself. I can now say "I love music" in front of people. Before I thought if I said it, people would expect me to be really good at it and I'd be embarrassed if they didn't think I was good. No, I don't feel that way anymore." Participant 3C

"Singing allows me to express myself." Participant 3T

"I've never written a song before." Participant 3H

Music Leader monitoring reports/case studies document participant progress over time. Examples include:

Participant 3S

Background: Previously an inpatient at the Parkview Clinic (CAMHS) due to an eating disorder.

17/02/21: Commented, "I don't mind" or, "I don't know" when asked to make a decision. Didn't know what she wanted the theme of her song to be. We started writing a list of words that came to mind when she played her chord progression.

21/4/21: Starting to make decisions for herself, choosing phrases she wanted to use in her song.

19/05/21: Chose the chords she wanted to use for the verses and put them in an order she liked without much help. The theme became a tropical paradise filled with lots of sweet treats.

12/11/21: The whole song became about a world made of sweet food and her journey through this world.

17/11/21: Able to decide where each instrument should be placed in her track, how it sounds and whether she liked the final outcome or not. The song she created (Sweet Tooth) represented a new positive association with food - a tropical paradise holiday full of

ice cream. Through music she was able to open up about the topic and was proud of the track created.

Participant 3A

Background: Has social anxiety, Asperger's Syndrome, mild dyspraxia; sensory processing disorder; attended all sessions via Zoom.

17.02.21: Spoke about her growing interest in Greek mythology and how she wanted to use one of the stories for her track.

21.04.21: Began to show how she could channel her passion for the subject into sophisticated lyrical writing, whilst always assessing how the audience might perceive it. Chose to write lyrics from the perspective of a character who was experiencing familial trauma, which required an emotionally mature approach.

19.05.21: After finishing the lyrics, said she wanted to include some Greek instruments in the track. She created instructions for a Bouzouki performer using emotive vocabulary, which were all sophisticated metaphors related to the story and lyrics she had written.

06.10.21: Was incredibly happy with how her finished track sounded. Said it was exactly how she'd imagined it to sound like. The finished track was a true success of her ability to express her thoughts and feelings through her music.

Other examples:

Participant 3B

(3B) had a traumatic background in care but recently found a more permanent home. Her track, 'The Words You Say' (CD Track 5) is very autobiographical, talking about her struggles. At a session she attended with her foster carer, her carer stated, "*Writing is like therapy for you (to 3B) isn't it? You can see when she's having a bad day she gets her head down and furiously writes down what she's feeling (to music leader)*" Music Leader Evaluation Report.

Participant 3F

17.11.21: 'We spoke a little bit about what the lyrics he'd written were about, and he told me about his brother who had passed away recently. He said that creating music helps him to deal with the emotions he experiences as a result (of his brother's passing), and that he wants to write more music about his brother with me.' Music leader sessional report (Listen to work in progress here: <https://tinyurl.com/3FExample>)

Audio/photographic documentation of participants' music and lyrics plus recordings of group plenaries have evidenced progression, together with the CD created. The Wavelength CD highlights 21 tracks created and can be heard here:

<https://tinyurl.com/wavelength2021private>

Impact Summary

Overall, our evaluation data shows that, of our 40 participants:

30 have experienced significant progress

9 have started to experience progress

0 are yet to experience progress.

Extra information

All participants joining the Wavelength project had had their lives and education disrupted by the Covid19 pandemic. As such, their social interactions and opportunities to express themselves to and with people outside of their immediate household had been limited, as had opportunities to meet other young people with similar interests facing similar mental health challenges to themselves. Wavelength activities meant most participants made significant progress towards this difference. Those assessed as 'starting to experience change' include those who joined the project later in the year and those who mainly focussed on instrumental composition/skills, rather than lyric-writing. Even in those instances, though, the young people were encouraged to explain what they were communicating through their music and how different music affected their emotions.

As with previous years, on joining the project, participants initially tended to struggle to express opinions and to avoid making decisions. In project sessions, this manifested as shyness or a perceived unwillingness to engage or make choices, particularly initially and in group situations. In contrast, by the end of the project all participants had 'opened up'; most had created an original music track with their own topic/lyrics, and also contributed ideas, music and lyrics to collective group tracks, as evidenced by the project CD:

<https://tinyurl.com/wavelength2021private>.

Despite offering a 'blended approach' to sessions (young people choosing online or face-to-face engagement), two Zoom participants initially kept their cameras off but engaged fully via the chat function – this was particularly effective for Participant 3A who was electively mute in group sessions.

In rare cases, participants may try to hide their insecurities by appearing dominant, over-confident or uncompromising. Participant 3M had a turbulent home life and actually left home at 18, midway through the project year, for temporary accommodation. Initially he would only add his original (rapped) vocals to non-original backing tracks that he had downloaded and brought along to sessions; over time he began to see the value in increased ownership and creating his own music, using his life experiences as vocal/lyrical inspiration. CD Track 6, No Clue, is a marked step into personal expression and into singing, based on his current predicament.

To improve participants' ability to express themselves, we build confidence and skills through one-to-one sessions initially, leading to group sessions when ready. Participants steer the content/style/structure/form and the music/topics of focus, supported by our music leaders. They create their own personal track in 1-1 sessions; in group sessions they work collaboratively. We find that lyric-writing can be a great way to air and discuss issues and feelings that young people might otherwise struggle to talk about. Participants learn to value everyone's contribution and understand that different views and opinions are healthy and make the world more interesting. They connect with music and discuss the different emotions/states it evokes for them. This year, a Wavelength Spotify playlist has been developed to this effect, where participants share the music they are listening to with each other.

Participants' personal individual original tracks illustrate progression in expressing themselves. As an example:

“(Participant 3G) is diagnosed with depression and anxiety and is currently undergoing a

referral for autism. They often self-harm, have suicidal thoughts and have explored their gender, resulting in describing themselves as non-binary. Since joining Wavelength this year (3G) has had the opportunity to develop their song writing. This has been critical in (3G) being able to explain how they feel about their gender, which has in turn informed other people, family and friends, about how they feel, without the need for uncomfortable conversations.” Parent (CD Tracks 2 and 13).

“It’s been a really healthy way of expressing how I’m feeling.” Participant 3G, evaluation.

The original group tracks created showcase participants’ expression, resulting in songs which are not ‘surface level’ in terms of lyrical content on some deep subjects. Topics include being disillusioned with humankind/ the flaws of being human and nature (But What For?, Demise, Fairy Pool, Cranial Prison), relationships, emotions and broken hearts (What Goes Around Comes Around, Tongue Tied, Forcefield of Love).

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.

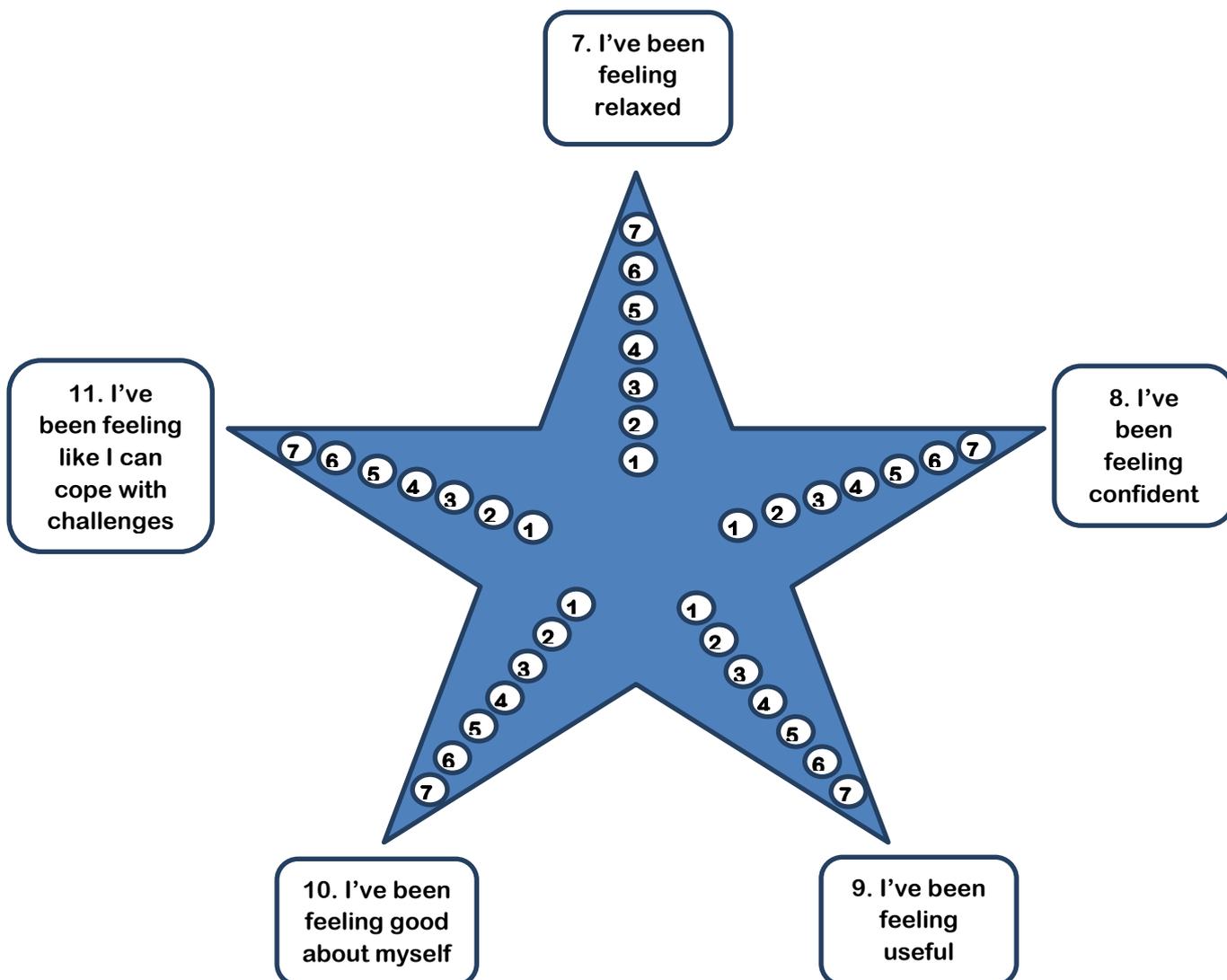
Evidence: Participant revisited baseline questionnaires.

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 participants at the beginning/end of the project year show individual and cohort self-esteem improvements against set statements. Some participants, masking their vulnerabilities, assessed themselves highly on their initial baselines; their referral information, parent/carer feedback and personal evaluation reflections evidences progress through the project and shows that their initial baselines misrepresented how they were truly feeling. For this reason, we highlight potential progression points achieved (recognising participants can’t show improvement from the top of the scale).

It is also worth highlighting that our participants, like many other young people, have been significantly affected by the pandemic which is reflected through this baseline data with less progress than non-pandemic years. All participant feedback referred to the challenges of Covid19 and finding the lack of control over the situation and their lives difficult.



67% showed improvement in, 'I've been feeling confident'. 33% stayed the same. The most progression was 4 points, on a scale of 1-7. 36% of the collective potential progression points available were achieved.

56% showed improvement in, 'I've been feeling useful'. 33% stayed the same (22% started at the top of the scale). The most progression was 5 points, on a scale of 1-7. 51% of the collective potential progression points available were achieved.

56% showed improvement in, 'I've been feeling relaxed'. 33% stayed as they were at the beginning of the year (22% started at the top of the scale). The most progression was 3 points, on a scale of 1-7. 38% of the collective potential progression points available were achieved.

44% showed improvement in, 'I've been feeling like I can cope with challenges'. 33% stayed as they were at the beginning of the year (22% started at the top of the scale). The most progression 6 points, on a scale of 1-7. 32% of the collective potential progression points available were achieved.

44% showed improvement in, 'I've been feeling good about myself'. 44% stayed the same (22% started at the top of the scale). The most progression was 5 points, on a scale of 1-7. 28% of the collective potential progression points available were achieved.

Despite the baseline feedback above, of participant year-end evaluations submitted, 71% said 'yes', Wavelength had improved their self-esteem; 29% stated 'a little' (from options: 'yes', 'a little bit', 'no'). Comments included:

"By getting involved in the project, I've become more confident. I'm now part of a band at school and the choir which both will be performing in front of my school. I wouldn't have done that if I hadn't gotten involved in the Wavelength project." Participant 3C

"It's made a massive difference. It's given me a reason to be here and something to do in life. It's helped me develop skills and confidence, which I didn't have before...When I'm elsewhere I still feel anxious, but I do feel a little bit more confident thanks to Wavelength." Participant 3T

"I'm more confident meeting new people now and about using keyboard and freely playing the keys to come up with ideas." Participant 3D

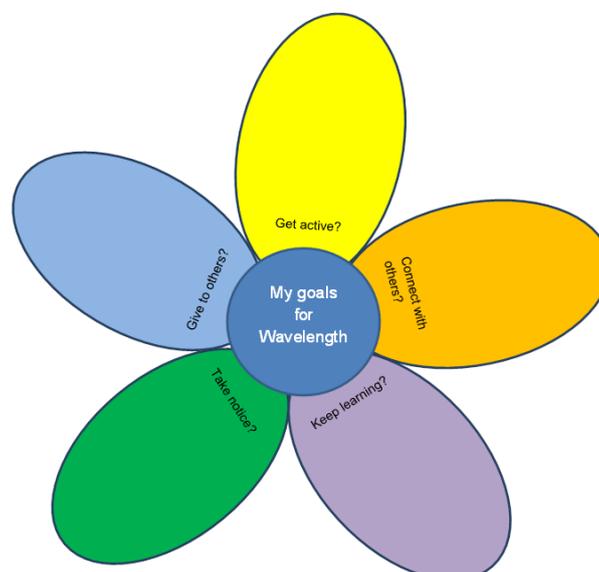
"It has boosted my confidence to sing and rap, especially in front of other people." Participant 3L

"I didn't want to do singing at first, but I did it anyway, which shows my self-esteem had increased." Participant 3M

"I used to be confident but things knocked me back. I'm surprised I did the gig and enjoyed it." Participant 3H

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. Of 41 goals set, 30 were achieved, 10 exceeded and 1 was still in progress. As examples:

Participant 3C's 'Give to Others' goal:

Goal: To be able to listen to people and give my time to them.

Review: *"Exceeded. In the performance I listened to everyone's parts and in my own song, I listened to what others wanted to do and involved them in my track."*

Participant 3C's baseline scores improved by 3 points (on a scale of 1-7) for feeling useful and by 2 points for coping with challenges.

Participant 3N's review for 'Get Active':

"Exceeded. It's given me something to do in my spare time. Ever since I heard about Wavelength I really wanted to do it and ever since that, I've been more engaged with music, even at school. Getting out and coming here has helped massively at school and with socialising more."

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 CD (16/19 community-based participants contributed and agreed to share this online (to date there have been 448 'listens' on Soundcloud. 1 participant joined late but has recorded tracks since; 2 participants left for University before recording tracks for the CD).

-Arts Award accreditations/ certificates (5 participants achieved Arts Award Bronze accreditation; 19 accepted Wavelength certificates).

B) Involved in:

-sharing music created at the listening party (8 attended; 16 agreed to share tracks) and live gig (8 performed; 16 shared recordings)

-10 participants invited guests

Other evidence includes parent/carer evaluation quotes:

"My son (3U) first met you at Parkview Hospital; he was a very poorly boy. He started playing at your sessions on site and it was all he focused on. It gave him confidence, self-worth and a reason to live. He found a talent with his music to then discharge from hospital and carry on with you in the community. It has given him social skills and enables him to fit in with young people like himself and be accepted." Mum, Participant 3U

"Self-esteem through Wavelength has improved. (3D) can see he can achieve. (3D) has come out of this shell more. He played keyboard with the rest of Wavelength, and he felt part of something resulting in increased confidence." Parents of 3D.

"They have accessed all sessions and finished those bad days feeling good, positive and like they have made a worth contribution to something that lots of young people benefit from." Mum, Participant 3G.

Music Leader Example Observations:

20.10.21: (3L) rapped for the first time in a session. He was nervous to try it at first, but after recording he was surprised with himself at how good his voice sounded. It was the first time he had rapped in front of his mum, who was completely surprised and took a video of him whilst he recorded. It was a great moment for his confidence and a testimony to him taking a creative risk.

17.11.21: After this session (3F) showed his key worker the track when she returned to the room. He said he would also show it to his family.

“(Participant 3H) particularly struggled with self-esteem. There were Zoom sessions early on in the project where he wouldn’t point the camera at himself because he wasn’t happy with his hair or what he was wearing. Compare this with him being comfortable enough to get on stage and sing his song in front of an audience and it’s clear that he’s made progress in regards to his self-esteem.” Music Leader evaluation.

“(Participant G3) struggled with how people saw them. Being non-binary there was clearly a frustration with not being seen for who they are now rather than who they were in the past, particularly by friends at school, family and others who’ve known (G3) for a while. (G3)’s goals at the beginning of the project highlighted this. *“Start Over as (G3) and meet new people, be more confident in myself.”* They finished the project by saying *“I feel really comfortable with everyone on Wavelength and I can be myself. It’s nice to see them seeing me for who I am.”* From a musical point of view, they showed an increased sense of self-esteem, particularly towards the end of the project when recordings were played to others. (G3)’s family were incredibly supportive of what (G3) had accomplished. When talking about their dad (G3) said: *‘He plays it to everyone, the whole family has heard it when they’ve come over. He’s really proud of me, he’s my biggest fan!’* Music Leader evaluation.

Impact Summary

Overall, our evaluation data shows that, of our 40 participants:

32 have experienced significant progress
8 have started to experience progress
0 are yet to experience progress.

Extra Information

Low self-esteem and low confidence affected all participants joining Wavelength. This has been especially apparent this year because of the impact of Covid19 on young people’s lives, as they have not had the usual opportunities to build self-esteem through new experiences and peer networks, or to achieve success. Many of our participants seem to have really struggled with the changes and disruption to their routines as a result of the pandemic and to being unable to access the regular support and activities that helped keep them well previously. 11 of our 19 community-based participants had a history of self-harm; 4 had attempted suicide prior to joining; another 3 participants joined the project on discharge from Parkview Clinic, an inpatient CAMHS unit. 21 inpatients engaged in our summer activity whilst based in mental health inpatient settings. Wavelength participants, therefore, are often coming to terms with a diagnosis, potential associated stigma and the impact that such a label might have on their self-identity and future. In sessions, low

confidence inhibits their willingness to give things a go, fearing failure, though they've made the first step of joining Wavelength.

Low self-esteem is something we work on as soon as a participant joins the Wavelength project. Initially our music leaders (all Youth Mental Health First Aiders) plan 'quick win' activities, ensuring immediate success. Once participants have built trust and rapport with their one-to-one music leader, they're encouraged to set personal Five Ways of Wellbeing goals. With support, participants set achievable targets each session, aiding motivation through receiving regular and valid praise. Within individual sessions, participants create an original track for a CD, building their self-identity by establishing their musical style, influences, likes and dislikes; some participants work towards Arts Award accreditation. Within group sessions, participants build confidence through ice-breakers and teamwork, with plenary reflections highlighting their contributions. By the year-end, our participants feel more sure about themselves, their identity and the positive contributions they can make. They feel they can achieve and have increased motivation to pursue new experiences and opportunities.

The Wavelength CD created has provided something tangible for participants, highlighting their success and giving positive memories through their period of mental ill health. Participants shared their music with family, keyworkers and invited guests through an online listening party (24/11/21) and a live concert at the Midlands Arts Centre (12/12/21). Both events provided the participants with immediate feedback and praise on their achievements. Holding both online and live sharing opportunities enabled all participants to share their music with others in a way they felt most comfortable, especially considering the rise in Covid19 cases at the time with the then unknown Omicron variant.

Wavelength has provided consistency and a regular routine throughout the ongoing pandemic, giving participants roles/tasks/responsibilities, something to commit to and achieve. All participants have experienced some progress towards Difference 2, but those who've progressed most have engaged in all aspects of the project (group and individual sessions, plus the online sharing and live concert). In general, those who've needed (or chosen) to stick to online engagement have seen slightly less progression, though there are some exceptions.

"I wanted to share with you the HUGE impact Wavelength has had on (Participant 3C). I actually saw her smile for the first time in months last week, and it was when she was showing me the video of her performance. I was blown away!...I sincerely hope you manage to secure more funding as you are a unique service that has had significant positive impact on one of my students, and I am sure, countless more too." School Teacher

"Wavelength has helped to prevent (Participant G3) from going into 'shut down'. It has kept them 'clean' from self-harm for longer stretches of time between incidents... G3 has developed the confidence to share ideas, sometimes very personal ideas, with others...and to speak up in a group setting... Wavelength provided (G3) with the confidence to perform at another (external) gig. They've been able to show people what they have been doing in the project, what they enjoy and that they are proud of it." Parent of (3G).

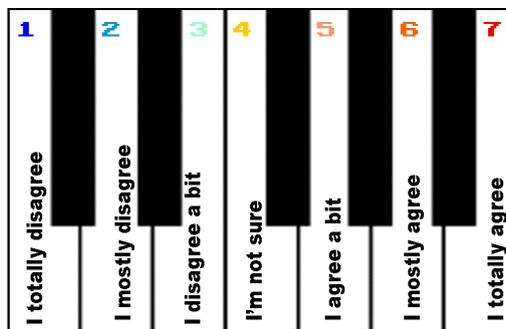
"I feel really comfortable with everyone on Wavelength and I can be myself. It's nice to see them seeing me for who I am." Participant 3G

“Self-esteem through Wavelength has improved. (Participant 3D) can see he can achieve. He has come out of this shell more. He played keyboard with the rest of Wavelength and he felt part of something, resulting in increased confidence.” Parent of (3D)

‘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.

80% showed improvement in, 'I find it easy to sing/play in front of others'. 20% stayed the same (10% started at the top of the scale). The most improvement was 4 points, on a scale of 1-7. 43% of the collective potential progression points available were achieved.

56% showed improvement for, 'I'm **able** to connect with other people on the project'. 44% stayed the same (22% started at the top of the scale). The most improvement was 4 points, on a scale of 1-7. 39% of the collective potential progression points available were achieved.

56% showed improvement for, 'I'm good at working in a team'. 44% stayed the same. (22% started at the top of the scale). The most improvement was 3 points, on a scale of 1-7. 37% of the collective potential progression points available were achieved.

44% showed improvement for, 'I have good social skills'. 33% stayed the same. The most improvement was 2 points, on a scale of 1-7. 15% of the collective potential progression points available were achieved.

Participants showing less baseline progress than expected here stated that this related to having limited opportunities to socialise externally to Wavelength and because of ongoing Covid19 disruptions affecting their social confidence. 22% of participants couldn't show improvement, starting top of the scale for connecting with others and team-working.

"I feel they have improved but it's hard to put a number on it because it changes from day to day..." (Participant 3N)

Further highlighting that some progress had been made, 43% of participant completed year-end evaluations stated that, 'yes' Wavelength had improved their peer relationships, with another 43% stating 'a little bit' (from 'yes/a little bit/no' options).

94% of participant 'Five Ways to Wellbeing' personal goals related to the 'Connect with' and 'Give to Others' strands were met or exceeded. For example:

Participant 3C' goal review for 'Connect with Others':

Goal: To speak to at least two new people from the project outside of the project.

Review: Met – I speak to (3G) and (3N) outside of the project.

Participant 3S' goal review for 'Give to Others':

Goal: Sharing my ideas. Contributing my ideas in group scenarios.

Assessment: Met. I've given some lyric ideas and solos on guitar on group tracks.

Participant Evaluations:

"It has helped me to connect with friends I made at Parkview (CAMHS inpatient unit) who share the same love for music as I do." Participant 3L evaluation.

"I really didn't like it at first, especially being on camera...(but)...everyone just seemed really cool. You know when you can tell someone's cool by their shoes?"

Feedback after attending their 1st face-to-face group session: *"I was super anxious, I realised I didn't really know anyone and didn't know if I'd be able to come in. I'm so glad I did because as soon as we started to play music those feelings started to disappear."*

Evaluation feedback: *"...I've started to cope a lot better online. I feel really comfortable with everyone on Wavelength."* Participant 3G.

"Wavelength helped me to make new friends and I've become more sociable and talk to the other participants more now because I know them better...my social skills have improved at college too and Wavelength helped with this." Participant 3D evaluation.

Year-end evaluations from parents/carers/key workers have also captured progress:

"The Wavelength project has had such a huge positive impact on (G3); it gives community, friendship, skill, enjoyment...(G3) has built positive relationships with their Wavelength peers. (G3) has also found comfort in the knowledge that all participants are like minded – that they too have bad days, and they too have a passion for music. (G3) has extended some relationships beyond Wavelength sessions and regularly communicates via social media with other Wavelength participants." Parent of G3

“(3D) is autistic and very private; at home he is very withdrawn. We were surprised to see him perform and interact with others...(3D) now feels he has a life through building new relationships in Wavelength. The project has been very helpful to his life.” Parent of (3D)

“(3C) has transformed from a quiet, shy, almost school refuser to a stronger, more resilient young lady who is now far more able to manage her emotions. She has joined the school show, is in the show choir and although she still has down days, she is more equipped to self-regulate as a result (of Wavelength).” School feedback, Participant 3C.

“I think he feels more accepted in Wavelength for who he is, more than he feels at school. He fits in at Wavelength...” Parent of 3N.

15 of our 19 core participants attended collaborative blended-approach group sessions (some participants joining online via Zoom and others in person, with both groups interacting via cameras and microphones). 21 other young people attended our holiday group sessions in young mental health inpatient settings. 16 of our 19 community-based participants collaborated for performances and were happy to share music created at the online listening party and live gig (14 appeared on group track recordings on the CD).

Music leader evaluations have also documented progress related to this difference. Examples include:

“(3C) started Wavelength very shy, attending 1-1s with mum initially. By the year-end she attended independently and seemed comfortable chatting to most members of the group.” Music Leader HKK.

“(Participant 3N) gave himself full marks for how he felt he was able to connect with other people on Wavelength (progressing from a ‘4’ to a ‘7’ on a baseline scale of 1-7). He enjoyed working with (3C) in the summer (Arts Award) sessions and swapped social media details with other members of the project in the last group session in December 21. He said, “Being able to express our feelings adds verbal contact with people instead of on screen contact. I think this is important for mental wellbeing.” Music Leader PC.

“(Participant 3H) only joined the group sessions for a couple of rehearsals at the end of the project. He said, “I was pretty nervous but then I saw (G3) and they seemed anxious too, so we just chatted which made everything feel a little easier!” This kind of atmosphere meant that (3H) was able to make the performance, despite his apprehension.” Music Leader JS.

“In the evaluation (3L) stated, “It has boosted my confidence to sing and rap, especially in front of other people...I find it easy now to perform in front of mum and dad, but if it was in front of strangers, I would need other people with me on stage... I made friends with (3M) in the group session, he was really nice and made me feel welcome.” Music Leader DC.

“(Participant G3) set goals at the start of the project to make new friends with the same interests. At the end of the project they admitted, “I really didn’t like it at first, especially being on camera. In face to face sessions I was really anxious at first!” Despite this, (G3) was one of the most regular participants throughout the project, they could always be relied on to speak up, make other people feel comfortable and commend others. Because of this attitude it’s not surprising that they said, “I feel really comfortable with everyone on

Wavelength and I can be myself. I've spoken to people outside of sessions online (at least three participants (G3) now classes as friends outside of the project sessions) and it's nice to see them seeing me for who I am rather than who I was." Music Leader JS

Impact Summary

Overall, our evaluation data shows that, of our 40 participants:

37 have experienced significant progress

3 have started to experience progress

0 are yet to experience progress.

Extra information

A high percentage of young people referred to Wavelength lacked social confidence and were socially isolated due to their mental health and this had been exacerbated due to the pandemic. Many had taken time off of school because of their mental health condition and/or treatment and Covid19 had increased anxiety due to changes in routine and disruptions to their education and hobbies, further reducing opportunities to interact and build relationships with peers. Some young people joining the project on discharge from hospital had faced many months of restricted family visitations and/or multiple outbreaks on site, limiting patient interactions. Several of our community-based participants joined the project actually having preferred lockdown-life, with its reduced engagement with the outside world, and were struggling to re-engage with society and cope with the uncertainties and anxiety this brings.

As well as having a mental health condition, some of our participants and/or their family members have co-morbidities including underlying health conditions making them clinically vulnerable to Covid19 and placing them more at risk from the pandemic. To remain inclusive (and also to manage numbers to ensure that 2m social distancing could be maintained on site), Wavelength activities this project year have been run using a 'blended approach'. This has meant that young people, in consultation with Quench, their parent/carers and considering their Covid19 personal risk assessments, have chosen the most appropriate way to engage in the project. Some participants have accessed sessions via Zoom and some in-person, with cameras and microphones set up on-site to enable both groups to collaborate. Though taking some getting used to, this has largely worked well. Group sessions always start with ice-breakers to build confidence, teamwork and communication and the project builds social confidence by supporting progression from one-to-one to small group, larger group and then performance and social opportunities. This year Wavelength has also supported progression from online to face-to-face engagement, where possible.

Progress against this outcome has generally been really strong this year, taking account of all indicators, despite occasional baseline contradictions. With parental/carer permission we've supported young people to connect online through social media; friendships have developed and some participants (e.g., 3M and 3P) have even collaborated musically outside of the project.

3 young people haven't progressed quite as much as others:

Participant 3S had been an inpatient in the Parkview Clinic but was discharged home to Nuneaton. Though she was able to continue engaging online, geographic distance meant that she was unable to access any face-to-face provision.

Participant 3F joined the project later in the year. His risk assessment meant that he could only engage individually with keyworker support.

Participant 3A had an autism diagnosis and was really struggling with their mental health. Though mute for all group sessions (and often with their camera off) (3A) was a consistent attendee and engaged fully online via the chat. Other participants would receive praise for their ideas from her, and she earned respect from the group for giving honest opinions and contributing strong lyrical ideas. 3A built relationships with other participants, also connecting with them via social media. Despite being elective mute in group sessions, (3A) spoke confidently in 1-1 sessions and for a brief period in late September, began to take herself off mute when the Zoom group worked independently from the face-to-face group at ACMC.

Wavelength participants have collaborated to devise 8 group songs this year. Due to a wealth of material for the CD they decided to concentrate on refining 6 tracks for the project CD. Several participants chose to collaborate with others for the live performance of their individual track, including G3, 3T, 3U, 3C, which was a positive development.

Other Outcomes

Progression to Employment:

The 6 Peer Mentor opportunities provided through our 3 year grant have led to excellent outcomes for young people recruited (aged 18-25). All 6 have lived experience of managing a mental health condition and 4/6 were previous participants in the initial (pre-Children In Need) phase of the project. Employment roles include: freelance DJ; Home Group support worker; freelance music leader; SEN/music teacher; primary school teaching assistant; music therapist (in training).

Progression to National Initiatives:

1 of our new participants this year was signposted into the 'Future1000' initiative (<https://future1000.org/>), a programme to introduce 1000 female, trans and non-binary students into electronic music by 2022. Another ongoing participant was supported into the national Flow Collective professional development opportunity (<https://sagegateshead.com/flow-collective/>) last year, which aims to make the music industry more representative of disabled people, and continues to benefit. Seeing their progression from their initial Wavelength sessions to being confident and able enough to access these profile and in demand opportunities has been amazing.

Engaging 'Harder to Reach' Young People:

The flexibility of our blended approach has enabled some very unwell young people to thrive and to engage with others through the means of technology where they would otherwise have missed out. Our model has enabled us to engage young people clinically vulnerable to Covid19 and shielding, an electively mute young person, and to continue supporting young people who initially engaged as inpatients but were discharged back home, 'out of area', aiding transition. This has had a huge impact on their quality of life.

Participant Case Studies

The following pages are case studies detailing the progress of 15 participants involved with the Wavelength project this year. These case studies have been written by the music leader working with each participant in 1-to-1 sessions with input from Quench Arts Directors. They 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.

Example Case Studies From Sample Group Of Participants

Participant 3C Case Study

Written by Holly Kehoe-Kingsley, Music Leader with additional input from Quench Arts.

Referral Context: anxiety; self-harm; experiencing 'ticks'; had recently been admitted to hospital for having taken an overdose.

Further Background to Referral:

Participant 3C was referred to Wavelength by her school Designated Safeguarding Lead (DSL) who gave a detailed history to support the referral. She stated that (3C) suffered with anxiety and depression, was known to self-harm and was awaiting the outcome of her most recent referral to Forward Thinking Birmingham for support, though was having weekly Open Door counselling. The DSL stated that, when (3C) returned to school in September 2020 following the first national lockdown, she was experiencing 'ticks'. (3C)'s mum had contacted the school to say that she thought it was a seizure initially but that (3C)'s doctor thought it was anxiety related. The DSL at the school stated that (3C) had had a few of these episodes in her first weeks back at school but that they became less obvious as the months wore on. (3C) also disclosed to the DSL that she was self-harming (cutting herself). Mum was aware and it was being addressed in her Open Door weekly counselling sessions. In the 2nd lockdown, (3C) had asked to miss a few lessons; the topic was food and nutrition. The school DSL contacted (3C) who said that she was ok but that she had issues with food and these lessons made her feel uncomfortable. (3C) said that the doctor was supporting her with these issues, so no action was taken at the time. A 2nd issue was flagged a few weeks later when (3C) stated in a virtual lesson that she felt sad and sometimes cries in the bathroom. Mum told the DSL that (3C) appeared fine but that she would have a chat with her and keep an eye on things. The DSL also spoke to (3C) who said that she like to lie on the bathroom floor to relax and told the DSL she was fine and didn't need any support. In March 2021, the week (3C) was due to return to school, (3C)'s mum called the school to say that (3C) was in hospital having taken an overdose. (3C) was

absent from school for the next week, then returned on a reduced timetable for 2 weeks. At the time of the referral to Wavelength, (3C) was in school each day but took some lessons via Teams when she felt too anxious to be in the classroom. The DSL stated that (3C) at the time was very quiet, doesn't speak much and is often walking with her head down, and doesn't engage with people. The day before her referral to Wavelength, (3C) had gone into the DSL's office to ask to call her mum to let her know that she had self-harmed. When the DSL asked (3C) what had happened, (3C) removed her face covering to show that she had used a sharpener blade to cut a 'smile' into her face. The DSL stated that this was a very distressing sight for her and that she was hugely concerned by (3C)'s self-harming behaviours. (3C) had apparently said that there were groups online, challenging self-harmers to see who could do the worst things. The DSL stated that (3C) struggles with her emotions every day, was unable to attend classes full time and had a high level of support in school to keep her safe. She stated that (3C)'s behaviours were hugely distressing and also causing mum and dad distress. (3C) was not able to fully participate in her education and sometimes had days off as she wasn't able to cope with leaving her room.

As can be surmised above, (3C)'s school was very supportive and concerned and had discovered the Wavelength project as a potential opportunity for (3C).

Case Study:

Participant 3C is 14 years old and joined Wavelength in July of the project year. She has previously struggled with mental health and had self-harmed in the past. Musically, (3C) enjoyed singing at home and had learnt how to play ukulele. She had picked up a guitar a couple of times but didn't know how to play one properly.

(3C) came in with her mum for her first one-to-one session (14/07/21) and was quiet at first. Her start of engagement self-assessed baseline (all statements assessed on a scale of 1-7) shows that her confidence was quite low initially (scored as a 2); she found it difficult to sing/play in front of others (scored as a 1) and she didn't really think her social skills were good (scored at a 2). Even though (3C) rated herself low initially in a lot of these areas, within the time she was part of the project, her baselines all improved. This was due to (3C) not being afraid to try out new things and to get involved with any tasks that were set.

In (3C)'s first one-to-one session (14/07/21), I noted down that (3C) said she really wanted to learn how to play the guitar. Due to her knowing what she wanted to get out of the session and having the confidence to try things out, (3C) was able to learn five new chords within the first session. Throughout the project, (3C) continued to try new things and get stuck in with the session activities and this I believe was key for her growth. By her third one-to-one session, I could see that (3C)'s confidence and enthusiasm was growing and noted this down. I was also very impressed with the way she really threw herself into the songwriting process. She really took a lead on the structure of the song in this session too and was full of great ideas that she wanted to implement in the next session.

When (3C) joined the project, the Wavelength group sessions were a bit more spread out compared to usual due to timetabling for the summer holidays. However, there were some small group, face-to-face, Arts Award focussed sessions offered to participants over the summer that (3C) had gotten involved with, so by the time we got back to our normal timetable, (3C) seemed to have really settled into the project with the rest of the group. These sessions helped (3C) gel with a small number of people on the project and they

became friends, also in contact outside of sessions. During those summer sessions, (3C) had written a song with other members of the group and these sessions seemed to have improved her confidence when performing/singing with others. She also managed to achieve an Arts Award Bronze accreditation through these sessions. From that point onwards, (3C) was a regular attender of all the project songwriting, group and recording sessions.

In her one-to-one sessions (3C) was also making strong progress. During her session in September (3C) said she enjoyed lyric writing when there was a clear theme so I asked her what she wanted to write about. She said she wanted to write a deep, personal song about one of her own experiences. She picked the theme guilty relief and we used this to start off the mind map method. I asked (3C) to pick words that she associated with the phrase 'guilty relief' as well as the words separately and she came up with 8 words/phrases. From there (3C) paired up the words and we started putting them into lines. (3C) said she didn't want the song to be too serious, so she used phrases like "my little pony" and "Bo Burnham" (who's music she loved). Despite the sensitive topic (about her experience when she didn't want to be here) (3C) was expressing herself lyrically in a positive way and openly said she felt relief to still be here.

In October, (3C)'s song concept developed further into being about the Lovers of Valdaro, a pair of skeletons that were found facing each other with their arms wrapped around each other. (3C) came up with a list of potential words/phrases that described the story and the topics she wanted to talk about within the concept (e.g., wholesome old love, skeletons protecting each other). After creating this list, (3C) put some of these phrases together and came up with a couple of lines to start of the first verse. (3C) then played a reference track so we could discuss what potential instrumentation she'd like for this song, "As the World Caves In" by Matt Maltese, which felt like a pop ballad. (3C) said she wanted to have keys, guitar and drums in her track and use the drums to really build up to the chorus section of the track. We also discussed who was telling the story for this song and (3C) came up with the idea that the song could be partially sung by an outsider who was looking at the lovers' life and narrating the story, and then other parts of the song could be sung by the skeletons themselves. She also decided on the structure having a start, middle and end where the skeletons start off as humans, then something happens in the middle that causes them to realise they're about to die and that unconditional love has limits and then in the end they end up as the embraced skeletons.

In November, (3C) started to really bring her vision for her song to life. She knew that she wanted the song to have a sad/ballad/moody feel to it and that reflected in the ideas she had for her chord progression. (3C) also had a clear idea for the melody. It was great seeing her take the lead with her song and, by the end of the session, to have the beginning of a recorded version of her song down. Every time (3C) recorded either a guitar part or a vocal part for her song, she sounded amazing, and I let her know that. She smiled a lot after hearing that praise and she seemed quite proud of herself for doing so well at recording. As well as this, every time she stepped up to the microphone to sing, she seemed so much more confident and really went for it which was a big step forward for (3C). It was great to see her confidence growing over her individual sessions. As the Wavelength group sessions progressed, (3C)'s song from the summer became a favourite of the group so most weeks (3C) would be singing her vocal part and playing acoustic guitar in front of everyone. Near the end of the project, the group were given the opportunity to practise their one-to-one songs with other participants, helping to teach

others the parts and choosing the instrumentation. When (3C) had finished recording her original one-to-one track, she said she'd like to perform it live at the gig and to have other participants helping her to play it live. This was a huge step forward for (3C) and shows that her confidence when performing in front of people has definitely grown.

In the group sessions, (3C) started making friends with the other participants and became close friends quickly with (3G). (3G) seemed like a confident member of the group and I think this helped to bring out (3C)'s personality more and to improve her confidence as well as her social skills. By the end of the project, (3C) seemed comfortable chatting to most members of the group and had even started to add other participants on social media, as stated in her evaluation.

Overall, the Wavelength project has really helped (3C) in many areas. In her evaluation, when asked how being part of the project has helped her she said,

"It's made me more confident and made me want to do music more often (e.g., songwriting). Before I thought, "oh that would be fun to do" but now I really enjoy it and want to carry on doing it." (3C)

(3C) also said in her evaluation that the project had helped her to express herself and that she's now able to enjoy music more outwardly without feeling embarrassed. There has clearly been a positive impact on her self-esteem:

"It's helped me to enjoy music more outwardly and express myself. I can now say, "I love music" in front of people. Before I thought if I said it, people would expect me to be really good at it and I'd be embarrassed if they didn't think I was good. No, I don't feel that way anymore." (3C)

(3C)'s end of year baselines show that she feels like she has improved in every single area, normally by 1 or 2 points (on a scale of 1-7). The most improvement she felt was 3 points for the baseline statements: 'I feel like music making allows me to be creative'; 'I've been feeling useful'; 'I feel that I am good at working in a team'. Her confidence has increased a little bit (now scored as a 3), her ability to sing/play in front of others has also increased (now scored as a 3) and her social skills have also increased by 2 points (now scored as a 4).

(3C) still struggles with performing/singing in front of other people but is up for giving it a go, more so than she was at the beginning of the project. By the end very end of the project year, (3C) felt confident and comfortable enough to perform her own original song with the support of the group and also to perform on all the group songs, which is a big improvement for her and shows great progress.

The Wavelength project has definitely helped (3C) to become more confident as a person and a performer. Outside of the project, she's now part of a band at school and in the school choir, both of which will be performing in front of the school. In her evaluation, (3C) said that without the Wavelength project, she wouldn't have gotten involved in these groups. The project seems to have definitely pushed (3C) outside of her comfort zone (e.g., recording her vocals in front of myself and the other music leaders, performing in front of others, learning new instruments and working with others as part of a team) but this really

seems to have helped (3C) and has had a positive impact on her confidence, her mindset on music and her social skills.

“The best thing about the Wavelength project was playing all together with everyone. It was a lot of fun and it made me feel connected even with the people on Zoom. By getting involved in the project, I’ve become more confident. I’m now part of a band at school and the choir which both will be performing in front of my school. I wouldn’t have done that if I hadn’t gotten involved in the Wavelength project. I feel like I now work better in a team and feel like my friendships have grown in the group. I feel like I’ve connected with others.” (3C)

Participant 3C set five personal ‘Five Ways To Wellbeing’ goals for the project. Three of these were met and two exceeded. (3C)’s review comments are given below.

Get Active Goal: Getting out of the house. Getting involved in discussions with other people.

Review: Exceeded because I did the performance and didn’t expect myself to. I spoke a lot more than I thought I would.

Connect With Others Goal: To speak to at least two new people from the project outside of the project.

Review: Met. I speak to (3G) and (3N) outside of the project.

Keep Learning Goal: How to learn the guitar. Learning more about music itself (e.g., rhythms).

Review: Met. I still think I could be better at remembering the chords/music but I have the ability to play it still.

Take Notice Goal: To recognise different instruments and chords when listening to music (e.g., the difference between major and minor).

Review: Met. I know a lot of the chords and the difference between major and minor but it takes me a bit of time to get it.

Give To Others Goal: To be able to listen to people and give my time to them.

Review: Exceeded. In the performance I listened to everyone’s parts and in my own song, I listened to what others wanted to do and involved them in my track (e.g. (3M) and his rap in ‘What Goes Around’).

(3C) has been a real pleasure to work with over the course of the project. She’s very talented and has grown lots, learnt new things and has greater confidence as a person and also when experimenting with music.

School Feedback:

“I wanted to share with you the HUGE impact the project has had on (3C). I actually saw her smile for the first time in months last week, and it was when she was showing me the video of her performance. I was blown away! (3C) has transformed from a quiet, shy, almost school refuser to a stronger, more resilient young lady who is now far more able to manage her emotions. She has joined the school show, is in the show choir and although she still has down days, she is more equipped to self-regulate as a result. I sincerely hope

you manage to secure more funding, as you are a unique service that has had significant positive impact on one of my students, and I am sure, countless more too.” School Teacher

Music Created:

Participant 3C’s track created, Forcefield Of Love, can be heard on track 5 of the project CD here: <https://tinyurl.com/forcefieldoflove>

Participant 3B Case Study

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

Referral Context: anxiety; depression; autism spectrum disorder (ASD); dyslexia; dyscalculia; auditory processing disorder; hypermobility.

Participant 3B has had a very traumatic and difficult background which had led to her struggling at school, at home and in the community. She joined the project not long after she had been adopted and was previously a looked after child in foster care, so Wavelength felt like good timing for her to be doing something productive and regular. She was referred to the project by her adoption social worker to engage in positive activities to improve her confidence and wellbeing, stating that her emotional development was younger than her chronological age. Participant 3B’s musical interests were singing and playing keyboard. On joining the project Participant 3B said that she struggled with anxiety and depression and needed a bit of support. She was waiting to be given a nominated keyworker with CAMHS. Her application stated that 3B would probably need to start with one-to-one sessions and that she would need to build up to accessing group sessions.

Due to 3B’s auditory processing disorder, 3B had particular difficulties with background noise, which could affect her concentration. As our venue is based in the heart of Winson Green on a main road, and because of the need for windows to be open for good ventilation in the space because of the Covid19 pandemic, the project team were concerned that it would be a challenge to meet 3B’s needs. All 3B’s one-to-one sessions were originally scheduled in our studio at the back of the building, to eliminate the background noise but (3B) decided that she preferred the larger room at the front of the building as she felt this was more open and coped well with one-to-one sessions in this space.

Availability and other issues meant that (3B) didn’t attend sessions as much or as often as we’d like. In her first session was on Zoom and we chatted about the kind of music we like and listened to. We set the goal of writing a song together and (3B) showed me that she already had some basic keyboard skills. She played two simple chords and was amazed when I said that would be enough for us to write something we could be proud of. The next few sessions happened in person and we started to build up a track from her ideas. *“I’m not really good at music”* she said whilst perfectly playing in some complex rhythm ideas. *“I don’t know what would sound good”* she said whilst picking out some really interesting and complementary sounds for the production. Clearly her confidence needed some help.

As things started to come together (3B) got visibly excited, filming things on her phone and chatting to me and her adoptive parent about how good it was sounding. In one session, her adoptive dad said, *“It’s been a tough day for you today hasn’t it? Good to have*

something positive to focus on!" Then, when we started thinking about lyrics he said, *"Writing is like therapy for you isn't it?"* and then, to me, *"You can see when she's having a bad day, she gets her head down and furiously writes down what she's feeling."* Feedback from her adoptive parents after other sessions was equally positive, with them contacting Quench Arts to say things like:

"I can't thank James (Music Leader) and yourselves enough. Today's session has inspired (3B) to take up her music again. I haven't seen that smile and spark in her eyes for a while."
(30/7/21 a day returning home after police involvement)

"(3B) really enjoyed her time yesterday she was so stressed with life before she came."
(12/10/21)

It was fantastic that Wavelength was able to highlight this creative outlet that (3B) has and shine a positive light on it. (3B)'s lyrics that she wrote for her song were very autobiographical, talking about her own struggles and issues. You can hear this clearly on her track on the Wavelength CD.

Participant 3B is still a very vulnerable young lady and is finding it difficult to settle. Social services and the police are involved in her support and monitoring, alongside her adoptive family. Participant 3B is unfortunately in an abusive relationship with an older male, even though she is only 16. She has run away with him a number of times and missed sessions because of this. Her adoptive mum says her boyfriend is very controlling and discourages her from her music. Participant 3B didn't make it to the final performance or any group sessions, having moved out from home with her boyfriend, however she is still in touch with Quench Arts via her adoptive parents and is keen to remain a part of the project. Despite the ongoing challenges, (3B)'s involvement with the project was incredibly positive and I have no doubt she'd continue to grow in confidence if she was able to continue with Wavelength in the future.

Baseline Evidence and Other Feedback

Participant B's adoptive mother liaised with (3B) to gather baseline and evaluation feedback for us, due to her situation. She stated that her baseline scores improved by one point against the following statements, on a scale of 1-7, with most initial scores starting at a 3 or 4:

- I am pleased with my current level of musical ability
- 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 (e.g., thoughts, feelings and emotions)
- I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)
- I feel like music making allows me to be creative
- I find it easy to sing/play in front of others
- I feel like I have good social skills

For the baseline statements related to wellbeing, (3B) stayed where she started when joining the project, because of her personal situation:

- I've been feeling relaxed
- I've been feeling confident

- I feel like I'm good at working in a team

For the baseline statements below, (3B) unfortunately declined by 1 point (on a scale of 1-7) across the project.

- I've been feeling useful
- I've been feeling good about myself
- I've been feeling like I can cope with challenges

Due to (3B)'s situation when revisiting the project baseline, as she was living away with her boyfriend and not accessing sessions, her baselines scores declined to a further extent against these statements:

- I feel that I am able to connect with other people on the project
- My health and wellbeing are good

On a more positive note, all of 3B's personal aims for the project were met. On joining the project (3B) wanted to learn more about songwriting, to record songs and the share her music with others. The track that she completed for the project CD, which was incredibly expressive and reflective on her life, evidences her achievement (see link below).

Adoptive Mother Feedback:

"Wavelength is a great space for young people to express themselves. James (Wavelength Music Leader) was really good in getting the best out of (3B), especially as she's really struggling in other areas of her life. It has given (3B) a focus on something she enjoys – some escapism and has helped to show she is good at something."

Music Created:

Participant 3B's track created, The Words You Say, can be heard on track 5 of the project CD here: <https://tinyurl.com/thewordsyousay3B>

Participant 3D Case Study

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

Referral Context: Asperger syndrome; learning difficulty; experiencing isolation issues due to Covid19 and his learning difficulty.

Participant 3D was referred to Wavelength by his parents with a supporting statement from the Inclusion manager at his College. He was unconfident socially and his learning difficulties and memory issues meant that he had become increasingly isolated over the Covid19 pandemic, struggling to engage online. His parents stated that he was getting very depressed and anxious and hadn't coped well when college started returning to face-to-face sessions.

Participant 3D has a mild learning disability, is on the autistic spectrum, likes pop music such as The 1975, sci-fi and fantasy TV and films like Blade Runner, Stranger Things and Game of Thrones. He is studying media at college, where, among other things, he puts together soundtracks for video footage. Apart from that, when he came to his first session in

February 2021, he hadn't created any music, played instruments or sang before. He had performed theatre, though, and written poetry. (3D) joined the Wavelength project to meet new people and because he is a music fan.

In his initial baseline questionnaire about his existing music-making, self-confidence and social skills, (3D) scored himself quite highly in most aspects. His mum painted a different picture, however, saying, *"(3D)'s learning difficulties sometimes cause him to be isolated. Covid added to this and impacted his mental health. We see a withdrawn 19 year-old at home."* But by the end of the year, (3D) had developed keyboard skills and collaborated with other young people and music leaders, writing, recording and performing with them, as well as doing all that on his own song. Now his mum says, *"We were surprised to see him perform and interact with others."* And (3D) says, *"It has improved my college music in college, songwriting and playing the keyboard. It's also helped me to get out of the house and meet new people."*

(3D) came to most of the Wavelength sessions on offer when he didn't have football. He was always very easy-going about what he did in each session. Sometimes with participants with additional needs, one could suspect that they are attending to please their parents or carers, who may be providing a lot of the motivation. This turned out not to be the case with (3D), though. Mum stated, *"I just know (3D) is always happy to attend. The staff were excellent. (3D) particularly enjoyed his one-to-one chats with Paul (Wavelength Music Leader)."*

(3D) fitted really well into the project. Though he was very much a beginner musically, he managed to develop his poetry skills into the songwriting format. (3D) brought his interest in sci-fi into his own music, using the keyboard to play vintage electronic sounds in Logic Pro X audio software. He learnt how to play chords and worked out his own drumbeat. Later, he explored some more abstract sounds to represent different technologies like futuristic vehicles to add atmosphere. (3D) also used his poetry skills to come up with a full song's worth of spoken word lyrics to complement the mood of the music. Meanwhile, he was also contributing keyboard and lyrical ideas in group sessions, though not to the extent that he did in the two one-to-one sessions when he crafted his lyrics. In the summer holiday, (3D) also attended the face-to-face Wavelength sessions focused on Arts Award and managed to achieve and Arts Award Bronze accreditation through these sessions, which was incredibly positive for him.

When it came to recording his song, (3D) was reluctant to use his voice but he had a go anyway. He had the good idea of processing the spoken word to sound obscured and robotic, which went really well with the instrumental.

Later in the project, we discussed the opportunity to play live. (3D) had already started rehearsing live versions of the group songs he'd recorded with the other young people and because of the electronic sequenced nature of his own song, it was going to be a tricky to do live. However, (3D) was keen to play keyboard live on his solo track but not do the vocals so we practised and found a way to make it work using Ableton Live software to play the parts in the song that (3D) and I weren't going to play. His mum was amazed to find out at the gig that (3D) was performing his song, saying, *"Seeing (3D) perform at the end of the year was a pleasant surprise. He could have opted out of this but chose not to, which is great."*

Socially, (3D) exchanged social media details with other young members of the project. He said Wavelength, *“helped me to make new friends and I’ve become more sociable and talk to the other participants more now because I know them better,”* adding that *“my social skills have improved at college too and Wavelength helped with this.”* I’m not sure we would have realised what a big step this was for him without his mum saying, *“(3D) now feels he has a life through building new relationships in Quench. The project has been very helpful to his life.”*

(3D) could see the benefits of the project himself, saying in his feedback, *“I felt like I made music people wanted to hear and that it was a different style. I’m more confident meeting new people now and about using keyboard and freely playing the keys to come up with ideas.”*

(3D)’s mum also said, *“Self-esteem through Quench has improved. (3D) can see he can achieve. (3D) has come out of this shell more. (3D) played keyboard with the rest of Quench and he felt part of something resulting in increased confidence.”* And it’s clear to see that (3D) himself was pleased with what he had achieved and wanted to do more. At the gig he was showing other Wavelength participants and music leaders some lyrics he had written. In his final one-to-one session he was still reluctant to sing but, once again overcame his under-confidence and tried anyway. It sounded good and (3D) was pitching consistently with each rendition as his music leader Paul worked out some guitar chords to go with his singing.

With this newfound passion and confidence in making his own music, along with the opportunities he’ll get on his media course, (3D) is sure to continue on the same path and he has said that he would like to come to any future Wavelength sessions made available to him. Maybe we’ll get his new song recorded!

Baseline Evidence

As (3D) marked himself at the top of the scale in his initial baseline forms, it is difficult to evidence his improvement in this way. His high initial scores may have been masking some insecurity, could have been due to a lack of understanding regarding the tasks and scales because of his learning difficulty or could have just been because he hadn’t been exposed to any other more experienced musicians to realise how he could progress. However, there were 4 statements where his initial scores were slightly lower and (3D) showed good progress here:

- ‘I have a good understanding of the different elements of music’ (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.) – progressed from a 4 to a 7, on a scale of 1-7.
- ‘I’ve been feeling confident’ – progressed from a 6 to a 7, on a scale of 1-7.
- ‘I feel that I have good social skills’ – progressed from a 6 to a 7, on a scale of 1-7.
- ‘I feel that I am able to connect with other people on the project’ – progressed from a 3-7, on a scale of 1-7.

Participant 3D set five personal ‘Five Ways To Wellbeing’ goals for the project. Two of these were met and three exceeded. (3D)’s review comments are given below

Get Active

Review: Met. It's helped me to get out of the house and helped me to write new songs and proper music, using software like GarageBand and to play keyboard, which helps with my media course at college.

Connect With Others

Review: Met. It helped me to make new friends and I've become more sociable and talk to the other participants more now because I know them better.

Keep Learning

Review: Exceeded. (3D) did really well on keys and didn't have any aspirations to play at all when he started, he was just a big music fan and interested in composition on his media course.

Take Notice

Review: Exceeded. (3D) recognised the need to pay attention when playing with others.

Give To Others

Review: Exceeded. (3D) felt like the music he made was different and liked by others, something he hadn't anticipated when he started.

Music Created:

Participant 3D's track created, Glass Sea, can be heard on track 3 of the project CD here: <https://tinyurl.com/glasssea3D>

Participant 3F Case Study

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

Referral Context: has psychosis and hears voices; Asperger's syndrome.

Participant 3F was referred to Wavelength from Forward Thinking Birmingham Early Intervention in Psychosis team late in the project year (October 2021). He attended with a keyworker as he needed support with transport. Due to his risk assessment and the fact that he was slightly older than other participants on the project this year, he was only able to attend one-to-one sessions. (3F) was referred to Wavelength to engage in meaningful activity. (3F) is a singer with some rap experience. He had previously recorded some tracks in a studio but these were made to pre-existing beats downloaded from online and he wanted to learn how to write his own tracks.

(3F) was a participant on the Wavelength project who exclusively had 1-1 sessions and did not join the group at any point. We had three 1-1 sessions together prior to this case study. Unfortunately, after starting the project, his brother passed away suddenly so there was a gap in his sessions and his bereavement affected his engagement.

(3F) had experience writing music with other people before and was interested in writing rap and R'n'B music. Alongside his rapping ability, he could also sing very well. He required encouragement to show some of the previous tracks he had made and the styles of music he was interested in. He was not interested in using technology to write his own backing

tracks, instead wanting to only record his lyrics. After explaining that it was a useful skill to have, he was still reluctant to try, but with guidance and encouragement, he was able to put together a basic sample-based beat. It demystified the process for him which gave him confidence. Unprompted, he then began to hum an improvised melody which we recorded and which consequently became the defining hook of the track. He was verbally very grateful for the session and immediately showed the track to his key worker when she returned to the room.

Only a few days later, (3F) asked for the backing track to be sent to him to work on in his own time. He returned the following session with an entire verse and more vocal harmonies. Once recorded, we further recorded another song he'd written in his own time in preparation for the session. The lyrics were particularly poignant, and we had a discussion about it as recorded in session log 17.11.21:

'We spoke a little bit about what the lyrics he'd written were about, and he told me about his brother who had passed away recently. He said that creating music helps him to deal with the emotions he experiences as a result [of his brother's passing], and that he wants to write more music about his brother with me. He said that talking therapy with his worker is also helping him a lot.'

After this session, (3F) showed his key worker the track when she returned to the room. He said he would also show it to his family. (3F) also spent part of the session playing the drums, something he had no access to but previously had experience on and had a great passion for.

The third session followed with a similar pattern to the first two, and another idea for a track was brought.

Participant was unable to complete his full allocation of sessions due to progressing into full time work. However, in the short time that he accessed the project, it was clear to (3F) that Quench provided for him an opportunity to record his music, giving him a purpose between sessions to write, and consequently an outlet to articulate his grief which complemented his talking therapy. It also gave him the experience of professional music-making, including utilising technology to create, and practising self-critical analysis skills of his singing and rapping capabilities. Finally, it provided an opportunity for him to rediscover the drumkit, which was a positive and uplifting experience.

Music Created:

Participant 3F's work in progress in the track which he started to write in reference to missing his brother, who had recently passed away. This can be heard here:

<https://tinyurl.com/3FExample>

Participant 3T Case Study

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

Referral Context: depression; anxiety; undergoing a diagnosis of ASD; not in education; mum is a carer; unlikely to access group provision.

Participant 3T joined the Wavelength project in 2020 as he was struggling with his mental health. He was not in school as he didn't cope well with the structure of formal education and this, with his poor mental health, had caused behavioural issues. Participant 3T's family are very supportive but his mum is a carer for family members (as well as working), so was very stretched in regards to time. They were keen for Participant 3T to get involved in the project so that he had time to focus on himself and a space where he didn't have to worry about others. His only interests were music and football. Participant 3T was nervous about taking part in any group activity because of his experience of school and not fitting in. His support worker said that he occasionally became very overwhelmed in group situations, so it was very much a longer term aim to gain the confidence to access any group provision and it was felt that he needed one-to-one support to build up these skills.

Participant 3T joined the Wavelength project to develop his guitar playing, social skills and self-confidence and he was looking for help with writing lyrics and recording. By the end of his first year, he had overcome his reluctance to sing in his one-to-one sessions and mastered rhythm guitar enough to record his song Lonely. For his second year, (3T) set himself the challenge of continuing to develop his musical skills as well as getting involved in some of the group activities on offer on the Wavelength project. He said he still lacked the self-confidence to try other community activities, which he sometimes found too expensive and with no one to talk to beforehand, so he didn't feel there was much to get him out of the house apart from Wavelength.

In the two months between the end of his first project year and the beginning of his second, (3T) kept himself busy and when we met again in February 2021 he brought along a new song idea. Once given a starting point with guitar chords, (3T) worked out his own chord progression. This was an improvement in guitar knowledge on last year when I had worked out most of the chords for Lonely and taught them to (3T). I was delighted to find that he had become more independent. He also continued to work productively and assertively with me, suggesting production ideas for his song for when it came to recording it.

In (3T)'s second session, I realised his vocal skills and singing confidence had also greatly improved. Previously preferring to either sing or play guitar, by now (3T) was comfortable to do both at the same time and I observed that, *'his voice really filled the room today'* in his session report. In his next one-to-one session, (3T) started to think about other instruments to include in his song. I played drums and so (3T) started to get some experience of collaborating in a band situation. I was impressed with his team-working skills as observed in my report, *'(3T) worked with drums through trial and improvement, commenting constructively on my ideas so that they could be closer to how he is imagining.'* In December, (3T) rehearsed for the end of project sharing with me and another Wavelength music leader, Dan on bass. Again, (3T) worked well with his band and was really pleased to perform his song live with other musicians.

Meanwhile, (3T) lived up to his other challenge and started coming along to Wavelength group sessions. From the very first session, he played guitar with other members of the project and contributed lots of ideas to a collaborative song. He was also positive and encouraging to the other participants. At the end of his first session he said, *"It's good to play with other people."* (3T) admitted that he preferred it when he could focus on his own songs, but he continued to come to group sessions throughout the year and, with his stronger guitar skills, he provided a solid and reliable band-mate for the other members.

Overall, playing with others this year has helped (3T) further develop his skills. He says, *“Wavelength has made me learn how to spot good lyrics and helped me to learn different ways of playing observing other people playing instruments.”*

After all his hard work on his own song ‘Young Love’, (3T) was very pleased with the results. Towards the end of the year, Wavelength held an online listening party, where (3T)’s song was played, along with the tracks create by other project participants. As well as receiving lots of encouraging feedback about Young Love, (3T) also got involved with supporting the other young people and gave them positive comments.

Finally, (3T) performed live for the first time with his Wavelength band at the end-of-year concert at the Midlands Arts Centre. He took the opportunity so seriously that he decided to opt out of performing on group songs in case, he said, he messed up. He said, *“In my first live performance, I’d rather mess up on my own song than let the others down in the group songs.”* But (3T) performed really well, looking comfortable behind the microphone and he really enjoyed it. He said that it was a daunting prospect but he got up and did it anyway and, as a result, in his revised self-assessed baseline questionnaire (3T) gave himself a 7/7 for being able to cope with challenges. He explained this by saying that he wants to push himself out of his comfort zone in order to overcome the feeling of being scared about trying things, including social and educational situations. He said he doesn’t want to sit at home all day; he wants to look at his life choices and push himself. He is looking at possibly going to college and is definitely up for performing more in the near future.

Looking further at (3T)’s self-assessed baseline scores we see that at the beginning of the year, (3T) was already feeling very optimistic about his musicality except for understanding music theory and for performing in front of others. His final baseline review showed that he had a higher regard for himself, particularly regarding performing live. For example, he progressed 4 points (on a scale of 1-7) for the statement: ‘I find it easy to sing/play in front of others’. (3T) says that he has improved at playing guitar, advanced at barre chords and is better at playing and singing at the same time. So, feeling good in himself motivates him to give it a shot playing in front of people.

It is in the more general personal aspects where (3T) has seen the biggest improvements after some very low scores at the beginning of the year. (3T) now talks about his health and wellbeing and about feeling confident and good about himself with latest scores of 6 out of 7. Specifically:

- He progressed 3.5 points (on a scale of 1-7) for the statement: ‘my health and wellbeing are good’;
- He progressed 4 points (on a score of 1-7) for the statement: ‘I’ve been feeling confident’;
- He progressed 5 points (on a score of 1-7) for the statements: ‘I’ve been feeling useful’ and ‘I’ve been feeling good about myself’;
- He progressed 6 points (on a score of 1-7) for the statement: ‘I’ve been feeling like I can cope with challenges.’

In terms of his mental health he says, *“Having the project gives me peace of mind and when I’m there it calms me down.”*

(3T) met all 3 of his personal Five Ways to Wellbeing goals for the project:

Get Active Review: Wavelength has given me plans to make, something to get out of the house for.

Keep Learning Review: Wavelength has made me learn how to spot good lyrics and helped me to learn different ways of playing, observing other people playing instruments.

Give To Others Review: I've been giving people on the project an idea of what I'm playing and giving other people music to listen to and words they can relate to.

In his Wavelength evaluation, (3T) stated:

"It's made a massive difference; it's given me a reason to be here and something to do in life. It's helped me develop skills and confidence, which I didn't have before."

In discussing his progress against the project outcomes, he said, *"Singing allows me to express myself. When I'm elsewhere I still feel anxious, but I do feel a little bit more confident thanks to Wavelength. The project deserves more publicity. It's for a good cause and everything you all do here is something special, something that definitely deserves recognition."*

At the concert, his mum said, *"Wavelength has given (3T) music and without music he wouldn't be with us today"* and (3T) agreed.

Music Created:

Participant 3T's individual music track created through his one-to-one sessions can be heard here. It is called 'Young Love': <https://tinyurl.com/younglove3T>

Participant 3S Case Study

Written by Holly Kehoe-Kingsley, Music Leader with additional input from Quench Arts.

Referral Context: eating disorder, anxiety and depression; joined the Wavelength project last year after being discharged from hospital (was a CAMHS inpatient for nearly a year); had missed a lot of education due to being in hospital.

Participant 2S initially came into contact with Quench Arts in 2020 through music activities at the Parkview Clinic, where she was an inpatient at the time. She took part in weekly music making sessions and even became part of a small band that performed at a sharing event. Once Participant 2S was discharged, she received information on how she could access the Wavelength project as she was keen to continue her music-making, and she joined Wavelength in May 2020, engaging via Zoom because her home location was out-of-area. She enjoyed the project and found it helpful for her transition back home, so was keen to stay engaged this year to continue having support throughout the Covid19 pandemic.

Participant 3S is a college student and a strong guitarist in the group. In the previous year she had worked on a one-to-one basis with another Wavelength music leader on the project

but, due to maternity leave, was transferred to work with myself. At the beginning of the project year, (3S) showed a passion for playing guitar. Her start of year baselines show that she wasn't too confident singing/playing in front of others (scored as a 3, on a scale of 1-7) and felt like she could be a bit better at expressing her thoughts, feeling and emotions through music making (scored as a 5). I was also informed before working with (3S) that she struggled to make decisions, so I was keen to help her with this throughout her one-to-one sessions.

In (3S)'s first one to one session (17/02/21), she seemed very comfortable working with me. She was able to play the guitar chords we were working on well and she really enjoyed playing these and lyric writing during the session too. As the sessions progressed, playing the guitar seemed to be something (3S) was quite confident with but when it came to singing, this was outside of (3S)'s comfort zone.

Between sessions one (17/02/21) to six (14/07/21), (3S) had been writing lyrics for her song but hadn't mentioned how they were going to sound (e.g., sung, rapped, spoken word, etc.). In session seven (12/11/21), I asked (3S) how she'd like the lyrics to sound, and she said that she'd like the verses to be spoken word and the choruses to be sung. I asked her if she'd like to give the spoken word a go and at first she said it would make her feel awkward but after I reassured her that she could record whilst being on mute, she said she'd give it a go. When I heard what she had recorded I was extremely impressed. What (3S) called spoken word actually was her singing the verse lyrics! This is the first time (3S) had ever sung on a track, so it was a huge step forward. By the end of her last one to one session (17/11/21), (3S) had sung both verses and was happy with how they were sounding. Even though she still struggles with singing in front of others (e.g., she didn't feel comfortable performing the song live at the final gig), (3S) has still progressed lots during the project. If she was able to continue on the project next year, I think she would progress even further in this area.

Lyrically (3S)'s writing has developed over the course of the project. In her first one-to-one session (17/02/21), (3) didn't know what she wanted the theme of her song to be, so she started writing a list of words that came to mind when she played her chord progression. Most of the words she chose were linked to being on holiday and eating ice cream. By session four (19/05/21), the theme was about a tropical paradise filled with lots of sweet treats. By session seven, the whole song was about a world made of sweet food and her journey through this world. I was very impressed by this because (3S) was using high quality, clever phrases (e.g., ice cream dream, tropical paradise) to create an entire world for the listener to imagine and enjoy. Another reason I was impressed was because (3S) was open about a subject that previously may have been quite sensitive for her: (3S) has suffered in the past with an eating disorder, so for her to write a song that talks about her relationship with food in a positive light shows a lot of progress from (3S).

To help (3S) with her decision making, I'd often ask her questions where she'd have to make a choice. In her first few sessions, (3S) would say phrases like, "*I don't mind*" or, "*I don't know*" when asked to make a decision but by session three (21/04/21), (3S) was starting to make great decisions for herself. She started off by choosing phrases that she wanted to use in her song and then in session four (19/05/21), (3S) was choosing the chords she wanted to use for the verses and was putting them in an order that she liked without having too much help. By her final session (17/11/21), (3S) was able to decide where each instrument should be placed in her track, how it should sound and whether she

liked the final outcome or not. Her decision making is one of the areas that (3S) has definitely progressed the most in over the last year and this has been amazing to see.

The Wavelength project has really helped (3S) to become more confident when it comes to performing and trying new things. It's pushed her out of her comfort zone, helped her to socialise with others and has improved her music abilities through learning new techniques, skills and chords. To see (3S) feeling confident and happy with how her voice sounds on her own song is proof that the project has helped her to grow and boosted her self-esteem. Having such positive feedback from the other participants and family members at events, such as listening party, has contributed towards this too.

"Wavelength is good. It's nice to meet other people who like music. The music leaders are nice. I wish it was closer to where I lived. That's all I would change as it would be easier for me to come face to face. I love the music we created. I'm proud of it." (3S), evaluation feedback.

It's been an absolute pleasure working with (3S) throughout the course of the project. (3S) has been a key member in the group, always coming up with incredible riffs and working well with others. She's extremely talented, not just as a guitarist but as a musician overall. Hopefully we'll get to hear more vocals from (3S) on her original songs in future.

Baseline Evidence and Other Feedback

Participant 3S's improved in all areas of the first part of her initial baseline in relation to the musical statement, generally by 1 or 2 points on a scale of 1-7.

'I am pleased with my current level of musical ability'

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

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

'I have a good understanding of the different elements of music'

'I feel like music making allows me to be creative'

'I find it easy to sing/play in front of others'

Over this project year 3S has been through a period of feeling more confident but then become overwhelmed with juggling college and managing a part time job, so had to leave the employment. She returned to regular counselling as her mum was scared that she would become poorly again and need re-admitting to hospital. Therefore, in regards to the baseline statements referring to wellbeing and self-esteem, it is not surprising that (3S) showed less progress, staying the same in all areas. However, in the context of the Covid19 pandemic and the impact that this has had on (3S), not seeing a decline here is actually positive.

(3S) felt that she did progress in relation to 'I feel that I have good social skills' (by 2 points) and 'I am good at working in a team' (by 1 point).

(3S) met all 5 of her personal goals related to the Five Ways to Wellbeing:

Get Active

Review: Met. I have been involved in sessions playing my guitar. I talk to others on Instagram.

Connect With Others Goal: Speaking to other people, not just my family; to meet new people

Review: Met. I have met new people on Wavelength and chat to them on Instagram.

Keep Learning Goal: To learning new chords; learning the song creation process; learning the technology side of the process.

Review: Met. I still have guitar lessons too. I recorded some singing this year which was new.

Take Notice Goal: Playing together, watching how other people play/perform; figuring out chord progressions.

Review: Met. On Zoom I've watched people play chords and worked out solos.

Give To Others Goal: Sharing ideas; contributing my own ideas in group scenarios.

Review: Met. I've given some lyric ideas and solos on guitar on group tracks.

Feedback from mum:

“(3S) has been up and down this year with her mental health. She was doing really well and even got a job but then it got too much for her to juggle that and college work so she had to give up the job. She's so much better than when she was in hospital and Wavelength sessions have helped her as her guitar is something she really enjoys and everyone is so nice on Wavelength.

(3S) is having counselling now. I couldn't believe she did a bit of singing in her own song this year. That's real progress. (3S) still has low self-esteem but she was confident enough to go for a job. (3S) has enjoyed creating new songs. She likes to work out guitar solos and it's amazing that the project has worked so well on Zoom. (3S) gets on well with people and has good social skills – she does keep in touch with (3G) on Instagram. She has enjoyed doing the group sessions. She recognises more now the warning signs of when she isn't coping as well and communicates this with us. (3S) now also does do some composition in guitar lessons, mainly working on solos.

We have been so grateful that you have continued to run sessions on Zoom this year as it has meant (3S) could be involved as we live so far away. Music can be a way to escape from any troubles young people are feeling. It really helps (3S) to cope with everyday life. The listening party was fantastic - what a wonderful way to celebrate all the young people. We couldn't make the live gig so this was really special for us. Thank you so much to the whole team but particularly Holly and Meldra (Wavelength music leaders).”

Music Created:

Participant 3S's individual music track created through her one-to-one sessions can be heard here. It is called 'Sweet Tooth': <https://tinyurl.com/sweettooth3S>

Participant 3G Case Study

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

Referral Context: anxiety; depression; self-harm; recent pronoun change to 'they/them'.

Referral Background (given by parents):

"Participant 3G is an absolute pleasure to be around – they really can light up a room; they are articulate, intelligent, talented, friendly, everything you want a young person to be...although...(3G) has suffered with their mental health since mid-2018. (3G) hid it well and used self-harm as their coping strategy. It first became apparent that (3G) was suffering with their mental health when the self-harm was discovered. This was early 2019. (3G) spoke of an acute sadness, the result of a fellow student taking their own life during Easter 2018. Even though this affected (3G) and triggered their sadness, (3G) admits they were most likely struggling before this time but masking it. (3G) is diagnosed with depression and anxiety and is currently undergoing an Umbrella Pathway referral for autism. They often self-harm, have suicidal thoughts and have explored their gender, resulting in (3G) describing themselves as non-binary. The Covid19 pandemic has resulted in (3G) becoming more introverted. (3G) needs routine to be able to function. Routines were lost and this had a negative effect on (3G)'s ability to get through their day. Their mental health really dipped. Relationships with family and friends were affected. (3G) lost focus and purpose as enrichment activities that they loved to do were not operating. This is when the suicidal thoughts and self-harm were at their worst."

Participant 3G was referred to Wavelength to rebuild their confidence and make new social connections with their non-binary identity.

Case Study:

Participant 3G, aged 14, started Wavelength already as a very musical young person. They played guitar to a high standard, sang and, prior to Covid19, performed regularly on their own and in groups for theatre productions, engaging in various other musical activities on a weekly basis, like vocal coaching and guitar lessons. However, the deterioration of their mental state had meant that (3G) had lost confidence in general and in performing.

Participant 3G has a lot of support from family members, their parents are both Secondary School teachers. (3G) is non-binary. Whilst having previously lived their life with 'she/her' pronouns to 'fit in', with a period of being 'overtly' feminine, they realised this wasn't genuine and struggled for some time to understand who they were. This had impacted on their mental health, confidence and self-esteem, (3G) feeling that people were not accepting them for who they are. 3G's parents were incredibly supportive but struggling practically, mixing up pronouns fairly regularly. So (3G)'s journey on this project has been less about musical progress and more about the progress that music has helped them to make.

(3G) chose to participate in Wavelength mostly via Zoom. *"I really didn't like it at first, especially being on camera,"* they stated. However, in their one-to-one sessions after the group session they stated, *"...everyone just seemed really cool... You know when you can tell someone's cool by their shoes? (Participant 3D) was cool."* Initially (3G) didn't quite feel like they fitted into the group. Quite often they would direct messages to Wavelength staff to apologise for speaking too much or not speaking enough and clearly struggling to find a

balance. The team were always very sensitive in saying and showing that Wavelength is about people engaging however they want and need to, whether this is talking a lot, a little, or both! As the project went on, it was clear that (3G) felt more and more comfortable in themselves and this came through in the group sessions. There were some blended group sessions where we only had a couple of participants attending via Zoom and one of those participants was choosing to communicate only through the text chat function but (3G) still chose to speak up, ask questions of everyone and getting involved. (3G) found their feet with lyric writing particularly, loving the opportunity to go quite deep into all kinds of subjects. There were times where we would ask participants to record ideas for different parts of a song to send in. We only normally expect little snippets of melodies or ideas. (3G), in one session, sent us an improvised vocal take for the entire song! This ended up in its full form on the CD as the track 'Cranial Prison'. You have to be pretty confident with a group to do something like that! (3G) agrees that they made progress. They now say:

"I've started to cope a lot better online. I feel really comfortable with everyone on Wavelength."

This was tested towards the end of the project when we switched all activity to face-to-face sessions for those wanting to perform live in the concert, so as to better prepare for the gig. Though (3G) had engaged in Wavelength summer holiday face-to-face sessions and had managed to achieve an Arts Award Bronze through these sessions, the groups had been a lot smaller. A lot of us have probably now faced this particular anxiety, meeting people for the first time that we've actually only ever met previously online. (3G) was one of the first to arrive that evening but they were the last one in the room. On speaking about this they said,

"I was super anxious, I realised I didn't really know anyone and didn't know if I'd be able to come in. I'm so glad I did because as soon as we started to play music those feelings started to disappear."

(3G) talked in the final session too about the importance of 'easing yourself into it' which I feel sums up the process of Wavelength beautifully. (3G) now feels like they have friends who understand and get who they are. They say,

"I feel really comfortable with everyone on Wavelength and I can be myself. I've spoken to people from the project outside of sessions online and it's nice to see them seeing me for who am I rather than who I was."

Over the project year, creative music-making has helped (3G) progress personally with their identity and confidence. Despite not having had much prior experience of songwriting, (3G) was happy to give this a go in their 1-1 sessions. Through the process, they really opened up about their feelings, working on a trilogy of pieces representing their gender identity struggles. Part 1 (work in progress here: <https://tinyurl.com/3GExample>) represents their past internal battles and feelings, with water representing them drowning. Part 2, Afloat (CD: Track 2) shows how they are feeling now: they are on a boat in the middle of a lake. Their female-self is on one side; their male-self on the other. They don't feel like they fit in either category so are stranded in the middle. Their final track, Crashing (CD: Track 13) is about where they are now, about missing childhood but also beginning to accept themselves and look to the future.

"It's been a really healthy way of expressing how I'm feeling." Participant 3G.

From a musical standpoint, what (3G) created can be looked at as really positive progress in (3G) coming to terms with who they are and expressing this in a positive way. The lyrics of their songs are so poetic but beautifully personal and descriptive about how (3G) has changed, grown and has been understood over the past year. The fact they were able to articulate it this well is fantastic for starters, but particularly as they didn't describe themselves as a songwriter at the beginning of the project. To also be confident enough to share those songs with the rest of the group and with audience members at the end of project performance, and via an external solo performance (a college event) at The River Rooms in Stourbridge, goes a long way to showing the progress (3G) has made in their confidence and self-esteem.

(3G) particularly showed an increased sense of self-esteem towards the end of the project when recordings were played to others. (3G)'s family were incredibly supportive of what they had accomplished. When talking about their dad (3G) said: *"He plays it to everyone, the whole family has heard it when they've come over. He's really proud of me, he's my biggest fan!"* During a blended group session that (3G) attended on Zoom, (3G) shared the track 'afloat' with a peer mentor on the project who picked out what the song was about and how it made it them feel. (3G) was so happy with this feedback and said, *"I'm so happy you said about the waves and water because that's exactly what I hear and hoped other people would hear when they listened, thank you!"*

During the project year, Quench Arts also signposted (3G) to an external national opportunity called the 'Future1000' initiative (<https://future1000.org/>), a programme to introduce 1000 female, trans and non-binary students into electronic music by 2022. Again, the fact that (3G) took these opportunities and ran with them shows huge progress.

Baseline Evidence

Participant 3G's self-assessed baselines show some progress across the project year. They progressed 2 points (on a scale of 1-7) for the statement 'I can express my thoughts, feelings and emotions through my own music making', from a '4' to a '6'. They progressed from a '6' to the '7' (the top of the scale) for 'I feel like music making allows me to be creative' and progressed 3 points (from a '3' to a '6') for the statement 'I find it easy to sing/play in front of others'.

For the elements of the baseline related to working with peers, they progressed from a '4' to a '5' (on a scale of 1-7) for the statement 'I feel that I am able to connect with other people on the project', and from a '5' to a '6' for 'I feel that I am good at working in a team'.

There's still more to work on, however. They only progressed from a '2.5' to a '3' for the statement 'I've been feeling useful' and from a '3' to a '4' for 'my health and wellbeing are good'. (3G) also still rated themselves quite low on questions about 'feeling good about myself', 'coping with challenge', 'feeling relaxed' and 'feeling confident'.

It is clear, though, that Wavelength has helped give (3G) some support and an environment where they feel understood and accepted. (3G)'s dad described the project as *'a lifeline.'* They have made some friends and are more open to other opportunities that will continue to give them the support they need going forward.

(3G) met all 6 of their personal goals related to the Five Ways to Wellbeing which included: to start over as (3G) and meet new people; to cope better in group situations; to make friends with people who have the same interests and to be more confident in themselves. Their review against each goal is given below.

Get Active Goal: Start over as (3G) and meet new people.

Review: Met. I feel really comfortable with everyone on Wavelength and I can be myself. I've spoken to people from the project outside of sessions online and it's nice to see them seeing me for who am I rather than who I was.

Connect With Others Goal: 1) I'd quite like to try and cope better in group situations. 2) Make friends with people who have the same interests.

Review: Met. 1) I've started to cope a lot better online - I really didn't like it at first, especially being on camera. In the face to face sessions I did I was very anxious at first but managed to ease myself into it and really enjoyed them. 2) Yes - I speak to (3A, 3C, 3O)

Keep Learning Goal: To learn how to do more technology stuff; to improve at writing songs.

Review: I have learned new stuff like how songs are pieced together on the laptop, about recording equipment, the logistics of playing in a band but I'd love to learn more about production - I find it fascinating. I'm really happy with the songs I've done so far. I'd like to be able to write lyrics more often. With time I think it will get easier but I've definitely improved since the first sessions. Initially I doubted that I'd be able to do it, but I have.

Take Notice Goal: Be more confident in myself.

Review: Met (as above)

(3G) also stated that there were bonus things that they got from the project that they didn't expect:

"I didn't expect to record my songs!" and said that there were some, *"amazing music recommendations - I love the Wavelength Spotify playlist!"*

Parent Feedback

"The Wavelength project has had such a huge positive impact on (3G); it gives community, friendship, skill, enjoyment. It gives them something positive to look forward to and it allows them to channel their talent and grow and learn. Wavelength allows them to be them... in a safe, supported, and friendly environment.

(G3) has had the opportunity to develop their songwriting. This has been critical in (G3) being able to explain how they feel about their gender... which has in turn informed other people, family and friends, about how they feel, without the need for uncomfortable conversations.

(G3) has thoroughly enjoyed the Wavelength project. There have been many times that (G3) has said at the end of particularly bad days 'I can't do Wavelength tonight' Yet, with such a supportive environment to work in, and a nudge from home, they have accessed all sessions and finished those bad days feeling good, positive and like they have made a worthy contribution to something that lots of young people benefit from.

(3G) has built positive relationships with their Wavelength peers. They have huge respect for the facilitators, their understanding, their teachings, and guidance. (3G) has also found comfort in the knowledge that all participants are like minded – that they too have bad days, and they too have a passion for music. (3G) has extended some relationships beyond Wavelength sessions and regularly communicates via social media with other Wavelength participants.

(3G) has learnt so much – they have learnt most about writing lyrics, learnt to include other instruments in their music other than guitar and learnt about elements of recording. (They've been) working with a group of people that they did not know before and made new friends. (3G)'s music has always been independent so working in a group has been interesting and enjoyable. (3G) has been able to use others ideas and work with them. (3G) has developed the confidence to share ideas, sometimes very personal ideas, with others, has found the confidence to perform in front of others and to speak up in a group setting.

Wavelength has enabled (3G) to use music as a way of coping with their mental illness. It has shown they can express their emotions in lyric writing rather than self-harming. It provides comfort as there is no stigma around mental illness.

Wavelength has helped to prevent (3G) from going into 'shut down'. It has kept (3G) 'clean' from self-harm for longer stretches of time between self-harm incidents. (3G) has been able to talk to family and friends about the project, and their excitement for it. (3G) has been able to show people what they have been doing in the project, what they enjoy and how they are proud of it." Mother of 3G.

Music Created:

Participant 3G's trilogy of music tracks created through their Wavelength one-to-one sessions can be heard here.

Part 1: (work in progress: <https://tinyurl.com/3GExample>)

Part 2: <https://tinyurl.com/afloat3G>

Part 3: <https://tinyurl.com/crashing3G>

Participant 3H Case Study

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

Referral Context: low self-esteem; self-harm; anxiety; obsessive tendencies; referred for an ADHD assessment; learning difficulties; recently had an initial assessment with CAMHS and awaiting a treatment plan and key worker.

Participant (3H) is a young vocalist currently studying performing arts at college and is an ice skater. He had previously been involved in another community music programme and was signposted to the Wavelength through that route because of concerns about his mental health. (3H) is gay. His referral stated that he had a history of self-harm and low self-esteem due to having previously been groomed online by an older male. As a result, (3H)

was struggling with his self-image. (3H) used to perform regularly but Covid19 and the online grooming incident had knocked all his confidence.

(3H) choose initially to engage in Wavelength on Zoom, despite his previous issues online. However, because of his low confidence and body dysmorphia, he struggled to show himself on camera during early stages of the project and this also led to a few missed sessions. (3H)'s main focus from the beginning of the project was to 'improve at songwriting'. He said, *"I have tried it before but it didn't go very well."* We made slow progress in all honesty. (3H) wrote a set of chords using his keyboard fairly early on. Then we went backwards and forwards for a while. *"I'm not sure about the chords, I think it's too sad and slow. Maybe it could be happier?"* he stated. Then, after making these changes, in the following session he said, *"I think I preferred it the way it was before."* (3H) was still struggling with his confidence in himself and in what he was creating, and this led to a bit of indecisiveness at this stage. This was highlighted even more when we tried to write lyrics together in another session, *"I think I might try and write some lyrics on my own before the next session - is that ok?"*, he said. (3H) was struggling to share his thoughts with me.

A few sessions went by where (3H) hadn't made any progress or had done something which he then decided he didn't like. He started asking instead to sing some cover songs and get critique on his voice. This is where the flexibility of Wavelength really works. After we did this for a few sessions, (3H) was clearly becoming a lot more confident in himself and with me. In one session towards the end of the project (3H) came and said, *"I've written a verse and chorus for those chords!"* He sang this to me over Zoom and he was really proud of how it sounded, *"I really like the melody that I've written. It's better than anything I've ever tried to write before."*

(3H) was now engaged and starting to grow in confidence so we arranged for a session in person to record the song we'd written over the past 6 months. (3H) arrived at that session and said, *"I've written something new, sorry. Can we get some new chords for it?"* It took (3H) 6 months to write his first song but once we got him hooked, he wrote something completely new in a day! We recorded it all that evening. He said, *"I'm really happy with how that sounds. I really like it. Do you think I could perform it at the gig?"* This was huge! Previously (3H) had suggested he might come to the gig and maybe sing a cover song but that he wouldn't feel comfortable doing something he'd written. This was great progress from him!

The day of the performance came and we heard that (3H) wasn't coming. Then we heard he was coming but didn't want to perform. Halfway through the set, in the break, (3H) changed his mind and decided that he did want to perform his song after all! Amazing! We rehearsed a version of the track in the stairwell of the venue in the interval and (3H) got up and sang it in front of everyone. The response from the audience was fantastic and will have really helped (3H)'s confidence.

Towards the end of the project year, (3H) had also started to engage with the rest of the group for the first time, attending in person for the last few group sessions. He rehearsed to perform the group songs and everyone was really supportive and complimentary of his vocals and delivery. Feedback and little comments like his will have made all the difference to (3H). (3H) is still struggling, lacking in confidence and manifesting that by being quite indecisive and erratic. However, you can see the obvious journey that he's been on during

Wavelength. He's achieved what he set out to and made big steps towards feeling more confident in himself and his abilities.

Baseline Evidence

Participant 3H's self-assessed baselines show some progress across the project year, with progress of 1 point across the year (on a scale of 1-7) for the majority of statements.

He progressed from a '5' to a '6' for the statement 'I can express my thoughts, feelings and emotions through my own music making' and from a '6' to a '7' at the top of the scale for the statements 'I am good of making sense of what other people are expressing through music', 'I have a good understanding of the different elements of music' and 'I feel like music making allows me to be creative'.

On a personal level, he progressed from a '4' to a '5' for the baseline statements, 'I've been feeling relaxed', 'I've been feeling confident' and 'I've been feeling good about myself'.

Socially, he felt that he had also improved one point for the statement 'I feel that I am able to connect with other people on the project', again moving from a '4' to a '5'. For all other baseline statements, (3H) stayed as he was when joining the project.

(3H) set personal goals against the Five Ways to Wellbeing for the 'Connect with Others', 'Keep Learning' and 'Give to Others' sections. All 3 of these goals were met.

Connect With Others Goal: To work with other people on the project.

Review: Met. I came to some group sessions and performed with them (others).

Keep Learning Goal: To learn about how to write a song.

Review: Met. I wrote 2 pieces. The 1st I didn't like that much so I wrote a new one for the CD. I'm very proud of how it turned out.

Give To Others Goal: To give to others with my singing

Review. Met. I sang at the gig on my own track and group tracks.

In his evaluation, (3H) stated, *"It made me realise I can write a song. I've never written a song before. I used to be confident but things knocked me back. I'm surprised I did the gig and enjoyed it. I spoke to people and they seemed nice. I enjoyed Wavelength."*

Parent Feedback

"I'm so proud of (3H) and the progress he has made. The gig was amazing – everyone is so talented. I'm glad I made (3H) go. It's done him good. We love the CD and keep playing it. (3H) used to perform all the time but he had setbacks. I'm please he's done one now so it will help him to get back on his feet." Mum of (3H).

Music Created

Participant 3H's track 'Confess' from the Wavelength project can be heard here:

<https://tinyurl.com/confess3H>

Participant 3A Case Study

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

Referral Context: Social Anxiety; Asperger's Syndrome; Depression; Sensory Processing Disorder; Dyspraxia.

This was Participant 3A's third year on Wavelength and only her 2nd year in formal education. Having been previously home schooled, (3A) had started a media course at college. Though they used to attend face-to-face, the classes moved online during Covid19 pandemic and (3A)'s mum felt that their social skills had reduced. According to family, (3A) is struggling a lot more due to Covid19 and Wavelength has been one of the only things she has engaged with. She has not been attending college as regularly, especially since the course returned to face-to-face lessons, and she is very wary of things opening up.

Across this project year, (3A) attended both one-to-one sessions and blended group sessions entirely via Zoom. (3A)'s initial self-assessed baseline scores for the statements, 'I can express my thoughts, feelings and emotions through my own music making' and 'I am good of making sense of what other people are expressing though music' were rated 4 (on a scale of 1 to 7, so right in the middle).

During (3A)'s first one-to-one session, on 17.02.21, (3A) spoke about her growing interest in Greek mythology and how she wanted to use one of the stories for her track. In her session on 21.04.21 (3A) began to show how she could channel her passion for the subject into sophisticated lyrical writing, whilst always assessing how the audience might perceive things. She chose to write lyrics that were from the perspective of a character who was experiencing familial trauma, which required an emotionally mature approach. After finishing the lyrics, in her session on 19.05.21, (3A) said that she wanted to include some Greek instruments in the track. She created instructions for a Bouzouki performer using emotive vocabulary and sophisticated metaphors to the story and lyrics she had written. The finished track was a true success of her ability to express her thoughts and feelings through her music, as noted in the monitoring report for the session on 06.10.21: *'(3A) was incredibly happy with how her finished track sounded. She said it was exactly what she'd imagined it to sound like.'*

At the beginning of the project, (3A) rated herself at a 2 (on a scale of 1-7) for the statement, 'I've been feeling like I can cope with challenges'. In her session on the 21.04.21, (3A) set herself the task of creating her song on Logic, as she had little experience of using a workstation without assistance, and we agreed that it would be a good challenge for her. In her session on the 19.05.21, she was happy to share a demo of what she had created. She expressed how she was enjoying the process, and that she was proud of her effort. Quench Arts Director NB also gave praise to (3A) on hearing the first demo of the track. In (3A)'s final one-to-one session, on 16.10.21, we listened to her finished track and (3A) was very pleased with the result. She took pride in her creative decision making and new skills she had acquired.

(3A) rated herself initially at a '3' (on a scale of 1-7) for the statements, 'I feel that I have good social skills' and 'I feel that I am good at working in a team' at the beginning of the project. (3A) was very vocal in her first one-to-one session, and unusually chatty, as noted by Quench Arts Director LV and Wavelength Music Leader, PC, who had worked with (3A)

in previous years and attended (3A)'s initial sessions this year to support with handover. This was a significant contrast to (3A)'s engagement in group sessions.

(3A) often always had herself on mute in the group sessions, sometimes choosing to not switch her camera on. However, she was very good at making suggestions via the chat function and, as it was often the same young people on Zoom week-to-week, she became very good at building relationships between them all, leading to good teamwork. Other participants would receive praise for their ideas from her, and she earned respect from the group for giving honest opinions and contributing strong lyrical ideas. (3A) was a consistent member of the group and rarely would miss sessions, until towards the end of the project where she gradually withdrew herself due to external education pressures. However, for a short time in late September, (3A) began to take herself off mute on Zoom when the online group split off from the in-person group at the Quench Arts venue (during blended approach sessions). This was one of the only times (3A) had spoken in the group sessions in the project year which was a positive step for her development.

The Wavelength project has helped (3A) to expand her methods of music-making outside of conventional instruments and into DAW-based creation, opening up greater possibilities for her to achieve her detailed musical vision. It has provided an opportunity to write music for instruments beyond her networks, such as the bouzouki, and to receive guidance in conveying extensive narratives from Greek mythology, resulting in sophisticated lyrical and musical composition. Amongst other creative skills, her experience in painting was utilised to create artwork representing her one-to-one track.

As an active member in the group sessions, she was able to make new friends with the other participants and honed team working skills whilst also establishing herself as an experienced lyric-writer. She had the opportunity to practise her guitar skills and to think about the instrument compositionally when it was required of her.

(3A) has said that she requires breaks from music after completing something significant e.g., her track. Unfortunately, this meant that we were unable to revisit (3A)'s baseline scores were her or collect detailed evaluation feedback. (3A) has turned her hand to theatre and painting, as mentioned in her last Wavelength session.

Music Created

Participant 3A's track 'Second Best' from the Wavelength project can be heard here, together with the image she created: <https://tinyurl.com/secondbest3A>

Participant 3L Case Study

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

Referral Context: OCD; Autism; previously an inpatient at the Parkview Clinic (inpatient CAMHS).

Participant 3L joined the Wavelength project mid-way through the project year, on discharge from Birmingham Children's Hospital Parkview Clinic, where he had been an

inpatient. During his time at Parkview, (3L) had engaged in Quench Arts inpatient Plugin music programme. (3L) took part in Wavelength one-to-one and group sessions.

When Quench Arts first met (3L) in the Parkview Clinic, he had little music experience but wanted to try playing the guitar. He showed a strong interest in music, however, and enjoyed listening to it. Prior to Wavelength, (3L) had been on the 2021 Plugin project for approximately 5 months. To aid transition between the two programmes, (3L) was assigned the same music leader to work with on Wavelength that he had previously engaged with during the Plugin project at Parkview.

(3L)'s Wavelength referral information stated that, at times, (3L)'s mental health difficulties meant that he would engage in compulsive behaviours such as 'checking' a particular place multiple times for his property or collecting found items (e.g. litter, miscellaneous household items). (3L)'s risk assessment stated that he sometimes could also present by making inappropriate comments to peers/staff which had, at times, been overly sexualised, homophobic, racist or transphobic in nature. The risk assessment stated that, usually, he could contain this behaviour in a group environment or when engaged in an activity. Suggestions to deal with this behaviour if it occurred were to redirect this behaviour, explain what is appropriate for the setting and to re-engage him positively in the activity. This was discussed in (3L)'s assessment meetings with (3L) and his mum. We spoke to (3L) about the need to be open minded on Wavelength as we had a diverse group of participants and discussed that (3L) would need to be accepting of all. Across (3L)'s engagement in Wavelength there were no issues that arose of any concern in regards to his communication with others, which was incredibly positive.

(3L)'s Occupational Therapist from the Parkview Clinic had set him some targets on discharge:

- To maintain good levels of engagement in meaningful occupation post-discharge.
- To continue to use music therapeutically.
- To learn new skills on the guitar.
- To explore interests of rap/ music production.
- To engage in social activities and improve social interaction skills.

Post-Parkview, (3L)'s progression on the Wavelength project was quick. Within a three-month period, (3L)'s self-assessed rating for two baseline statements increased by 2 points (on a scale of 1-7): 'I am pleased with my current level of musical ability' (increased from 5 to 7) and 'I can express my thoughts, feelings and emotions through my own music making' (increased from 4 to 6). For the statement 'I feel like music making allows me to be creative' he moved from a 6 to a 7, and for the statement, 'I find it easy to sing/play in front of others' he progressed from a 3 to 4, again on a scale of 1-7.

(3L) rated himself as declining from a 6 to 5 for statement 'I have a good understanding of the different elements of music'. Explaining this, he stated, *"I understand how chords work now. I think I have a good sense of rhythm in music and understand how to count in time."* It seems that, from working with other young musicians and being inspired by them, he realised that he had more he could learn.

(3L)'s initial few sessions were based solely around playing guitar. In his session dated 13.10.21, (3L) expressed how easy he found it to play the first songs we ever learnt

together at the Parkview Clinic. This was a good indicator of his quick progression and how he perceived and recognised this himself.

On his session dated 20.10.21, (3L) rapped for the first time in a session. He was nervous to try it at first, but after recording, he was surprised with himself at how good his voice sounded. It was the first time he had rapped in front of his mum who was completely surprised by it and even took a video of him whilst he re-recorded. It was a great moment for his confidence and a testimony to him taking a creative risk.

In the Wavelength evaluation form (3L) completed, we discussed whether the project had increased his sense of self-esteem. He felt that it had, saying, *"It has boosted my confidence to sing and rap, especially in front of other people."*

He also answered the following in response to his baseline response for the statement 'I find it easy to sing/play in front of others' in which he rated himself a 4:
"I find it easy now to perform in front of mum and dad, but if it was in front of strangers, I would need other people with me on stage."

After his one-to-one sessions in October, (3L) attended a Wavelength group session for the first time. He was nervous about coming along to this but really enjoyed himself. When revisiting his baseline for the statement 'I feel that I am able to connect with other people on the project' he rated himself as a 7, as the top to the scale, explaining, *"I made friends with (3M) in the group session. He was really nice and made me feel welcome"*

(3L) stopped coming to the group sessions for a while. Session report 03.11.21, a one-to-one session, details the information (3L)'s mother provided to Quench Arts at the time: *'prior to the session, (3L)'s mum spoke to me about (3L)'s deteriorating condition. She said that he wasn't seeing any friends or doing much with his days.'* (3L)'s mum told Quench Arts Director NB that (3L) had been struggling with his OCD since discharge and also with motivation. She felt that there has been a lack of support from Forward Thinking Birmingham, giving the example that (3L) had meant to start CBT, went to his first appointment and the OT said she wasn't qualified to do it, so he'd have to wait. Apparently (3L) was still awaiting an EHCP assessment as he had no support to attend school that time (months after discharge). For this reason, she was very grateful that (3L) had Wavelength.

After some encouragement, (3L) re-joined the group sessions, on the 17.11.21 reconnecting with (3M). He also began seeing a friend outside of the sessions who he had been close to when at the Parkview Clinic.

On his evaluation form, when discussing whether the project had improved his relationships with peers, (3L) said, *"It has helped me to connect with friends I made at Parkview who share the same love for music as I do."* Evaluating his goal for 'Connect With Others' (part of the Five Ways To Wellbeing baseline activities), (3L) stated, *"The project has got me to spend time with (3QP). All the music I write with Quench I show to him."*

During his one-to-one session on 12.01.22, (3L) set out his ambitions for the future, which came as a pleasant surprise. (3L)'s mum told me that he is keen to study music at college and is looking at South City College Birmingham as an option. In addition, his passion for the continuation of Quench provision was noted:

“He has been really missing Wavelength during the (Xmas) holidays. He was glad to have a session today. He really needs it.” (3L)’s Mum

For (3L), the Wavelength project has been extremely beneficial and it has certainly helped him to progress some way towards meeting the targets set for him by his Parkview Clinic Occupational Therapist on discharge. Wavelength has provided (3L) with guidance to develop his guitar, singing and rapping skills and to grow his confidence in a safe space. It has also supported his transition from inpatient status to a member of the wider community. It has resulted in a significant boost in his musical and social confidence, as well as his ability, resulting in him forming plans to study music in higher education. (3L) has been given the opportunity to create music using the latest technology, as well as understanding the accompanying recording processes. He has developed his composition skills and creative decision making, leading to effective self-expression.

(3L) made a suggestion in his evaluation regarding whether the project in future could also consider making smaller groups or bands. This has been taken on board and included in our project plans as part of a funding application to BBC Children in Need to sustain the Wavelength project. On considering how the project has helped him, even in the relatively short time he had been involved, (3L) stated,

“It has helped my self-confidence and made me a better musician.” (3L)

“(3L) has formed a really good rapport with Dan (Wavelength Music Leader). It’s a brilliant thing you’ve got going there.” Parent Feedback for (3L).

Music Created

Participant 3L’s track ‘Out Of Space’, created in his sessions at the Parkview Clinic can be heard here: <https://tinyurl.com/outofspace3L>

Participant 3M Case Study

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

Referral Context: anxiety; stress; mild depression; occasional suicidal thoughts; has general learning difficulties.

Contextual Information Important To (3M)’s Engagement:

Participant 3M joined the Wavelength project having been referred by his school. His referral mentioned a turbulent home life and lack of parental support, to the extent that his school learning mentor was our emergency contact. To support engagement, the school funded taxi transport to sessions for the remainder of the academic year, after which Quench would take over. (3M) was a regular attendee on Wavelength and made some strong friends on the project. Unfortunately, as soon as he turned 18 (3M) left home by mutual agreement, going straight to St Basils, and was placed in temporary accommodation, where he stayed for the remainder of the year. Quench Arts had extensive conversations with (3M), his social workers and support worker at St Basils and (3M) was of

the mind-set that he was in a much better place now, with more support, where he was in control of his life, so felt really positive about the move. As (3M) was vulnerable and had learning difficulties, taxi transport was always organised, provided by a Council approved provider, to get him to and from sessions safely.

(3M) was unable to make his final evaluation session and asked for this to be scheduled for after Xmas 2021. We spoke to (3M) several times between Xmas and his scheduled session and it was clear that he was going through a transition. In early January 2022, (3M) had been moved into a flat, where he was living independently but alone, still supported by St Basils, but was lonely. He had also split up with his girlfriend. (3M) was keen to re-engage with sessions and attended to complete his evaluation, though recognises that his comments were probably affected by his current situation. He had a good session and the team have made plans for him to have some extra Wavelength support over the next month to aid his transition, which he is very happy about.

Case Study

(3M) is a vocalist who had some experience before joining Wavelength of collaborating to produce songs for YouTube, where he has many views. (3M) came from a challenging home life and it was his school that referred him to Wavelength. A few months after he started the project, (3M) became at risk of homelessness and moved into supported living. He wasn't accessing any other projects because, he says, he didn't have the confidence. He felt that Wavelength was good though because it was music. (3M) really wanted to meet people and develop his singing skills. Despite most of his previous music making being on his own or online, by the end of the Wavelength project year he had contributed to five group songs and recorded keyboards and vocals for them, as well as performing them live. And after mostly being more comfortable rapping, (3M) became more confident singing in front people at Wavelength group sessions, and scored himself slightly higher at working in a team in his self-assessed baseline questionnaire.

In his one-to-one sessions, (3M) also wrote and recorded his own song and performed this at the concert at the end of the project. He was a confident communicator and knew what he wanted his song to sound like, so he guided the entire recording process whilst still taking on board his music leader's suggestions. He played some piano in these sessions as well as at group sessions, which he was really proud of. He finished his own song very quickly; it was mostly there within one session. By the end of the next session, despite being unsure about his singing voice, he was very pleased with the track overall and was eager to perform a live version there and then to an imaginary audience. (3M)'s song can be heard on the 2021 Wavelength CD, which was played at the project listening party later in the year. He got a great response with listeners commenting:

"Loving this vibe."

"Same! It's giving me Blink 182 vibes!"

"Great to hear (3M) singing!"

"Really powerful track this one!"

"Really cool vibes!!! Love the groove! Great playing! And fantastic voice! It is incredible!!!!!!!!!"

"Really catchy tune!!!"

"I can tell this one will be stuck in my head all evening."

"Great performer as well - looking forward to seeing him live!!"

"I think it was really brave for (3M) to step out of his comfort zone for this track. It sounds

brilliant and I love the energy. It'll be a lively performance. Brilliant!"

"(3M), loving the energy in your song! Well done on experimenting with your vocals, you have such a warm tone!"

"Yes, (3M) is a lively performer - really worth catching him live at the gig."

"Great guitar and singing."

Wavelength one-to-ones were also a good opportunity for (3M) to save himself paid commercial studio time. On a couple of occasions, he brought in a backing track and some vocals he had recorded at home and asked me to mix and master them. This shows how independent he is in using what is to hand to fulfil his musical ambitions, in this case a gaming headset to record his vocals. He was absolutely delighted with the results and uploaded them to his YouTube page to receive thousands of plays over the following months.

As well as making the most of his time at one-to-one sessions, (3M) got fully involved at group sessions. A beginner at keyboard, he was still willing to have a go and came up with some good ideas to go along with the songs written by the group at Wavelength. He also worked with the other young people to develop the lyrics and, in his earlier sessions, mostly stuck to his comfort zone of rapping and spoken word. But soon, (3M) was eagerly joining in with the sung parts, at first louder than the song necessarily called for but then he was willing to take on feedback and blend more with the other singers. (3M) was very pleased with what he achieved at Wavelength, saying,

"I felt like I connected with the others when we wrote together.... I was very good at ideas in group sessions and I could help the music sound even better."

He went on to confidently sing live with the group and said he absolutely loved the gig. His baseline scales also show improvement here. Across the Wavelength year (3M) progressed from a 5 to a 6 (on a scale of 1-7) for the statement 'I find it easy to sing/play in front of others' and from a 4 to a 5 for the statement 'I feel that I am good at working in a team'.

When talking about his experience of the Wavelength project, (3M)'s baseline scores show that where he really benefitted were in his wellbeing. By the end of the year he showed an improvement in his self-assessed baseline scale for 'I've been feeling relaxed' from a 4 to a 7 (on a scale of 1-7). He had also picked up from not feeling good about himself at all, moving from a 1 to a 3 (on a scale of 1-7). (3M) also progressed 3 points on the baseline scale for the statement, 'I've been feeling useful', moving from a 2 to a 5 (on a scale of 1-7). (3M) said,

"I feel more relaxed when I'm at Wavelength. It's the music. I loved singing with (3C). I could relate to what we were singing about."

There were smaller improvements for self-confidence (progressing from a 5 to a 6) and being able to cope with challenges (from a 2 to a 3), although his confidence was fairly high when he started the project.

These improved baseline scores are particularly remarkable because (3M) scored himself very honestly, with very little change in some social aspects and no room for change in most of his musicality (because he placed himself at the top of the scale when he started). What he did say he learnt was that,

“There are different ways of producing music... because people make music and write lyrics in different ways. I learnt how to hold a note when I’m singing from watching other singers.”

(3M) acknowledges his ongoing life challenges, saying, *“Wavelength gave temporary improvements but after I left a session my problems came back again. Wavelength was a break from my day-to-day life.”* It was great to see (3M) broaden his musical experience though and you wouldn’t have known that his housing situation was so challenging all the while. He got strictly down to business in sessions and it proved to be a good distraction for him at the same time as helping with his wellbeing. With his passion and drive, I’ve no doubt (3M) will continue to benefit from independent music-making and use his experience at Wavelength to further develop his compositions.

(3M) felt that he had met or exceeded most of the personal goals that he set himself for the project against the Five Ways To Wellbeing, except for ‘Connect With Others’. This was slightly surprising considering (3M) had appeared to make friends with other participants on the project and had, for a time, even formed a band externally from the project sessions with participant (3P). Many other participants had specifically commented how welcome that they had been made to feel in their 1st group sessions particularly by (3M). However, it could be that (3M)’s housing situation had affected his ability to communicate with other participants outside of the sessions and that his current situation was enhancing his loneliness. (3M) did say in his evaluation that *“I talked to some of the other participants at the gig. I felt like I connected with the others when we wrote songs together.”*

Get Active: Met. It got me out of my accommodation. I didn't have any other activities to go to. I never felt like going to anything else. I came to Wavelength because it's music.

Connect With Others: Still working towards (as discussed above)

Keep Learning: Exceeded. (3M) met his aim of singing more and rapping less but also sang sensitively in a group.

Take Notice: Met. I feel more relaxed when I'm at Wavelength. It's the music... (see quote above)

Give To Others: Met. I was very good at ideas in group sessions and I could help the music sound even better.

When discussing the difference that the project had made to him, (3M) stated,

“I didn't want to do singing at first but I did it anyway, which shows my self-esteem has increased...It helped me express myself in music. In Wavelength, I'm now expressing my feelings to the people in the 1-1 sessions and the group, rather than on my own.”

Music Created

Participant 3M’s track ‘No Clue’, references his challenges and situation and can be heard via this link: <https://tinyurl.com/noclue3M>

Participant 3N Case Study

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

Referral Context: ADHD; ASD; referred as early intervention for anxiety.

Participant 3N was referred to Wavelength by his school, who were worried that 3N was becoming depressed and not coping. The referral stated that (3N) was gay and struggled with this at school as he had been bullied. (3N) was studying music at GCSE level but needed travel support for the project as his mum didn't drive. He was keen to engage face-to-face, as he didn't like Zoom.

Case Study

(3N) has piano lessons and is studying music in secondary school. He joined Wavelength to meet people, work on his piano skills and to improve self-confidence. He'd composed and recorded music using an online tool, Soundtrap, but hadn't played with other people before. His Mum said,

“(3N) struggles with social skills due to his autism. He forgets things easily. He has also struggled to fit in at school as he is gay and has been bullied and has got depressed about this. During Covid he didn't mix at all except online and I worry he may be groomed online as he is vulnerable.”

(3N)'s mum doesn't drive but Quench were able to enable his attendance by providing taxis to and from the session. He also doesn't like online Zoom sessions, so it was good that Wavelength was cleared by Birmingham's Director of Public Health to offer face-to-face sessions because the project is considered a support group.

(3N) didn't start Wavelength until May 2021 and he said afterwards that working towards his GCSEs had made it a stressful time. He engaged with Wavelength activities across the summer holidays, achieving an Arts Award Bronze accreditation and by the end of the year he had recorded his own solo piano piece. He also contributed structural and lyrical ideas to five group songs, recorded piano for them and performed them live. In the last group session, he exchanged social media details with other Wavelength participants. His Mum said,

“I would have loved him to have the confidence to perform his own piece in the concert but he wasn't ready to do that. I was pleased he felt confident enough to play in the group songs.... He has never really performed in a group before so he has definitely improved his musical skills in playing with others... I think he feels more accepted in Wavelength for who he is, more than he feels at school. He fits in at Wavelength.”

In his one-to-one sessions, (3N) was interested in learning more about playing piano. He gained experience improvising, learnt what an arpeggio is and put together a series of chords to make an original piece of music. He was always pleased to learn but wasn't happy with what he made. In the last session, when he had to complete his original piece in time to be included on the project CD, (3N) said he didn't like what he had made. So, he took on the challenge of creating and recording a completely new piece in just over an hour. He made it though, coming up with two main sections and a short melody to segue into an

ending. Unfortunately, he said a few weeks later that he still wasn't happy with his composition. However, other people definitely thought otherwise. (3N) said his mum thought his piano piece was good. She really wanted him to play it live at the concert but after composing it so quickly he wasn't ready for a live performance.

When (3N)'s track was played at the online Wavelength listening party, it really wowed people and there were many, many positive comments:

"Love that piano tone and the arpeggio. I don't know why, but it makes me think of someone travelling to the end of the sea to ponder a decision of some sort."

"I find this track really relaxing. Reminds me of waves rippling."

"Yes I agree! I could imagine myself being by the sea listening to this or on a train looking out the window as it plays."

"Sounds beautiful."

"Somewhere between Aphex Twin piano tunes and Thelonious Monk. Beautiful. You're a brilliant pianist and composer (3N) - your progression has been huge on this project and I can't wait to see what else you produce!"

"We should thank the ACMC piano. It's never sounded better (3N). Beautiful composition. So thoughtful and full of emotion! One session?! What an achievement!"

"It reminds me of the end of the world... whatever that may be??"

"Lots of fab ideas in this track. I love how you link together and repeat the different ideas. Great improvisation work. Very well done."

"Absolutely gorgeous playing (3N)! Your piano playing has been a pleasure to listen to each week!"

"This is a really good playing! Works wonderfully!"

"(3N), I love the arpeggiated patterns at the start of this piece. Extremely reflective, showcases the colours the piano has the potential to create."

"That was beautiful."

"So nice to listen to."

"I love all the ideas that come through and have been developed throughout."

"So relaxing."

Whilst not particularly pleased with what he had achieved in his one-to-one sessions, (3N) still rates his experience of the Wavelength project very highly, saying,

"Ever since [Wavelength] I've been more engaged with music, even at school. Getting out and coming here has helped massively at school and with socialising more... Wavelength helped me realise I can be part of something big and I can make a big point and stand out."

Where (3N) really did excel was in group sessions. He said his favourite sessions were working in a pair in the summer holidays, when he completed work towards a Bronze Arts Award and helped with creating a beautiful piece of music called 'What Goes Around Comes Around', which can also be heard on the Wavelength 2021 CD. (3N)'s mum said he enjoys working with others in Wavelength group sessions. Although he was fairly quiet in group sessions, when looking back at what was made, it is clear to see that (3N) came up with a lot of the backbone chords for five songs that the participants and staff were very proud of.

(3N) performed the group songs live at the end-of-project concert at the Midlands Arts Centre. He hadn't rehearsed as much as the rest of the group, but his reading skills and knowledge of chords meant that he was able to follow the lyric sheets and join in with a very successful event. (3N) was very proud of what the group had achieved at the concert,

giving the event an “Excellent” score in his evaluation. He was also very vocal about how highly he rated the music that he had been part of creating in a group, saying,

“I appreciate other people’s ideas, for example when people give chords to go towards some music, those little things make up a bigger piece of music. My chord ideas were a good contribution to the music... Even though we’re a small group, we have made powerful music... I think the reason why our music is so good is because it incorporates everyone’s ideas and it represents how each one of us interprets music differently. The music was a mix of genres according to what music each of us was interested in.”

He is also very pleased with how much he learnt at Wavelength and how he now thinks about music differently, saying,

“I’ve learnt about time signatures. I’ve learnt about so many things in music that I didn’t know were there, like beats and chords. So many chords! I hear beats more and different parts of the music now.”

In his baseline questionnaire, (3N) marked himself as improving in most aspects of his musical ability, self-confidence and social skills, particularly around his connection with music as a way of expressing himself and connecting with other people, saying,

“Being here has given me more confidence to speak up and say what I want to say”.

When completing his evaluation (3N) was incredibly insightful into how the social benefits of taking part in Wavelength has benefitted his mental health. He said,

“Being able to express our feelings adds verbal contact with people instead of on screen contact. I think this is important for mental wellbeing... Playing takes my mind off things and being out and socialising makes me feel less tense. Mum says after Wavelength I seem more relaxed and pleased that I’ve met new people.”

Because (3N) was fairly quiet in Wavelength sessions it was hard to tell how much he was getting out of it. It was really good to have the chance to talk to (3N) at length about his experience and about how good he feels it has been for his social confidence beyond the project. It is also positive to hear that he is more engaged with music at school now.

Baseline Evidence

Participant 3N’s baseline scores have been referenced in detail in the paragraphs above but his self-assessed baseline scores and the discussions and comments that these led to prove the value in the process. (3N) really felt empowered by the process of setting his own goals and his self-esteem was boosted by the activity helping him realise how far he can progressed.

(3N)’s progress is given in brackets against each baseline statement on a scale of 1-7, together with his comments giving context or explanations, where relevant.

‘I’m pleased with my current level of musical ability’ (stayed the same, at a 5)

“I think it can be improved. I’ve still got a lot to learn.”

'I can express my thoughts, feelings and emotions through my own music making' (progressed from 3.5 to a 6)

"Since coming here I have more confidence expressing things."

'I feel like music making allows me to be creative' (progressed from a 4 to a 7 at the top of the scale)

"Because you can express what you're feeling and what you want to say. I feel like I've learnt a lot about the theory of music and am socialising a lot more."

'I find it easy to sing/play in front of others' (progressed from a 3 to a 6)

'I've been feeling relaxed' (progressed from a 2 to a 5)

"Playing takes my mind off things..." (see quote above)

'I've been feeling confident' (progressed from a 4 to a 6)

"Being here has given me more confidence to speak up and say what I want to say."

'I've been feeling useful' (progressed from a 3 to 6.5)

'I've been feeling like I can cope with challenges' (progressed from 4 to 6)

"Being an army cadet and being quite a hands-on I'll take on most things thrown at me."

'I've been feeling good about myself' (stayed the same, at a 4)

"In myself I feel good but I think there are things about my clothes that people don't like and my skin makes me feel less confident."

'I feel like I am able to connect with others' (progressed from a 4 to a 7, at the top of the scale)

"When I first started I was nervous but I eventually realised everyone was in the same boat. I think the reason why our music is so good .."(the rest of the quote is given in the text above)

Five Ways To Wellbeing

Participant (3N) set 5 goals for his involvement in the project against the Five Ways To Wellbeing. 4 of these goals were exceeded with the other goal being met. His reviews are given below.

Get Active: Exceeded. It's given me something to do in my spare time. Ever since I heard about Wavelength I really wanted to do it and ever since that I've been more engaged with music, even at school. Getting out and coming here has helped massively at school and with socialising more.

Connect With Others: Exceeded. (3N) joined as a pianist to play piano and wasn't expecting to connect with other participants in the way he has.

Keep Learning: Exceeded. (3N) hears more elements in the music now.

Take Notice: Met. (3N) is more aware when listening to music now, can hear the different elements of it and notice where he can fit in when playing in a group. He said that it helped *"especially taking my mind off my GCSEs, a stressful time for me"*

Give To Others: Exceeded. (3N) joined Wavelength as a soloist but has given a lot to the group and appreciates his input and impact here, also valuing what others bring.

Parent Feedback

As well as the quotes given in the case study above, (3N)'s mum gave the following feedback,

“(3N) doesn't like Zoom so has enjoyed being able to come to Wavelength face-to-face sessions. (3N) still struggles to express himself and his feelings. He rarely talks about what he has done at Wavelength but I know he enjoys the group sessions most...He has enjoyed working with others... We all enjoyed the gig - lots of talented young people. The whole family also enjoyed the listening party. We were putting up our Christmas decorations whilst listening. The music created was really good!

(3N) is in contact with other people on the project on WhatsApp and Instagram. He has made some friends...Music is a way for people to express themselves and to find common interests with others...Thank you for providing taxis to help (3N) come to sessions. It really helped us as I don't drive.” Participant 3N's mum.

Music Created

Participant 3N's track 'Unsure', can be heard here: <https://tinyurl.com/unsure3N>

Participant 3O Case Study

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

Referral Context: anxiety; panic attack; had seen a decline in their mental health since the pandemic and lockdown.

Further Background

Participant 3O's gender identity changed during the project year from 'she/them' to 'he/him'. (3O) was referred to the project to give them a creative outlet. Wavelength was the first face-to-face activity that (3O) tried during lockdown, and this gave (3O) the confidence to go back to college and then to progress to university.

Case Study

Participant 3O is a big music fan and joined Wavelength to meet people, work on his guitar and songwriting skills and to improve self-confidence. It was a big year for (3O) as they were preparing for A Level exams and hoping to go to university.

(3O) worked productively in a new setting from his first session, showing a very exploratory nature on guitar. In the next two sessions, (3O) developed some guitar ideas and their music leader joined in on drums. (3O) further progressed his music by making suggestions about the drum parts. He appreciated the space at Wavelength to experiment and said he was pleased with the ideas that he came up with. At the end of the third session, he was proactive in asking to have a go on piano and keyboards next time. (3O) surprised me with his keyboard skills as it was something he hadn't played for a long time. He showed a good

natural ability to pick out ideas that worked and at the end of the session was again pleased that he had come up with something original.

While a piece of music was taking shape in his one-to-ones, (3O) was also coming to group sessions, sometimes in person but mostly online. There, he was particularly good at contributing lyrics and concepts and said that they enjoyed hearing everybody's ideas.

It was exciting to hear that (3O) succeeded in doing well enough in his A' Levels to get a place on a film studies degree course at Nottingham University. It was also very impressive that he was moving to another city for the first time, and this seemed to show an improvement in self-confidence in the short time he came to Wavelength. Although Quench Arts continue to offer online sessions to (3O) after his move to University in the new academic year, there was too much to do at university for (3O) to attend much after September. We did hear, though, about (3O) getting involved with social groups at Nottingham: the meditation society and the rock society. (3O) said that they were completely different but a good balance for each other.

We did get the chance to take all the many elements that (3O) had recorded at Wavelength and put them together into a complete track, which (3O) called Movement. He decided which instrumental layers worked well together and on the overall final structure and the track can be heard on the 2021 Wavelength project CD. In December, Quench held an online listening event when we played everything that had been recorded on the Wavelength project that year. (3O)'s track went down really well, and listeners commented, "Oooh new waves vibes."

"Loving the keys in this!! That guitar part sounds amazing, another track that makes me want to dance!"

"I love the energy in this."

"A really uplifting track!!!"

"Great energy. Definitely one to dance to. Very positive vibes too!"

"Really nice energy in this track."

"I love the different layers and texture of sound. You've clearly put a lot of thought and experimentation into this! It is extremely catchy! Well done :)"

Looking back, it is quite amazing that (3O) came to Wavelength with low confidence but a desire to experiment with music and managed to create a fantastic and original track at the same time as do really well at his A' Levels and progress on to university.

Music Created

Participant 3O's track 'Movement', can be heard here: <https://tinyurl.com/movement3O>

Participant 3U Case Study

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

Referral Context: Asperger's ASD; dyspraxia; joined Wavelength in 2020 after being discharged from the Parkview Clinic (inpatient CAMHS unit) after a 9 month stay for anorexia; continued to engage in Wavelength in 2021.

Participant 3U joined Wavelength in 2020 after taking part in Quench Arts' Plugin project as an inpatient. Here, he had started playing the guitar and also played the drums. As most of 2020 was spent online due to the Covid19 restrictions, (3U) continued to access one-to-one sessions in 2021. Diagnosed with ADHD and on the autistic spectrum (3U) had previously been an inpatient in psychiatric hospital, "very poorly" as his mum says. There he wrote, recorded and performed with Quench on their Plugin project and his mum adds, "It gave him confidence, self-worth and a reason to live. He found a talent with his music to then discharge from hospital and carry on with Quench in the community [Wavelength] recommending (3P) from his new school."

We started off by improvising together, me on bass, (3U) playing guitar then drums. (3U) came up with some really good guitar riffs and this set the tone for sessions to come. Each session we would review, improvise and piece together. (3U) was fairly reserved in the first session but by April and May he was visibly enjoying playing. He was also talking more about what he had been doing at school and about his other interests, in particular visual art, proudly showing me pictures of drawings he'd done at home, or graffiti he'd put up (legally) in Birmingham city centre.

Meanwhile, (3U) was also attending group sessions, coming up with ideas and recording them. Something I noticed was that (3U) was becoming more assertive and sure of what he wanted to do in his one-to-one sessions, so it would be guitar or drums or both, depending on what he fancied on the day. This helped with the piecing together of ideas into a song. It was also clear in group sessions that he preferred playing to talking about ideas! By July we were spending more time improvising and less reviewing and structuring in our one-to-one sessions. (3U) didn't seem to be interested in talking about and practising for a final piece of music. In his next session, when returning after the summer break, (3U) came back and explained that he didn't want to come to group sessions anymore but would carry on with one-to-ones. I could tell this was hard for him to admit and he showed bravery in telling me what he had decided. His mum stated that the reason for this was that he was spending more time socialising with his friends now, back from his mainstream school, so saw this as positive progression.

In this next one-to-one session, (3U) wanted to start on something new. He still wanted to try and record something for the Wavelength CD but we now only had this session and the next to get that finished. We improvised and recorded our ideas as a draft and then the next session came ready to record properly. (3U) had come up with ideas on drums and guitar so I played whatever instrument he wasn't playing. (3U) was able to focus fairly well, enough to record a good representation of his ideas. Then, at the end of the session we listened back to two ideas pieced together and (3U) gave the OK that he was happy with how it sounded.

The recording was played at the Wavelength online listening party, along with everyone else's tracks from this year. There was a great response:

"Well done, (3U)!! That's amazing!!!"

"Feels like marching, I love that riff. I feel like it went to the White Stripes to System of a Down a bit!"

"Reminds me a bit of The White Stripes."

"I love that downward spiral in the riff!"

"Really powerful."

"The guitar sounds huge! Love it!"

“This is great. Hypnotic! Love that transition too!”

“Sounds cool.”

“That change was smoooooth.”

“Yes. Really loving this. Keeping the Brum heritage alive!”

“Great track... will definitely get the crowds going!!!”

“(3U), I loved the drum build up at the start! What an energy! The riffs into that transition were unexpected! This is epic! I love the different ranges in texture!”

(3U) said he'd like to perform the track live but because of how quickly we'd put the recording together I wasn't sure if he would go through with it. He did though, at the end-of-project sharing, to a live audience. His mum said he practised and practised at home. He got up and performed with me with no hesitation at all to a great response from the audience. His mum and family were in the audience, enjoying the performances.

(3U)'s mum said that taking part had *“given him social skills and enabled him to fit in with young people like himself and be accepted. He now goes out to meet his friends independently which is all thanks to you.”*

It was great to hear that by the end of 2021, (3U) had reconnected with his old friends from mainstream school and also that he was now developing more friendships outside of the project by taking part in other activities like skateboarding and legal graffiti art in Digbeth.

Music Created

Participant 3U's track 'Orange Arts' (named in reference to the colour of Quench Arts' logo and hoodies!), can be heard here: <https://tinyurl.com/orangearts3U>

Participant 3P Case Study

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

Referral Context: autism; dyspraxia; hypotonia; learning disability; showing signs of depression.

Participant 3P was referred to the Wavelength project by his school, who had seen the impact that the project had had on Participant 3U the previous year when attending the listening party. He was referred on an early intervention basis as (3P) was isolated and not mixing well. He had also been referred to Forward Thinking Birmingham for assessment in the hope of additional support. A target for (3P) was to work on his social skills.

(3P) was interested in learning more about guitar and in meeting more people. He went to a special school, having a mild learning disability, and then in September 2021 he started college. In (3P)'s first baseline he gave himself pretty strong marks musically, socially and health-wise and said that doing Wavelength would be good because it was *“better than doing nothing.”*

In (3P)'s first one-to-one session he put some of the chords he knows together into a sequence and played them at a beginner level. It was hard to tell if he enjoyed the session but afterwards Quench received a message from his mum saying that she hadn't seen him

smile as much for ages as she had seen him smiling after his Wavelength session.

In his next session (3P) was a little more proactive, asking to learn some new chords, ones from that month's group session. He had attended the group session on Zoom but not contributed for a lot of it. However, he said that he'd enjoyed watching and it was good to see him take an interest in the chords that had been created. This was particularly positive as it emerged in his third one-to-one session that (3P) was more interested in learning commercial songs on the guitar than in creating a song of his own. He did, however, show some assertiveness in choosing this as an activity and working at his own pace. He also said that it was good to be playing with someone else and that it was better for him to be working in person than over Zoom. Indeed, it did feel like we got more done that third session.

(3P) continued to come to group sessions and work in person, contributing some good guitar ideas and learning all the while. Unfortunately, his family decided that the Quench venue was too far for them to travel to bring (3P) and pick him up for his one-to-one sessions, so future sessions were over Zoom.

(3P) continued to work on making his chords sound better on guitar and making choices between options given to him of drumbeats and guitar strumming patterns. Once his chord progression had been recorded, he came up with a melody to go over the top. Meanwhile in group sessions he made friends with another participant (3M) and they began to make music and socialise online together and with their other friends. (3P) also attended the summer face-to-face sessions and managed to achieve an Arts Award Bronze through these sessions. It was clear that he mixed better in the smaller group and found face-to-face communication much easier than online.

When (3P) started college, he engaged very little with Wavelength and we heard that transition to college was proving challenging for him. However, (3P) had enough original ideas to finish off a piece of music, which he called *Rock On Time*. This was played through the PA at the live performance at the end of the project and was played over Zoom at a Wavelength online sharing event to a positive response:

"Oozes talent!!!"

"Guitar was so cool."

"Great riff!!! Fantastic!"

"The guitars are so heavy!! I love it!! Those guitar layers just keep making it bigger and bigger!"

"Very ACDC. Love It!"

"Sounds huge!"

"POWER! Nice one (3P)!!!"

"Wow loving this! The energy and powerful guitars are just wow! Gets everyone moving!"

Music Created

Participant 3P's track 'Rock On Time' can be heard here: <https://tinyurl.com/rockontime3P>

Reflections and Lessons Learned

Technology/Online Working

Through our blended approach we have continued to learn how best to engage young people concurrently both online and in-person, and the types of ice-breakers and musical activities that can engage both groups effectively to achieve our identified outcomes. We managed to devise some excellent musical warm-ups that overcame the technical and latency challenges with working online, and through Zoom streaming of pre-prepared 'tutorials' of common chord sequences, we managed to get everyone playing collaboratively together. We avoided the 'easy' option of those joining on Zoom working on the lyrics and those in-person working on the musical creation, mindful to engage both groups in all aspects of creative music making. The preparation of video tutorial 'play-alongs' of the group tracks for the 'Zoomers' to rehearse along to too made their progression into the 'live' rehearsals less daunting where this was able to happen.

Inclusive Sharing Opportunities

The online listening party was again hugely successful and incredibly positive for participants, being less pressure than a live concert. Offering this opportunity as well as the live concert meant that all young people were able to share their music created and build self-esteem through the positive feedback in a way that worked for them and their needs. As the live concert came at a time of significant uncertainty with high local Covid19 numbers, offering these different options were essential for those clinically vulnerable and/or facing high anxiety.

Due to the success and feedback from our Wavelength online listening parties we have also introduced a regular virtual open mic night into our Musical Connections project for isolated and vulnerable adults and plan to develop similar opportunities within our other programmes.

LGBTQIA+ Accessibility

This year 25% of our new participants have identified themselves as LGBTQIA+, with many of those stating that coming to terms with their gender identity/ sexuality had affected their mental health. We have always had a thorough referral process which has included meeting with any referred young person, together with their parent/carer and/or keyworker, prior to offering a place on the project. Though generally uncovered in our referral/acceptance processes, we now make sure to ask all young people which pronoun they would like to use and ensure that all staff and participants are aware of this. Several participants commented on how much this has been appreciated and how unusual this is. Organisationally we are asking staff to include their pronouns in communications so that this type of information, and conversations around this, becomes normalised. Unfortunately, some elements of the building where we are based aren't ideal in regards to welcoming people from the LGBTQIA+ community – for example we rent our space in a building with other users and unfortunately the toilets in the communal areas are defined and male or female. This is something that we have discussed with our landlord in the hope that changes to facilities will be made.

Participant Recruitment and Retention

The Covid19 pandemic has highlighted the importance of having a rolling recruitment process as part of any wellbeing programme, rather than having to place people referred onto a waiting list for the next project year. Though this has brought its own challenges in

regards to scheduling of one-to-one sessions for any late starters due to the already quite busy programme, we felt that holding some places in reserve to accommodate young people in need later on in the year was appropriate, especially considering higher thresholds for mental health support locally and waiting times. We've also felt that having some flexibility in the project model to continue 1-to-1 support for identified young people in their 2nd year of the project to support project outcomes has been essential throughout the pandemic. Normally Wavelength participants only have one-to-one sessions in their first year of engagement with the hope that they will be comfortable attending group sessions after this point; due to Covid19 there was less opportunity for participants to build their social confidence in year 2 of the grant, so we felt that some participants needed this extra support.

Venue Limitations

Since September 2020 we had permission from the Director of Public Health in Birmingham to continue our face-to-face activities with vulnerable groups through lockdown 2 and beyond, under the support category guidance, and this has been hugely beneficial for the mental health and wellbeing of participants unable or unwilling to access online provision. All our music and wellbeing programmes have been offered as a 'blended approach' since then, with some participants attending group sessions in person and some via Zoom, according to their needs and wishes. This has placed a significant extra coordination burden on Quench Directors in regards to supervising these concurrent sessions but has also been essential for access and inclusion reasons and to keep everyone safe. Unfortunately, the size of our main group room meant that we could only comfortably hold 8 participants keeping to 2 metres social distancing and so this has taken some juggling and scheduling to meet participants' needs. We are aware that the venue space that we hire has its challenges in upkeep and location. Though we would ideally like to find a base with a larger group room, our research has highlighted the difficulties of finding a suitable space with wheelchair access, parking and sole use rooms where we can store large equipment and make significant noise in daytime as well as evening hours.

Artistic Team

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 have made has been a testament to the hard work and dedication to the team and the inspiration, enthusiasm and motivation they provide.

Due to one music leader relocating in 2020 and another taking maternity leave, this year we have introduced 2 new team members to the Wavelength project, Dan Cippico and Holly Kehoe-Kingsley, who join Paul Carroll and James Stanley as music leaders. Dan and Holly were emerging young music leaders employed on our inpatient Plugin project in 2020 who showed great potential. This year, after a development and support period, they both progressed into lead artist roles on Wavelength and have made a significant positive contribution to the team, settling into their roles well and building strong rapport with participants. We are sure that they will be a huge asset to our wellbeing programme moving forwards.

Project Delivery Model

Our retention rate of project participants remaining engaged in Wavelength beyond their first year in the project is growing. Though this is positive and shows how young people value the project, we are aware that this may mean that numbers attending group sessions may grow to the extent that they could put off new attendees struggling with social confidence. Some participants, in their end of year evaluations, mentioned the possibility of starting up smaller groups or bands, to aid transition into larger group activities. This is something that we have built into our new project model, supported by established members in peer support roles, should our pending funding application with BBC Children in Need be successful.

Organisational Sustainability

We are incredibly proud to have continued our music and wellbeing programmes throughout the pandemic; it was the right thing to do for our participants and we've worked hard to keep people connected and well. However, this has not been easy, organisationally or personally for both Directors, who have been able to take very little time off to recharge over the last 2 years.

We were extremely grateful to have been given a small Arts Council Emergency Fund grant when the pandemic first hit to help sustain the organisation over the April – September 2020 period, covering a shortfall in match funding for several of our programmes plus associated freelancer and salaried posts and also funding some capital IT purchases to enable staff to deliver activities remotely. From lockdown 2 onwards Quench Arts was given permission from the Director of Public Health in Birmingham to run face-to-face activities under support category guidance. We were thus delighted to receive support from the Clive and Sylvia Richards Charity (now the Clive Richards Foundation) across September 2020 to August 2021 to help purchase equipment and resources to make our venue space Covid19-secure and also to provide a day a week of administrative support, recognising the increased coordination workload of running a 'blended approach' to project delivery (some participants joining online, some in person and some being sent postal and DVD resources). This support made a huge difference at a very challenging time and without it our offer wouldn't have been as inclusive as it has been. Both grants meant that we could work with, engage and support some very isolated individuals musically in a way that worked best for their needs and Covid19 risks. However, even with this support we were still extremely stretched and from September 2021 had no additional assistance to help us fulfil our project-related commitments, despite ongoing challenges with the pandemic and our continued hybrid approach.

Notwithstanding the 2 extraordinary grants detailed above, Quench Arts has no regular core funding so all contributions to Director salaries and venue costs come from taking small contributions for coordination time and overheads from each of the projects we run. With Covid19 hitting, our original projected coordination time allocations across 2020-22 were way under the actual time and resources needed to run our projects effectively, particularly with Wavelength and our adult Musical Connections programme. This has greatly impacted on Director capacity for fundraising and development work, particularly across 2021, which has put the organisation at significant risk of closure in the future. As things stand, we have a 40% shortfall on projected income for Director salaries and venue costs for the next financial year, even if pending funding applications are successful. Directors may therefore need to go part-time for the 2022-23 financial year, which will then impact on the programmes we can deliver. This is hugely frustrating and incredibly upsetting after all the

efforts we've made over the last few years. Unfortunately, several of our longer term grants are all coming to an end between Dec 2021 and March 2022 and, whilst we have submitted applications to (mainly) existing funders to sustain these, there is literally no 'plan B' if pending grant applications aren't successful. It is incredibly disheartening to know that some of our most successful projects might not continue primarily because our priority has been to do a good job of keeping them running effectively through the pandemic, but we remain hopeful and tenacious.

Links:

Online links to this year's Wavelength album and music video:

CD: <https://tinyurl.com/wavelength2021private>

Photos from the 12th December 2021 concert at Midlands Art Centre (only open to parents/carers of participants due to Covid19):

tinyurl.com/wavelength21photos

Wavelength seminar and resources:

<https://www.quench-arts.co.uk/wavelength-seminar>

Creatively Minded and Young National Report featuring Wavelength:

<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 keyworkers 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, Holly Kehoe-Kingsley, Dan Cippico.

Additional Artists: Daniel Scott, Davina Brownrigg (for summer activity).

Peer Mentors: Daniel Scott, Aimee Hanson.

In addition, we would like to thank our project funders and partners who have made this project possible: BBC Children In Need, Birmingham and Solihull Mental Health NHS Foundation Trust, Birmingham Children's Hospital Charity, Birmingham Music Education Partnership, Clive Richards Foundation (formerly the Clive and Sylvia Richards Charity) and Solihull Music Education Hub. Without this support, the project wouldn't be able to run and achieve the impact that it does, so we are hugely grateful for this.

We have a strong, committed group of project partners on our project steering groups and Quench Arts Advisory Board 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, and encourage young people to access our opportunities.



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