

The logo for Wavelength, consisting of a large orange and yellow circular icon with two white vertical bars inside, followed by the text "WAVELENGTH" in a bold, orange-to-yellow gradient font.

Full Impact Report (Year 2)



**Services
For Education**
Music Service

William A Cadbury
Charitable Trust



Birmingham and Solihull **NHS**
Mental Health NHS Foundation Trust



Contents

P3: Activity Summary

Analysis of Participant Progress

P4: Baseline Analysis: Your Music Section/ Outcome 1

P8: Baseline Analysis: It's All About You Section/ Outcome 2

P11: Baseline Analysis: 'How You Doin'?' Section/ Outcome 3

P13: Five Ways to Wellbeing Section

P14: Participant Case Studies

P14: Case Study 1

P16: Case Study 2

P17: Case Study 3

P19: Case Study 4

P21: Case Study 5

P23: Case Study 6

P24: Case Study 7

P26: Case Study 8

P28: Case Study 9

P30: Case Study 10

P32: Case Study 11

P34: Case Study 12

Analysis of Participant Progress Workforce Development/Sharing Practice Progress

P35: Outcome 4: Developing the local music and mental health workforce

P35: Background

P37: Peer Observations

P39: Outcome 5: Developing families' and mental health professionals

P40: Reflections and lessons learned

P42: Links: photos, blogs, practice sharing, project CD, Mental Health First Aid information, Five Ways to Wellbeing and Outcomes Star information.

P43: Thanks

Wavelength Year 2 (2016-17) Activity Summary

We've worked with 49 young people with diagnosed mental health conditions this year through the main community programme and 2 bespoke mini projects at Birmingham Children's Hospital Parkview Clinic and at Ardenleigh (Forensic Child & Adolescent Mental Health Service unit). We worked with 27 young people in the mini projects (15 group sessions/3 one-to-ones at Parkview; 16 one-to-one sessions at Ardenleigh), over-achieving on our target of 4 young people per setting. We engaged 22 different young people in the main community programme, including 2 young people continuing engagement from year 1. Of the 49 participants, 30 were 'core'.

Across the main programme we delivered: 160 one-to-one music sessions, 10 group sessions (ensemble skills), 10 songwriting sessions, 16 half-day recording sessions (8 days), 2 social opportunities (seeing The Who's rock musical 'Tommy' at The Rep, plus the Musical Connections concert, mac, for vulnerable adults which older Wavelength members may progress onto) and 10 family support sessions. We held an end-of-year sharing with a signposting marketplace on 8th July at mac (Midland Arts Centre).

We provided further development support to 3 shadow music leaders recruited in year 1. We trained 5 music leaders and 1 project manager in the nationally recognised 2 day Mental Health First Aid course, below our target of 8 as the training provider postponed one course (these 2 will be trained in September). We have uploaded blogs to the Youth Music Network to share learning. Two training courses have been delivered for parents/carers and mental health professionals via a new partnership with Recovery College.

We held 3 steering group meetings, attended by a core group of regular attendees from stakeholder groups directly involved in the project. Attendance from senior strategic staff hasn't always been as consistent as we'd like though, particularly from Forward Thinking Birmingham (awarded Birmingham's 0-25 mental health provision contract). Steering group minutes have been circulated to key contacts, however, and we will work hard to better engage senior staff and strategic contacts this year as we look to pursue further funding/commissioning relationships.

Project recruitment this year has greatly benefitted from improved referral contacts, now that the changes and handover in youth mental health provision across Birmingham and Solihull have taken place and new staff and systems are more established. The profile and reputation of the project is also growing. In Year 3, group activities will take place in both Birmingham and Solihull, to aid engagement and participation from Solihull young people and build on strategic links with Solar (Solihull's youth mental health programme run by Birmingham & Solihull Mental Health NHS Foundation Trust).

This year participants have generally been at either the younger end (age 14/15) or older end (age 24/25) of our target age for referrals (age 14-25). Four young people with very significant mental health conditions have been engaged in the community programme, benefitting from 1-to-1 sessions and some collaboration for the CD recording. Group/songwriting sessions have been too challenging for these participants due to anxiety and/or risk assessment guidance, however 3 of these participants will continue the project next year and hope to attend group sessions (one will be too old).

Wavelength Year 2 (2016-17) Analysis of Participant Progress

Baseline Analysis

The following is a summary impact analysis of evaluation material collected from the second year of the Wavelength project via a creative baseline activity with 'core' participants including those attending the main community project and regular participants attending Parkview and Ardenleigh sessions. Our baseline evaluation tools were devised to use creative and practical activities to engage participants in the process and to enable us to collect data to help us monitor progress and project impact. Participants have reflected on a range of musical, social and wellbeing indicator statements collated from sources such as Youth Music's evaluation questionnaires and from the adult wellbeing projects that we run, which include questions from the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), outcomes/mental health recovery star and Five Ways to Wellbeing nationally recognised tools. The same baseline activities were completed by participants, with the support of their project artist, at the beginning and end of the project to measure distance travelled. This data has been analysed on a cohort basis to give statistical results.

Working in mental health, this data can be greatly affected by how the participant is feeling at the time of baseline completion if, for example, they are having a really good/bad day so we triangulate data to ensure multiple evidence sources and also produce contextual case studies.. These case studies are important to add context to baseline data, for example sometimes a lower mark for the 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. Twelve case studies, as examples, are provided at the end of this document, with each project artist having written case studies on a selection of the participants they have worked with.

Please note that, in Year 3 we have decided not to use our baseline evaluation tools during the projects based at Birmingham Children's Hospital Parkview Clinic and Ardenleigh Forensic CAMHS. The sessions here are mini projects and due to the nature of these settings and the severity of the young people's mental health conditions, sessions tend to run as 'drop-in' group sessions. Asking such detailed questions in this context therefore seems inappropriate. Instead, we will rely on sessional feedback including graffiti walls and plenary discussions, with artist and staff observations included, also producing case studies where engagement and impact deems these appropriate.

Your Music Section:

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

Outcome: To develop the musical skills, understanding and communication of young people with mental health conditions.

Indicators: Participants' own assessment of their musical ability, understanding and communication.

Music leaders' assessment of participants' musical ability, understanding and communication.

Musical recordings showing participant progression and development.

Evidence: Participant revisited baseline questionnaires. Music leaders' sessional reports. Project recordings of participants' work, and end of year project CD.



Participants 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.

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

73% showed improvement in the statement, **'I am pleased with my current level of musical ability'**. 18% stayed as they were at the beginning of the year, as several participants marked themselves towards the top of the scale at the beginning of the project. The most improvement was 2 points, on a scale of 1 to 7. The average movement was 0.45 points. 31% of the collective potential progression points available were achieved, which shows good progress for those whose initial baselines allowed room for progression.

64% showed improvement in the statement, **'I can express my thoughts, feelings and emotions through my own music making'**. 45% stayed as they were at the beginning of the year, again because several participants marked themselves towards the top of the scale at the beginning of the project. The most improvement was 3 points, on a scale of 1 to 7. The average movement was 0.91 points. 48% of the collective potential progression points available were achieved, again showing good progress for those whose initial baselines allowed room for progression.

55% showed improvement in the statement, **'I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)'**. 45% stayed as they were at the beginning of the year, again because several participants marked themselves towards the top of the scale at the beginning of the project. The most

improvement was 3 points, on a scale of 1 to 7. The average movement was 0.86 points. 56% of the collective potential progression points available were achieved, showing excellent progress for those whose initial baselines allowed room for progression.

55% showed improvement in the statement, **'I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)'**. The most improvement was 3 points, on a scale of 1 to 7. The average movement was 1.18 points. 36% stayed as they were at the beginning of the year, reflecting those marking themselves highly on their initial baselines. 56% of the collective potential progression points available were achieved, showing excellent progress for those whose initial baselines allowed room for progression.

45% showed improvement in the statement, **'I feel like music making allows me to be creative'**. The most improvement was 2 points, on a scale of 1 to 7. The average movement was 0.36 points. 55% stayed as they were at the beginning of the year. These results reflect the fact that many of the participants marked themselves as near the top of the scale within their initial baseline data. 44% of the collective potential progression points available were achieved, showing good progress for those whose initial baselines allowed room for this.

64% showed improvement in the statement, **'I find it easy to sing/play in front of others'**. The most improvement was 4 points, on a scale of 1 to 7. The average movement was 1.18 points. 36% stayed as they were at the beginning of the year, reflecting those who marked themselves at the top of the scale at the beginning of the year. 45% of the collective potential progression points available were achieved, showing good progress for those whose initial baselines allowed room for this.

Extra Information

Wavelength participants were at the heart of the songwriting process throughout the year both in their one-to-one sessions and group sessions. In year 2, collaborative sessions were structured in a weekly rotation of songwriting (focused on lyric writing, musical form, structure, tonality, and chord sequences), group music making (focused on ensemble skills and band arrangements of material produced in songwriting sessions) and recording (documenting new songs/tracks made in group sessions). This structure worked well and, as a result, participants made significant improvements in the proficiency of their musical skills. They increased their understanding of musical form and structure, chord sequences, tonality, texture, rhythm and feel and also lyric writing and setting music to lyrics. In addition, they gained an understanding of the recording and production process.

Participant and parent/carer evaluations, as well as monitoring and evaluation feedback from music leaders, note examples of participant progress against outcome 1, including:

- Participant O (Y1 participant) continued to progress on the guitar (a new instrument last year). She was almost non-vocal at the beginning of the project but by the end she was singing expressively and contributing to lyric-writing much more.
- Participant Z played very basic keyboard with one hand at the beginning of the year but by the end was able to play chords and a melody at the same time.

- Participant E had no previous musical experience but he learnt how to use Garageband and Logic to create an electronic piece of music using many layers and adding numerous effects.
- Participant D gained confidence with chord positions and practised one particular chord progression very hard for the final concert. He also learnt how to play bass guitar to a good level.
- Participant N vastly improved in his ability to communicate his musical ideas to the rest of the group. He had never sung publicly before. By the end of the project, he sang a solo of the song he had written.
- Participant U could not play any instruments and had a limited understanding of timing and rhythm. By the end of the year, she could develop and learn parts on the keyboard and, with practise, could play them in time.
- Participant I grew vocally in confidence. She started the year very timidly but by the end of the year she recorded and performed some strong vocal tracks (solos and in a chorus). She had some knowledge of the guitar at the start of the year but limited experience of playing with others. Through attending sessions, her knowledge regarding chords and melodies developed.
- Participant K is very isolated. He is musically gifted, with an incredible ear for teaching himself to play film theme tunes. Wavelength was his first experience of making music with another person and through the project, his knowledge and use of chords has developed. He also developed and understood more about the use of the sustain pedal.
- Participant P, a drummer, has developed his ability to keep a steady beat and, as a result, now works much better in an ensemble.

Parent feedback includes:

- *"Her knowledge and confidence has grown and she has tried loads of new things."* (Participant C's mother)
- *"Although music has never been a subject [Participant E] had thought about he has gained so many skills and enjoyed making his song."* (Participant E's mother)
- Participant L started the project with singing skills but wanted to learn how to play instruments. By the end of the year, he could play keyboard and bass guitar and was starting to learn Logic on the Macbook.
- Participant Y has always had lots of musical ideas but she struggled to communicate them initially. As time passed, she was able to explain much more clearly what she wanted each musician to play.

Participants' names have been coded in order to maintain anonymity.

Recordings were taken at the end of every session, not only as an aide memoir, but to chart the musical progress of participants. Informal recordings from group sessions were then used as a basis for development and refinement in the recording sessions, focused on creating tracks to be included on the CD, alongside tracks written by individuals in their 1-2-1 sessions.

In summary, our indicators and evidence (from monitoring, sessional recordings and/or evaluation) show that all of the young people engaged, even those not retained for the whole programme, showed some development of musical skill, understanding and communication. Some young people showed a significant improvement in specific areas

(e.g., rhythmically or with using a specific software programme) over a short period but the most impact shown was where young people engaged for a longer duration and were also able to access group activities.

This year we produced a double CD showcasing the musical outcomes of the project due to the amount of material young people had created through individual tracks and group songs. Please visit our Soundcloud account to listen to the work created:

https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-1
https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-2

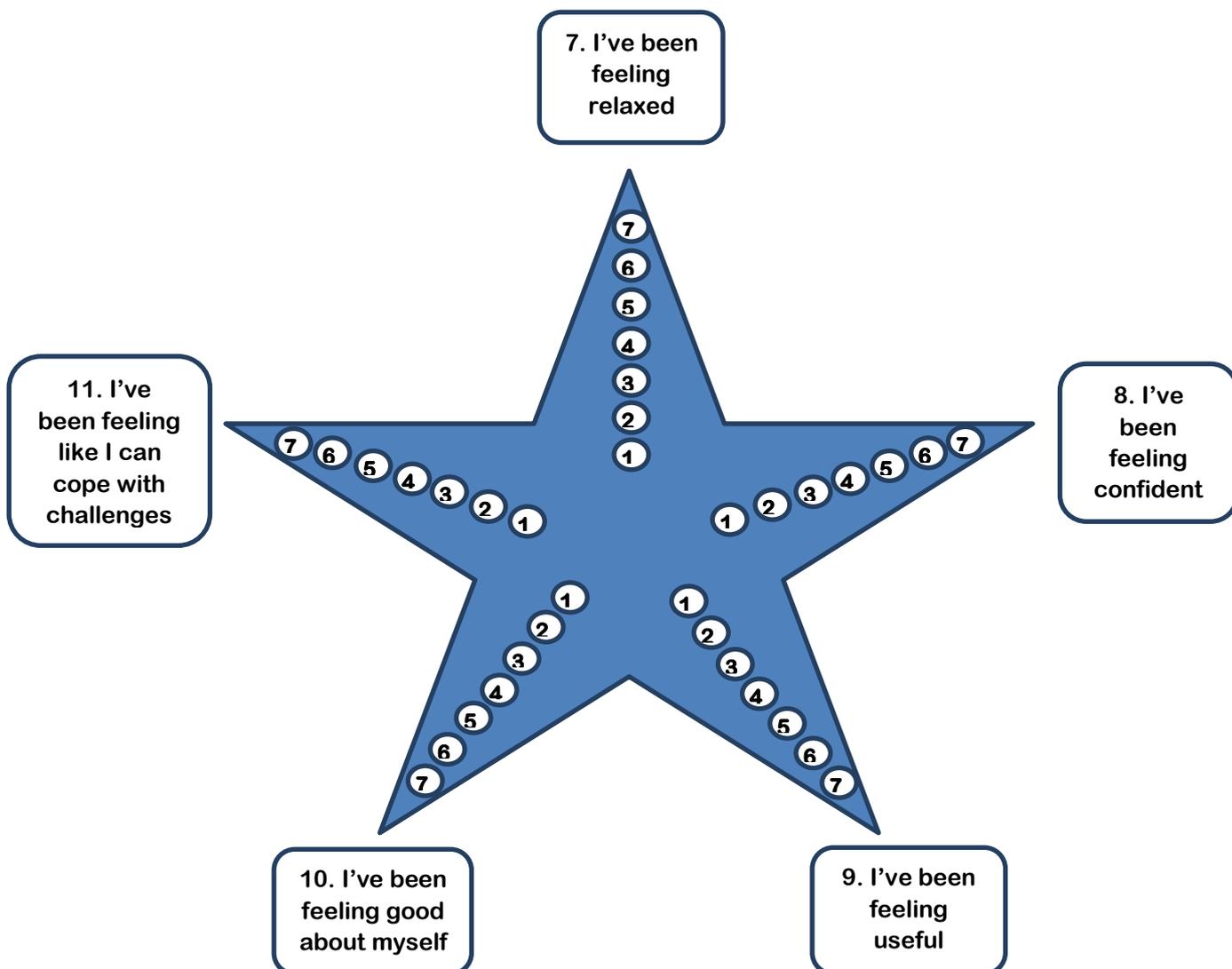
The project structure this year created a real focus for each session, with content feeding into the next session in a monthly rotation of songwriting, group music making and recording sessions, as mentioned. However, the structure did not allow much time for revisiting of group tracks created throughout the year. In Year 3, reflecting on participant and parent feedback given, we intend to revisit the project structure to allow more time for the refinement and rehearsal of group tracks, so that compositions can be revisited and tweaked and to allow for more rehearsal time prior to the performance, further developing ensemble skills and confidence.

It's All About You Section:

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

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

Participants 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.



55% showed improvement in the statement, **'I've been feeling relaxed'**. The most improvement was 2 points, on a scale of 1 to 7. The average movement was 0.45 points. 27% stayed as they were at the beginning of the year. 22% of the collective potential progression points available were achieved.

73% showed improvement in the statement, **'I've been feeling confident'**. The most improvement was 3 points, on a scale of 1 to 7. The average movement was 0.95 points. 27% stayed as they were at the beginning of the year. 43% of the collective potential progression points available were achieved.

27% showed improvement in the statement, **'I've been feeling useful'**. The most improvement was 4 points, on a scale of 1 to 7. The average movement was 0.68 points and 73% stayed as they were at the beginning of the year, reflecting the fact that many of the participants marked themselves as at the very top of the scale in their initial baselines. 31% of the collective potential progression points available were achieved.

55% showed improvement in the statement, **'I've been feeling good about myself'**. The most improvement was 3 points, on a scale of 1 to 7. The average movement was 0.86

points. 45% stayed as they were at the beginning of the year. 37% of the collective potential progression points available were achieved, showing good progress for those who allowed room for progression in their original baseline scores.

64% showed improvement in the statement, '**I've been feeling like I can cope with challenges**'. The most improvement was 3 points, on a scale of 1 to 7. The average movement was 0.91 points. 27% stayed as they were at the beginning of the year. 38% of the collective potential progression points available were achieved.

Extra Information

Particular examples of participant progress towards this outcome include:

- Participant C (a wheelchair user) is home schooled as she felt she did not fit in at the special school she was placed in. Through the project she has developed from hardly saying a word to being the main contributor in group sessions. She has recently applied to Access to Music FE College to study music when she completes her GCSEs next year.
- Participant N developed enough confidence to apply for and get a part time job. He has now expressed a desire to develop a career within community music and has been signposted to other training opportunities. He will continue to support in Y3 as a peer mentor.
- Participant L developed confidence to access another opportunity at The Hippodrome, as signposting and progression evidence.
- Participant D started the project as a very nervous young man and stated he would not be getting involved in group activity. After a couple of one to ones he decided to come to a group session and then, despite suffering from ill health, committed to almost every single group activity for the rest of the year. This was an incredible achievement for him. Also, Participant D could barely make eye contact at the start but, by the end, was engaging in conversations, asking questions, and remembering information from past chats. In feedback from his parents, they stated, *"It has given [Participant D] self-worth, confidence, communication and social skills a real boost. Wavelength has been a lifeline to our family."*
- As the sessions progressed, Participant U developed self-awareness and began to see her mistakes more clearly.
- Participant O initially kept to herself and looked to her parents to answer questions on her behalf. By the end of the year she was confident enough to engage with others and contribute in front of the group. Additionally, she has started to study pet grooming as a result of improved confidence.
- Participant Z's self-esteem and self-worth have dramatically improved. He has said that he now feels much more confident when communicating at school.
- Participant E was very nervous about coming to sessions. He would not make eye contact and would only speak to put himself down or tell staff that he didn't like working with other people. During the last few sessions, he talked about wanting to play his piece at the concert and that he felt he could now start coming to group sessions.

We are nearly ready to submit 4 Arts Award Bronze folders for moderation in the Autumn. We aim to complete even more in Year 3.

Over the second year of Wavelength, 14 young people attended (with additional one-offs) the main community-based project group/recording/performance opportunities. Several young people on the main project were unable to access group sessions within their first year due to anxiety or as a result of risk assessments given by keyworkers (for those in acute/secure settings). Where participants were unable to access full group activity, participants were introduced to collaborative working by combining or overlapping participants' one-to-one sessions and/or using other participants to contribute to the recording of their tracks, wherever possible.

The end of year project sharing and CD launch, in the Foyle Studio at mac on 8th July, was a huge success, despite the venue being incredibly hot due to a lack of air conditioning and a very hot summer day. We had envisaged keeping the event as a relatively informal sharing, predominantly targeted to parents, families and keyworkers, however the concert was exceptionally well attended (we had to request more chairs from mac!). This resulted in a real sense of occasion and achievement for the young people involved, and a lovely, supportive atmosphere. We were incredibly pleased to have attendance in the audience from some young people who hadn't been able or well enough to attend the project group sessions, with one of these participants also performing on the night. For others, it was fantastic that they were present to hear their recorded track played from the project CD and to hear such positive feedback from the audience. All participants received a CD of the original tracks created in the project from their one-to-one and group sessions, and a certificate was presented to all involved.

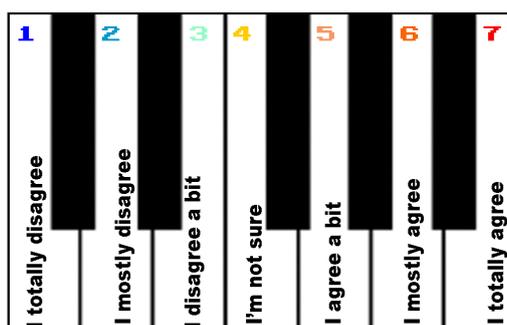
'How You Doin'?' Section

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

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

Indicators: Participants' own assessment of their social skills and team working.
 Music leaders' (and other professionals', where relevant) assessment of participants' social skills and team working.
 Participant reps' focus group interviews/reflection about participants' social skills and teamworking.

Evidence: Participant revisited baseline questionnaires.
 Music leader sessional reports and case studies on each participant; project manager observation reports on sessions visited.
 Notes from participant representative discussions at Steering Group Meetings.



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.

73% showed improvement in the statement, '**I feel that I have good social skills**'. The most improvement was 5 points, on a scale of 1 to 7. The average movement was 1.09 points. 27% stayed as they were at the beginning of the year. 39% of the collective potential progression points available were achieved.

91% showed improvement in the statement, '**I feel that I am good at working in a team**'. The most improvement was 6 points, on a scale of 1 to 7. The average movement was 1.36 points. 18% stayed as they were at the beginning of the year. 55% of the collective potential progression points available were achieved.

Extra Information

Due to the nature of their conditions, it was an achievement for many of participants to gain the confidence to attend group sessions. Through ice breakers, warm-ups and songwriting, participants got to know each other and slowly lost some inhibitions/anxieties. Examples of progress include:

- For Participant K, attending (one-to-one) sessions at our base in Winson Green has been a significant achievement. His mother stated, *"This is the only 'out of the house' experience [participant K] has. The rest of [participant K]'s time is in his bedroom with his keyboard and his dog. [Participant K] loves music, it helps him cope with the world around him that he finds very stressful and challenging. Thank you for this wonderful experience."*
- Participant U, a young lady with Downs Syndrome, has felt isolated during her education and has not made many friends. Her mother stated, *"[Participant U] does not find groups easy to join and she has always looked forward to coming."* About the project, and music making in general, she states, *"it gives them a platform to build social confidence, break out of their safe social circles and build a skill sets (sic) that gives them pride and increased self-worth."*
- Participant X's support worker stated, *"He can communicate with more patience and clarity now."*
- Participant Y initially struggled with working in a group environment as she liked to be in charge but throughout the year she became better at it, supporting the work of other participants rather than dominating.
- Participant L found groups difficult as he had experienced bullying at school. During the project, he developed more confidence and social skills and made friends in the group. He said he felt "safe" in the sessions.
- Participant O was very excited about asking Participant C and I to sing on her song, which they took on very responsibly. The 3 of them really bonded on the project and became real friends who communicated outside the project.
- As Wavelength progressed, Participant I, C and P enjoyed working together and communicated outside of sessions to prepare for the recording of the CD. It was apparent that they came to sessions not only for the music, but to see each other.

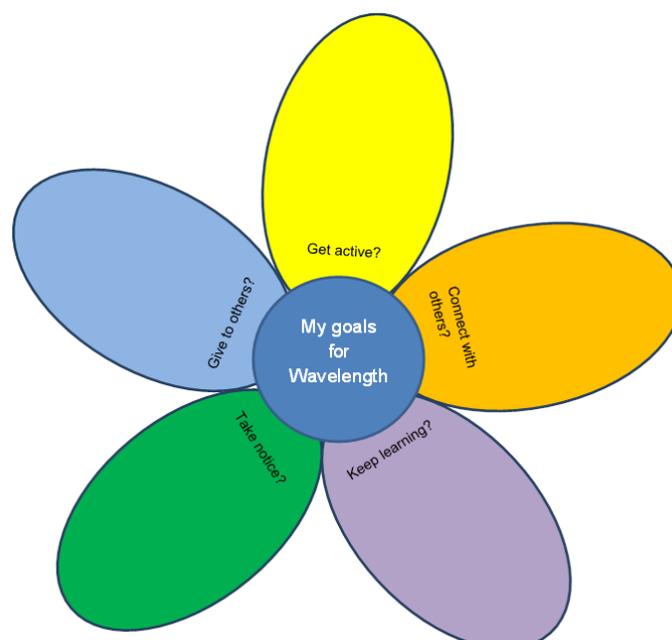
- Participant D was apprehensive about working with other young people at the beginning of the sessions. He began to break down these walls by working with Participant N, who was the same age, on writing lyrics.

We have run 10 group, 10 songwriting and 16 production sessions, focused on building team working skills this year. We provided 2 social opportunities: the Musical Connections concert and a trip to see 'Tommy the Musical' at the Birmingham Rep Theatre. Some participants who felt unable to access the project group sessions came along to the social opportunities with parental support. In addition, for participants unable to access the main group sessions, we provided the opportunity for collaborative working within their one-to-one sessions wherever possible. For example, Participant Z was very anxious about attending the group sessions, as was participant D. We brought them together to collaborate in their one-to-one sessions with the support of both their project music leaders and, as a result, participant D then began to attend group sessions and participant Z attended the project social and final gig as an audience member, and is keen to give group activity a try next year. Several participants are in contact with each other outside of project sessions, proving that friendships have been formed.

Again, in year 2 we have not had a participant representative at Steering Group meetings because of the confidence levels of the young people recruited. However, we have identified a participant from year 2 to fulfil this role in Year 3 and this person has also contributed to our training for mental health professionals and parents, giving a service user point of view. This participant, with another from year 2 who has also recently turned 26, will volunteer as peer mentors in Year 3 of the programme, supporting new participants with the musical and personal skills that they have gained through the programme.

Five Ways to Wellbeing Section

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



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

Out of 41 personal wellbeing goals set at the beginning of the year goals, 28 goals were met, 6 were exceeded and 7 goals were identified by participants as still working towards meeting. Most of the goals not met related to participants unable to access group sessions where this was an initial goal due to their anxiety/mental health or because they hadn't yet been able to gain community leave from secure/acute settings to attend.

Participant Case Studies

Below are completed case studies detailing the progress of 12 participants recruited onto the Wavelength project this year. These case studies have been written by the artist working with each participant in 1-to-1 sessions and refer back to sessional monitoring forms from one-to-one and group sessions (with participant comments), participant feedback (such as graffiti walls and plenary reflection recordings) from group sessions, informal audio recordings of work in progress, participant/trainee evaluation forms for each project element and participant baselines/evaluations as evidence for any observations made. In addition, where possible, contextual information and feedback about the impact of the project for each participant has been obtained from health professionals/ carers/ family with permission, in order to gain a wider context. Some of these 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.

Case Study 1 – Participant K

Written by Paul Carroll (Project Artist)

July 2017

Participant K has Asperger syndrome, depression and self-harm and sensory issues (like heat, vanilla smells, chewing noises and touch). He was referred by his support worker at Birmingham Mind. He said he loved the piano ("*it keeps me calm*"), had taught himself to play by ear and was interested in learning to read music. He didn't do group work or leave his house for anything except college. He found it difficult to see how he would enjoy Wavelength but his mum and Quench Arts were keen to encourage him to give it a go. He only came to his first session because his brother was coming anyway.

Because of Participant K's difficulties with heat, I opened the windows and drew the blinds for his sessions. In the first session, because he was interested in reading music, I produced some basic information sheets about piano layout and we spent much of the session analysing the harmonic movement of one of the pieces he had taught himself - some of the musical score from Pirates of the Caribbean. By the end of the first session, Participant K had a good grasp of the language of chords and their physical shapes on the piano. He had started to put that into practice by making up his own chord progression for his left hand and a melody for his right. Despite these successes, Participant K said very bravely at the end of the session that he would not be coming back. He said his issue with heat was not only to do with the room temperature - he also got overly hot when he was out

of his comfort zone so working with someone he didn't know very well on skills he was unsure about was likely to be unbearable.

To my surprise, Participant K attended and fully took part in his second session a month later. He never mentioned heat or not coming back again and went on to complete all nine available sessions. We spent a session or two focusing on Participant K's interest in computer game theme tunes and the driving bass lines of the rock band Muse. Over time, the two were merged resulting in a harpsichord piece with a driving bass section. Using Apple Logic software we started using electronic percussion and synths but eventually steered back away from that direction and changed parts to real-sounding instruments like violins and flutes.

During this process, Participant K became more open with his thinking and we were talking more together by session 4. Later on, as his piece of music developed and was heard by his brother and mum, he received positive encouragement from them about his ideas. Participant K also began to smile and show signs that he was pleased with what he was achieving. He knew what to expect in sessions now and got into the routine of coming in and adding parts and making corrections. He was very focused and showed a great ear for perfection. Having said that, on one occasion I over-corrected something in Logic and Participant K asked me to put it back, saying the wisest thing a young person has ever said to me: "*It's the imperfections that make perfection!*"

Participant K ended up really enjoying the one-to-ones. He says, "*I always felt good after a session and it kept me busy afterwards thinking about how I could improve my song.*" In the evaluation he marked his overall opinion of the project as excellent and said, "*I'm glad I gave this a chance, was a great experience.*" The finished result is a fine piece of music that Participant K created and played on, with dynamic and complementary sections, showing off Participant K's keyboard and composition skills. It sounded fantastic through the concert venue's PA system and received an enthusiastic applause. Unfortunately, due to Participant K's difficulty with groups, he was unable to attend but he was pleased to receive the project CD with his track on.

In his baseline questionnaire, completed at the beginning and end of the project, Participant K generally showed improvement across the board with how he felt about his music and himself. In particular he improved markedly with how he felt about himself, feeling useful, about his musical ability and understanding different elements of music and how he can cope with challenges and stress. His thinking about team working and social skills at the beginning of the project were very low. Now he's just not sure. He said, "*I didn't work as a team at all before because I didn't think I could. I have improved because I've worked with Paul [artist]. I'm not sure about social skills because it's not the sort of thing people tell how you did afterwards.*"

Participant K met most of the goals he set himself at the beginning of the project but says he's still working on "*teaching my mom a song.*" Despite not coming to the concert and his uncertainty about teamwork and social skills, I was delighted when Participant K told me that he is keen to try coming to a group session when we start up again later in the year. This is a huge step in his thinking and we will need to be mindful of his sensory issues with heat and contact when preparing. Perhaps we could run special small groups to start with, with his brother and just one or two others.

Case Study 2 – Participant P
Written by Paul Carroll (Project Artist)
July 2017

Participant P was referred to the Wavelength project by Spurgeons, a young carer support organisation. He was also receiving support from the CAMHS team. His support worker said things were difficult for him at home and Wavelength would be an outlet for him because he enjoyed singing, playing instruments and being creative.

Participant P and I did a lot of playing together, Participant P on drums and me on bass or electric guitar. At first he was quite flippant in his creativity, which meant that the flow of sessions was good but we could work on something one month and then would forget about it by the next time or have lost interest. It wasn't until half-way through the project, after a session of playing rock cover versions, that he was inspired to write something more serious, something he was proud of. After he wrote all the lyrics, it was a perfect opportunity for inviting one of the other young singers to sessions to sing with us. Artist Sarah kindly joined us on bass guitar.

In groups, Participant P contributed to lyrical ideas and played drums. It was interesting to see how, when with other singers, he shied away from singing himself. He was certain that he didn't want to sing on his own one-to-one song so we got someone else in to do that. However, he rediscovered his singing ability in the last group recording session and at the gig, when he was happy to join in with all the others.

Participant P was enthusiastic all of the time. His support worker said that he sometimes gets angry and shouts when things aren't going well at home but we never saw any of this behaviour. He was always positive when working with me and in groups with other young people. He had exams to work for so missed a few of the group sessions but he was dedicated to the one-to-ones.

Participant P is a fairly good drummer and can complement different timings of different songs well but his steadiness was a little wobbly sometimes. He comes across as very confident on the outside so it was good to see that as he collaborated with other skilled musicians, he started to compliment other members of the group and show insight into the areas of drumming where he could improve. During rehearsals and the final performance, Participant P really focused (I think this was all that was lacking) and kept in time much better than he had before.

On his before-and-after baseline scores, Participant P improved on every aspect except 'making music allows me to be creative' and 'I've been feeling confident / useful,' which he'd given full marks to anyway and 'I find it easy to play in front of others.' When I asked him about the latter he said that playing with others has made him see that he could be better. He exceeded three of his goals, saying "*I do a lot more things now and I'm outside a lot*", "*[I] formed bonds with other musicians*" and "*I started playing other instruments [apart from drums].*"

Participant P really enjoyed the performance, saying on his evaluation form, "*Excellent doesn't quite cover the gig.*" He marked everything else as 'Excellent' and said that the best

things about Wavelength were the people (*"How musicians of varied skill coming together"*) and writing his own song (*"All I ever do is covers normally."*)

Participant P is hoping to go on to college and study music, sociology and history in September. The broadening of his instrumental skills was his downfall at a recent college open day, however, when they made him play bass guitar because there were three other drummers there!

Case Study 3 – Participant Y

Written by Sarah Wilson (Project Artist) and Quench Arts

July 2017

Participant Y attended sessions having been referred onto the project through meeting a member of staff via the Choir with No Name Birmingham, a choir for people who have experienced homelessness. She is a vulnerable young person who has suffered from depression and anxiety and who is very bravely facing internal confusion in regards to her self-identity, sexuality and how this impacts on her religion.

Participant Y started off very withdrawn and distrusting. She came in to the first session with a ream of lyrics and said she didn't think we could do what she had in her head but she would like to try. Her voice was flat and her eyes looked disappointed. We spent the first session working out the chords for one of her songs. She was frustrated that she did not have the musical language to communicate how it should sound so I said we could work it out by ear and asked her to sing it to me. She did this and we worked out the chords on guitar quite quickly. As this process got underway she started to get animated and said she had tried to get other people to help her and they had not listened properly but that this was sounding good.

Over the next few sessions, as her confidence in our relationship grew, she began to share more and more creative ideas and we worked out more and more layers of the song using the technique where she would sing the melody and describe the sound for that melody and I would work out what instrument she meant, how to play the melody and teach her to play it. Up until this point we had done everything on a keyboard. When we got to the bass line I asked her if she would have a go at playing a real bass. She said she would try but she did not think it would go well. I showed her what to play to go with the chords of her song and she started playing and a smile started growing on her face. This was a real turning point and by the next session she had bought herself a bass and was playing at home.

Participant Y was also growing in confidence in the group sessions: contributing more, being braver about singing and playing in front of others. This confidence and enthusiasm would feed back in to her 121s and she was always early and always left around an hour late despite being given clear boundaries. She wanted to squeeze every drop out of the opportunity and would work really hard at home, always arriving prepared and behaving like a professional in sessions because she had practised so hard. She started to collaborate with staff and get us to play on her tracks. Participant Y loved getting the ideas out of her head and said she never believed it could be this close to what she had created in her imagination.

Participant Y created three individual pieces during the project and contributed to a great number of group tracks. She can be easily knocked but rolls with banter well and enjoys it - it seems to make her relax if things are less serious. By the end of the project Participant Y was performing and sharing her music confidently, developing friendships and creative partnerships with her peers in the group sessions and starting to make collaborations with people outside of the project, talking about new ideas and opportunities for musical creation and development. Participant Y's confidence is much improved and I think she trusts people more than she did as well as being more able to express her musical ideas and stand up for them.

Participant Y says she wants to come to more sessions and she wants them to be longer. She can't believe that the project has come to an end. She thinks it has been brilliant and it has helped her to improve herself and learn about music and get her ideas made in to tracks.

Baseline and Evaluation Data

Participant Y self-assessed herself fairly highly on her initial baseline at the start of the project which has affected how much progression she can show here at the end of the project. She gained 1 point improvement (on a scale of 1-7) for the statements, 'I am pleased with my current level of musical ability', and 'I've been feeling confident', feeling that she had progressed to the top of the scale by the end of the year. She also showed 1 point improvement for the statement, 'I am good of making sense of what other people are expressing though music', marking herself as a '6', on a scale of 1-7, at the end of the project. She also improved from a 3 to a 4 for 'I feel that my health and wellbeing are good'. She stayed the same for many of the other areas of the baseline, mainly because she had already marked herself at the top on the scale at the beginning of the project. For the statement, 'I've been feeling relaxed', she reduced her assessment by 1 point on the scale of 1-7, possibly because of a recent relationship break-up. However, Participant Y did show significant improvement for the statements, 'I feel that I have good social skills' (up 5 points), 'I feel that I am good at working in a team' and 'I feel that I am able to connect with other people on the project' (both up 6 points), which is incredibly positive.

Participant Y has met all of her personal aims for the project, including: creating backing tracks for her music; working with others by getting them to build up the instrumentation in group sessions; developing on bass guitar; listening to other music and [understanding] how it is constructed and sharing her music ideas and presenting them to an audience. In her evaluation Participant Y stated that all elements of the project were excellent. She said that the, *"one-to-one sessions are amazing, and recording sessions"* but that she would like more and longer one-to-ones. She states, *"I have achieved my own goal in getting my songs recorded and performed live. Wavelength is amazing. I've really enjoyed it."*

Participant Y has recently turned 26 years of age so will not be able to be a Wavelength participant next year. However, we are hoping to involve her as a project volunteer as she brings confidence, enthusiasm and support to the group sessions.

Case Study 4 – Participant E
Written by Sarah Wilson (Project Artist) and Quench Arts
July 2017

Participant E came in to the first session not being able to make eye contact and talking about how his brother was quite good at music and, although he listened to music a lot and was confident about his taste in music, he was not sure that he had any musical skills to offer.

We started slowly listening to things he liked and talking about what influences he would like to draw on to create his own piece. He began to relax as he saw that the pace of the sessions and the content were his to dictate. By the end of the first session we had a good idea of what he wanted to make and he had decided that because he was studying computer science he would like to learn to make something using computer software.

When Participant E came in to the next few sessions we started playing around with music software and keyboards. Whilst he had no experience of this, he has a keen ear and is able to learn phrases if they are taught to him so we found things he liked, shaped them and he learnt to play them and record them. This started to shape itself into a track that he wanted to develop and he got quite excited by the sculpting and shaping of music. He had grand ideas and loved going into the minutiae of sound and changing timbre and texture, as well as sequencing transitions.

At this stage I could see his confidence growing and he was less apologetic and much more positive in his self-appraisal. He began to see that music production was a valid skill and that he had a great deal to offer in this area. He came in with ideas he had developed in his head and new pieces for us to listen to and draw inspiration from. He made more eye contact and started to work on the computer making his own edits and playing his own drum parts. He said he was feeling more comfy and actually wanted to come to the sessions. It had been hard at the start and he had had to force himself but now he looked forward to coming and enjoyed spending time with me. He was more confident about his ideas and his voice was stronger along with more upright posture.

Participant E listened through his track and talked about his love for War of the Worlds and how he would like to do something similar creatively. We started experimenting with vocal recordings until he found effects and words that he thought would work. It took two sessions to write the two paragraphs he used in his song - he was very deliberate about each word. This slow and measured way of working would have caused a lot of apology at the beginning of the project but by now he was fully aware of the time being his and worked how he needed to without discomfort.

Participant E was very pleased with the final track and was keen to play it to his mum and brother. Towards the end of the project he started to collaborate with his brother, something that had been floated as an idea at the start of the project but something that he had, up 'til now, avoided. It showed a great improvement in his confidence with his own creativity. He has also showed an interest in starting to come to group sessions which is something he has actively avoided in the past.

Participant E said he had really enjoyed the process and was really pleased with the track he had made. He thinks his musical skill has improved and now he has more time after college he is going to look at learning more about music software.

Participant E's mum says it is the only thing they leave the house for and she is really pleased that they [Participant E and his brother Participant K] have enjoyed it so much. She thinks it's great that he and his brother are both even considering coming to group sessions.

Baseline and Evaluation Analysis

Participant E showed improvement in the majority of areas covered in the baseline statements, with the only decline being 1 point (on a scale of 1-7) in regards to the statement, 'I've been feeling useful'. His greatest improvements were 3 points progression for the statements, 'I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)', 'I find it easy to sing/play in front of others' and 'I feel that I am able to connect with other people on the project'. He also showed 2 points progression for the statements, 'I have a good understanding of the different elements of music (pitch, rhythm, melody, timbre, dynamics, texture, harmony, structure, etc.)' and 'I feel that I am good at working in a team'.

Participant E met most of his personal aims for the project, getting into computer music, separating musical parts and sharing his music. He feels that he is still working towards collaborating with his brother, as he has only just started this, and would now like to learn how to use Logic.

Participant E evaluated all aspects of the project that he engaged in as excellent. The best thing about the project he said was, *"Being able to put my ideas down and express my thoughts."* In regards to the difference that the project has made he stated, *"I feel my confidence has improved especially when considering my musical ability."*

Participant E's mother stated, *"Although music has never been a subject [Participant E] had thought about he has gained so many skills and enjoyed making his song...Doing this project has helped boost [Participant E's] confidence, he has been proud to show off his work... [Participant E] has really enjoyed all the sessions with Sarah [project artist], he was able to connect and felt very comfortable. This doesn't come easy to [Participant E]."*

In relation to how the project has helped Participant E's self-worth, resilience, social skills and teamwork, his mum gave the following comments:

- *"[Participant E] has found pleasure in music; it's something he never tried before. It has certainly made him feel better in himself."*
- *"[Participant E] has very bad anxiety issues. Music has helped him to calm down; it has been good to have something for [Participant E] to concentrate on."*
- *"[Participant E] has only been able to manage the one-to-one sessions, but I do hope in time he will try the group session to help with his social skills."*
- *"It has helped [Participant E] enormously doing the one-to-one sessions, but [he] still finds communication difficult."*
- *"[Team work] is difficult for [Participant E] to do but I am hoping it's something he's willing to build upon."*

Finally, she ended with, *“Music helps enormously with mental health issues, it not only gives a sense of purpose, and it also helps in channelling feelings and emotions. Thank you for this wonderful experience.”*

Case Study 5 – Participant C

Written by Sarah Wilson (Project Artist) and Quench Arts

July 2017

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

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

Participant C came in one day and said she wanted to play with my synth noises, as she was bored of the ones that come with the software packages. So we started to build a track based on how it feels when everything is sucked away from you and you are left feeling stunned and bereft. We developed some lovely layers and textures and I bounced them down as separate tracks or stems that she could take home and sequence into a track. She did this and every session we would work on the piece on her computer and we would edit it a bit and add layers and she would take it home and work on it more. This autonomy suited her. She loved having something that she was absolutely in creative control of and her makeup disappeared and her posture changed.

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

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

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

Baseline and Evaluation Analysis

Participant C's baseline shows that she feels that she has improved in all areas of the baseline statements with no decline. She only stayed the same, comparing her initial and final baseline scores, where she had already assessed herself as being at the top of the scale at the beginning of the project, for the statements, 'I am good of making sense of what other people are expressing though music' and 'I feel like music making allows me to be creative'. Her biggest gain of 2.5 points (on a scale of 1-7) for 'I've been feeling good about myself' but she also made gains of 2 points for 'I find it easy to sing/play in front of others', 'I've been feeling relaxed', 'I feel that I have good social skills' and 'my health and wellbeing are good'.

Participant C exceeded 4/5 of her personal aims for the project, meeting the other one. These included starting to look at own equipment and making own music, coming to group sessions and talking to friends on social media, and keeping learning on her own kit and in future sessions. She met the aim of learning from others about instruments and processes and exceeded her aim to perform in the final concert by performing on 9 tracks at the show, including collaborations and group tracks.

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

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

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

Case Study 6 – Participant L

Written by Sarah Wilson (Project Artist) and Quench Arts

July 2017

Participant L is a young carer and was referred to the project by Spurgeons, a young carers organisation. He was also receiving support from the CAMHS team. Participant L's mother suffers from serious health problems which does affect Participant L's life overall, including his ability to commit to any activity in his spare time or even going to school regularly.

I had met Participant L on a previous project and I was really pleased to be working with him again. When I first met him, his self-esteem was painfully low but now he had got to the stage where he was shy but aware that he had a lot to offer and a little more aware of his importance in the world.

He came in saying he would like to have a go at making his own track and playing keyboards. He had sung before but had not developed his own backing track. He started exploring melodies on the piano and when he had found something he enjoyed playing he learnt how to record it and we talked about what he could layer over it. Participant L enjoyed experimenting with different drum noises and rhythms. As the sessions went on he developed a lovely track, which he added a complex bass line to using keys and bass guitar. He was happy to be in control of the creative process and steered well, always being kind and careful with my feelings.

Participant L joined in with group sessions and made friends easily. His voice got louder and he started to shine: singing in front of others became easier and easier for him and he contributed really well to song writing sessions. The 121s were coming along really well and he recorded a great vocal over his backing track. Then he said he would like to move on to exploring bluesy bass lines so we played some and then he made up his own. It took him ages to learn to play this and he persevered and enjoyed the process.

Participant L started saying really positive things about his musical skill; the friendships he was developing in the group sessions were obviously nurturing and good for his self-esteem. It was good for him to see his level of skill measured against his peers and to see that people have strengths and weaknesses in different areas and that creatively we all benefit from that. When his exams started at school he became a little distracted and stopped coming to as many sessions. Then he stopped coming all together but kept promising he would.

I ran in to Participant L on another project and he said he really enjoyed Wavelength but that he had been really busy - he is a young carer and sometimes he just has too much to do. He did say he would perform at the final show but he did not come because his mother had recently had a baby. However, he did perform the piece created through Wavelength with myself at a young carers' event. I can say from working with him on the other project

that he is growing into a confident and talented musician and performer. He holds himself differently and seems to feel much more positively about himself now.

As he did not complete the project Participant L did not give any final baseline or evaluation data. He felt that he was still working towards his personal aims of having the chance to talk to other people but that he had met his other aims of learning to create a backing track; gaining more understanding of music technology, learning more about music and sharing his music.

Case Study 7 – Participant U

Written by Sarah Wilson (Project Artist) and Quench Arts

July 2017

Participant U came in to her first session brimming with confidence saying she was really pleased to be in a studio at last. She told me she had written songs before and she was a really good singer. Participant U has learning difficulties and Downs Syndrome and sees her skill level as being much higher than it is. It took me a long time to get her to start to shape the words of her first song into something that we could start thinking about fitting in to a musical structure. Once she had done this she could see the improvement and things started to flow better.

We played with some drum noises and I got her to record different layers to start to build a drum track. Again, she found it very difficult to see where things had gone wrong and thought she had done everything brilliantly. Getting her to redo something so it was in time took long conversations and patience. Once she could hear the improvement she was really happy but always wanted to move on really quickly to the next stage. As she got to know the process, she would be a little more patient and so she started to learn to play melodies that I taught her, taken from her playing around on the keyboard. I would mark up the key that we were working in and she would hit notes until we found melodies that fitted together then I would teach her to play the phrases and record them. Using this technique we made a track that she could rap over and when it was finished she almost burst with excitement!

As the sessions went on, this revision of her work and talking to her about improvements that could be made started to take their toll. She just wanted things to be finished and did not want to work on self-improvement. We sat down and talked about The Voice and X Factor, which she had told me are her favourite shows on TV. We talked about how people work on their singing and they have coaches and try to get better. This seemed to buoy her up and she became more positive about developing her voice and her musical skills.

Group sessions were difficult for Participant U. She would not really interact with the other participants; she acted as if she had been snubbed but I never saw this happen and I did witness a great deal of kindness from other members of the group towards her. I am not sure if she found it difficult to join in or just did not want to - she was happy to join in with staff and let them support her but did not really involve herself with the other participants. Participant U sings very loudly and in one tone and this is something we were working on in her 121s. This work seemed to help her to join in better in the group sessions.

Participant U finished two individual songs and we started a third. She started to get more withdrawn in group sessions and then she stopped coming to her 121s. Towards the end of the project it became clear that her parents had separated and messages about times and dates of sessions were not getting to her but she did come to the final show and she loved the attention and was obviously very proud when her completed song was shared.

Participant U's mum said the project has had a really positive impact on her and she had been really excited to be part of it.

Baseline and Evaluation Analysis

Participant U did not complete a final baseline for the project but did complete a project evaluation form with her mum's support. They said that the best thing about Wavelength was, *"Inclusivity. She felt a part of the group"* and Participant U stated that, *"it's something I look forward to coming to,"* with her mum adding, *"[Participant U] does not find groups easy to join and she has always looked forward to coming."*

The evaluation asked parents/carers to think about the impact that being involved in the project had had for their children on different areas. Participant U's mum's comments are given below.

- Musical Skills: *"She now wants to perform and has more experience."*
- Communication Skills: *"Her confidence with communication has improved."*
- Team Work: *"Helped her go in to new team situations like college."*
- Confidence: *"Yes. Her confidence with other people."*
- Self-worth: *"She used to have stage fright and now she feels worthy of being on stage and contributing."*
- Resilience: *"Yes, she is braver breaking away from her safe circle of friends. Has been really good for her."*
- Social skills: *"She always wants to come and that is new for [Participant U]. She enjoys being with the group and her one-to-one."*
- Other: *"She loves coming and she's been supported to move forwards into other projects."*

With regards to the ways they feel music can help young people with mental health conditions, mum stated, *"It gives them a platform to build social confidence, break out of their safe social circles and build a skill sets (sic) that gives them pride and increased self-worth."*

In summary, Participant U has obviously gained a lot from her involvement in the project and it was unfortunate that, due to the family situation, she was unable to complete all her one-to-one sessions. On recruitment we were told that Participant U would have a support worker with her in sessions but, unfortunately, this didn't happen and we didn't have the heart to turn her away because of this. There is some reflection needed for project staff in regards to whether the project is set up for young people who, as well as having a mental health condition, also have moderate or severe learning difficulties because, at times, Participant U's participation in group sessions was limited due to her communication and understanding. This did sometimes affect the group dynamic as well as musical progression/quality. That being said, Participant U had a lot to offer the group in regards to enthusiasm and positivity and many of the other participants were boosted by this and supportive of her involvement.

Case Study 8 – Participant Z

Written by Meldra Guza (Project Artist) and Quench Arts

July 2017

“My experience on Wavelength has been great. I have enjoyed learning to play piano and I have really enjoyed creating my own music and recording it. I feel that I have more knowledge and that I know how to express my emotions in music”. Participant Z

Although Participant Z has been actively involved on Wavelength during the 2nd year, his first contact with Wavelength was during its first year whilst he was in the Parkview Clinic of Birmingham Children’s Hospital where he resided at the time. We were delivering music sessions in wards; every now and again Participant Z would get involved.

On the 2nd Year of Wavelength, Participant Z joined the main community-based project as one of the participants, having been discharged from the unit, and we hope that he will also continue his involvement in the 3rd year by joining the group sessions. Participant Z said that he wanted to join Wavelength because he was back at home, back at school and he wanted to work more on his piano playing.

Although Participant Z has really struggled with the idea of joining the group sessions and, as a result, has only taken part in the 1-2-1 sessions, he is slowly but surely becoming more confident. Recently he came to the project social event to watch the musical Tommy as well as to the final concert where one of his own created works was played (as he is anxious about performing, a recording of his song was played from the project CD). Although he did not come to any group sessions during the 2nd year of the project, it is important to note that he has become more socially open and interested in taking part. After the final concert I asked him if he might be interested in joining the group sessions now that he has seen how friendly everyone is and he said, *“I think I could do.”*

Additionally we encouraged Participant Z to work with Participant D who had 1-2-1 sessions scheduled at the same time with James Stanley (one of the other music leaders on Wavelength). Initially Participant Z was scared but I explained that Participant D would really benefit from practising with someone else and therefore Participant Z didn't feel as nervous as he felt that he was helping. When we recently spoke about the Wavelength project, Participant Z said that he enjoyed playing together with Participant D and would like to, *“maybe create a song for piano and guitar soon.”*

When it comes to personal development Participant Z has come a long way and Wavelength has been a big part of this. Participant Z smiles more often; he appears to be more comfortable to engage and express his opinion. The first few sessions of the project I noticed that Participant Z used his highly intelligent mind to try and guess what the ‘correct’ answer might be to a prompting music/opinion-based question. It was interesting to notice this, but as a result, I had to intentionally pretend to look for something on the desktop or casually look away whilst talking to give him time to feel brave enough to say what he actually thought. This was a successful method and in the last few months Participant Z has been able to keep eye contact and have a calmer gaze when presented with a question. He takes his time and, when ready, gives his own opinion and idea. This is also likely to be directly linked with his musical progress and the fact that he feels more fluent in speaking a musical language: he has more experience in creating music and therefore has a more

personal approach to creating new work which he now uses with confidence. Participant Z has shared that whenever he comes to the music sessions, he feels happier: *“Even though initially I feel nervous about the thought of going to the session, once I am here all is fine and I feel happy”*.

When we started the 1-2-1 sessions I noticed that Participant Z naturally had a very good sense of rhythm. However anxiety would sometimes get in the way of well executed performance. We had to work together through the fear of making mistakes. We often discussed and zoomed into the main fear - making the mistake and discussing what effect (none whatsoever) it would have on much larger events, such as the earth continuing rotating in the same direction, etc. Once Participant Z realised that it is fine to make mistakes, he became more inquisitive in the actual creative process, including music theory. He has learnt about building blocks of chords, about various emotive shades that different notes in chords can add (for example in 7th chords and suspended chords). He has also explored Logic ProX, GarageBand and has been actively recording using MIDI keyboard. He has explored the relationship between various instruments in arrangement and has a greater understanding of orchestrating instrumental pieces of music. In addition to that, he has often chosen one main instrument to ‘tell the story’ - he has shown a lot of interest in melody building and creating an emotional sound that could fit a visual scene.

One of Participant Z’s instrumental pieces is called ‘Hopeful’ and it appears that this is now exactly how Participant Z feels about his life. Hearing about his achievements at school has been very valuable in establishing his social development as we tend to only interact with him during the 1-2-1 sessions where only he and his mum are present. It is wonderful to know that Participant Z has developed socially also outside of the project and his increased emotional wellbeing has resulted in him being a big part of friendship groups at school. Participant Z has told me that often he is helping out other pupils by explaining challenging science problems, *“and at school they say- Why can't [Participant Z] teach us?”* If we look back at the day when I first met Participant Z at the Parkview Clinic, he didn't even say a word, did not keep any eye contact; this has been a wonderful development.

Participant Z wants to help others and become a psychologist when he grows up. There is no reason he cannot achieve this - he has been working so hard to battle the anxiety and he is succeeding every day.

Baseline and Evaluation Analysis

Participant Z felt that he had progressed in every single area of the baseline tools, covering musical, personal and social statements. In particular, he has self-assessed an improvement of 3 points (on a scale of 1-1) for the following statements:

- ‘I am good of making sense of what other people are expressing though music (e.g., thoughts, feelings and emotions)’
- ‘I find it easy to sing/play in front of others’
- ‘I’ve been feeling useful’
- ‘I’ve been feeling good about myself’
- ‘I’ve been feeling like I can cope with challenges’

Though Participant Z is still working towards his personal aim of attending group sessions, as mentioned above, he did collaborate with another participant in his one-to-one sessions and he also attended the project social and end of year gig, so has made good progress.

Participant Z is keen to be involved in Year 3 of the project and attend group activities. He has also said that the project has helped to improve his social skills and that he has taken part in charity events in school which include social skills. He is almost ready to submit his Bronze Arts Award folder as well which will be an excellent way to show what he has achieved this year.

Case Study 9 – Participant D

Written by James Stanley (Project Artist) and Quench Arts

July 2017

Participant D was referred to Wavelength by Birmingham and Solihull Mental Health NHS Foundation Trust. Having been ill for a while with very low confidence, his support worker felt that the project would greatly benefit him due to his interest in music. Participant D did not engage with any other activities and struggled with everyday life.

Participant D first came along to a one-to-one session in September. He was incredibly nervous, clearly suffering from a huge amount of anxiety. He had a small amount of exposure to playing music. He brought along a guitar which he knew a couple of chords on and a book which he'd written about 4 songs worth of lyrics in. I struggled to get him to do too much in that first hour and a half. We chatted and got on well but when it came to sharing the songs that he'd written, he was just too nervous and kept saying, "*maybe next time.*" I invited him along to the group sessions and he said he didn't think it was a great idea; that he'd probably just stick with his one-to-one sessions. I spoke to his parents after the session and they confirmed that he was incredibly anxious about the project and to just see how I got on because they'd never heard him sing themselves.

The next session we started to play more music together; he was comfortable playing the guitar chords he'd written for the songs and I played along with some piano. We started to do some recording and production of the track. Somewhere along the way, his confidence began to grow and he began to feel more and more comfortable. He sang the entirety of his song in the second session when his parents had never even heard him sing and weren't convinced that he even could! This was huge progress. From this point onwards he got a lot more involved and got a lot more out of the sessions. This isn't to say that it was a miraculous change: Participant D was very up and down over the coming months with his mental health. Some sessions he'd be so anxious about what he was working on that he just wouldn't be able to do it. Sometimes he felt bad because he hadn't practised through things at home because he hadn't been well. He had some big problems mentally when he thought he'd lost all of his lyrics that had been carefully typed up and backed up on the computer. Some weeks he couldn't stay in the room but others he was fully engaged for the whole session. But no matter how he was feeling, he never missed a session. He described Wavelength as "*a lifeline.*" When he was feeling well I was able to gently teach him new things on the guitar, improve his vocals and help him rewrite parts of his songs and work on the structure of them. We even spent some sessions producing some electronic music to give him a bit of a change. Musically he has learnt and developed so much.

About halfway through the project another music leader on the programme had a similar participant who was attending one-to-ones but not group sessions. We thought for both of

them it'd be good to get some sort of social element out of the project so we manufactured a reason to bring them together. Participant D played guitar whilst the other participant played piano. You could almost see his confidence growing, see him realising that he did have some musical skills and that he could demonstrate them in front of others and that, when he did, he enjoyed it and was getting a lot of positive re-enforcement from it. After this session he said to me; "*what was it you said about those group sessions?*"

From then on he was fairly regular in attending group sessions. Initially he came in late, left early and spent most of the sessions quietly keeping himself to himself. Gradually you saw other members of the group go over and talk to him. He started playing guitar (not plugged in) along with everyone else. He stayed for longer and longer. The guitar was plugged in. He volunteered himself to sing as part of a group on one of the songs. He began approaching others to start conversations. It was a process that took time and at the end of the year, he's still nervous and anxious (he wasn't quite ready to play his song live at the final concert) and still has a way to go on his journey but has made so much progress! From someone that said he definitely wouldn't come to groups because he was too nervous he has progressed to someone who is actively a big part of the Wavelength team, even performing with the group in the final concert! It's helped him to see that he can interact with others and that he doesn't need to worry so much about what people think about him. I'm very glad that the project is continuing to run for another year so Participant D can still be a part of the activity in some way and keep improving with his own health.

Baseline and Evaluation Information

Through his self-assessed baselines, Participant D felt that he made significant progress of 3 points (on a scale of 1-7) in the statement, 'I have a good understanding of the different elements of music' and 1 point of progress against the statements, 'I am good of making sense of what other people are expressing though music' and 'I feel that I am good at working in a team'.

At the end of the project he stated a decline in his own self-assessment of 3 points (on a scale of 1-7) for the statements, 'I am pleased with my current level of musical ability' and 'I find it easy to sing/play in front of others'. His baselines also showed a decrease of 2 points for the statements, 'I feel like music making allows me to be creative', 'I've been feeling relaxed', 'I've been feeling good about myself', 'I feel that I have good social skills'. He also stated a decline of 1 point for the statements, 'I've been feeling like I can cope with challenges'. The explanation for these decreases in his baseline may be explained by 3 factors: he was perhaps disappointed in himself that he didn't feel ready to perform his own solo piece at the end of year gig (though he was incredibly proud of performing in the group tracks), his medication had recently been changed and his parents stated that he was really struggling as a result of this, and because he expressed a desire to complete the final baseline at home with his parents and so didn't have his initial baseline to refer back to. Whilst we will consider this data in our preparations for the next project year, Participant D's evaluation feedback follows and is very positive.

Participant D's evaluation stated that all aspects of the project were excellent. In relation to the best thing about Wavelength, Participant D stated "*more social interaction has given me the chance to get out of the house and mix with all sorts of different people.*" In regards to what the project could do better, he stated we could, "*Increase one-to-one sessions from once a month to two a month.*" Participant D stated that the project "*has enabled me to take*

part in a group workshop which has encouraged social interaction, developed my skills to listen, write songs and play music on my guitar.” Participant D stated, “I have enjoyed all aspects of Wavelength. The individual lessons with James [artist] have given me confidence and even when my health has fluctuated he understands and changes the lessons to suit my needs. The workshops are a great opportunity to meet and work with different people with all sorts of skill sets to help me compose music.”

Participant D’s mum, in her evaluation, states that Participant D “*has enjoyed his one to one sessions on the guitar and the workshops learning to write, sing and play. The interaction with different people has really helped him. To be part of a group has increased his confidence. His confidence to speak and mix with different people has given him a boost. This has definitely given him self-worth in his own skills. [Participant D] has driven through his health issues to get to lessons and workshops.*” In regards to social skills, she states, “*this is the biggest issue to us as a family and has helped us to go out more.*” She also mentioned that, “*the relaxed atmosphere and wonderful different skill sets of the tutors has made the course enjoyable and a pleasure to attend. It has given [Participant D’s] self-worth, confidence, communication and social skills a real boost. Wavelength has been a lifeline to our family.*”

Case Study 10 – Participant N

Written by James Stanley (Project Artist) and Quench Arts

July 2017

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

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

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

the project, having gained more understanding of ensemble skills through the project, with greater awareness of how he could improve his musicianship.

Participant N very quickly changed his attitude and became almost instantly better at working with other people. This was partially down to how much his confidence had grown even in the first few sessions. I think he'd been left feeling a little crushed by his experiences with music, that he wasn't good enough. He was nervous about singing in front of others and would get very flustered if he played something on the piano a bit wrong; he was very used to being judged for his mistakes and initially he needed it reaffirmed to him that he was talented and worthy to be a part of the project. Once he'd built up his confidence enough to not have to be asserting his musical prowess all the time, sometimes he could take a back seat and let others have the limelight. He became incredibly patient and kind with others. There were times when he had an idea but would sacrifice it because another member of the group who wasn't as confident had come up with something. This also showed in his baseline data, where he improved in his social skills and ability to work as part of a team. He'd always really praise other people's ideas and try to make them work, expanding on what they'd said. In short, he totally understood the aims of the project and took it upon himself to help other members of the group just as much as the Music Leaders did. He made some real friendships amongst everyone on the Wavelength project and was always so thankful for the opportunity to be involved. *"Wavelength has taught me that music can be really fun again. And that it's just all about spending time with other people and doing something as part of a team."*

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

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

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

Case Study 11 – Participant O

Written by James Stanley (Project Artist) and Quench Arts

July 2017

Participant O has been a big part of the Wavelength project for the last two years. She made a great deal of progress in the first phase which has already been documented but she is a great example of why the legacy of a project is so important, that by continuing to be involved, a person can continually reap more and more benefits than just those they picked up in the first 12 months.

Participant O is a young adult that has learning difficulties. As a result, her biggest barrier is communication with others. If Year One of Wavelength could be described as Participant O's musical and confidence development, Year 2 would relate to her social growth and her constant improvement in regards to her communication.

When working one-to-one with Participant O, she was always joined by both of her parents. Whilst this has had its benefits, I do feel like the relationship between father/mother and daughter has really heightened Participant O's communication difficulties. So often, particularly in the first few sessions, I would ask a question and it'd be answered by one or other of the parents. Participant O would just look to them to reassurance and they would instantly jump in. A turning point in this came when I asked Participant O if she'd be working on anything over the summer break that she wanted to share with me. Her dad quickly told me that they'd be very busy and that she hadn't really had time. The next week Participant O came armed with a book absolutely crammed full of lyrics, chords and other ideas that she'd been writing over the last few months after being inspired by the last year of Wavelength provision: "*We had absolutely no idea that she'd be working away up in her room on all of this until you asked her last week and she'd come home and shown us this book*" her dad said. You could tell he was quite emotional, these ideas weren't just random words, they were stories about how Participant O felt, what made her happy and what made her sad - they were real pieces of communication that her parents weren't used to seeing from her. From this point on her parents took a step back; they still sat in with us most of the time but they obviously recognised that Participant O has a little more to give than they once thought. From this point Participant O came on leaps and bounds in our one-to-one sessions. She discussed with me her ideas for how she wanted her song to sound. She used her voice to create all sorts of sound effects that would fit in with the song and then sang, completely solo, the entirety of the lyrics. If you listen to the track 'Cute Dolphins' you'll realise what a feat this was for a girl who previously only spoke in single words - now she's singing whole sentences! Her parents said, "*When she first starting coming two years ago, she spoke mostly in single words and to be honest, we got lazy because we normally knew what she wanted. But now she's speaking so much more independently and making friendships with everyone else on the project, we attribute a lot of that change to Wavelength.*"

That element of Participant O making friends with others is something that has really shone through in a group setting. In Year 1 she was quite independent and didn't mix that much with other participants. In Year 2 she came in as one of the 'experienced' members of the group. Gradually she became more and more confident in going up to others and talking to them. She's made friends with others in the group and is in regular communication with them (something her parents are amazed by) by phone, text, snapchat and other forms of

social media. She also made a big effort with others by spending time knitting them gifts to bring to the sessions, something that she clearly got a lot of joy out of. It was a wonderful thing to see Participant O blossoming in this way. By the end of the project she was happy to go up to two of her new friends, ask them to sing backing vocals on her original song at the concert and teach them the lyrics and song structure. From one word answers to this!

Participant O has benefitted in so many other ways such as her musical skills, her confidence and her ability to work well with others. It's been a pleasure to work with her over the course of the project and I'm so glad it's been having such a profound effect on her.

Baseline and Evaluation Analysis

Participant O met all of her personal aims for the project this year which related to improving her instrumental skills, learning new chords on the guitar and singing, as well as meeting other people, having a good time as a team and having happy moods. She has set the following aims for the final year of Wavelength:

- Be nice to new participants and maybe collaborate with them in 1-2-1s.
- Play accordion in groups - maybe start with keyboard - need some numbers or letters on the keys.
- Learn something from Participant N and Participant C [2 other named participants]

Participant O's baselines have shown improvements in her feelings about her own musical ability and how she can express her thoughts, feelings and emotions through her music making. Personally, she felt that she wasn't coping with challenges as well at the end of the project year and showed decreased in her self-assessed scores for, 'I am good at making sense of what other people are expressing through music' and 'I have a good understanding of the different elements of music', though these last 2 decreases don't align with her evaluation statements and her artist's and parents' feedback.

In regards to the best thing about Wavelength, Participant O stated that this was "*the gig with everyone coming to watch.*" Her parents stated that it was "*the overall support, everyone can speak out*" (Mum) and "*The shadows – very enthusiastic and good at spotting when someone needed help*" (Dad). In terms of improvements for next year, Participant O's parents have suggested writing less group material and spending more time refining and rehearsing group songs created, something the artistic team believe is a fair comment which will be addressed in Year 3. They feel that musically, Participant O has improved on ukulele and has now learnt to play guitar. They state that her communication skills have improved as she has been encouraged to talk to others in the group. They feel that the project has definitely given Participant O the confidence to share her thoughts with others. Overall her confidence has improved and Participant O wants to progress and learn new things. They feel that the project has helped her to approach others and talk to others outside of the group session by using 'WhatsApp'. They state that the project is a safe environment with a comfortable atmosphere and that the music making helps participants share their feelings in a safe way.

Case Study 12 – Participant X

Written by James Stanley (Project Artist) and Quench Arts

July 2017

Participant X was referred by a Key Worker at Orsborn House, an adult community mental health residential unit run by Birmingham and Solihull Mental Health NHS Foundation Trust. On liaison with his key worker, Participant X's involvement in group activities was deemed too much of a risk at the time, due to the severity of his mental health condition so it was agreed that he would not engage in this aspect of the project and would always be supported in one to one sessions by their members of staff.

Participant X has been prolific as part of the Wavelength project. He took part in the one-to-one sessions every month and in each session he has created a new track from scratch. He was already a very confident freestyle rapper. In fact, so confident that it was quite difficult for anyone to teach him anything. He already thought he was better than pretty much every other rapper in the world. This, of course, was all tied in to his mental health condition and, in his initial baselines he marked himself at the very top of the scale for every question in regards to all musical, personal and social statement.

What has been his journey then? I wondered this until our very last session. Participant X had come along to the final performance to do a song despite not knowing anyone. 3 staff members supported him to come as they felt it would be a great way to celebrate his achievements. He was absolutely buzzing from the experience and really wanted to know how he could continue to be involved in some sort of music so we spent some time assessing what he'd learnt, what his position was and how he could improve. He finally, after 12 months, admitted: "*I need some support from other people.*" He discussed how, in the next phase of the project, he wanted to join in with the groups. He talked about how he wanted to make some more musical friends who could help him produce beats or singers that could feature on his tracks. For Participant X this is a really big progressive step forward, it's teaching him to reach out to others for help, to not just rely on himself and to be more social in general which can only be of benefit to him. Sometimes the benefits of these projects can be about curbing someone's confidence slightly, helping them to see which areas they can work on and grow in and teaching them that sometimes it's others that can help us to do this! We will need to liaise with his key worker to see if accessing group activities is now deemed to be a potential option.

Participant X's final baselines and evaluation confirm his progress. To the statement 'I have a good understanding of the different elements of music', he marked himself as a 6 out of 7 on the scale, a decrease of 1 point since his initial baseline, evidencing that he now realizes that there is more to learn. In addition, in his evaluation Participant X stated about how the project has helped him, "*It's made me think a lot. It's inspired me. It's made me better.*"

Participant X exceeded two of his personal goals for the project, to 'share tracks with others' as he performed at the final concert and also shared the project CD with staff at his setting, and 'to understand how Tupac makes music' as he stated that "*we listened to some Tupac tracks and were inspired by them.*" He also met his other personal aims of 'get better at making beats' and 'come to all my 121s'. His final aim of working with a female singer on his track was not met because of Participant X's mental health condition, the fact that he resided in a secure setting and was unable to attend group sessions. This is an aim for his

engagement in the project next year, should he gain leave and/or staff support to attend group sessions.

William Gripp, Participant X's named nurse felt that Participant X had developed his musical skills as he was able to maximise potential with support. He felt that Participant X could, by the end of the project, "*communicate with more patience and clarity*", was "*now able to see value in others for advice/help and was more open to input from others.*" He stated that Participant X's "*confidence had increased as shown in the end show*" and stated that Participant X had "*always had high self-worth but now had more substance in his claims.*" In regards to social skills, he felt that Participant X had "*gained more patience and tolerance.*"

Wavelength Year 2 (2016-17) Analysis of Workforce Development/Sharing Practice Progress

The final sections of the report relate to our Youth Music outcomes 4 and 5.

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

This section is related to Youth Music Outcome 4.

- Outcome:** To develop the current practice, confidence and standards of the local music and mental health workforce in providing music making activities in youth mental health settings.
- Indicators:** Trainees' and shadows' self-assessment of their practice, confidence and standards in providing music-making activities in youth mental health settings.
Local workforce numbers attending training.
Numbers of the workforce accessing online blog and annual impact report.
Numbers of project team observing and reflecting upon another professional's delivery, and being observed themselves.
- Evidence:** Trainees' and shadows' evaluation reports.
Registers/bookings for training opportunities.
Data on number of blog visits/annual impact report link 'likes' and 'shares'.
Project team observation/reflection reports.

Background

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

As all three shadows had previously undertaken training on our project approach and how to support young people in sessions, in Year 2 we provided training to address their specific needs as highlighted in the first year evaluations and baseline feedback. Shadows attended training on using music technology in group sessions, in particular Logic.

- 100% rated the training as excellent.
- 100% felt more confident in using Logic.

As a result of being engaged in the project for 2 years, all 3 shadow artists were well embedded in the project approach and had an excellent rapport with participants and parents. Feedback from Participant O's father, who attends sessions, shows the value of these shadows and what they bring to sessions: *"The shadows are very enthusiastic and good at spotting when someone needed help."*

Other comments from the lead artists regarding the shadow artists include:

- *"KS is very good in supporting staff and young people. She is a true team player."* (Lead Artist MG).
- *"DB has made the most amazing progress. She is fantastic!"* (Lead Artist MG).
- *"DB is new to Hip Hop production. With some pointers, and her given production time, she did a really good job of arranging some vocal samples and synths into a complete piece of music for the CD."* (Lead Artist PC)
- *"DB led vocal warm ups which brought everyone together and injected confidence into the room."* (Lead Artist SW)
- *"KS has developed her guitar skills to a really good level and is now able to accompany others."* (Lead Artist PC)
- *"MH has started learning the guitar in her own time in order to support the Wavelength participants more effectively."* (Lead Artist MG)
- *"The shadows should not underestimate how brilliant they are at picking up which participants are needing a bit of help or just someone to talk to. Lead Artists are often so busy juggling everyone that it is hard to give that little bit of extra time to someone who needs it. The shadows just have developed the instinct of when they need to support."* (Lead Artist MG)

All shadows were offered the opportunity to lead sessions in the centre specific sessions alongside one experienced lead artist (at Parkview and Ardenleigh wards). Two shadows accepted this role and this was an excellent progression opportunity for them. As stated by shadow DB:

"I feel my confidence in leading group and one-to-one song writing sessions has grown tremendously. This was aided by having opportunities to lead different parts of the process with different music leaders, experiencing their alternative approaches to running an overall group of sessions culminating in a completed song."

At the beginning of year 2 we asked the shadows to complete a new baseline activity, self assessing their confidence and skills on a scale of 1 to 7, which was then revisited this at the end of the second year. This was also compared to their initial year 1 baselines when each trainee started their shadow role. In summary, results showed that all 3 shadows showed significant progress in their confidence and skills in music leadership throughout the opportunity, with a huge 70% of potential progression points possible from their baseline scales being achieved by the end of the opportunity. Collectively, the most progress was found against the statements,

- I feel confident about developing positive relationships with young people in music sessions (67% of potential progression points achieved)
- I feel able to provide appropriate, suitable and engaging activities that will enable all young people to take part in my sessions, whatever their ability or specific needs (65% of potential progression points achieved)
- I feel confident about working with young people with mental health conditions. (62.5% of potential progression points achieved)
- I feel confident in running music activities with groups of musicians with varied skills, experience and musical interests (60% of potential progression points achieved)

All 5 shadow recruited in Yr 1 have progressed to music related employment and/or higher education. The 3 shadows continuing to Year 2 of the programme have all been employed by Quench Arts on other projects, as well as by other local arts organisations. As stated by shadow KS,

“I have new ideas for generating lyrics and feel more confident that I can help sculpt lyrics to make a good song! Although I didn’t lead any lyric writing with the whole group, I was given responsibility of smaller groups throughout the year with the specific task of writing lyrics and this was an extremely valuable confidence building experience.”

5 music leaders and 1 project manager have attended Mental Health First Aid training through the project, with 10 further training places to be offered across 2017-18.

Monthly project updates are presented at the Birmingham Music Education Partnership meetings and this annual impact report will be presented to our project steering group and disseminated to arts and health networks, Birmingham and Solihull music education hubs and via our social media and the Youth Music Network.

We have had 558 reads of our Wavelength Youth Music Network Year 2 blog posts. One of these blog posts was by MH, one of our shadow artists, who states, *“The biggest thing I have learnt from Wavelength ... is to remember that we are all just people, each with our own individual strengths and vulnerabilities and that’s why these projects are so unique - everyone is treated as an individual in their own right, not as a label. In fact, as a shadow artist, I don’t even know any specifics about why our members are there. We are just all involved... for the same reason: we are passionate about music and believe in the healing power of music and songwriting.”*

Peer Observations

We continue to run a peer observation programme, using Youth Music’s ‘Do, Review, Improve’ framework through Wavelength, which artists greatly appreciate. In their initial training, our 3 shadow artists set personal aims for their development using the ‘Do, Review, Improve’ framework, each focusing on 3 self-selected criteria. These were reviewed through informal mentoring after every session by the lead artists. In addition, each of our 4 lead music facilitators has been observed by another team member, focusing on specific criteria that they identified themselves from the ‘Do, Review, Improve’ framework. Feedback discussions together after each observation continue to be used to reflect on their learning as joint development. As Lead Artist, SW, states about the peer review process:

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

Each shadow was asked to create a series of personal development aims for their role on the project, based on the criteria from 'Do, Review, Improve.' Aims ranged from those with a technology focus to increasing personal knowledge and experience. A selection of examples are given below:

- Learn the editing/fine-tuning process of creating a recording (e.g. how to correct tuning/timing of live singing/instruments).
- Increase my knowledge of different musical genres (e.g. rock/indie/hip-hop/punk) and know how to create songs in those styles.
- Become more comfortable approaching things from a chordal prospective rather than a melodic one.

Shadows were also given the opportunity to reflect on their progress towards these outcomes after every session, which they found valuable. As shadow DB states about the opportunity:

“The two-year experience as a shadow artist has been exceptional and I really feel I have developed as a music leader. It would be great to now have an opportunity to return in some capacity to continue to develop skills and learn from other leaders as the sharing of work processes over the past two years has helped keep my own work fresh and interesting. Two years may seem like a long time but it flew by and came to such an abrupt end!” DB, Shadow Artist.

Where possible, we have supported artists’ development within the project activity. For example, all 3 shadows felt under confident in the use of music technology for recording and production of the project CD so we offered Logic training and each was supported by a lead artist to support recording sessions and gradually take on more responsibility to build skills and confidence here, positively affecting their practice. In addition, we have supported 2 shadows, highly skilled Conservatoire instrumentalists, in the development of guitar skills in order to support their accompanying skills and ability to lead songwriting sessions, through funding guitar lessons outside of the project as part of our CPD offer. As stated by shadow KS, this has had a significant impact,

“My guitar playing has improved greatly as I am now able to support the song writing session with basic chords and patterns. I am also able to help participants who need guitar based help! In particular I was able to support a smaller off shoot group who were practising singing the melody away from the main group. I was also able to help [participant D] learning particular chords for the final concert.” Shadow KS

We continue to engage with other referral organisations/settings through correspondence, meetings, by presenting project opportunities to their young people and through inviting them to disseminate material at our marketplace signposting session (Spurgeons Young Carers, Stonham Home Group, Musical Connections/Brainstorm, PAUSE/Forward Thinking Birmingham sites, Solar/BSMHFT sites, Blue Whale Studios, LouDeemy, The Rep, etc). We have had representation/promotional material at annual community engagement open days/celebrations at BSMHFT sites across the city. We attended the ‘Big Recovery Conversation’, ‘Reach Out Recovery’ and ‘M.A.S.H.’ ‘What About Us?’ (Mentoring & Advocacy Support Hub) events/conferences, giving project information via stalls/carousel

discussions. Our social media presence is strong and we regularly share learning and resources on our own platforms and Youth Music Network, as detailed above.

This section is related to Youth Music Outcome 5:

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

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

Numbers of parents/mental health professionals attending training opportunities.

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

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

Evidence: Training evaluations from parents/ mental health professionals.

Registers/booking forms for training opportunities.

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

Register for learning seminar.

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

Training for parents and mental health service staff has been delivered this year as part of a partnership with Birmingham and Solihull Mental Health Trust's Recovery College. These sessions were attended by a mix of Wavelength parents, carers, mental health staff and adult service users. We entitled the sessions 'Music Making to Aid Recovery and Build Resilience.'

The sessions took trainees through the Wavelength approach to group sessions, giving information regarding why we do certain activities and what the benefits were. These sessions were very well received and we plan to deliver them again in Year 3. Feedback included:

- 100% said the training was excellent
- 100% stated that they understood the benefits of music making for recovery/ building resilience by the end of the session

Trainee evaluation quotes include:

- *"I think music can immensely help because of the bonds you form and the thoughts you can express."*
- *"[Music] allows you to share your thoughts in a safe way."*

In Year 2, 5 parents have been actively engaged within the project sessions, taking part and supporting as appropriate for the participants, so have seen first-hand the impact that music making can have. In addition, we've built a strong partnership with Stonham Home Group who have run our family support sessions during group sessions. 6 parents benefitted from regular support/advice from Home Group and all were signposted to further support networks and help as a result of this input. We feel these family support sessions

are very important for parents to gain support on a regular basis. Parental feedback about the benefits of music making includes:

- *“It gives them a platform to build social confidence, break out of their safe social circles and build a skill sets (sic) that gives them pride and increased self-worth.”* (Parent of Participant C)
- *“Music helps enormously with mental health issues, it not only gives a sense of purpose, and it also helps in channelling feelings and emotions. Thank you for this wonderful experience.”* (Parent of Participant E)
- *“This is the only ‘out of the house’ experience [Participant K] has, the rest of [Participant K]’s time is in his bedroom with his keyboard and his dog. [Participant K] loves music, it helps him cope with the world around him that he finds very stressful and challenging..[Participant K] has loved every minute, it’s the only thing he has even said ‘he looks forward to’. We will treasure the disc he is featured on.”* (Parent of Participant K)
- *“It has given [participant D]’s self-worth, confidence, communication and social skills a real boost. Wavelength has been a lifeline to our family.”* (Parent of Participant D)
- *“[Music] Lets them express themselves and feel part of something. A way to release negative emotion and free their mind from any anxiety.”* (Parent of Participant Z)

Quotes from trainees attending the courses we ran in conjunction with the Recovery College include:

- *“The best thing is to make people confident in playing and writing songs.”*
- *“It’s eye opening to see how music can be used as a time out fun activity.”*
- *“The best thing is the togetherness.”*
- *“It focusses you on something outside of self, building self-esteem.”*

We have shared all blogs on our social media and with partners on the steering group. Most parents of core participants have joined our social media accounts to access the information. BSMHFT’s Community Engagement Team is sharing blogs on their intranet across the Trust.

Reflections and Lessons Learned

There are no significant changes to the Y3 programme if full match funding can be achieved. To date the project has a shortfall of £9,500 for Year 3 delivery, with one funding application pending which we will hear about in November. Whilst we are still trying to liaise with and gain some support from Forward Thinking Birmingham and approach other potential match funders, we are also liaising with our grant officer at Youth Music to see if they will approve some programme alterations/reductions, should the match not be achieved.

We continue to make good progress documenting project impact. Young people and our music leaders are happy with monitoring tools embedded and use of ‘Do Review Improve’ for reflection, peer reviews and personal aims, however we have decided not to use our baseline evaluation tools during the projects based at Birmingham Children’s Hospital Parkview Clinic and Ardenleigh Forensic CAMHS. The sessions here are mini projects and due to the nature of these settings and the severity of the young people’s mental health conditions, sessions tend to run as ‘drop-in’ group sessions. Asking such detailed questions in this context therefore seems inappropriate. Instead, we will rely on sessional feedback

including graffiti walls and plenary discussions, with artist and staff observations included, also producing case studies where engagement and impact deems these appropriate.

Two core participants involved in Year 2 are now 26 years old, so fall outside the remit of the Wavelength project for year 3. However, both these participants brought an awful lot musically and personally to the project so we aim to engage them as volunteers in Year 3, providing support and guidance to new participants and also contributing service users' perspectives to our Recovery College training sessions.

Finally, in year 1 we appointed 5 shadow artists to the project over 2 years, as all applicants were of high quality (our original target was 2 per year, giving a total of 6 shadows over the 3 years). In year 2 only three of these people remained involved as shadows: 1 moved out of the area; the other couldn't fit the role around music service teaching (but worked as a lead artist for Parkview mini projects). Originally we intended to appoint 2 new shadow artists to year 3 of Wavelength. However, Youth Music has approved our request to recruit/appoint only 1 new shadow to the programme in Year 3, with the 3 other shadow artists involved to date sharing out the final Yr3 role with Youth Music funding, if full match funding is achieved to cover project delivery, as they have built an excellent rapport with participants continuing project activities. Despite this alteration to new shadow recruitment in year 3 we will still have reached our target of 6 shadow artist roles completed through the project.

As stated in our assessment of outcome 1, evaluation feedback has suggested that the format of the project structure (a weekly rotation of 1-to-1, songwriting, group, recording sessions) does not allow for sufficient revisiting of songs produced in one session, or much time for rehearsal and revision of songs created at the beginning of the year when we prepare for the end of year concerts. Taking on board this feedback, we will build in further time for revisiting and refining of songs created and more ensemble time to rehearse material created within the project structure this year. Overall this will mean that fewer group tracks are created and recorded but that the musical material will be of a higher quality with participants understanding more about the process of refining creative material and also having more opportunity to develop their ensemble skills.

As we approach the final year of Wavelength we are aware of the need to look ahead and plan for sustainability. We are building a strong evidence base of need and impact to apply for funding from a variety of sources. Our programme of work in the mental health sector is growing, as is our reputation, and we hope to also have more direct 'buy in' of services from the NHS, health and social care sector. However, in the current climate we are finding this difficult due to funding cuts and resources. We are instilling musical independence in participants so they can to some extent without our input and we are signposting them to other projects/support in the local area. We believe that there will always be a need for projects such as Wavelength as there will, unfortunately, always be young people developing mental health conditions. Due to links between poverty and mental ill health, it's important that projects are funded and, therefore, free, so that they're accessible for all.

In Year 3 we will work hard to develop our strategic partnerships, particularly with Forward Thinking Birmingham and local mental health commissioners in order to sustain the Wavelength project into the future. We have a committed project steering group with 'on the ground' representatives from BSMHFT, Forward Thinking Birmingham, Birmingham Children's Hospital Parkview Clinic, Ardenleigh Forensic CAMHS, Mac Makes Music,

Birmingham Music Education Partnership and Solihull Music Service. This year, attendance from senior staff representing Forward Thinking Birmingham and BSMHFT has, however, been inconsistent, hindering strategic conversations about the project's future, though minutes have been circulated. We will address this with partners for the next project year, and hold individual meetings where necessary, to further develop our plans for Wavelength in the future.

Links:

Photographs from the End of Year Sharing:

https://www.facebook.com/quench.arts.3/media_set?set=a.857888984377491.1073741916.100004691913615&type=3

Monthly blog posts on the Youth Music Network, written by our artistic team who were given guidance on topics to write about:

- <http://network.youthmusic.org.uk/posts/mental-health-first-aid-training-impact-it-has-had-my-practice-adammoffatt-shadow-artist>
- <http://network.youthmusic.org.uk/posts/my-transition-shadow-artist-leading-one-one-sessions-wavelengthmini-summer-project-davina>
- <http://network.youthmusic.org.uk/posts/importance-socialising-outside-music-sessions-%E2%80%93-howstructured-social-events-can-increase>
- <http://network.youthmusic.org.uk/posts/catering-different-religious-backgroundsnot-using-offending-topics-sarah-wilson-quench-arts%E2%80%99>
- <http://network.youthmusic.org.uk/posts/engaging-participants-little-musical-interest-james-stanley-quencharts%E2%80%99-wavelength-music>
- <http://network.youthmusic.org.uk/posts/developing-emotional-resilience-through-music-making-meldra-quzaquench-arts%E2%80%99-wavelength-music>
- <http://network.youthmusic.org.uk/posts/what-i%E2%80%99ve-learnt-shadow-artist-wavelength-project-impactit-has-had-participants-and-how-it>
- <http://network.youthmusic.org.uk/posts/how-volunteering-quench-arts%E2%80%99-musical-connectionsproject-adults-helped-me-prepare-my-shadow>

Soundcloud link to the first Wavelength album

https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-1

https://soundcloud.com/quench_arts/sets/wavelength-year-2-cd-2

Further information about Mental Health First Aid training:

<http://mhfaengland.org/>

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

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

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

Wavelength Thanks

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

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

Shadow Artists: Davina Brownrigg, Michelle Holloway, Katie Stevens

Parkview/Ardenleigh Artists:

Adam Moffatt (shadow from Year 1), Davina Brownrigg,
James Stanley, Meldra Guza

Parent Support Worker (Home Group): Joanne Tysall

In addition we would like to thank our project funders who have made this project possible: Youth Music, Birmingham and Solihull Mental Health NHS Foundation Trust, Birmingham Children's Hospital, Birmingham Music Education Partnership and W.A. Cadbury Charitable Trust.

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

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

