

RHYTHMIX

Music in Mind Evaluation

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Introduction to Music in Mind

Music in Mind is Rhythmix's innovative music making programme for young people with mental health problems. The programme uses music making with the aim of enhancing life chances and offering tangible help to young people aged 11 to 18 years with mental health needs. Young people and children with mental health problems often experience significant issues in life, either causing or as a result of mental health issues. By giving these young people an opportunity to gain real vocational skills and have a positive creative outlet through music making opportunities, Music in Mind offered a structured programme with the aim of helping participants gain the self-belief and skills necessary to move forward in life. Music in Mind was initially funded by Comic Relief, with additional funding from the Amy Winehouse Foundation and, as it moves into a new phase, receives funding from Youth Music. Music in Mind partners include: Chalkhill Child and Adolescent Mental Health Unit, East Sussex Child and Adolescent Mental Health Services (CAMHS), Targeted Youth Support Emotional Wellbeing Teams, Worthing CAMHS, Surrey CAMHS Youth Advisors (CYA), and the Early Intervention in Psychosis Service. From April 2013-March 2016, Music in Mind worked with young people in centres across Sussex, Kent and Surrey.

Music in Mind aims to:

- engage Young People in positive activities
- encourage musical, social, personal and educational development
- focus on self-expression and resilience
- acknowledge complex needs through tailored programmes
- deliver workforce development

Music in Mind sought the following outcomes:

- A greater understanding and specialist skill base amongst practitioners working with young people with mental health needs; and
- Increased access to appropriate services for young people with specific mental health needs.

A number of key interim indicators were established and these form the basis of the evidence sought and emergent throughout the evaluation of the programme.

Introduction to Rhythmix

Rhythmix is a music, social welfare and education charity based in the South East of England, providing a year round programme covering a breadth of music making activity involving people of all ages and backgrounds. Rhythmix is one of the most established and highly regarded music organisations working in this field. Rhythmix has a 15-year history of regionally and nationally acclaimed work that demonstrates flexibility, belief, imagination, partnership and connection.

Rhythmix believes in the power of music to transform lives and that everyone should have the chance to express themselves through music. Music making gives people the opportunity to gain independence, an insight into their skills, hone their talents and a chance to engage with professional musicians. Trained music leaders who work as professional musicians lead all Rhythmix sessions.

Rhythmix aims to meet young people where their interests are, and then move them to a place where they can expand and improve their musical abilities, giving them an insight into their personal capabilities in a way that the traditional education system and past interactions with adults may not have provided for them. It aims to provide young people with mental health problems ways to see their capabilities and new possibilities for the future.

Funders

Established in 1985, Comic Relief is a major UK charity seeking to 'bring about real and lasting change by tackling the root causes of poverty and social injustice' (Comic Relief website). They provide grants for organisations in the UK and internationally around five themes: better futures, healthier finances, safer lives, stronger communities and fairer society. Comic Relief supported Music in Mind with a grant of £51,304 across a 3-year period (1st April 2013 - 31st March 2016).

The Amy Winehouse Foundation was set up by Amy's family following her tragic death in 2011. It 'works to prevent the effects of drug and alcohol misuse on young people' and 'aim(s) to support, inform and inspire vulnerable and disadvantaged young people to help them reach their full potential' (AWF website). The foundation awarded a grant of £19,570 to Rhythmix to allow them to extend the work and the reach of the Music in Mind programme (Sept 2014 - Sept 2015).

Youth Music is a national charity investing in music-making projects for children and young people experiencing challenging circumstances. They believe everyone should have the chance to make music. The foundation awarded a grant of £180,000 to Rhythmix for the wellbeing programme which covers Music in Mind and Wishing Well. This grant overlaps the Comic Relief programme by 6 months and extends the work beyond the end of the Comic Relief grant (July 2015 - July 2017).

Partners

Music in Mind is undertaken in partnership with the following organisations:

Brighton & Hove Music and Arts, Soundcity (Brighton and Hove Music Education Hub), Surrey Arts, Surrey Music Education Hub, East Sussex Music and East Sussex Music Education Hub.

“You can forget your problems when you’re playing music because you have to focus so much on what you’re doing.”
George, aged 14

Overview of the work delivered within the programme

Each project had a dual focus on making music together, often through forming bands and offering creative opportunities for young people to develop their song writing and lyric writing skills, leading to a combination of audio recordings and performances. There were also opportunities in most projects for young people to develop their music technology skills. Whilst most of the focus within the sessions was on collaboration, many of the tutors also worked on an individual basis with some of the young people at regular times during the programme. The young people mostly decided the focus of the sessions and material. Table 1 provides an overview of the projects in the Music in Mind programme.

Project	Venue	Tutor	Dates
East Sussex CAMHS	Eastbourne	Craig Warnock & Zoe Konez	Autumn 2013 to Spring 2016
Brighton and Hove CAMHS	Lewes and Brighton	Max Wheeler	Autumn 2013 to Summer 2014
Brighton and Hove CAMHS	Hove	Russ Callaghan Grooms	Spring 2016
Chalkhill	Haywards Heath	Jack Kingslake	Autumn 2013 to Spring 2016
Surrey CAMHS	Woking	Max Wheeler & Anthea Prince	Spring 2015 to Summer 2015
East Sussex CAMHS	Eastbourne	Zoe Konez	Summer school holiday 2015
East Sussex CAMHS	Eastbourne	Paul Crawford	Easter school holiday 2016
Early Intervention in Psychosis	Bexhill	Sam Dook	Spring 2016
Worthing CAMHS (funded by Amy Winehouse Founfadtion)	Worthing	Craig Warnock	Autumn 2014 to Summer 2015

Brief overview of the projects

Chalkhill is a children and adolescent hospital and pupil referral unit in Haywards Heath, West Sussex. The centre caters for both residential and day-care patients. According to Ofsted (2012:3):

Most young people attending Chalkhill are aged between 11 and 19 years. Pupils are referred to the service because they have a range of, or combination of, extremely complex medical and/or mental health difficulties. These include acute psychosis, mood and conduct disorders, bipolar disorder, clinical depression and obsessive compulsive disorder. Many pupils have serious eating disorders... The average length of stay is 22 days.

Music in Mind was based on the growing recognition of the need for specific music sessions for young people at Chalkhill and the increasing demand upon their mental health services. It represents some of the most challenging work Rhythmix has undertaken in this area as it takes place in a secure residential clinical setting. Most weeks a core of around 4-8 participants attended the sessions; at points there were up to 10. The nature of the provision at the centre

means that there are always young people arriving and being discharged, and young people do not always know how long they are likely to stay.

Rhythmix worked with East Sussex CAMHS in Eastbourne. Referrals to the East Sussex programmes came via the CAMHS Youth Participation Officer. She also liaised with the clinicians to advocate the use of participatory music making, bringing the opportunities available through Music in Mind to their awareness with the ambition that they would signpost it to young people in their care and encourage participation. The Youth Participation Officer also supported the most vulnerable young people by attending most of the sessions with them and meeting with the young people and their carers before the sessions and during the process as required to facilitate their participation. As the project progressed the Targeted Youth Support Emotional Wellbeing Team (TYS) were brought in as an additional partner. The YYS provides a focused response to young people who present to the service with poor emotional health or emergent mental health issues. This service focuses on cases who, without a timely intervention, are likely to require statutory intervention in the future. During the summer term of 2015 the group explored original songwriting - creating and recording their own track. Their finished track 'White Forest' was played at the CAMHS event, 'A Voice That's Mine' in Eastbourne.



Two additional school holiday sessions were run by tutors in order to offer support to young people during the long breaks. These were attended by a combination of young people who came regularly to weekly sessions and to others who were signposted by the Youth Participation Officer.

The programme in Bexhill was planned and delivered with the Early Intervention Partnership. The Early Intervention Partnership aims to provide appropriate support for 14 to 35 year olds experiencing psychosis for the first time in order to address issues and problems at an early stage and before more serious illness develops.

During the spring and summer of 2015, Rhythmix tutors worked with young people under the care of Surrey CAMHS Youth Advisory Service (CYA). This particular group are involved in 'Youth Voice' development, through which they contribute to the decision making processes within the service from a young user's perspective. The project culminated in a performance of the song they jointly created at the CYA Conference and Awards, where the young people performed live to an audience of over 300 people.

Following a request from a young person transitioning from a residential placement at Chalkhill Education Centre back to her family home, Rhythmix set up a project of work in collaboration with West Sussex CAMHS in Worthing. This project ran for one year.

Rhythmix worked with Brighton and Hove CAMHS for three terms from Autumn 2013 and a new collaborative project in a different location in the city started up at the beginning of 2016.

Brief overview of the evaluation

Specific aims sought by this external evaluation are:

- To develop the public policy argument for music making activities as a key element of education and social provision for children and young people with mental health issues. This is important in light of growing evidence showing that music and the arts can have powerful social and personal effects on young people.
- To assess the educational and the artistic gains produced by specific music-making activities on the social, personal, and academic development of children and young people with mental health issues.
- To make a significant contribution to the long-term sustainability of musical activity for children and young people with mental health issues.
- To prepare a report in which the findings can be disseminated as required to scientific and academic audiences as well as to professional groups, and to provide reports for key policy makers and stakeholders.

The evaluation uses narrative data from a variety of sources and perspectives, including young people's conversations with support staff and Rhythmix tutors, written and spoken narratives and observations from tutors and support staff, and interviews across the duration of the project with tutors, support staff, Rhythmix staff and parents. To protect the identity of all young people, names have been changed throughout the report.

However, it must be noted that, whilst there are many examples of evidence which points towards increased access to provision and a range of outcomes, young people involved with CAMHS undergo a number of different interventions, along with changing relationships, life events and other dynamic factors. Therefore, making attribution of any changes specifically to Music in Mind is very challenging.

Brief overview of child and adolescent mental health

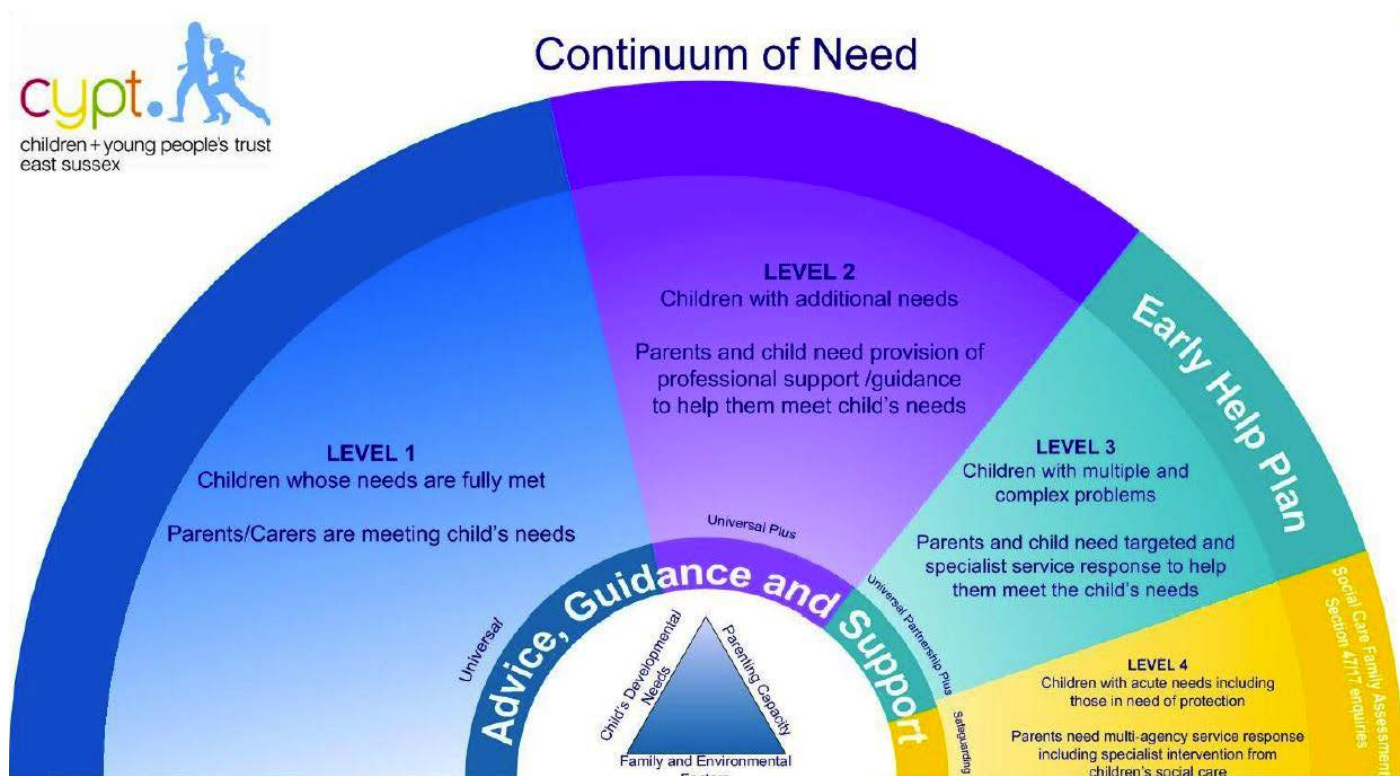
Hence, a multi-method approach to data collection was adopted where possible in order to maximise the capacity to triangulate findings (i.e. from multiple perspectives) in order to strengthen validity, reliability and rigour. Additionally, much of the data relates to young people who participated relatively consistently over the course of a term or longer. Therefore this does not capture the thoughts and actions of some young people who, for a variety of reasons, were not regular attendees at the projects, those who dropped out in the early stages and those who were recommended to join the projects but did not. Nevertheless, there is much to discuss from the data set reported on in the case studies which offers perspectives relating to current and future challenges and barriers.

The data and discussion is organised around key interlinking topics relating to the aims of the programme. It is presented as a series of case studies, with a final discussion section considering some of the overarching themes and how these may tentatively link to or complement existing knowledge and practice in other community music/education health and wellbeing settings.

According to Young Minds (2016:website), 'more than 850,000 children and young people in the UK have been diagnosed with a mental health condition', which is around one in ten young people aged 5 to 16 (Knapp et al., 2016).

'Mental health problems' is an umbrella term for many conditions; the charity Mind categorises these as: types of depression, stress and anxiety, sleep, suicide and self-harm, eating and body image, types of personality disorder, mania and bipolar, psychosis, hearing voices and schizophrenia, and 'other' including a number of conditions which do not fit comfortably under the other headings, for example, dissociative disorders, loneliness, obsessive compulsive disorder, paranoia, phobias, drugs and post-traumatic stress.

Mental health needs and services are organised in levels (sometimes known as tiers). Figure 1 demonstrates how 'each level indicates a rising or escalating level of need across a wide range of indicators relating to an individual child, young person or their family' (East Sussex CZone).



- The continuum of need is intended to provide practitioners with a shared understanding and common language around needs and risks surrounding children and their families
- It is to be used alongside the continuum of need indicators which provide descriptors of need for each level
- The continuum doesn't replace professional judgement or assessment and planning tools

Figure 1: Continuum of Need, East Sussex CYPT

Current figures around provision of mental health services paint a gloomy picture, showing that expenditure, budgets and services are being cut despite rising demand (Knapp et al., 2016). As reported by Frith (2016), Child and adolescent mental health services are often described as the 'Cinderella of the Cinderella service', receiving less than 1% of NHS funding'. Recent research from CentreForum shows that:

Child and adolescent mental health services (CAMHS) are, on average, turning away nearly a quarter (23 per cent) of children referred to them for treatment by concerned parents, GPs, teachers and others. This was often because their condition was not considered serious enough, or not considered suitable for specialist mental health treatment. (Frith, 2016: 5).

Frith's report also shows that the situation is particularly worrying in the South of England compared to the North, with less overall spending on mental health provision and greater demand for services. Only around 25% of children and young people with mental health problems are considered to be 'in treatment'. Within this group, there is reported drop out and disengagement, particularly at transition points such as childhood to adolescence and into adult services.

Knapp et al. (2016) report that that '55% of 12–15 year olds with mental health issues at baseline had no contact with services in connection with their mental health needs' (p. 10), also reporting that '75% of mental illness in adult life (excluding dementia) starts during adolescence' (ibid). Birth cohort studies from Richards and Abbott (2009:2) offer a longitudinal view, demonstrating that:

Mental health problems in childhood and adolescence are common and they cast a long shadow over our lives. They affect not only our mental health as adults but also our chances of doing well at school and in work, of forming strong families and of becoming good citizens.

All of this evidence points to the need for early diagnosis and early intervention, yet CentreForum's recent research shows that 'Only 0.7 per cent of NHS funding is spent on young people's mental health, and only 16 per cent of this funding is on early intervention' (Frith, 2016: 6). It is therefore sadly a reality that mental health services and funding in England have become increasingly under strain throughout the duration of Music in Mind.

At the same time, there has been a move towards more collaborative models of working, and a particular interest or focus on 'health and wellbeing' from multiple perspectives, and the potential role that the creative arts can play in a range of ways. Much of the more in-depth work at the moment comes from the perspective of Music Therapy, where therapists have a long tradition of successfully weaving together clinical and musical elements (Andsell, 2015). However, much of the work done within community music has links, deliberate or otherwise, to young people with mental health needs. This is often from a participation perspective (Higgins, 2012), rather than seeking specific medical or clinical outcomes. It is an emerging field with significant cross-disciplinary interest (Andsell and DeNora,

2013); ironic therefore that as the demand for mental health services rises and the potential power of music comes into the spotlight, such collaborative approaches become harder to justify in terms of capital spending. It is perhaps therefore timely for Comic Relief, Rhythmix and their NHS partners in Sussex and Surrey to be undertaking such an important piece of work.

“Music is,
literally,
the thing
that
keeps me
going.”

- Tom,
aged 15



Evolving pathways

Musical journeys

Music for me can really help with my anxiety, because when I'm playing and singing I don't feel anxious or paranoid...I'm in a band when I'm not here so it's really good to be able to play with a music professional and record my stuff when I'm here.

- Ben*, aged 15

Context of the work

Music in Mind aims to be young people led and reflect the interests, abilities and needs to the groups. There was a strong consensus that the projects needed to incorporate genres, instruments and technologies in which the young people were interested, although this in itself was not narrowly defined. Projects were also planned to incorporate self-expression, through being scaffolded to learn and play familiar and unfamiliar music in groups, and also for personal and collective self-expression through exploring and developing their own musical ideas, including song writing and lyric writing.

In considering musical pathways, the following aims of this Music in Mind programme were central:

- engage young people in positive activities
- encourage musical, social, personal and educational development
- focus on self-expression and resilience.

The outcomes sit well with the model of 'Potential Outcomes of Music Education' suggested by Hargreaves, Marshall and North (2003:160), whereby outcomes of a music education can be considered to be a combination of musical-artistic, personal and socio-cultural, all built around developing self-identity.



Overview of the focus of the case study

This case study is concerned with participants' developmental musical pathways, exploring potential factors which seem to help them to achieve, thrive and progress musically in the context of this work. At the outset, Music in Mind defined a set of commitments underpinning the programme. Specifically with reference to musical journeys:

- To give children and young people opportunities to make recordings, review own and others' musical products and encourage critical awareness and progression;
- To offer links to public performances;
- To access good quality music education and equipment;
- To offer varied musical and cultural activities;
- To offer a mixture of live bands and music production based learning – with the genres chosen by the participants; and
- To recognise when young people are ready and support them into a peer education role.

The design of the projects and the outcomes show that all of these commitments were met in multiple ways through the projects to a greater or lesser extent. Arguably, there was only limited access to 'varied cultural activities' beyond the confines of the sessions but much evidence of the other commitments.

Findings

Flexible approaches

Exploring participants' own musical identities and interests was a central musical aspiration of all the projects. In some projects, participants and parents commented upon the flexibility in the approaches taken by tutors to meet these wide-ranging interests and expectations.

Being successful

Meeting musical expectations and being successful musically (as defined through pride in outcomes and recognition from other people) were important to the young people.

Overcoming significant personal challenges

Through the bespoke activities offered, there are some examples of participants overcoming significant personal challenges and barriers within these projects. Examples include: to join in with other people, to express themselves verbally or musically, to perform in front of the tutor, other participants, support staff and other audiences, and to feel that they could have an opinion. For some young people attending the sessions regularly, having the motivation to come, feeling able to express thoughts and feelings through music and conversation, and working collaboratively with others were just some of the significant personal challenges mentioned.

Mutual respect

Through gaining the respect of others in a group for their music and musicianship, some participants reported feeling more self-confidence and being more resilient. This is evident through many of the comments given by the young people and centre staff, and related to a variety of situations – for example, to be part of the group and overcoming anxiety and nerves in group situations and for others, through performing to an audience, having the confidence to express themselves through their music and to share their ideas with others.

Peer-teaching

Some of the tutors reported that giving responsibility for peer-teaching to some of the more experienced participants helped them socially and musically. Additionally, one tutor considered that giving participants roles and responsibilities with the bands was also a successful strategy to making some young people feel more involved and a way to distract some from feeling too self-conscious. There were also comments from staff and participants about the impactfulness of the peer-teaching relationships in raising self-esteem and self-confidence. Peer-teachers noted that the experience made them "feel useful" and also described their musical and communicative talents in positive terms, based on their ability to teach someone else to successfully do something.

Spotlight – overcoming personal barriers

13-year old Charlotte was an in-patient at Chalkhill for a period of 5 months. She had previously taken piano lessons and sang but had stopped these a while before coming to Chalkhill. Initially she was reluctant to take part in the weekly music sessions but, over time, gained the confidence to sing and join in with the small group of young people who regularly attended the sessions. A real breakthrough for Charlotte came when she asked to sing a solo in a small concert for staff, carers and parents. Charlotte sang 'The Power of Love' accompanied by the Rhythmix tutor. From the positive reception to this, she became more confident and was the lead singer in the band for the final three months of her stay at Chalkhill.

Self-expression and ownership nurtured through safe spaces

Projects offered opportunities for participants to develop their own musical 'voice' –there was no one prescribed pathway or method for this to happen and tutors guided participants as appropriate. Most projects incorporated a variety of musical genres and a combination of playing in bands, learning instruments, music production and developing participants' own musical ideas through song writing, rapping and lyric writing.

In groups where there was a regular 'core' of participants, some members became more confident at bringing in ideas and work from outside. There are also examples of young people using their musical lives from formal education

settings, for example, one young person wanting to create a piece of music for her college 'homework' which the rest of the group helped to create and record, and many examples of personal choices of music being learnt as cover versions or as the basis for new or improvised material.

Encouraging participants to experiment musically happened once a safe environment for creativity and risk-taking was established. The ebb and flow of the musical activity, between playing as a band and creating their own music, related in part to the dynamic nature of the group with young people joining and leaving the centre and the group. This was skilfully negotiated by the tutors in some projects whilst trust and relationships were reframed with new members of the group.

Exploring different ways of learning

Many of the young people expressed their gratitude for the opportunity to be part of the projects, sometimes contrasting the model of learning with that which they were familiar with outside of the project and reflecting upon this in a positive light.

Being inspired

There were many expressions of gratitude towards the tutors, expressing thanks for helping them to play instruments, work together, perform (even in the face of adversity and fear) and express themselves through the creation and recording of their own music. The inspiring musicianship of some of the tutors was highlighted, particularly those that changed seemingly seamlessly between music production, recording, playing and teaching a variety of instruments and helping participants to write and record their own songs.

Identities

Many young people talked about the importance of music in their lives and their affinity with and preferences for particular music. Participants who had been involved in Music in Mind projects over a number of weeks often noted the importance which they placed upon being part of the groups, sometimes describing themselves in terms related to "being a musician" (participant).

Multiple ways of celebrating work

Most projects offered variety and choice about the genres of music explored, whether the focus was on playing in bands, music production or a combination of both and leading to a range of ways of celebrating work, for example through producing CD's, making informal digital recordings that participants could share as they wished and informal and formal live performances to a supportive audience.

Autonomy

Having autonomy over the process was perceived as important; some of the tutors discussed how they nurtured

and scaffolded young people perhaps more than the young people realised in order to make sure ownership remained with the young people and that they were successful in their musical endeavours.

“I really didn't think I'd be able to make songs this good, but I really like how the recordings turned out, I listen to them all the time. I really like that we are allowed to just do our own music and no-one tells us what to do.”

- Kelly, aged 17

Spotlight – musical identity and self-expression

One young person, who identifies as transgender, used the programme to explore their feelings during (and before) his transition. Simon was originally at Chalkhill for a period of time during the first year of the project and got involved in the sessions, writing his own songs and playing guitar, showing a keen interest in music. Around 12 months later, when he began transitioning, Simon was again admitted to Chalkhill for a further 6-month period before being moved at short notice to another residential facility for young people with acute mental health needs.

Rhythmix Tutor Jack Kingslake described Simon as “a very talented young musician who really knew his own mind – he’s a very prolific songwriter – a very shy creative genius- he spent time with me each week. It was very hard to suggest ideas to Simon as he knew his own mind and paid a lot of attention to detail, making very specific creative choices. He would walk in hidden behind the hair every week and then it is just that feeling that he is able to express himself in a really authentic way. He made an EP of three original songs which have been uploaded to share. Most other kids jam around on a fixed chord structure but his work is much more original and the entire point of reference seems to be Radiohead.” Feedback from the staff at the centre and from Simon point out the importance of music in his life, and how “he felt that music was the only thing that worked for him and he wished that the Rhythmix project was every day” (centre staff). As part of the work with Jack, Simon recorded a track for his Dad and gave it to him as a present on Father’s Day. Of this work, Simon said: “Thank you for encouraging me and recording my singing, I gave it to my dad for Father’s day and he was really proud of me”.

There are some very clear examples of music itself and the activities and focus within the sessions being extremely important to participants, with multiple statements from participants about how much they looked forward to the sessions, particularly within the residential setting. There are also examples of participants talking about how important music and the sessions were to them. These comments relate to the ownership of the music, the sense of being a performer and the ways in which other people view and react to them and their music, and the power of writing their own lyrics. In some of the feedback there is also acknowledgement of the therapeutic function of music and/or lyric writing, as a release, a voice and as a mood regulator.

Future considerations

For the young people getting involved in these projects, there are many indications of the constant importance of music in their lives. Biographical details about the young people’s musical lives often included playing instruments, writing songs, producing and recording their own music before they got involved in Music in Mind. Given that many young people have a strong affiliation with music, whether or not they play musical instruments or use technologies on a regular basis, there is perhaps a case to be made for professionals who work regularly with young people with mental health needs to be more aware of the existence and potential of this kind

of work, and to signpost young people on their caseload towards such opportunities.

In cases where young people have connected with formal music education after leaving the projects, there are a number of factors which have facilitated this. These appear to be related to the growth of confidence and self-belief by the participants, which is facilitated by the support offered by professional relationships and bespoke engagement pathways. These are nurtured by a limited number of key individuals (including music tutors and others within the support setting) who build positive relationships within projects and settings and continue to provide support through major transition points. Working with the tutors also appears to provide the scaffolding for some young people to see their ‘future possible selves’ (using Hoyle and Sherrill’s 2006 definition), positively impacting behaviours and motivation, at least in the short term. This is certainly an area recommended for possible further investigation in the future.

The flexibility of tutors, as highly skilled musicians with a variety of talents as well as experienced in engaging a diverse group, is key to the success of this work. These characteristics, attitudes and behaviours were often noted by participants, parents and professional staff when present and also noted when they are not! Given the specialist needs of this particular group of young people, supporting new tutors to develop their skills both musically and as practitioners are equally important.

There have been a number of young people at Chalkhill who used to play instruments that have now rediscovered a love for playing. There have also been several young people who have learnt an instrument for the first time. The sessions have been popular with many of the patients at Chalkhill, many of whom have spent their free time over the week preparing lyrics and ideas to develop during the sessions.

- Emma Dickson, Rhythmix Project Manager



“

The Rhythmix
music sessions
are by far the
most popular
thing we offer
here.”

- Stephanie, Occupational Therapist,
Chalkhill.





Evolving pathways Educational journeys

Robert spent last term singing along quietly, not musically taking part majorly. He was experiencing bullying at school and was quite open about if he'd had a bad day experiencing it before the session... In the Summer holiday one-off session it was clear that in a song writing session Robert had a lot to get off his chest about being bullied. At the start of this term Robert told us the bully had moved class. Though throughout the term Robert was up and down with how he was feeling at school, he began to take part a lot more within our sessions. He decided he would try playing drums for one session, and for another bass. Both times he picked up the instruments quickly and concentrated on parts he was taught as we went through the session. This was a clear change from last term and an achievement for him.

- Zoe Konez, Rhythmix Music Tutor

Context of the work

Most of the Music in Mind participants were aged 11 to 18 years, meaning that there is a statutory requirement for them to be enrolled in some kind of formal education. However, it is clear from the feedback from young people, tutors and centre staff that some of the young people attending the sessions had issues with, or at, school. The reported issues included feeling under-confident in school, expressing their inability to cope, expressing their inability to speak up and explain what they might be feeling, being anxious for a variety of reasons, making and keeping friends, and also feelings of being bullied.

Whilst most of the young people attending Music in Mind projects were enrolled in local schools, the work also ran alongside the Education Unit at Chalkhill, where young people in the residential part of the hospital worked with tutors on a variety of subjects including Music.

Overview of the focus of the case study

in the projects, music had a dual role – the sessions offered participants a way to develop their musical interests and skills and they also offered a framework for development in other areas of their lives. Specifically, with reference to educational journeys Music in Mind sought to do the following:

- engage young people in positive activities
- encourage musical, social, personal and educational development
- focus on self-expression and resilience
- acknowledge complex needs through tailored programmes

It is difficult to entirely separate out musical, social, personal and educational development in many cases, however the focus of this section of the report is on educational



development and educational outcomes and therefore the examples used to illustrate specific points are chosen because of their relationship to educational pathways.

Findings

Challenges with engaging in regular education

Throughout the project, tutors became aware of many young people who have a difficult time in formal education, particularly due to anxiety manifesting in multiple ways, and the feeling that they are being bullied.

For some of the young people engaged in the projects, regular attendance and engagement in learning at school were noted to be challenging.

Where trained support workers from the centres regularly attended the sessions, there are examples of them being able to 'pick up' the issues and work with some of the young people on these. In these cases, the interface between the music and the clinical support was brought together. This collaborative model was occasionally positively commented upon by healthcare professionals, parents and young people in relation to the music helping with adherence to general education. This is seemingly because the positive feelings from the music sessions also positively impacted upon some other areas of the participants' lives.

Tackling issues around education through the music sessions

Through the varied approaches to music making within the sessions - including, for example, playing together in bands, peer teaching, lyric writing, rapping and song writing - issues around education and other anxieties emerged and were considered.

Linking the music sessions to learning outside of the project

There are some examples of the participants bringing their work from outside of the project into the sessions for the tutor to help with. One example includes a participant needing to create a soundscape and this being written and recorded by the whole group. Other cited examples include young people who were taking formal instrumental tuition outside of the group and asked tutors to specifically help with certain aspects of practical and theoretical work. Examples have also been given of young people engaged in Music in Mind passing graded music instrument exams and theory exams during their time with the projects. Whilst these were taken outside of the project, it is the case that some young people specifically mentioned feeling anxious and nervous about the exams so it is most certainly an achievement to have gone through with the exams and successfully passed.

Meeting musical expectations

Meeting musical expectations and being successful were important to the young people. There were many examples of gratitude towards the tutors, expressing thanks for encouraging and helping them to play instruments, work together, perform (particularly overcoming nerves) and express themselves through the creation and recording of their own music.

Pathways to Further and Higher education

There are some examples of young people re-connecting with formal education as a result of taking part in these projects. Two of these appear below as 'spotlights'. In both of these examples, the young people concerned and their parents credit this success to their engagement with Music in Mind projects.

Spotlight - Progression to Higher Education

Georgia, now aged 19, first became involved with Rhythmix during a stay at Chalkhill. She describes the Music in Mind project there as "really good fun" and notes how she developed as a musician initially through "playing covers in a band - I was usually the vocalist". Georgia also developed her song writing skills, contributing to "songs we would all write together. We worked out what everyone's strengths and weaknesses were and we all contributed different bits".

On leaving Chalkhill, Georgia and her parents were very keen to continue the work with Rhythmix and were instrumental in securing a centre and helping Rhythmix set up a project in West Sussex in conjunction with the CAMHS service which ran for one year, with Georgia continuing to make much progress musically, socially and emotionally. This continuity of the music was an important transition for Georgia from Chalkhill and back into her own community.

Educationally, Georgia credits her work with Rhythmix through Music in Mind with influencing her chosen path of study, noting that: "Working with Rhythmix has impacted on me because it has given me confidence and enabled me to express myself musically, and also to develop core skill using new music technologies to help me with sound design projects...Before I went to Chalkhill I used to do catering, then I changed to business. Now I'm at college doing technical theatre. In September I'm going to be going to university in London to do the Theatre Technologies BA for three years. Sometimes you have to try everything before you find what you like!"

Georgia also continues to play and write her own music whenever she has time, and credits her work with Music in Mind for giving her the confidence to continue to develop as a person through volunteering in her local community.

Spotlight - Progression to Further Education

17-year old Abbie was an in-patient at Chalkhill for a number of months. Her experiences of formal education had not been positive and she had significant anxiety issues manifesting in regular panic attacks. Abbie initially tried to attend the group music sessions at Chalkhill but found it too stressful working with, and particularly singing in front of, other people. However it was clear to the tutor that she had been very interested in music and particularly singing and song writing. It was clear to the tutor and Chalkhill staff that the song writing gave her a very powerful means to express herself about the issues she was facing, the feelings and emotions she was experiencing, and this was also recognised by the staff at the centre. For the final three months of her stay at Chalkhill, Abbie worked individually with the Rhythmix tutor and had very positive experiences writing and recording her own songs. As she came towards the end of her stay, Abbie became anxious that something she found useful and inspiring would no longer be supported. On leaving Chalkhill, Abbie was directed to a project in Brighton run by AudioActive (funded by Youth Music) where she could continue working with the same tutor. Abbie went on to write and record a further three songs and, with the encouragement of key staff at Chalkhill, the tutor from Rhythmix and the staff from AudioActive, she used the material to put together a portfolio. Using this as evidence of her potential, Abbie successfully applied for and subsequently took up a place on a Level 3 Performance and Production course in Brighton.

Future considerations

Examining young people's progress and development through the lens of their educational journeys shows some compelling evidence of the integral relationship between different aspects of their lives, the challenges faced in multiple situations and the possibilities for targeted therapy to be used in conjunction with music to help facilitate better educational experiences. It is difficult to gain a longitudinal picture after specific projects end but this could be a focus of future research into this area to consider longer-term impact (whilst also acknowledging that causal relationships are extremely challenging to show).

Regular engagement with the projects appears to have made some participants more self-determined (Deci and Ryan, 1985), at least within this particular social situation. The examples of Abbie and Georgia indicate that high levels of self-determination have been successfully maintained and transferred into other areas of their lives beyond the project, helping to provide a springboard into study at Further and Higher Education levels. However, both were fully engaged in projects where the clinical support was integral to the music sessions for most of the time they were participating and both credit this joined-up approach with being important to their successes.

Both of the 'spotlight' examples relate to education within the creative arts, with a significant overlap with areas of music education. It is not clear whether working closely with a

music tutor to which they could relate impacted upon this, although it is clear that Georgia was not considering studying a creative subject involving music before becoming involved in the projects. Both young people acknowledge their admiration for the tutors and there is perhaps some element of the projects helping young people to see their future possible selves in a positive light and providing scaffolding to help achieve this, if they have high enough levels of self-determination beyond the safe space of the project.

Both of the 'spotlight' examples show strong transitional experiences from Chalkhill into new musical situations, with continued support musically and emotionally. This highlights the importance of continuity, support and signposting to appropriate further suitable opportunities for engagement where the young people have a familiar and tangible link between the situation in which they thrived and became familiar and their new setting. These examples highlight a strong case for such work not just to be a 'one-off', and instead, to be linked through an expansive network with other suitable opportunities. Music Education Hubs may have an important role to play here.

There are definitely ways in which this kind of work can link back into work in school, particularly in music, as shown through the 'soundscape' example above. There is potential for the work produced in these sessions to feed into formal school qualifications such as GCSE, NCFE, and Rock School Music Practitioner work. Additionally, there may be a case for considering qualifications within the project, if appropriate and long term ('Arts Award' was considered as part of these projects but it should be noted that this is centred around 'participation' rather than 'qualification'). Many of the young people involved in these projects are keen on music and some have already achieved high levels of attainment outside of the programme, so this may be something for consideration in the future on a case-by-case basis if a particular individual is motivated to do so.

The ability to listen and the ability to take the time to understand what people want to do and then help them with that; that's the quality you need. And not to judge.

- Parent



Evolving pathways

Personal, emotional and socio-cultural journeys

“

This group affords young people who are largely very socially isolated the opportunity to socialise with their peers, to feel accepted as they are, to enjoy, and to achieve. Some of our young people struck up friendships and now keep in contact and see each other outside of the group...For many of our young people I think that this is the only group and opportunity of its kind that they would be able to currently access with their specific emotional wellbeing/mental health needs.

”

- Rebecca Hempe, Targeted Youth Support Worker, East Sussex CAMHS

Context of the work

Music in Mind aimed to promote regular engagement in musical activity to help young people with mental health needs access support, in order to assist them in their everyday lives. Many of the young people involved in the projects had serious mental health needs, some of which were life threatening.

Overview of the focus of the case study

The kinds of outcomes to which personal, emotional and sociocultural outcomes relate are somewhat difficult to draw a boundary around. However, there are a number of emergent examples participants either highlighted themselves or that were commented upon by others, including parents, tutors and support/clinical staff. Whilst it could be argued that these are somewhat subjective because they rely on a perception (rather than a measurement) of change, they are nevertheless important indicators of beliefs, behaviours and actions at a given time and in a particular situation. The charity Mind describes mental health issues as potentially 'affect[ing] the way you think, feel and behave'. This case study highlights some of these perceived changes and observations.

Findings

The importance of regular commitment and engagement

Within the timespan and confines of the projects, there is clear evidence of some young people's regular commitment to, and engagement with, the projects. For some young people, the music projects were attributed to them coming

It's great to meet new people and you get to learn instruments you've never played before.

- East Sussex CAHMS Participant

to centres on a more regular basis. This gave them more regular access to support mechanisms within the centres. Sustained attendance, whether at Chalkhill or at one of the non-residential projects, led to a number of reported and observed personal, emotional and sociocultural outcomes for the young people. It is difficult to ascertain whether young people who only attended occasionally or started and then stopped gained from the projects, as there is insufficient feedback.

Building trusting relationships and friendships

As a parent pointed out, the focus on group work, and working with the same tutor, made it easier for some young people to develop their communication skills, for example having to make eye contact or verbal communication (which some found difficult) and, over time, to get to know someone well and relax more in their company.

There are examples of participants forming new friendships and continuing to socialise outside of the groups. This is particularly noteworthy because some of the participants who attended the drop-in sessions openly discussed how difficult they found it to socialise and to find and keep friends

Needing support / recognition of challenges

Some of the young people spoke about the 'security' of having a parent or clinical support worker that they knew well in the sessions, and how this gave them the support and encouragement to get involved and try things out.

Conversely, some young people spoke about how the absence of not having a familiar adult that they knew well

Craig [Rhythmix music tutor] has the most unbelievable amount of patience. He asks people what they want to do, he is guided by the young people and that's fantastic. He brings in different things every week for them to try, which is nice – it's not the same thing every week. It's like a little project that they can take ownership for and that helps. People feel important and as if they belong. Like a sense of security. That's what these young people need when they feel as if they're absolutely nothing at all. They need that 'you're really worth something, you're really good at this- this is your input to the song; we're gonna do this – this is your role to play. So it's really important that the young people are made to feel part of this, which Craig manages to do exceedingly well.

- Parent (Worthing CAMHS)

in the sessions sometimes caused them to be particularly anxious, especially when what they were being expected to do, seemed, at that point in time, to be unattainable and stressful. It was pointed out that when they had support in the room from, for example, a nurse or an occupational therapist, they were able to leave the room temporarily and not be on their own, which was important to them.

There are also examples of young people removing themselves from sessions temporarily, for example, going outside to the gardens. When support workers were not present, this was noted as causing worry to tutors, parents and other young people.

Feeling supported and respected by the tutors and peers was often flagged as important, as was the gaining of peer recognition as a musician. There are many examples of the young people showing their respect for each other and the tutor, and also the emergent positive feelings when they received it from others.

Some young people attended some of the sessions but other challenges sometime got in the way of regular attendance. However, this was recognised by the support workers and, in some of the projects, they tried to be an effective 'bridge' between the young people and the tutors/projects. For example, one support worker noted: "Teresa has enjoyed the group when she has attended but due to physical health difficulties and anxiety has found it difficult to attend at times."

Promoting a positive outlook

Examples were shared of the engagement during the musical activities gradually changing the conscious focus for some young people, at least temporarily. For example, 12-year old Yasmin initially focussed completely on self-harming, affecting her engagement with the sessions and was the focus of her discussions and thoughts. Over time, Yasmin got more involved in the weekly sessions and one of the bands, did not constantly talk about self-harming and became much more positive and "smiley" (Rhythmix tutor). Whilst this positive change cannot be directly attributed to attending the music sessions, it is clear that, over time, her engagement in the sessions became focussed on the musical behaviour.

A CAMHS support worker described how "Katrina had very high levels of anxiety and initially found it very difficult to attend the group and talk to others. By the end of this term she had not only found the confidence to support other new members of the group, but also built her confidence to join other youth groups and started part-time employment". Such examples demonstrate the positive transferable possibilities.

Attaching importance and ownership

There are some examples of music and Music in Mind sessions being important to participants, with multiple statements from participants about how much they looked forward to the sessions. There were also examples of participants talking about how important 'their' music is

to them. These comments related to the ownership of the process, the musical outcomes, the sense of being a performer and the ways in which other people viewed and reacted to them and their music, along with the power they associated with writing their own lyrics and music. Some of the examples acknowledged the therapeutic function of music and lyric writing, as a release, a voice, a way to tell stories and a mood regulator.

Negotiation and competing interests

Through all projects, participants were encouraged to follow their own musical interests and motivations; although sometimes in a group situation this meant that multiple and competing interests needed careful negotiation. This included the choice of instruments (sometimes on a rotation basis to meet all preferences) and also choice of activities and music.

Some young people reported that they enjoyed playing particular music that “would not have been my first choice”, (participant) and then being surprised that they enjoyed it so much. The positivity with which they spoke about this related to the sense of personal achievement which arose from the resultant audio recordings and performances, and the feeling of contributing competently to a band or group.

Identity

Many young people spoke about how music was important to them, particularly as a listener. Some discussed their musical preferences and how these related to a strong sense of identity. Some also discussed the importance of music as a mood regulator, including as a mechanism to purposely set or change their mood. Through regular attendance at the sessions, some young people really bonded with each other “through their own passion for certain music and sharing it with others” (support worker).

Self-belief

There are a significant number of comments from young people relating to feeling proud of the music, recordings and performances and also their positive feelings and elation, which often related to something that they didn't necessarily believe was achievable at the outset.

There are also comments from young people expressing self-doubt and worry about how they would feel if they could not achieve something. This sometimes related to how this might damage their self-view and also how other important people in their lives might perceive them. Both of these points about self-belief clearly demonstrate the importance of tutors being flexible and building for success, whatever that might realistically look like for any particular young person at any given point in time and are linked to ‘fear of failure’ as defined by Conroy et al. (2004).

The importance of collaboration

Functioning as a band and collaborative writing encouraged communication between individuals, some of whom knew each other before the music projects commenced (e.g. through attending the drop-in or timetabled sessions with CAMHS), but had not communicated frequently and had not previously collaborated. The need for effective collaboration as part of the musical process was pointed out as a positive across all projects. A young person at the East Sussex CAMHS project summed up their thoughts on the project, noting that it helped them “meet new people and work alongside others like I've never done before”.

The shared experience of creating something musical was a highlight for some of the participants. For example, a focus at some sessions in the Worthing and Bexhill projects was to play and create music together, supported by the tutor. Due to the fluid nature of the groups, at points they worked on cover versions and at other times they developed their own material.



Spotlight on collaboration

“As primarily a one-to-one support worker in my current role, I have been able to observe how young people who I see one-to-one on my caseload can flourish in a group setting. I think the group having a creative element is vital to this, particularly initially when young people found it very difficult to talk to one another (largely due to their lack of confidence and, for many/all, their high levels of anxiety), so they were able to have meaningful occupation through music alongside being able to share and discuss their musical tastes as ways to get to know one another.”

Rebecca Hempt, Targeted Youth Support Workers, CAMHS

Considerations for the future

Some models of music making are necessarily more collaborative than others. Where communication with other people (beyond the relationship between the young person and music tutor) is identified as a key desirable outcome, this could indicate potential opportunities to experiment with more collaborative models of delivery. However, a key tension here is that some young people only want to work on their own music and only want to work on their own, so if this is the case, finding ways to motivate them to come regularly to the centre and therefore gain access to specialist support is the most important factor. As one participant at the East Sussex CAMHS project noted, “It keeps me busy and gives me a reason to go out”.

Much is written about the tension between learning music for music's sake and the advocacy for using music education and learning to promote transferable benefits. If music education (as these projects could be seen as providing) leads to young people ‘making music well’ (Finney, 2016), then the ‘transferable’ benefits (see Hallam's 2015 synthesis of evidence supporting these in ‘The Power of Music’) or ‘soft’ outcomes, as they are sometimes called, come as part and parcel of this. These include, but are not limited to, raised self-esteem, positivity, self-image, self-confidence, friendships, and communication skills, all of which are noted at various points within these projects. Therefore, maintaining a focus on high quality and tailored musical learning experiences seems to be of critical importance.

Kevin does not attend school and his behaviour can be challenging but Kevin has attended most of the sessions and has really enjoyed the sessions. This is brilliant, as he doesn't do many activities during the week.

- Sophie Parsons, Early Intervention Practitioner, East Sussex Psychosis Service

Getting initial engagement in some of the projects and then sustaining it has been tricky, particularly those set up in places where there has not previously been a ‘music offer’. There are some barriers to engagement that have been identified - particularly around the confidence to put oneself into a potentially vulnerable position, finding such opportunities hard to take up for other reasons such as self-doubt, and not being used to having regular commitment to something. It is clear, however, that having a familiar and regular worker from the setting – a case worker, support staff, occupational therapist etc. is extremely helpful for helping potential participants join the projects and stay with them.

One young person suggested that some groups would benefit from having more young people in the sessions. She suggested that “running ‘taster’ sessions in places that teenagers with mental health problems go to anyway might be a good way to get more people interested”.

There are some similarities in the barriers identified regardless of whether the projects took place in a residential centre or through community provision. More work needs to be done exploring barriers to initial and sustained engaged and potential ways to help this, particularly in community settings. There are also some different challenges between residential centres and community provision.

Stephanie has grown in confidence from the start of these sessions last year. She was extremely quiet at first and although often speaks in a very quiet mumbled voice when in a decision making/ collaborative group situation, she will now share her opinions, compose and sing her own parts to original music we make and often lead musical direction. Now more at ease with me, she will chat lots to me and Rebecca [CAMHS emotional support worker] during breaks.

- Zoe Konez (Rhythmix Tutor, East Sussex CAMHS project)

Some young people experienced challenges outside of the projects that meant they stopped coming. It was sometimes difficult to get them back into the groups at a later stage, particularly because the social milieu, as a dynamic entity, had adapted without them being part of it. There is potentially some work to be done on re-integration strategies, although this also relies significantly on a wider support system being able to effectively work with the group and the young person re-connecting with the project.

There are many examples demonstrating how important music per se is to young people, regardless of whether or not they have specific mental health needs. Sharing their music and the ownership of the processes and the outcomes from projects (and activities within them) are important musically, personally and socially.

Knowing what they are heading towards seems important for keeping participants interested and engaged. Having small steps along the way is equally important so that the tasks seem achievable and that they have regular points for "success" to be recognised and celebrated.

Flexibility is key. Young people need support to join the projects, remain as regular attendees and also to be helped to re-connect after periods of absence, even if only one session. The role of support workers from the centres who can also help with the mental health needs is key in this.

There are many hallmarks of potential 'fear of failure' (Conroy et al., 2004) cited throughout the findings of this work, particularly relating to uncertainty about the outcomes and relationships with others. This is something which may be worth flagging up to tutors in future training, as it is not clear whether or not they fully understand the importance of their part in breaking down learning to make sure it is always in small enough steps for all participants to feel successful whilst still leaving 'ownership' with the young people.

Finding suitable opportunities for group activities around music outside of the sessions has been noted as a suggestion from CAMHS support workers. Are there ways to "incorporate the group's interest in music in a different way, e.g. going to see a band play, or seeing a band set up, doing something musical without playing music?" [CAMHS support worker]. Inevitably this brings challenges of who will support the young people to do this on a financial, practical, social and emotional level.

The depth and breadth of feedback and evaluation from tutors varied. It is therefore a risk that the feedback reported in this evaluation is skewed towards the positive experiences. However, Rhythmix have indicated that this is in hand with revised plans for further evaluation of their programmes, ensuring that required levels of criticality and reflection continue to evolve and refine their work over time.

“It’s
great to
distract
you from
problems
or life.”

East Sussex
CAMHS
participant

The case for music

Supporting clinical outcomes

It was amazing to see the growth in the young people's confidence and abilities since I first started working with them on this project. There was one girl in particular whose confidence had been wavering throughout the project – she seemed to have low self-esteem and a real lack of belief in herself and often “bottled it” (in her words) in rehearsals. But in the performance she stood alone on the stage and delivered a great solo vocal performance, remembering all the words and everything I'd coached her about in rehearsals. It was really uplifting to watch. A table full of people from her children's home were there and one of them expressed to me how proud she was and how it had moved her to tears.

- Max Wheeler, Rhythmix Music Tutor

Context of the work

An ambition of Music in Mind was to facilitate ‘increased access to appropriate services for young people with mental health problems’. Therefore the programme has mostly been delivered in venues where mental health services are regularly situated, and each programme has worked towards some kind of opportunity for young people to explore and verbalise their own thoughts and feelings (mostly through song and lyric writing). Most tutors have undertaken specific training on working with young people with mental health needs, and in most of the projects, at least some of the work has been co-delivered with support from professionals from CAMHS.

Overview of the focus of the case study

The case studies provide compelling evidence of some young people thriving through their time with the Music in Mind programme and beyond. From supporting engagement in formal education, to gaining friends, attending centres more regularly and accepting help, becoming more self-confident and using the narrative of song writing to express emotions and feelings and many more outcomes, Music in Mind has facilitated these. The relationships that young people have formed with each other, with the music tutors and with the support staff are the central pillars of this development.

There are many examples of partnerships and collaborations evident throughout Music in Mind – including some music tutors working with clinicians, nurses, occupational therapists, support staff, youth workers and other specialist staff at various points. Parents and families are another very important part of these partnerships, offering support to their children and each other, and also seeking support and advice from the specialist staff. Within the residential



provision, the nature of the partnership between the music provision of statutory schooling and that provided within the Music in Mind project provides another key dimension.

Key outcomes

Challenges with recording clinical outcomes

Arguably, many of the outcomes noted throughout these case studies could be considered to be 'clinical' since they note such factors as perceived rise in self-esteem, more self-confidence, working collaboratively with others and opening up about issues affecting young people involved in Music in Mind.

Some of the reported outcomes that appear to be related to clinical outcomes referred to short term changes. For example, one young person noted: "You can forget your problems when you're playing music because you have to focus so much on what you're doing". This relates closely to clinical outcomes and perhaps contributes in the longer term, so is important in that sense.

Many of the young people involved in Music in Mind did not have the same level of contact with CAMHS and the projects consistently throughout the entire duration, because they were transferred to other parts of the service or discharged as would be expected in clinical programmes. An example is young people who spend a period of time as a residential patient at Chalkhill before being referred back to a more local Tier 3 community service. This is likely to be considered a clinically 'successful' outcome.

A perceived problem, though, is being able to say for sure that Music in Mind has contributed to this, and if so, the extent of the contribution. On the other hand, by triangulating the comments and hearing about the same events and incidences from multiple perspectives, the outcomes tell their own story through the narrative. Clinical outcomes, in the case of Music in Mind, could include all of the aforementioned outcomes and many more, including cases where young people mention that coming to the sessions was the hook into accessing the mental health support they needed.

There is no clearly defined definition or explanation of what 'clinical outcomes' are and what they look like; the perceptions and understanding of the term varied across the support staff and tutors. This is not suggesting that this is negative, but something that perhaps requires greater clarification in the future. However, there are emergent categories of outcomes across the data set (see below). It should be pointed out that there is a degree of overlap between these as to some extent they are reliant upon each other.

There are some examples of difficulties impacting upon young people's ability to engage in the sessions for psychological reasons, particularly related to stress, anxiety and communication.

Resilience was built from getting respect from peers, and self-belief from playing in a band and feeling like you are part of something; one bass player described herself as a cog in a wheel. They can picture themselves in that role, for example playing the bass, they can see how to work out the notes. It feels achievable and you see them grow as people and as musicians when this happens.

- Jack Kingslake, Rhythmix Music Tutor

Social development

There are many reported incidences of social development, for example engaging in conversation with tutors and other young people when this was reported to be challenging, collaborating with others through musical processes and, in some cases, forming friendships which have continued outside of the group. As one young person said "I wasn't going to join in but I'm glad I did, it was a laugh, I'll definitely be back here next week".

Emotional wellbeing

Emotional wellbeing, particularly coping with anxiety, stress and some of the physical issues related to emotional wellbeing (such as self-harm) were frequently noted, particularly when young people recognised for themselves that they were either doing something positive or feeling positive, or not doing something negative or having a negative outlook.

Lyric writing and song writing were mentioned many times as ways for participants to express their thoughts and feelings, and, in some cases, externalise matters that they had previously 'bottled up' (participant). The use of narrative in this way was reported to be very powerful for some young people, as both a vehicle for self-expression (on a range of topics) and with possible opportunities for engaging in some form of verbal communication around difficult topics such as bullying, bereavement, self-harm, negative thoughts and self-image.

Another aspect of emotional wellbeing mentioned by some participants and support staff was a feeling of belonging and development of coping strategies. For example, a participant in the East Sussex CAMHS project stated after a performance: "It gave me a strategy. A way to cope. When things are difficult you feel so alone but this group helped me see that there were people around me. It's one of the best things I have ever done".

Another participant stated: "It pushed me out of my comfort zone and helped me feel part of the group and that's important to me". This suggests that feeling secure is an essential part of the safety net needed for young people to take creative and personal risks.

The most commonly expressed response to the question 'what would you tell someone else about the music sessions?' related to enjoyment and having fun with other people, although this was sometimes caveated with comments about how it was 'scary at first'.

Some of the song writing sessions provided opportunities for particular issues to be explored and strategies developed. For example, bullying came up as a recurrent theme.

Personal psychological benefits

Perceived higher levels of self-esteem and self-confidence were often noted as observed outcomes by support staff and young people. This related to the confidence to play instruments, and to do things in front of other people (e.g. contributing to discussion, playing, making musical suggestions and performing).

Many instances of perceived higher levels of self-confidence and self-esteem transferring to other situations beyond the projects are noted, with some young people giving credit to their feelings of wellbeing from the projects as responsible for this.

Improved aspects of resilience were noted by tutors, support staff and young people. However, resilience is a difficult term to define and the references to it were often implicit, with the exception of 'sticking at something' or 'not giving up', which were frequently mentioned.

Accessing support / Attendance

There are examples given by support staff of young people seeking advice and support in the sessions, using the opportunities to engage more informally with staff from CAMHS to ask questions.

Some participants reportedly attended sessions more regularly during the music projects, implying that these young people valued the music sessions.

However, some young people found regular or initial attendance difficult. This sometimes meant that it was difficult for them to feel confident to attend a session when they had been missing previously. Tutors also noted the disruption to groups with irregular attendance and some musical challenges related to creating safe spaces for risk taking with small groups.

I would say there has been a notable development in confidence and self-esteem for all of our young people who attended Music in Mind this term. The group were open, highly supportive of each other and reported finding it helpful to be able to join in a group where others could be understanding and non-judgmental to their specific needs.

- Rebecca Hempe, Targeted Youth Support Worker, East Sussex CAMHS

Disclosure and Trust

Issues of trust came up through the sessions – trusting oneself and the judgements made, building trust with support workers, with tutors and other young people. There are a few specific examples of trust growing over time and the impact upon creative processes and outputs, levels of engagement and more open communication.

There are multiple examples of disclosure about things relating to young people's lives and thoughts, particularly through the narrative of the lyrics. It is clearly very important that a support worker is always available to support emergent thoughts, feelings and emotions.

Some support staff mentioned that working with young people in a different environment to that where they usually saw them (e.g. in a 1:1 situation) facilitated opportunities to see how young people responded in different situations and also to develop relationships and build trust.

Future considerations

Defining terminology and outcomes

Throughout Music in Mind, a number of terms are used where the definition is either contested or perceived differently by different stakeholders. Future projects should attempt, where possible, to clarify definitions of terms through discussion and considering different perspectives.

Given the interest in clinical outcomes, discussion around how best to appropriately record and report specific outcomes would be beneficial, particularly because the kinds of 'evidence' expected by some medical professionals extends beyond the types of evidence recorded here.

Programme design

Programmes are designed flexibly to work with a bespoke group of young people, moving between learning instruments to playing covers of chosen songs and more creative and self-expressive aspects of music making. This model is important to the programme because it provides a structure in which trust and relationships are built and young people's own thoughts, feelings, emotions and voices can be heard.

Lyric writing and rapping also provided a safe and supportive way for young people to express themselves and sometimes the topics they chose opened the door for discussion with the support and clinical staff and were a stepping stone towards finding individual and collective strategies for the future. However, without the support of specialised staff, it is an unrealistic and inappropriate expectation that a music tutor on their own will always be able to provide this support and guidance.

Whilst it was sometimes challenging to get young people to attend additional sessions in the school holidays, there were some examples of the music project drawing young people into the centre. This provided access to professional help in tackling issues such as bullying on an individual basis through both the music and working with clinical staff at the centre - which had, in one instance, become more of a need due to a young person's anxiety building over transition periods such as the summer holiday.

The importance of clinical support

Having someone with a clinical background in the sessions and who knows the young people, is extremely important to be able to nurture and note behaviours. For example, there was a young woman in an East Sussex project with an acute eating disorder who the support worker noted ate an apple in the session, having not eaten in front of people for a considerable amount of time. The support worker was able to follow this up positively with the young person involved; the music tutor alone would not have been aware of the significance of this.

As noted throughout the report, the need to have clinical/ support staff working alongside young people to support their mental health needs and wellbeing is important in every session. Without this, the opportunities to offer support and guidance are significantly diminished and the sessions may lead to unintended detrimental outcomes.

The emotional support worker Rebecca was as supportive as ever, getting involved within sessions but crucially staying in contact and making sure participants were helped to come along to the sessions. She helped with ideas to make sessions beneficial to the group, and always joined in when we were playing.

- Rhythmix Music Tutor





Where music meets healthcare

Developing the workforce

Context of the work

Across the Music in Mind programme, the importance of providing on-going workforce development and professional support is in-built and has underpinned the programme design.

This workforce development, from multiple perspectives, contributes towards the following initial project aim:

To develop a greater understanding and specialist skill base amongst practitioners working with young people with mental health needs.

Training and professional development opportunities

Music in Mind provided the following professional development opportunities:

Event	Venue	Trainer	Dates
Improvisation in Workshop Settings	Guildford	Paul Griffiths	6th March 2014
LGBTU Awareness	Brighton	Ben Dew and Elliot Klimek	7th November 2014
Behaviour Management	St Leonards on Sea	Graham Dowdall	7th October 2014
Vocal Masterclass	Hastings	Roshi Nasehi	12th February 2014
Mental Health First Aid Training	Brighton	MHFA	24th September 2015
LGBTQ Training	Brighton	All Sorts	24th March 2016

Table 2 - Overview of professional development provided through Music in Mind

“

[Having done the First Aid for Mental Health certification] I feel like I am better able to take care of my own mental health now and I feel like I'm in a stronger position to be able to support the YP I work with, and to read the signs of underlying problems.

”

-Rhythmix Music Tutor

It's about the partnership of having everyone there. When we first started it, it was good having the nurses there because we didn't know how our child would react and how it would go and it was nice to have that reassurance there and be in a safe environment. It felt as though we were being helped and not forgotten – when you get discharged from hospital it feels like you are out on a limb a bit, and then you get something like Rhythmix to look forward to and know you can attend and it helps you as there's that help in between the appointments with CAMHS. It was important for us as parents.

- Parent

Additionally, some Rhythmix tutors have worked together in projects to provide opportunities to work alongside a more experienced tutor. Eight Rhythmix tutors also led and received 1:1 support on an area of specialism/need, such as music theory, different aspects of music technology and workshop skills. One tutor also had a 1:1 support session with a music therapist.

Within some projects, joint planning and debriefing with clinical staff such as occupational therapists, CAMHS nurses and early intervention support workers also provided occasional professional development opportunities for a limited number of tutors.

Overview of the focus of the case study

From the perspective of the music tutors working on this programme, there have been multiple opportunities to learn more about mental health and how their work can facilitate and support young people with a variety of mental health needs. It has also provided opportunities for those in the healthcare and clinical roles to seriously consider the potential value of Music as part of a wider programme of intervention. This case study considers the impact of, and attitudes towards, different models of professional development prevalent through Music in Mind.

Findings

Specialised support and training

Tutors were given specialist input into working with young people with Mental Health needs via specialised courses. They particularly valued the break times on these courses because this time offered opportunities for them to speak with other tutors specifically about their experiences of working with young people with mental health needs in this specific role.

Some tutors were also fortunate to work alongside a professional from the centre or specialist support team such as an occupational therapist, nurse or behaviour specialist, for at least part of the time.

Tutors mentioned that the training had given them important information about the language around mental health and LGBTQ issues. The discussions on appropriate terminology reportedly stood some tutors in good stead to undertake the work and communicate competently through “having the right language to talk to people” (Rhythmix tutor).

Developing knowledge and skills

A view was expressed that some of this work 'professionally challenged' (Rhythmix Tutor) the music tutors in that it built upon their many years of experience of working with young people in other specific challenging circumstances. One tutor mentioned that they had initially been worried about taking this work on as they felt they may not be able to adapt easily to working with young people with wide-ranging mental health needs. However, due to the supportive nature of the context in which this tutor was placed, building on similar work in that setting on an on-going basis and the substantial period of time over which the project took place, this tutor felt well supported and expressed growing confidence about working with these young people.

Professional challenges were different in different settings and projects; however, the need to be flexible was common across all settings.

Developing awareness and attitudes

One tutor stated that learning more about and working with young people with mental health needs had been “a real eye opener”, prompting much greater consideration and understanding of “the wide range of issues that young people with mental health issues have to deal with every single day”.

The training and on-going support in the workplace has reportedly been helpful in challenging stereotypes and misinformation, allaying initial worries about working with a new client group. It also provided tutors with the confidence that they have enough knowledge to work in this setting and with a client group they may not have specifically encountered previously, although some tutors noted the mental health needs of other groups in challenging circumstances they had previously worked with.

Some tutors now have much greater awareness of the needs around safeguarding and knowing how to access support channels quickly and appropriately. Song writing and lyric writing was central to the projects, and this raised awareness of the issues some young people chose to write about. For example, one music tutor said: “some of what they wrote was amazing, stunning but really deep and dark. It is so hard to tell whether it is really personal and deep insight and might be threatening or whether it is just normal teenage angst”.

The LGBTQ course has given me information and confidence in having more knowledge. It made me consider how to talk to young people about their transgender feelings...and to think about terminology [such as] the differences between gender identity and sexual orientation. It has given me greater awareness and understanding of the challenges faced by the LGBTQ community and how my actions can convey support... and to be trans-inclusive.

- Rhythmix Music Tutor

There are some examples where the music projects changed the opinions of some of the staff working regularly in these mental health settings. For example one clinician described their initial attitudes changing from the music being a 'distraction' to one of respect and recognition of the value to participants' wellbeing once the programme had been established and healthcare staff could see for themselves how some of the participants responded positively to this work.

Collaborative working

Collaborative approaches to working were established in some projects. Meeting up with other professionals or support staff regularly involved with the young people in a particular setting after sessions for a debrief was considered helpful to tutors, although this was not common. This reportedly offered opportunities for tutors to extend their knowledge of working with particular young people and to developing their understanding more generally about working with young people with a wide range of mental health needs

In some of the settings, the support staff got involved in the music making. Where this happened, the support was appreciated by tutors, young people and parents, and the recognition of how music was beneficial was more likely to be insightfully commented upon by the healthcare staff.

The programme has provided some tutors with opportunities to work over sustained periods of time in the same place and build professional relationships with a regular team of clinical and healthcare staff.

In some cases, the lack of continuity of staff, or significant staff changes, was unhelpful to the tutors in terms of building trust and communication.

Musical knowledge and skills identified on an individual needs basis were developed through some of the 1:1 sessions, which were then transferred into the projects.

Musical challenge for tutors

Rhythmix tutors sometimes pushed out of their musical 'comfort zones' and felt that this was good for them. Some participants really challenged tutors' perceptions of what music they would be 'into', what they were open to, and what they wanted to work on.

Valuing music

There are examples of professionals working in healthcare settings who are now more confident to both encourage and initiate music with young people in their care, which they attribute to working alongside the tutors and seeing the benefits. For example, an occupational therapist became more open to getting instruments out with the young people outside of the sessions.

Building a team

Many tutors work on their own for the majority of the time. Events such as training, professional development and skills sharing help them to feel like part of a team and also to recognise how their work fits into a larger whole.

Considerations for the future

Not all of the training offered was considered by tutors to be directly relevant / useful. In the future it is suggested that trainers need to adapt staff development sessions so that they are bespoke for a particular context and client group, helping tutors to recognise the relevance and to make explicit links with how it can be useful in their applied work.

Offering staff development over a period of time and avoiding one-off sessions would take a longer-term view of professional learning and provide a more inquiry-based learning structure for tutors who may not have a mentor to be able to work with on a regular basis.

Continuity of staff is really important to help build relationships; this is not always possible but should continue to be discussed at the commencement of all projects and implemented wherever possible.

There are a limited number of tutors in the local area who are experienced in working specifically in healthcare settings with young people with a wide range of mental health needs. Music in Mind has provided professional learning opportunities to some of Rhythmix' most experienced tutors, and also given opportunities for them to share their expertise with each other. However, the pool of potential tutors still needs to be widened if this work is to be sustained and developed in the future. It is recommended that all future programmes of work continue to embed, and strengthen,

The [first aid for mental health] training will help me consider mental health issues when in both the planning and delivery of projects / lessons, It has given me a better understanding of how young people may act / react and the possible reasons for this. I will be reflecting upon how I have engaged the participants of my workshops and how some of their behaviour / reactions could be due to poor mental health.

- Rhythmix Music Tutor

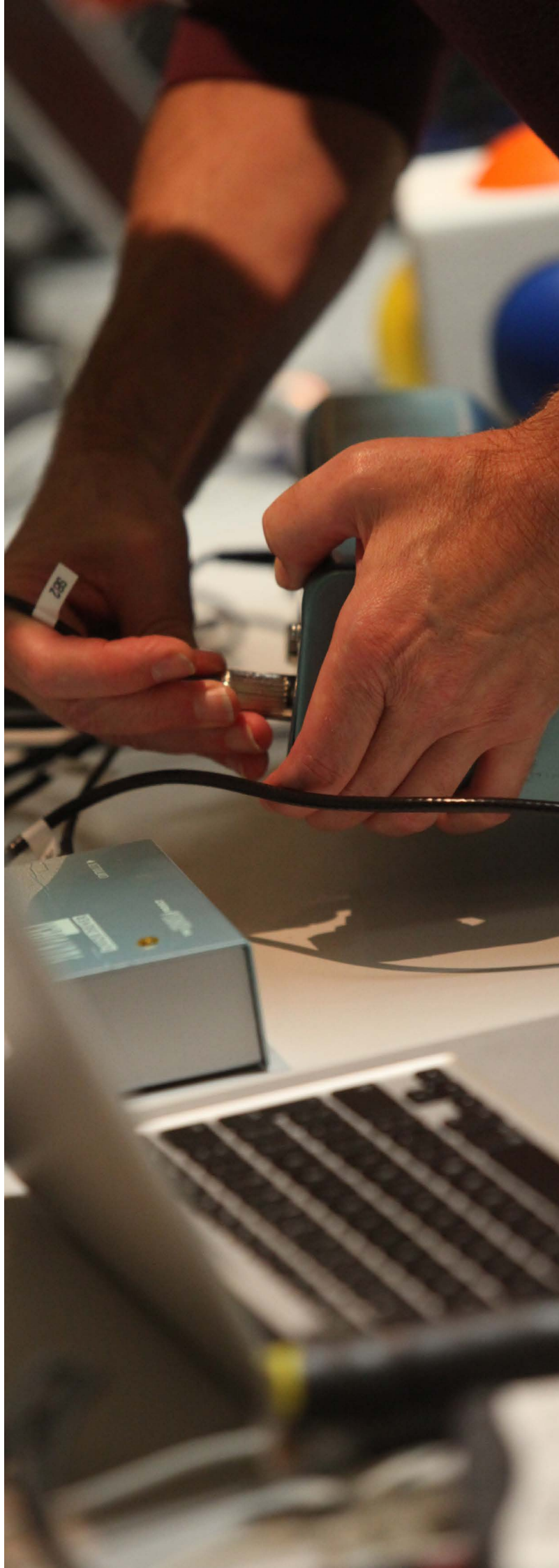
a professional learning model that brings together music tutors and other professionals working with young people with mental health needs with a range of other support. The design of future professional development should encourage music tutors at all levels to develop their work over time within supportive, challenging and practice-orientated and evidence-based structures.

Much of the professional learning reported is from the perspective of the music tutors, rather than clinical staff. However, given that tutors frequently reported how busy and under pressure many healthcare workers were, it is unsurprising that this is the case. The question therefore remains what can be done to build 'teams' including the music tutor and those working with young people in a variety of different roles. This may also help to make those working in the clinical settings more open to the possibilities of music in therapeutic settings.

Two of the tutors mentioned the training on working with young people with mental health needs that they had undertaken. Through discussing experiences with other tutors, they considered some of the negative impacts of music, particularly around Emo culture and the self-harming culture – "...there are two sides of it, but if it breeds a sense of identity that glorifies self-harm and anxiety then we need to be aware of it" (Rhythmix tutor). This highlights the importance of having highly skilled tutors with "gravitas" (term given by a Rhythmix tutor) in order to be able to identify and professionally deal with some of the extremely challenging situations for young people which have come to light through this programme, in appropriate and professional ways.

Some areas of need for professional development emerge during a programme; for example, within Music in Mind a need emerged for some tutors to learn more about working with young people transitioning and they undertook a course with 'Trans Awareness' entitled "LGBTQ Awareness" which was particularly focussed on working with transgender young people. Having flexibility for professional development within any funded projects is essential in order for the projects to be responsive to emergent needs of the tutors and young people.

Tutor wellbeing also needs to be considered when working with young people in a wide range of challenging circumstances. What can be developed to help the wellbeing of staff, providing them additionally with a range of coping strategies?





Music and healthcare

The importance of partnership working

“

Without the partnership, we would not be able to offer this creative means of communicating personal stories and thoughts on mental health. Rhythmix provides a unique service to CAMHS by linking us with musicians who are extremely skilled in communicating both their skills and passion for music, whilst containing high levels of anxiety and being able to let young people reach their potential even under difficult circumstances.

”

- Rivkah Cummerson, Youth Engagement and Participation Manager at East Sussex CAMHS, Sussex NHS Foundation Partnerships Trust

Context of the work

Partnership working is at the core of Music in Mind. Building relationships between Rhythmix staff and tutors, and a wide range of clinical and support staff in the centres and services involved in the Music in Mind projects has been an important part of their inception and an on-going priority. It is also a critical aspect relating to the degree of on-going success of each project and Music in Mind overall.

Overview of the focus of the case study

The case studies provide compelling evidence of some young people thriving through their time with the Music in Mind programme and beyond. From supporting engagement in formal education, to gaining friends, attending centres more regularly and accepting help, becoming more self-confident and using the narrative of song writing to express emotions and feelings and many more outcomes, Music in Mind has facilitated this. The relationships that young people have formed with each other, with the music tutors and with the support staff are the central pillars of this development.

There are many examples of partnerships and collaborations evident throughout Music in Mind – including music tutors working with clinicians, nurses, occupational therapists, support staff, youth workers and other specialist staff. Parents and families are another very important part of these partnerships, offering support to their children and each other, and also seeking support and advice from the specialist staff. Within the residential provision, the nature of the partnership between the music provision within the statutory schooling and that provided within the Music in Mind project provides another key dimension.

This case study offers some perspectives on the importance of partnerships from a variety of viewpoints.



Key outcomes

Involving young people at all stages

Working with young people and involving them in every stage, including consultation before the projects on what kind of opportunities they would like, is critical if they are to have ownership of the projects. There is much evidence that this strategy was followed in Music in Mind and was appreciated by participants.

Being clear about roles and contributions when working

Where roles of the music tutor and centre staff were discussed and communicated in advance, there was much clearer mutual understanding about the contribution of different adults within each project. In these cases, professionals working in musical, supportive and clinical roles have collaborated effectively to provide better support and outcomes for young people.

Occasionally CAMHS support services brought in volunteers and this communication did not always happen. Roles were not clear and this has sometimes limited the effectiveness of the sessions due to a lack of intuitive and on-hand support within the sessions at times when particular young people may need help or have specific issues within a session.

Some sessions included volunteers from CAMHS support services. On some occasions, it was reported that tutors were not clear about their roles and what the tutor could expect of the volunteer, sometimes being told that particular behaviours manifesting or issues arising within the session were not their remit to deal with.

The importance of having clinical staff in music sessions

The most effective projects had someone from within the centre who was invested in the programme and committed to making it work. They attended sessions regularly to meet the emotional needs of participants, offering all-round support and building multiple trusting relationships.

Young people expressed the importance to them of having the clinical staff engaging within the sessions and how this helped them to feel secure and able to focus on the musical activity. At times when there were no clinical or support staff in the sessions, some young people reported their general unease and worry for other young people in the groups when, for example, they were upset and removed themselves from the room.

When a key committed member of staff from the centre moved role or changed shift, the dynamic shifted and in almost all cases where this happened, the tutors were not involved in such fruitful collaborations following the change (and often reported that these support staff were not replaced).

Co-planning and reflecting

A hallmark of the most effective practice included a key person from the centre involved in each session and meeting for a reflection and planning session with the music tutors after or between sessions. This helped music tutors better understand the young people and their needs, and how to most effectively work with them. It also ensured that perspectives were shared and collectively understood.

Making young people aware of the opportunities

One of the projects finished early due to lack of participants – one reason given is that, reportedly due to internal issues with CAMHS in this locality, clinicians were not signposting the young people to the project.

Being aware of what else is available locally

Partnerships are also wider than this small group of people and organisations – one reason that one project 'lost' participants is because a professional studio nearby also had an alternative offer at the same time. Knowing what is going on locally and keeping other organisations informed of this work is very important.

Joining the music offer up with other work young people are involved in

A participant described how the music lessons in the general 'curriculum' sessions at Chalkhill (twice weekly, facilitated by a regular member of the centre's education team) were used to develop ideas to take along to the Music in Mind sessions. They considered this joined up approach to be very beneficial in keeping the momentum of the work going and including everyone. Additionally, one of the occupational therapists was often present in the 'school' lessons and at the Rhythmix sessions and this reportedly helped with the continuity by providing ongoing support.

Some of the projects incorporated aspects of young people's work from their normal school and college lives. For example, one group worked on an FE college student's piece. Others worked towards performances at awards ceremonies and externally organised events.

Some young participants had instrumental lessons outside of the projects or were involved in other music groups. Participants talked about how the Rhythmix tutors helped them to develop their skills to be able to transfer to external groups and lessons.

Some of the projects provided performing opportunities attended or organised by CAMHS staff, for example the Surrey CAMHS group performing at an awards ceremony. Another group produced a song played at the CAMHS Download Show. The CAMHS support worker described that 'sharing this with a wide audience has been a huge confidence boost to our young people. They have been pleasantly surprised and taken pride in hearing from myself that people who had attended the show had asked where they could get a copy of the song'.

Working with and supporting parents and families

Parents are often very important in the relationships and support mechanism. As one parent described, they are often very invested in doing the best they can for their child – taking them to the sessions and appointments, staying if they need to, and getting as much knowledge, help and support as they can.

Parents noted the importance and value of having clinical and support staff (such as nurses and occupational therapists) in the music sessions, pointing out that some young people were more inclined to get support from them in this environment and also that when they were not in the sessions, the tutors and young people were under more pressure. One parent mentioned the importance of the partnership role between the clinical staff and the music tutor,



which meant that the sessions eventually stopped once the clinical support was withdrawn from sessions. This was reportedly due to financial constraints in providing clinical staff for the sessions.

At one of the projects, a CRB checked parent stayed in the sessions when the support of the nurses ceased because she recognised the value to her own child. However, this parent noted that this is not an acceptable arrangement because it places a lot of additional stress on the tutor and the parent, particularly knowing the vulnerable mental state of the participants.

A parent also discussed the high levels of support which parents need when their children are undergoing treatment for mental health needs. The parent pointed out the potential of offering some kind of parent education and support in another room at the time when the participants were undertaking the music sessions. Some themed parent education sessions were suggested, for example: dealing with anxiety, signs to look for, self-harm, confidence, first aid for mental health, depression and the potential benefits of giving young people opportunities to work in the community and feel self-worth.

A parent also noted the benefits of talking informally to other parents when they dropped their children off at the sessions, citing these discussions as useful for getting specific 'tips' that may have been given by clinical staff to other parents and also as general support from being with people who were possibly experiencing similar issues and concerns about their children.

Sussex NHS Partnership Trust also noted the value of, and need for, family and parent involvement but recognise the difficulties in staffing and funding this aspect of the work.

Future considerations

It is clear that these projects, when most successful, fill both a musical and a clinical need, and that, for some young people, it is the music that draws them in and makes the clinical intervention possible. Therefore running the projects in the absence of clinical staff (e.g. occupational therapist, nurse, CAMHS team member, psychologist) significantly cuts down on the therapeutic potential. A key outcome sought from work is "increased access to appropriate services for young people with mental health problems, resulting in improved mental health" – the findings clearly demonstrate the need for the music and clinical input to run side by side.

Given the importance of this collaborative model of organisational working, how can the model of working together within sessions and through the ongoing planning of projects be secured in future projects, particularly in a landscape where many services are having to make cutbacks to provision?

Can future funding provide financial assistance for a key person from the mental health team to regularly attend sessions and to plan, debrief and reflect collaboratively with

the music tutor? If so, how can this be facilitated (e.g. as part of a funding strategy)?

What strategies need to be put in place for a wider range of professionals to be aware of the work and to signpost young people with mental health needs to it? One young person suggested that making a short film highlighting the work and the benefits and also holding some taster sessions in centres which young people with mental health needs often frequent, would be ways of spreading the word about the work.

What else is going on in the local area, particularly at the same time which might invariably be 'competing' for the same young people? How can this information be shared in a timely manner to make the most of all potential resources and opportunities? Music Education Hubs may have a role to play here.

How can the needs of parents be better supported through a music programme such as this? Is there potential for a parent education and support programme to run alongside?

Nicholas has I think built confidence in playing the guitar and increased his knowledge. He comes to every session which is really good and shows that he is enjoying it.

- Sophie Parsons, Early Intervention Practitioner in East Sussex Psychosis Service







Music in Mind

Conclusions and recommendations

It's really important that you find the right people to support you. The debrief sessions with the therapist after each session were really helpful to me personally and to guide the programme. I recommend that there is a dedicated person in every session to support – hopefully the same one – so that you can build relationships and get continuity.

- Jack Kingslake, Rhythmix Music Tutor

Conclusions

Music in Mind has demonstrated the potential for young people with a wide range of mental health needs to benefit in multiple ways through engagement with interventions specifically targeted to bring together community arts practices and mental health provision.

Music in Mind sought inter-related outcome indicators from this work, allied with multiple aspects of health, wellbeing and musical engagement/development. The best practitioners and tutors recognised the need to plan for and recognise a wide range of approaches and outcomes, which led to some kind of 'success' in a given situation and at a particular time for a specific person or group.

The perceived personal and collective 'developments' reported through Music in Mind may be exclusively linked to the social and cultural milieu in which the interventions took place. However, there are also specific examples suggesting that, in some cases, the perceived positive benefits and developments have successfully transferred into other situations and been maintained in the longer term. For example, this is demonstrated through the progressive pathways to further and higher education beyond the participants' time engaged in the projects, and although causation can only be surmised, the narratives taken from multiple perspectives suggest that participants think there is a positive link. There are also multiple instances of engagement with the programme helping young people to face issues and challenges in their lives and the ways in which the programme helped them to approach these.



Identifying enabling factors and barriers

Music in Mind has provided a platform for Rhythmix and their NHS partners to identify and explore some of the barriers to initial and on-going engagement in this area of work. It has also provided many opportunities for them to work through some of the challenges presented. It reports on many positive examples of young people engaging with the programme whilst also acknowledging the significant and multi-faceted barriers to engagement.

The approach to the programme aims to avoid the criticisms often levelled at arts evaluation in healthcare settings, dodging 'magic bullets and quick solutions to complex problems' (Daykin, 2012:73) by focussing on specific examples of success, enabling factors and barriers. This kind of practical, applied knowledge is crucial for future programme design; the evaluation seeks to identify and critique the emergent practices, offering a platform to share the learning with the wider sector to help to develop future thinking and reflexive practice.

The report and approach draws heavily on the importance of narrative, triangulated where possible, but also accepting the pitfalls of an over-reliance on this. However, with the attendance at projects not always being regular, and the focus on music making being central to the sessions, it is difficult to envisage how a more 'positivist' study, which may be preferred by some of the medical community, would benefit the young people involved and not impact negatively upon their reasons for engaging with the programme.

Shared values, philosophies and priorities

The importance of shared values, iterative joint planning and supported delivery through proper partnerships between highly experienced, flexible and intuitive music tutors, and clinical /support staff who know the participants well and can provide sustained bespoke emotional, social and clinical support, are the foundation stones of successful projects. The outcomes of this programme appear to conform to 'gestalt principles', whereby the outcomes achieved from the most successful and collaborative Music in Mind projects are greater than the sum of the constituent parts contributed by the individual groups.

Sustained funding and iterative programme development

Music in Mind has highlighted the need for sustained, long-term programmes providing on-going commitment for young people to be part of a project as and when they can manage, and with longer-term participation possible. Some young people need significant support to join and regularly attend groups. There is also evidence suggesting the continuity of provision may be important to help some young people transition between different stages of their clinical programme and between settings. In some of the examples cited in

this report, it is speculated that there is a link between being able to signpost and scaffold transitions both clinically and musically, and some young people being more capable of adapting to new environments in positive ways. There is certainly much more work to be done in this area of research.

The funding of Music in Mind over this sustained length of time, along with the expectation of the 'planning phase' at the start of the programme, demonstrate Comic Relief's understanding of the need for sustained support, investment and development as part of a longer term joined-up strategy between Rhythmix and CAMHS in order to develop and deliver meaningful and worthwhile programmes.

Why is this work important?

Funding and resourcing for mental health services nationally and locally is overstretched, impeding the capacity for the NHS to provide timely support or early intervention for all young people in need of support. It is therefore unsurprising that collaborative approaches to using the arts to support a range of clinical and other outcomes, is not always given priority or the attention that it perhaps deserves. In many settings, the potential of the arts to support clinical outcomes and social inclusion are overlooked or undervalued, as happened in some of the Music in Mind projects when staffing levels became over-stretched and patient demand for services rose. This is particularly disappointing, given the growing body of evidence of the potential power of such programmes under the right conditions (e.g. Cayton, 2007; Secker et al., 2008; Hacking et al., 2008; Starikoff, 2008) and through this Music in Mind programme.

Much of the work in the Music in Mind programme has taken place in Tier 3 and Tier 4 settings, i.e. aimed at young people who already have serious mental health conditions requiring regular access to specialist multidisciplinary CAMHS teams. Tutors' developing understanding of working with young people with a range of mental health needs could be invaluable at the earlier clinical stages and for those young people with less urgent and serious mental health needs, if such a collaborative programme with CAMHS staff could be facilitated.

There have been opportunities for expression, e.g. an outlet for one young person to express some of their emotions about a family bereavement through song writing. This young person was then happy for the song to be shared as she hoped it may help others if they were experiencing and/or feeling some similar things. For other young people this has included them having a space to talk about their experiences of being bullied in school, turn this into lyrics and look at solutions/ways of helping others through their experiences.

- Rebecca Hempe, Targeted Youth Support Worker, East Sussex CAMHS

Why Music?

Much is written about the 'power of music' in education, learning and to promote or enhance wellbeing (e.g. Hallam, 2015). In answering the question 'why music?' MacDonald, Kreutz and Mitchell (2012: 7-9) suggest a variety of reasons why music could be connected to producing positive benefits in healthcare and wellbeing settings. They conclude that music is: 'ubiquitous, emotional, engaging, distracting, physical, ambiguous, social, communicative' and that it 'affects behaviour and identities'. From the perspective of the findings reported through Music in Mind, there is little to disagree with in this categorisation (apart from noting the significant relational inter-dependence of some of these) and much evidence that all of these factors were prevalent and important to some young people at some points.

Perhaps what is understated in MacDonald et al.'s (2012) list is the power of music as a potential lever between resistance and acceptance. For some of the young people engaged in Music in Mind, it is music that hooked them in, and in the case of these mental health programmes, this may mean that by using music as the facilitator, participants may be more engaged with and open to accessing the clinical programmes and specialist support.

Programmes such as Music in Mind could be considered to be set up with the explicit underpinning of MacDonald's (2013) 'conceptual framework for health and wellbeing', where the inter-related factors of 'community music' 'everyday uses of music', 'music therapy' (which is related to 'music medicine') and 'music education' all interplay; it is clear Music in Mind is synergous with all of these to a greater or lesser extent. Likewise, the work has some clear links with Andsell's (2015) conceptual model related to music in everyday life and its relationship to the emerging field of community music therapy. Andsell suggests that musical worlds, experiences, personhood, relationship, community and transcendence all interplay in dynamic ways.

Research and applied practice is still grappling to fully answer the question 'why music' but the outcomes from Music in Mind show that 'making music well' (a term coined by Finney, 2016, to describe the purpose of music education) was an important aspect for participants. The breadth of this term 'making music well' also links well with the 'potential outcomes of music education' suggested by Hargreaves, Marshall and North (2003:160) in which socio-cultural, personal and musical-artistic outcomes, all relating to self-identity, are surmised to be possible outcomes and of which there are multiple examples evident in this programme. The adherence to music as something to 'learn/develop' and not just as 'participation' was important to many of the young people engaged in Music in Mind – they cared about the quality of what they produced, and whilst the social aspect of participation was important, it was often mentioned in the context of producing something musical together.

The role of learning / education is therefore an important factor that needs to be considered in the planning of future programmes.

We should not ignore the importance of music to some young people. As engaged listeners, to those penning their own tracks, honing their practical and creative skills in many ways, it is, for some young people with mental health needs, a perceived lifeline, a fundamental part of who they are, or as was said more than once in the project "Music quite literally is my life". Not every young person with mental health needs will find that music is the 'hook' to help them seek and accept help, but for some, under the right circumstances, music can help them take steps towards improved mental health and wellbeing.

You really have contributed so much to our therapeutic day program. Your skills with working with young people are great and the young people thoroughly enjoy this group. Rhythmix really does provide meaningful activity that the individual young people view as important. Rhythmix contributes to our therapeutic timetable by helping to engage the young people; its' meaning creates an emotional response, helps motivate the young people, and relates to the young person's value system.

- Keli Horne, Day Service Lead, Chalkhill

The support labyrinth

Music in Mind has highlighted the need for support not just for the young people who access the CAMHS services, but those who support them. Talking to parents highlighted some of the significant issues faced by families, carers and friends, particularly around the anxiety and stress of wanting to keep their family safe and do everything in their power to make them well. They discussed the stigma of mental health, the feelings of isolation and not knowing where to get dedicated help and support. In one of the Music in Mind projects, some parents appreciated the company of other parents whilst the music sessions were taking place, exchanging information and feeling the relief of talking to others in a similar situation. Parents suggest that opportunities for specialists to work with parents and carers could run alongside the sessions to provide an education, information and support programme for young people's personal support networks; however, given the significant financial and staffing challenges for front-line mental health support, the additional cost and time this would involve needs to be carefully planned for in future funding applications if this is to become a reality.

The importance of professional development

Programmes such as this rely on the availability and future professional development of a growing body of highly skilled music tutors. Tutors working with young people with a variety of mental health needs require flexible musical skills to be able to adapt to the needs and wants of the young people, coupled with the experience and person-skills to be able to work effectively with these young people with a wide range of needs and interests, recognising and working with the challenges that this presents. Tutors also need to collaborate effectively with medical and clinical professionals, sharing core values and philosophies about the approaches to work, and recognising the importance of the work and the seriousness with which mental health needs must be considered. Mutual respect and understanding from the musical and clinical side is therefore imperative.

From the findings of this evaluation, it is clear that there are a small number of highly specialised Rhythmix tutors who take an inquiry-based approach to their work, reflecting upon their impact as 'the new health musicians', the term coined by Ruud (2013: 87) to describe those with the 'necessary musical and performative skills, the methodological equipment and the theoretical familiarity, and, not least, the personal, ethical and political values to best carry out these health-musicking projects.' To be clear, there is a distinction between 'new health musicians', and music therapists - highly trained and specialised practitioners who use evidence-based practices to work towards therapeutic goals through developing a musical and therapeutic relationship. Both can make important contributions to working with people with mental health needs, but the input of specialist staff from a clinical background is crucial when music tutors work with young people with mental health needs. The challenge going forward is to utilise and further develop the skills of all practitioners effectively and collaboratively in order to benefit clinical outcomes and musical engagement; without the clinical support and targeted aims, such programmes run the significant risk of diminishing the impact on health and wellbeing through becoming 'just another music project'.

Bringing it all together

The final word about these projects comes from Rivkah Cummerson, Youth Engagement and Participation Manager for CAMHS NHS Sussex Partnership. Her words succinctly sum up what young people and CAMHS want and gain from programmes such as Music in Mind and the importance CAMHS places upon such a bespoke collaboration. There is much to learn and continue to unearth about the barriers to participation and effective practice for young people with mental health needs, and there is also much to celebrate.

“ Since 2008, CAMHS in East Sussex have been working in partnership with Rhythmix to provide music based group work for young people aged 12+ accessing our Tier 3 Specialist CAMHS Service. The purpose of the sessions is to provide much needed peer support and interaction, a chance to reflect on mental health issues and to enjoy learning or improving an existing musical skill within a space that is safe to bring both personal issues and frailties to.

Without the partnership, we would not be able to offer this creative means of communicating personal stories and thoughts on mental health. Rhythmix provides a unique service to CAMHS by linking us with musicians who are extremely skilled in communicating both their skills and passion for music, whilst containing high levels of anxiety and being able to let young people reach their potential even under difficult circumstances. I am amazed at how relaxing the sessions are even when young people have never played before.

The work undertaken with Rhythmix is highly valued by the young people that take part. We receive a great deal of feedback in CAMHS that young people want to engage in positive activities that feel safe (in this context, understand their mental health issues and support them to move beyond them) and support them to make social connections. Not only, but young people also consistently ask for creative approaches to understanding mental health distress to be offered alongside talking therapies. Working with Rhythmix helps us to meet this demand.

Rivkah Cummerson, Youth Engagement and Participation Manager at East Sussex CAMHS, Sussex NHS Foundation Partnerships Trust

Developing and maintaining strong collaborative working models

1. Work with organisations and teams where there is commitment to collaborative working and in which young people can be supported to thrive musically and feel supported to access the specialist support for their mental health needs. Organisational and practitioner values and priorities need to align. Specialist support must be integral to the initial and on-going planning and delivery in order to properly support young people to be creative and take risks; without adequate support, approaches used by the creative arts could be dangerous for young people with mental health needs.

2. Find the 'right' people to work with – this includes the choice of music tutors and the CAMHS staff. On-going engagement and leadership of the same people is important in many ways, and this means finding the 'right' people to work with and not just the one who can be spared. If the music tutors and the support/clinical staff in each centre recognise and value the possibilities, then all organisations must do what they can to ensure the programmes fulfil their potential and are not 'just a music project.'

Funding the scaffolding as well as the delivery

3. There are still many young people with mental health needs who are unaware of the possibilities available to participate in programmes such as Music in Mind, and others who are unsure or nervous about what they are signing up for or the potential value. Future programmes of work needs to consider ways in which the young people already involved can help grow participation, for example through making a film of their experiences (being mindful of ethical guidelines on identifying vulnerable young subjects). Additionally, the requirements for safe yet authentic creative music making spaces in a wider range of centres which young people with mental health needs often access needs further consideration.

Professional development

4. There is a recognised need to widen the pool of experienced and dedicated music tutors that encourage and enable young people with mental health needs to thrive in a range of situations within and beyond projects. Finding people with appropriate work and musical experience and a track record of successfully engaging a wide range of people from different backgrounds and in different situations, as well as being flexible musicians seems imperative.

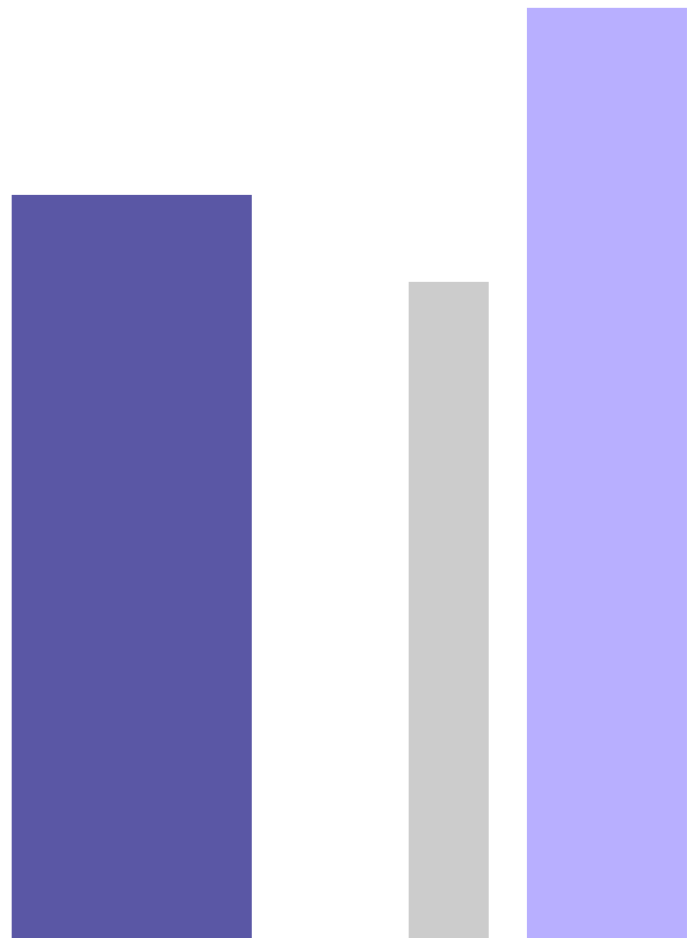
5. Develop and find funding for an apprenticeship/mentoring programme using experienced tutors with an interest in developing other people, as well as the time and interpersonal skills to successfully commit in order to professionally develop new tutors.

6. Professional development should be more joined-up and needs led, encouraging interaction and engagement beyond one-off, individual courses. In future projects, it is recommended that all tutors should be contracted on the understanding that they should be willing to take an inquiry-based approach to work and be willing to share their reflections and actions. Those who do this really well currently could share their practice with others.

7. Professional development should also consider involving professionals including clinical and support staff alongside the music tutors, enabling them to share perspectives, expertise, insights and challenges. However, this needs to be either funded from within a project or fully organised by the services such as CAMHS in order make this available for all staff.

Consolidating and developing the knowledge of the wider sector

8. Rhythmix and other organisations/funders with an interest in working with people mental health needs should work together to synthesise and share what is already known about enabling factors and barriers when working with this particular client group in order to co-produce some guidelines for excellence. Interest in wellbeing is growing and there is a need for more inquiry-based practice to develop alongside this, providing a more rigorous evidence base upon which to develop further funding and practice. There is a degree of cross-over and synergy with other areas of wellbeing and working with other specific client groups; the next stage is to recognise the commonalities when working with other client groups and to consider the uniqueness of working with people with mental health needs.





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About the Authors

Dr Alison Daubney is a freelance researcher, evaluator and music educator. She has worked alongside Rhythmix since 2008. Ally has undertaken and led research and external evaluations, and produced reports, articles and resources for many local, regional, national and international organisations and funding bodies spanning the creative arts, musical and cultural learning in formal and non-formal education and community settings. Ally is a part time Teaching Fellow at the University of Sussex and an Associate Researcher at the University of Cambridge. Much of her work has an international perspective; she has undertaken research, led curriculum development and professional development in many countries, the more unusual of which include Kazakhstan, Mongolia and Romania. Ally is on the steering group of SoundCity: Brighton and Hove and also sits (on behalf of the Incorporated Society of Musicians) on the Education Subject Advisory Group, set up by the Department for Education.



Gregory Daubney, MSc. is the founder of the psychological skills development company 'Winning Essence'. He has been a freelance psychology practitioner for over 8 years and he provides psychological support services to sport performers of all ages, backgrounds and skill level from beginner to elite to aid emotional and psychological wellbeing and improve performance. His background is in experimental psychology with an emphasis on the biological bases of mental disorders. Greg is a graduate member of the British Psychological Society.



Music in Mind has provided further opportunities for Ally and Greg to collaborate, bringing together their joint interests in education and learning, creativity and psychology.



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