Express yourself; the experience of adolescents in a community-based music project.

Sarah Joann Shand

Submitted in accordance with the requirements for the degree of

Doctor of Clinical Psychology (D. Clin. Psychol.)

The University of Leeds

School of Medicine

Division of Psychological and Social Medicine

August 2021

The candidate confirms that the work submitted is his/her own and that appropriate credit has been given where reference has been made to the work of others.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

The right of Sarah Joann Shand to be identified as Author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

Acknowledgements

Abstract

Introduction: The relationship between music and young people has been explored within research; both through listening to music, actively participating within music activity and music therapy. Music may support adolescent development regarding identity, emotion regulation and connection. There has been less research regarding community music projects and how this impacts young people, with some research with at-risk young people or within youth justice settings. There has also been methodological difficulties within some of the research and little in-depth analysis of young people's experience of community music projects. Therefore, this study aimed to explore the experiences of young people undertaking a community music project.

Method: A qualitative design was used to explore the research question. Eight participants who had completed 7 or more sessions of the community music project 'Get Your Act Together' (ran by the charity Cloth Cat) were interviewed using an interview topic guide regarding their experience. Interpretative phenomenological analysis was used to analyse the data and interpret the essence of the participants' experiences.

Results: Five themes were derived from the data regarding the experience of all participants: safety and social acceptance; growth; value; building/exploring self; and connection/collectivism. The themes and the relationship between the themes formed into a conceptual map which allowed further exploration of the sense-making of the participants' experiences and how they fit together.

Discussion: The results of the data were further explored in relation to relevant literature and theories, in particular the importance of each of the themes in relation to youth development. For example: the importance of peer relationships; zone of proximal development; growth mindset; self-esteem; power of anticipation; and identity formation. The strengths and limitations of the study were then explored. This led to reflections on future research and the clinical implications of the study; highlighting the importance of positive youth development.

Table of Contents

List of Tables

List of Figures

Chapter 1: Introduction

NHS England has noted the importance of early intervention or preventative support for young people to promote resilience and strategies for coping with mental health (NHS England, 2015). Preventative support can be defined as targeted support towards potential risk factors of illness/distress; due to adolescence being a prevalent time for the development of mental health difficulties, it can be seen as a particularly vulnerable time (Colizzi, Lasalvia and Ruggeri, 2020). In a report by McPin Foundation (2018), a mental health research charity, one of the top priorities (highlighted by young people, professionals and parents) was having more information on early intervention support for young people and ways in which they can build their resilience.

Music has been used as an early intervention support for young people; it has been recognised as an important aspect of an adolescent's life and that it can have a positive impact on mental health (Daykin, de Viggiani, Moriarty, & Pilkington, 2017; McFerran & Saarikallio, 2014; Wood, Ivery, Donovan, & Lambin, 2013; Zarobe & Bungay, 2017). Music has been noted as a potential way to access, experience, process and regulate one's own emotions when verbal communication can be too difficult (North, Hargreaves & O'Neill, 2000; Stegemann, Geretsegger, Phan Quoc, Riedl, & Smetana, 2019).

The literature review outlined in this introduction examines key research and theories regarding music, adolescent development, adolescent's relationship with music and music interventions for young people. The review highlights the limited research regarding music interventions within community settings for young people which leads to the rationale for this current study; exploring the experiences of young people undertaking a community music project.

1.1 The impact of music on humans

It has been suggested that music has become an integral part of our evolutionary process, created to support our ability to make our way in a social world, for example, promoting social cohesion and regulating emotions or cognitions (Miranda, 2013). Roederer (1984, as cited in Huron, 2001) suggested that as humans began to live in closer proximity to each other in larger numbers, music may have supported coherence; a tool used to bond with others, or influence the mood of a large number of people to a common goal, perhaps to take action together (for example songs to march to war). Therefore, music has many different uses and its function can be far-reaching, with research into how it impacts us neurologically as well as how individuals use music (Boer and Abubakar, 2014).

Research has indicated we have a biological response to listening to music, in particular, music elicits activity in the dopamine circuit (pleasure centre) of the brain, with a correlation between activity in this area and the hypothalamus (stimulates hormone production), indicating music could stimulate dopamine release (Menon & Levitin, 2005; Salimpoor, Benovoy, Larcher, Dagher, & Zatorre, 2011). Music may also impact levels of cortisol (stress hormone); a study by Nilsson (2009) found listening to 30 minutes of music a day reduced cortisol levels compared to a control group, indicating that music may be used to reduce stress. The release of oxytocin (a hormone linked to social bonds/love) whilst listening to music has been suggested as a method of social bonding and a way of identifying with others; for example, bonding/identifying whilst singing at football matches, going to war or within religious settings (Huron, 2001; Thoma et al., 2013).

Most neuroscientific evidence regarding the impact of music uses fMRI scans which measures activity in the brain through blood flow, therefore we cannot make general conclusions on the influence music has on specific areas of the brain, only that particular regions of the brain become active/not active by listening to music. The correlation between activity in brain regions involved in hormone production (for example dopamine circuit) as well as the activity in the hypothalamus indicates music may influence hormone release (Logothetis, 2008). Overall, evidence suggests that music may impact our neuropathways and in particular release key hormones which are linked to our emotions and overall wellbeing. The complex interaction between music and the brain has been argued to mean that the impact of music is not only felt within the moment with individuals but it can also be tied to long-term wellbeing; a steady and cumulative process creating different meanings depending on the person, their culture and current situation (Boer and Abubakar, 2014).

The effects of music on our wellbeing are cross-cultural, with previous studies exploring both how different cultures use music within society, with some cultures affiliating music for social bonding and others who use it as part of their cultural identity; comparisons were drawn between cultures that are collectivist vs individualist, with those from collectivist cultures being more likely to use music to share values and identity (Boer et al., 2012). Overall, music use is seen across diverse cultures and impacts belonging and connectedness, a basic human need that motivates humans and supports psychological wellbeing (Boer and Abubakar, 2014). Therefore, it is likely that music and its uses adapt in accordance to what is important to the individual/social group within a particular time and context (Currie and Higgins, 2009).

<u>1.2 Adolescent development</u>

The World Health Organisation defined an adolescent as a person aged between the age of 10 – 19 years old, young people were defined as people aged between 10 – 24 year olds (WHO, 2010). Although there are disputes on how to best define these terms or the specific milestones which define changing from the adolescent stage of development into adulthood, this research paper favours the simplistic chronological definition formulated by the World Health Organisations (Steinberg & Morris, 2001). The terms adolescent and young person are used interchangeably within this study.

Adolescence can be a difficult time, due to significant developmental changes: the transition from child to young adult; forming an identity away from caregivers; increased importance of social acceptance/social skills; biological/neurological changes (including changes in hormone levels which can impact the intensity of emotions); and risk-taking behaviour (Zimmer-Gembeck & Skinner, 2010). The main task of adolescence is to form self-identity which includes distancing from family identity to create independence and ascertain agency (Levesque, 2018). Peer relationships are important during the developmental stage, including; fitting in with peers to feel belonging and attempting to avoid feelings of social exclusion by peers (Andrews, Foulkes and Blakemore, 2020). The literature review will now highlight some of the key literature regarding adolescent development.

1.2.1 Brain development

Adolescence is a key time for brain maturation and development, with the pre-frontal cortex being fully developed by the age of 25 (Johnson, Blum and Giedd, 2009). The pre-frontal cortex is one of the key areas of the brain where adults make decisions and exercise judgement; an adolescent brain does not have this area fully formed, therefore

may rely on more emotional responses, with the amygdala having increased activity during adolescence (Johnson et al., 2009). The emotional and cognitive processes seen with adolescent brains are multifaceted and progress at a rapid pace which allows more focus on social relationships, as well as processing social cues (Boer and Abubakar, 2014). The limbic system (including the amygdala) grows at a faster rate during adolescence compared to the pre-frontal cortex, which heightens the importance of social information processing, as well as the potential for more risk-taking behaviour (Steinberg, 2008). The gap between the maturation of these different aspects of development is called the dual systems theory and advocates for the importance of adolescents learning ways to self-regulate whilst they undertake this developmental process (Steinberg, 2014). The heightened emotional reactivity can impact an adolescent's wellbeing, as they try to make sense of all the changes happening around them, and it is a key age for the emergence of distress and mental health difficulties (Casey, Jones and Hare, 2008). To support the biological/neurological changes within adolescence hormones are key, including dopamine which has been linked to the importance of reward-based behaviour in young people, and as previously stated, dopamine has also been linked to the impact of music on the brain. Hormonal changes are also associated with the importance of social relationships within adolescence (Boer and Abubakar, 2014). The environment surrounding a young person is key whilst brain development takes place, it is a time of much plasticity in the brain and therefore how the brain develops can be supported by external forces (Boer and Abubakar, 2014; Johnson et al., 2009).

1.2.2 Developmental theories and adolescence

Piaget's (1972, as cited in Vartanian, 2000) theory of cognitive development states that in adolescence individuals become more abstract in their cognitive ability; allowing

them to hypothesise, use counterfactual thinking and apply learning from one area of their life to different contexts. This ability to think abstractly may lead to adolescents becoming more aware of other's perceptions of them. The rapid biological/social changes at this age may make the adolescent more egocentric; potentially leading to anxiety regarding how others are judging them, how they fit in with others and their emotional intelligence regarding how this impacts them. Therefore, managing complex emotions and cognitions can be complicated in adolescence and require adaptive strategies in emotion regulation, as well as having positive relationships with others to support their forming of self through the eyes of others.

In Erikson's (1963, as cited in Sokol, 2009) model of psychosocial development, the period of adolescence (12-18 years old) focuses on the importance of a person developing their role within society through exploration in the social world which helps adolescents identify and build their values and beliefs. The 'identity crisis' within development relates to changes internally (biological/neurological) and societal expectations/norms, therefore the development of self-identity crucially depends on the environment. According to this theory, young people need to overcome the crisis whilst moving into adulthood to ensure a stable, integrated and understood version of themselves; impacting self-worth, direction and purpose (Sokol, 2009; Steinberg, 2016). Young people need to attempt different identities throughout adolescence, becoming more independent and modifying themselves to be accepted into wider society. As young people begin to establish themselves outside of the family, peer relationships become a focal point; therefore the influence of others impacts what aspects of identity should be modified or kept to ensure belonging (Boer and Abubakar, 2014). The social influence of building identity highlights that culture, societal norms and resources will have a significant impact on how adolescents navigate their identity journey (Steinberg,

2016).

Marcia (1966, as cited in Marcia, 2001) expanded on Erikson's identity development theory by exploring identity status through further research. Identity status suggests four key status's (*identity diffusion, identity foreclosure, moratorium and identity achievement*) a young person has whilst forming their identity and exploring the social world. At different times through adolescence, young people may be active or not active in exploring different identities regarding various aspects of their life (for example, interpersonally) and then may commit to different identities which fit with them. Similar to Erikson, Marcia argued that the development of self in adolescence is crucial for individuals. Forming committed identities may lead to higher self-esteem, healthier interpersonal relationships, the ability to deal with stressful situations and accepting differences in others (Marcia, 2001).

Critics of both cognitive development theory and identity development theory have highlighted that the linear stage approach to development can oversimplify a complex process; although identity status's are not linear (Steinberg, 2016). The use of different levels of cognitive skills are dependent on the individual and the situation; although adolescents (and adults) may have access to more skilled cognitive ability, this does not mean that they always use it and the theory does not account for these situations (Steinberg, 2016). Developing identity could be argued as being an ongoing process throughout life, and the mechanisms of how and why any crisis is resolved are not well documented between the developmental stages (Levesque, 2018). Both theories were developed by white western academics and the influence of socio-cultural factors (including the focus in particular cultures on individualism/neo-liberalism) could impact whom the theories relate to, rather than being a global phenomenon of important aspects

of human development (Alberts and Durrheim, 2018).

Bronfenbrenner (1979, as cited in Duerden and Witt, 2010)'s ecological theory and the 'socio-ecological model' took a more systemic approach to the development of children/young people, proposing the influence of different systems which surround individuals and how each impact development. Each of the four initial systems is illustrated in Figure 1.

Macrosystem – Culture and wider society influences which bring more context to where individual's/family's sit within society.

Exosystem – societal factors such as social services, media and local politics. Each of these will have some influence over the microsystems and therefore the individual, these factors bring social context.

Mesosystem – The interaction of the microsystems, for example how the family interacts with their chosen religion in the local community.

Microsystem – the key and most obvious systems which surround a person, for example their family relationships, peers, school and neighbourhood.

Figure 1 *Bronfenbrenner's socio-ecological model – adapted from Bronfenbrenner (1979)*

Each system plays a part within the development of an individual, Bronfenbrenner concluded that microsystems have an overarching influence, however, others have argued that the macrosystem and exosystem can have a significant impact on the relationships within the microsystem and therefore have a strong influence on the

individual's life (Smail, 2005). A fifth system was later introduced which described change over time. This also links to the changing nature of adolescent development over time dependent on changes in culture (Gowers, 2005). This model allows the wider thinking regarding what influences development in adolescents and the importance of culture/society and community, as well as family, and how each system interplays with each other to influence the individual.

Research regarding the adjustments that are taking place in adolescents highlights how vulnerable this time is to long-term wellbeing and development; as well as how influential the environment/context around a person is to their development. Therefore, it is important to understand what supports young people within this crucial time in their development to support as smooth a transition as possible into adulthood.

1.2.3 What does good mental wellbeing mean for young people?

The World Health Organisation definition referred to a young person's sense of identity and worth, positive relationships both within the family and through friendships, as well as the ability to use their surroundings and resources within their culture to develop as best they can (WHO, 2020). WHO highlighted that the development of wellbeing for young people has a lasting impact on their mental and physical health; their ability to form strong relationships with others, their ability to learn and to look after their wellbeing. Therefore, creating environments that allow the young person to flourish within these areas and promote positive wellbeing is an important aspect of preventative action.

When looking at youth development and how to support young people, some practitioners have argued that the focus should not be on how to prevent or treat distress; rather should be focusing on a strength-based approach and incorporating what

promotes young people to flourish within this developmental stage (Damon, 2004; Larson, 2000). The positive youth development framework takes such an approach, it uses developmental theories and research to reflect on the important aspects of youth development (building identity, self-esteem and efficacy, as well as growing in independence and making sense of themselves, relationships and events) and that young people are agents of change within this development rather than by-standers (Benson, Scales, Hamilton and Sesma Jr., 2006). The aspects of positive youth development have been summarised as 5 Cs which are listed below (Benson et al., 2006; Lerner et al., 2005):

- **Competence** – across different domains (e.g. social, academic)
- **Confidence** – positive identity of self and value of self
- **Connection** – to others, as well as wider social frameworks (e.g. peers, family community)
- **Character** – ethical, being able to see right and wrong
- **Caring** – can display emotions and empathy towards others.

The social context that the growing adolescent is rooted in is an important factor, as well as the interplay between both the person and their social environment. At a conceptual level, positive youth development can influence the connections between different aspects of self and ecological systems (peer groups, community, society) and can be flexible/adaptable to the changes made within each of these different systems between cultures and times. Positive youth development is therefore important to the individual as well as collective wellbeing (Benson et al., 2006).

Positive youth development focuses on what adolescents can achieve rather than focusing on their limitations; empowering young people to advocate positive agency

over their own lives, as well as wider society. This framework believes in creating resources and opportunities for young people, which allow them to engage within positive experiences and promotes the growth of feeling empowered to build their sense of self. This could have a lasting impact on young people's wellbeing which in turn has wider ramifications for wider society (Benson et al., 2006).

Using previous literature, Benson and colleagues (2006) set out six principles regarding positive youth development:

- All young people have the fundamental capability to have positive growth and development.

- Relationships, contexts and ecologies are important in nurturing a young person's development to ensure a positive developmental course.

- Positive development is further supported when young people have the opportunity to take part in different, diverse, 'nutrient-rich' relationships, contexts and ecologies.

- All young people can profit from these relationships, contexts and ecologies. The use of support, empowerment and engagement are important for all young people, however, the ways to promote these important assets within youth can vary between different social contexts (dependent on factors such as race, gender, family income etc.).

- Community is a viable and critical "delivery system" for positive youth development.

- Young people have pivotal roles within their development and are important resources (that tend to be underused) to produce the relations, contexts, ecologies and communities that enable positive youth development.

Research evidence supports the premise that young people who are given positive resources from significant others (including community and family) are more likely to show signs of positive development and were less likely to have distress/difficulties; indicating how important preventative work can be for building healthy adolescence for all (Youngblade et al., 2007).

Overall, the building of young people's development is a complex system with no simple manual or step by step guide to either youths or those supporting them through this journey. What is important is understanding the different factors in play during this critical period of development and what factors allow young people to flourish and feel prepared for adulthood, including; building a sense of self, self-esteem, positive peer relationships, sense of meaning and connection to others. How to support young people within their development can be dependent on additional factors, including societal norms/influences. Empowering young people within this process is key and listening to their own experiences and views in navigating their development journey is central to the efficacy of this support.

1.3 Music and young people

Young people can listen to music for up to three hours per day (potentially more) and can spend around 10,000 hours of their adolescence listening to music (Miranda, 2013). With time and resources (including monetary) towards music notably increasing during adolescence (Selfhout et al., 2009). A review by Miranda (2013) suggested that developmental psychologists should further their interest in the link between the psychology of music and the development of adolescents; and examine how an adolescent's musical engagement can influence normative development or influence psychopathology through emotions, cognitions and motivation. Miranda (2013)

suggested seven key areas of normative development which may be influenced by music: aesthetics; identity; socialisation; emotion regulation and coping; personality and motivation; gender roles; and positive youth development. This is consistent with previous literature by Bakagiannis and Tarrant (2006) who argued that the function of music for adolescent development can be separated into two motivations: social and individual. The two motivations identified will now be discussed in more detail.

1.3.1 Social
Adolescence is a pivotal time for young people to change the bond with family and establish stronger friendship bonds; music choice and identity may have an impact on this process. For instance, a young person may in part choose their musical preferences to bond with others with similar tastes, utilising music as a way to engage and build friendships (Miranda, 2013; Selfhout et al., 2009). The music listened to may also influence how other's perceive you and therefore can be used as a connection tool to others; a way to form stronger ties (Rentfrow & Gosling, 2006).

A study by Miranda, Gaudreau, Morizot & Fallu (2012) highlighted adolescents may also fantasise whilst listening to music, using music as a safe place to rehearse social scripts, practising how they may interact with peers, family or intimate relationships. Young people have also identified music as a tool to build relationships with others, as well as express emotions to others (Papinczak, Dingle, Stoyanov, Hides, & Zelenko, 2015). For example, young people use music to associate with different identities and create a sense of belonging based on the social roles attached to different genres (Miranda, 2013; Papinczak et al., 2015). Music may support young people to both explore as well as express their public and private identities (McFerran, 2010). As described above, using the social world to develop our sense of self and consequently our interpersonal relationships are significant aspects of adolescent development; and

music appears to be a key tool for young people in this process.

1.3.2 Individual

During adolescence emotions can feel more intense; finding ways to cope and be resilient with emotions is an important part of adolescent development (McFerran, 2016). The ability to regulate emotions whilst in adolescence has an impact on our wellbeing, as well as our ability to interact with others socially, therefore the potential influence of music on adolescent's development is worthy of further exploration (Lopes, Salovey, Cote, & Beers, 2005; Miranda, 2013). Young people have labelled music as a method of coping, including using music to regulate emotions or thoughts (Chin & Rickard, 2013). Some studies concluded that young people who choose to listen to music frequently are more likely to report happiness and life satisfaction (Morinville, Miranda & Guadreau, 2013). As suggested, adolescence is a time of much turmoil and change: both physically, socially, cognitively and culturally. Developing strategies to manage distress and regulate our emotions in different contexts is an important step within development.

Miranda and Claes (2009) suggested a three-factor theoretical model of coping whilst listening to music: emotional management, problem solving and avoidance. Emotional management links to using music to regulate and potentially reduce difficult emotions; problem-solving is using music to resolve or change the power of a stressor; and avoidance is using music to withdraw from taking action on a stressful situation or denying the emotional impact of a stressor. In Miranda and Claes's (2009) study, they compared the use of these different strategies to symptoms of depression, making causal links regarding a young person's use of music and potential positive or negative impacts on mood. The study found several correlations between strategies used for music and

symptoms of depression, for example, emotional management was a positive strategy

for girls not boys, and using avoidance strategies appeared to correlate with depressive

symptoms. This was a correlation analysis; therefore, the study cannot determine which

aspect (music strategy or depressive symptomatology) influences the other. It seems

plausible there may be other reasons why depression scores were higher for some

participants using certain strategies compared to others (e.g. systemic influences, other

coping strategies both helpful and unhelpful). The study did add to the growing

literature that young people do listen to music to cope with daily life stresses, however,

how this benefits (or hinders) their mood was less clear.

Due to the different ways in which young people may use music, the process of

understanding how this impacts adolescents is complex, with some strategies potentially

being harmful, such as rumination (Garrido, 2009). For example, some young people

may use music to ruminate on difficult emotions and thoughts, or as an attempt to avoid

emotions in general, which may lead to music being used as a maladaptive strategy

(Garrido & Schubert, 2013).

A qualitative study by McFerran & Saarikallio (2013) explored if there were any

differences in how participants use music between young people who had been

diagnosed with depression and young people who had not been diagnosed. The results

indicated young people with symptoms of depression were more likely to use music to

ruminate on difficulties or use music as an attempt to escape/avoid difficulties which

may lead to their mood worsening. Others may use music more adaptively, for example,

to reappraise or as a distraction technique (Saarikallio, Gold, & McFerran, 2015).

However, other researchers have found that depression levels (in girls) can be lowered

by listening to music (Miranda and Claes, 2009). Therefore, there is still some debate within the literature regarding how young people use music which emphasises how individualistic music use can be.

1.3.3 Summary

The developmental perspective of the impact of music on adolescents opens up an interesting debate on the vast potential impact music may have on a young person (exploring and building a sense of self, managing interpersonal relationships and emotions). It also can be linked to the neuroscientific basis mentioned above; reduced cortisol levels and increased dopamine levels links to emotion regulation and using music as a social tool links to oxytocin (bonding). Perhaps some of the use of music is dependent on the context in which it serves, for example, the literature discussed so far highlights how people may use music when alone, however, we know that music has been used as a social bonding tool. Therefore, the social context of using music may be important to understand how flexible the purpose of music can be (Boer and Abubakar, 2014). This literature review will now further examine research that has investigated how young people may use music in their life.

1.4 How young people use music

McFerran, Garrido, & Saarikallio (2013) explored the relationship between music, mental health and young people using critical interpretive analysis. This method was used as the authors wanted to use research from different disciplines and methodologies (quantitative and qualitative) therefore a meta-analysis was not possible. This was an extensive study that included 33 studies in the analysis; linking music, young people and mood. There were three main health benefits drawn from the analysis: connectivity

to others, emotion regulation and mood enhancer. The type of music activity appeared to have an impact on perceived health benefits (e.g. mood regulation, confidence, social connection, belonging), for example, active behaviours (such as composing music, playing an instrument) appeared to consistently lead to health benefits compared to inactive (listening to music) which sometimes could lead to negative outcomes (e.g. rumination, isolation, low mood). The majority of the studies included in the analysis were based on correlations between music listening and the impact on mood, for example; correlations between the genre of music listened to and personality traits; or general mood states and amount of time listening to music (McFerran et al., 2013). This indicates there is a connection between the factors, however, there is no evidence presented on how they impact each other. Therefore, any interpretations regarding music listening and its positive or negative impact on mood cannot be validated (McFerran et al., 2013).

The seven studies used in McFerran and colleague's (2013) analysis which focused on active music behaviour (e.g. playing an instrument, music therapy or other types of music intervention) reported some benefit to the young person's wellbeing. This analysis supports the positive impact of interactive music activity for young people and the paper highlighted that the key advocates for the positive influence of music were young people themselves in qualitative studies, with the author highlighting this as an 'important message for researchers' (McFerran et al., 2013, p.13). This supports the importance of collecting rich data through qualitative analysis which may be missed by the quantitative psychometric measures; 'researchers who do not choose to include young people's voices are ignoring an important and deeply relevant perspective' (McFerran et al., 2013, p.13). This study attempted to understand how different uses of music may lead to different outcomes for young people, however, there were some

limitations of the study; the reliability of wellbeing outcome measures used within the review were not scrutinised. The paper concluded on the importance of research design and that the choice of outcome measures must be robust in future research.

Papinczak et al. (2015) conducted a mixed-method study (age range 15-25) on the key benefits of music on mental wellbeing. Firstly, a focus group with 11 young people was conducted regarding how the participants linked music to their wellbeing; a thematic analysis was then used to create a theoretical model of four key themes young people perceived as benefits from music: relationship building, modifying emotions, modifying cognitions, emotional immersion. The study then used this theoretical model to create a questionnaire ($\alpha= .78$) on young people's perceived benefit of using music; 107 young people completed the questionnaire. A multiple mediation analysis linked all four benefits identified in the thematic analysis to music listening, however, when this was compared to the young person's overall wellbeing (measured by the Mental Health Continuum), none of the variables were directly linked to wellbeing. This indicated that although young people use music for these benefits, there are no indications that using music in this way has any overall benefit to their wellbeing. The findings from the focus group are similar to the findings in the above studies; young people use music to support social and individual aspects of development, in particular, managing mood/cognitions and building social bonds.

Herbert (2012) investigated how young people use and experience music in their personal lives using Interpretative Phenomenological Analysis (IPA). Twenty-five young people (10-18 years old) participated in a semi-structured interview on their use of music and recorded a two-week diary on the function of listening to music. Key themes linked music to motivating action; connecting to others; expression or

exploration of emotions; a method of escapism. Although the age range was widened at a pivotal time in development, the authors reported the different ages (younger adolescents, as well as older adolescents) used music in similar ways. The study concentrated solely on music listening, however, all the young people involved in the study also played a musical instrument, therefore were more likely than not to engage regularly in using music in different forms. This may be important as McFerran and colleague's (2013) analysis indicated that more health benefits are achieved through active behaviour in music. It may be beneficial to explore further the experiences of young people actively taking part in music.

McFerran (2016) created a critical interpretive synthesis using a convergent parallel design (dividing quantitative and qualitative into separate analyses). The quantitative data focused on the relationship between young people's music listening and wellbeing (studies included various self-report psychometric questionnaires to measure depression, anxiety, self-esteem, distress). McFerran (2016) concluded that the use of music may vary in different situations and depend on the intensity of emotions at a particular point. The paper highlighted that the impact of music listening is dependent on the wellbeing of the individual at the time, therefore how useful music is to a young person may vary. For example, listening to music may be beneficial for some to process emotions, or as a way to manage difficult emotions or used as a rumination strategy (Garrido & Schubert, 2013; McFerran, 2016; Miranda, 2013).

The demographics of the quantitative aspect covered a large age range for young people (12 – 25 years old) which had the potential to skew the data and differences in findings between the various ages were not discussed within the paper. Similar to other research mentioned in this literature review, most of the data analysis looked specifically at

correlations, therefore any conclusions regarding the relationship between music and wellbeing do not indicate which variable impacts the other. The qualitative papers focused on an adult population undertaking music therapy (improvisation, choir singing or playing an instrument), with an age range of 19 to 65 years old, therefore the results are not relevant to this current study.

So far the relevant research papers have concentrated on the personal use of music and how this influences a young person. The key benefits of music are similar to the findings from the developmental research, indicating a young person's use of music links to their development; coping with emotions, motivating themselves, changing their cognitions and connecting to others.

1.5 Young people and music therapy

1.5.1 What is music therapy?

Music therapy is a psychological intervention that can draw upon different models of therapy (psychoanalytical, behavioural, humanistic), it must be conducted by an HCPC registered music therapist (Aalbers et al., 2016). The key function of music therapy is to facilitate and guide an individual, or group of individuals, to use different forms of music to express and process emotions/experiences, leading to better wellbeing. Different methods can be used for example; listening to music, playing an instrument, improvisation and singing. It is more common to use a mix of these different methods within music therapy (Aalbers et al., 2016).

1.5.2 Research regarding music therapy and young people

Gold, Voracek and Wigram (2004) conducted a meta-analysis on the effects of music therapy with children and young people (4 – 19 years old) who were experiencing

wellbeing difficulties (e.g. emotional, behavioural, developmental) measured mainly by self-reported psychometric outcome measures. Results reported medium to large effects of music therapy; indicating that various models/techniques of music therapy can lead to positive outcomes for children and young people. There were differences between the type of wellbeing difficulties and the amount of benefit elicited from the music therapy; participants who struggled with behavioural issues appeared to have increased benefit compared to those who struggled with emotional difficulties.

Although this meta-analysis demonstrates some support for the impact of music therapy on young people there are significant issues regarding reliability. The meta-analysis found very few studies within the area, with large inconsistencies between studies on methodological scrutiny. In addition, the reliability of the psychometric outcome measures was not reported. Due to limited power (due to small pools of participants), the analysis could not investigate the moderators which may impact outcomes for an individual and the demographics for those most likely to benefit from music interventions, including the age range of participants. Therefore, any conclusions from the study may not support a broader view of the impact of music therapy on young people.

A further meta-analysis by Geipel, Koenig, Hillecke, Resch and Kaess (2018) concentrated on the impact of music therapy on emotional factors, in particular anxiety and depression, which was less evidenced in Gold et al. (2004). Anxiety and depression were determined using either the ICD-10 (WHO, 1992, cited in Geipel et al., 2018) or DSM-IV (APA, 1994, cited in Geipel et al., 2018) or DSM-V (APA, 2013, cited in Geipel et al., 2018). Outcome measures varied between studies, some measures included; self-reported psychometric measures, biological measures (saliva) and fMRI

brain scans. Overall, the paper concluded music therapies were supportive in reducing symptoms of anxiety and depression, in comparison to control groups. The effect size was -0.73 when all studies were included, an effect size of -0.43 when one outlier study was removed from the analysis, with no heterogeneity between the effect sizes after the outlier was removed. This meta-analysis had similar methodological difficulties due to lack of power (5 studies included in the meta-analysis), as well as significant heterogeneity between studies (e.g. different intervention styles, different measurements and study design).

Stegemann and colleagues (2019) gave an overview of systematic reviews regarding using music therapy/music interventions (such as attending choir, playing the drums) in paediatric health care with children and adolescents. Although this paper was aimed at quite a specific population, the umbrella term of paediatric led to the needs of various young people being held within the overview (e.g. palliative care, oncology, epilepsy, neurorehabilitation and mental health). The overview concluded there was sufficient evidence of the impact music interventions can have on young people, with key benefits related to mood, emotion regulation, communication and social skills. This review did not investigate what factors may indicate when music interventions are most effective (for example; age, type of intervention) or give a clear reference to how different outcomes were measured. The paper also did not comment on differences between the age of young people and the benefits of music intervention.

Wood and colleagues (2013) investigated the impact of a music intervention that had underlying psychological therapeutic principles within a school setting, with young people at risk of negative health and social outcomes (e.g. measured by poor adherence to school attendance, low self-image, verbal aggression or violence). 180 young people

took part in a 10-week course of drumming (DRUMBEAT) with pre, mid and post questionnaires completed regarding the changes they had noticed since starting DRUMBEAT and their feedback on the programme, as well as completing the Rosenberg self-esteem scale. Several positive changes were reported, elevated self-esteem, however, this was not reported as statistically significant; the mean score for participants had moved from pre-treatment scores of 20.61 to a post-treatment score of 23.92 (score range 0-30). Teachers/schools reported a decrease in behavioural issues after participants took part in the programme. Positive quantitative feedback (from questionnaires) highlighted young people's enjoyment of the service. This study was novel as it had a fixed programme for exploring wellbeing (in particular building self-esteem) using psychological theory and models through musical activity, however, facilitators conducting the course were not professional music therapists, rather trained facilitators. The course also focused on young people who were at risk in terms of wellbeing, rather than young people who were currently in distress, therefore preventative rather than reactive.

1.5.3 Qualitative studies regarding young people and music therapy

Hense, McFerran & McGorry (2014) explored (using grounded theory) how young people perceived their identity through participating in music therapy whilst recovering from mental health difficulties. The study concluded that as young people experience more difficulties with their wellbeing, they can lose parts of their identity to the illness; music can be a way to start to engage with parts of their identity again - building wellness. Participants tended to hide away from their musical identity (play music in private, disengage from any previous musical activities) when they were in acute illness, however, after beginning to take part in music therapy, they gained this identity back

and may have used this as a way to increase their social network for recovery (playing in groups at music therapy). This links to previous research which indicated that music listening can be unhelpful when it leads to withdrawing from others (avoidance), however, this study suggests support through musical intervention can adjust this relationship to music leading to more beneficial outcomes.

Hense & McFerren (2017) further explored the 'how and why' musical identity can promote recovery for young people with mental health difficulties. Results indicated that individuals were using music as a meaning-making activity, i.e. they appeared to be attempting to make sense of their difficulties, as well as what it would mean to recover; gaining more insight into their illness/recovery to induce personal growth. The participants also appeared to use music as a social tool, either by participating in group music work or by using the new identity formed through music therapy to feel a sense of belonging (for example, a sense of belonging to being a 'guitarist').

Participants from both Hense & McFerran (2017) and Hense and colleagues (2014) were taken from an outpatient mental health unit, with an older age range (15-25 years old) compared to a number of the previous studies mentioned within this section which looked at a more varied adolescent age range. Therefore, their experience may be partly attributed to their experience of being at a later development stage. Both papers were specific to participants with quite complex mental health difficulties, however, their findings may support the idea that musical identity and social connection could potentially transcend into other populations. For example, those who may be struggling due to social situations can use music to formulate these difficulties and process them, whilst building social connections (which can buffer against symptoms of depression).

Both papers advocate for more community-based music projects, to enable young people to continue their supported recovery and social activity.

1.5.4 Summary

Overall, the literature indicates the positive impact music therapy can have on a young person, particularly their ability to regulate their emotions, connect to others and build their self-esteem. The key benefits noted in music therapy link back to the developmental model discussed earlier within this paper; undertaking music activity (therapy) appears to allow young people to work on themselves individually (through mood regulation, emotion regulation and sense of identity), as well as social aspects of their growth (building connection with others, a tool to communicate). McFerran (2010) argued music therapy can support the developmental needs of young people by supporting them with forming their identity, building resilience, creating connectedness to others and self-esteem by building competence; all of which have been highlighted in this literature review. The literature review will now discuss the use of music interventions within the community which may target non-clinical populations or use different methods (not specific therapy) to support young people positively through music activity.

1.6 Community music projects

Community projects, in general, give an alternative to learning/growing outside formal education. Learning is still key in such a community-based 'hands-on' experience, with the project leaders supporting the development of skills and values, as well as changes in cognition and perspectives (Currie and Higgins, 2009). A unique aspect of community projects is that young people volunteer to be part of them, they choose this as a way to spend their free time; therefore this gives young people advocacy and choice

for active participation rather than the passive role of a student (Benson et al., 2006).

Participation within extracurricular activities (including community activities such as

music) has been found to promote an individual's holistic wellbeing 'thriving' in this

environment (Mahoney & Vest, 2012). Limited literature suggests that utilising

community youth services for preventative support could lead to reduced risk behaviour

and promote healthy development (Youngblade et al., 2007). However, research

findings regarding the impact of community-based interventions for young people are

sparse (Khan, Saini, Augustine, Palmer, Johnson & Donald, 2017). Community

programmes have been presumed to support participants in several different ways

(Khan et al., 2017):

- Understanding and labelling one's own emotions, understanding our values and
  building self-efficacy/confidence

- Ability to manage both our emotions, urges (self-discipline), motivation, form
  goals and organisation skills

- Building social awareness skills such as empathy, as well as appreciating and
  respecting differences in others

- Building relationships, communicating with others/teamwork and social
  engagement.

In general, the basis of the community element of the projects means that the changes

are not only personal but they can also be collective, however, young peoples'

interpretation and gain from such projects are very personal to their context (Clennon,

Kagan, Lawthom and Swindells, 2016).

Community music programmes can be found within different cultures and can be

utilised in various ways depending on the intended audience and cultural factors; all

include the creation of music and that learning takes place (Veblen & Waldren, 2012). Community projects must be flexible to suit what is needed for the individual. Due to this requirement to continually adapt the discipline, community music has avoided professional categorisation (Higgins, 2012). A key element of community music is inclusion and participation; with the focused outcomes of these projects extending beyond improvement in music skills, rather a more holistic look at supporting the wellbeing of an individual participating (Higgins and Willingham, 2017). Similarities and differences have been drawn between community music and music therapy: both focus on the wellbeing of an individual; community music is less likely to support individuals whilst they are defined as acutely 'ill'; music therapists may focus more on the individual needs; and the procedures and guidelines are more stringent in music therapy (O'Grady and McFerran, 2007; Wood and Ansdell, 2018). Community music can be more flexible regarding exploring a person's relationship with music and how it impacts them personally as well as socially in their current context; rather than targeting a specific area of difficulty within their life which may be more likely within music therapy (Higgins and Willingham, 2017). By designing and delivering the community music project to fit the participants, the 'intervention' of music becomes unique and meaningful to them which can then impact identity formation (Green, 2011; Higgins, 2015).

Overall, community projects, in particular, community music projects may have an important role in adolescent wellbeing and development, they are distinct from personal use of music as well as music therapy. Studies regarding the impact of young people undertaking community music projects will now be discussed in this literature review.

1.7 Young people and community music projects

A qualitative study by Harkins, Garnham, Campbell, & Tannahill (2016) focused on the impact of a community music project for young people from disadvantaged backgrounds participating in a symphony orchestra. The age range was varied, with a focus group including young people aged 10 to 16 years old, however, other parts of the analysis included children as young as 7 years old. The key themes were generated based on data from focus groups (6 girls who had taken part in the project), semi-structured interviews (interviews with staff and professionals involved in the care of participants) and filmmaking exercise (six participants created a video asking different participants about their experience) and case studies using grounded theory analysis. All participants who took part in the collection of data were selected by the Big Noise organisation and therefore may have selector bias. Since the study also collected data from professionals working with children/young people; the results do not specifically focus on the young person's perception of how the programme impacted them. Results demonstrated the enjoyment young people had from music engagement, feelings of identity/belonging and closer relationships to others (connectedness), improvement of their self-esteem and increased confidence. A key recommendation for future research was a further investigation of the link between mental wellbeing and community-based music programmes.

A similar study investigated the impact of a music project for young people called 'SingUp' choirs, an initiative for 9-11-year-olds to take part in a weekly choir (Hampshire and Matthijsse, 2010). The analysis focused on data from focus groups and non-standardised questionnaires. The overall experience appeared to be positive with connectedness being one of the key outcomes expressed by young people, however, this

outcome seemed to be particularly evident for those from affluent backgrounds. Those from more socially deprived backgrounds were less likely to complete the course, the paper suggested this may partly be attributed to the type of music used in the intervention.

This contrasts with the findings of Harkins and colleagues (2016) who used similar 'classical' music interventions with young people from disadvantaged backgrounds and were able to engage with the young people, however, participants were purposefully selected for the study and drop-out rates were not detailed, therefore it is difficult to compare the two studies. The paper highlighted the importance of individuals connecting to and having some say over the music intervention; finding that the higher the disparity between the intervention and the person's own musical identity, the more likely the intervention could have negative outcomes (disconnectedness, isolation). However, due to the difference in age range and therefore potential difference in strategies used to engage younger children, there may be further differences between this study and other community music projects focused on adolescence.

Interventions such as the symphony orchestra have been criticised for being too rigid and 'top-down' heavy; with an argument that small scale community music projects with local community knowledge are important (Calo, Steiner, Millar & Teasdale, 2019).

A music project using this 'bottom-up' approach, working with disadvantaged young people across three settings (school, charity and community centres) was evaluated from a 'realist' perspective (Calo et al., 2019). Realist evaluation means that the analysis not only looks at what the outcomes were for individuals, it also analyses the impact on particular groups of individuals and under what circumstances. A mixed-method

approach was used to analyse the experience of 27 young people (aged between 12-17 years old) taking part in 'Heavy Sound', a project which includes sixteen sessions of non-formal participatory music-making. The quantitative analysis included 8 of 10 domains of the Good Childhood Index as well as life satisfaction measures (used by ONS National Wellbeing Programme) the questionnaire developed was tested against other outcome measures and was found to have good internal consistency, as well as reliability and validity. The analysis was pre-post, with only 18 of the participants completing the post-questionnaire, with no change found.

The qualitative analysis consisted of semi-structured interviews with 23 participants, as well as a further 14 interviews with workers on the project or professionals involved with participants' care. The analysis was referred to as a 'typical thematic analysis process', although some detail was given as to how this was conducted, it was difficult to establish the exact process of this qualitative analysis or what theoretical model was underpinning the thematic analysis. Results reported that the project was beneficial for participants; building their self-confidence and wellbeing, as well as general positive engagement levels. Within the results, no data from the quantitative analysis was reported due to lack of power. The majority of the quotes used to demonstrate the benefits from the programme were from workers/professionals rather than the young people participating in the music project. Although it can be useful to understand the reflections of those supporting the young people, it was difficult to ascertain what was the young person's voice and what was a worker's voice within the overall analysis. Within the concluding remarks, the author highlighted the need for more research within the area of community-based music interventions within different contexts and environments to understand if findings are similar.

A systemic review was undertaken by Daykin, Moriarty, De Viggiani and Pilkington (2011) to understand the impact of music interventions on young people who have offended or are at risk of offending with 11 quantitative/qualitative studies included. The review found that young people's self-esteem, self-efficacy and self-concept (building of identity) all improved through the music projects, as well as some improvement to their mood or behaviour and increased motivation (Daykin et al., 2011). The review however highlighted methodological weaknesses both within the quantitative data (e.g. research design and data collection), as well as the qualitative data (data analysis and sampling) which emphasised the need for more methodologically sound research to be undertaken, including rigorous qualitative research to understand young peoples' experiences.

As well as the systematic review, the paper also discussed the evaluation of Youth Music projects (24 in total) undertaken within the UK and analysed the key findings of the projects using thematic analysis. The type of music projects included within this report varied; singing/song-writing, composing music, music technology and playing instruments. The report highlighted that project evaluation frameworks were underdeveloped (lack of baseline pre-post measures, information regarding sampling of those who gave feedback and lack of thorough data analysis), however, reported outcomes such as; the development of transferable skills as well as music skills and building self-esteem/confidence. The report also noted systemic impacts such as suggestions for changes to infrastructure within the youth justice service.

Daykin and colleagues (2017) investigated the impact of using community music interventions with young people within the youth justice setting; 118 young people (aged 13 – 21 years old) from across England and Wales took part in the mixed-method

study. The music intervention consisted of an active learning group programme (playing instruments) from 90 minutes to 3 hours per week over six weeks. The study did attempt to use psychometrically sound measures at pre-, post-intervention and follow-up to explore any changes in the mental wellbeing of participants, however, this was not reported within the paper. The reason given for not reporting the data was not having a control group and low adherence rate to the completion of measures (only 32% completed post measures and 22% follow-up measures) which led to a lack of power for the analysis. In the qualitative thematic analysis, the study highlighted that the context of the young people's settings may have impacted upon their ability to engage with the music project, for example, if they were in a prison environment with several adults watching over them, it became more difficult for young people to engage.

Examples of positive benefits from the music programme for young people were; a sense/re-evaluation of identity, some control within a system which they normally feel powerless within, a way to process difficult emotions from both present and past experiences and building connections with others in a group setting. Others appeared to struggle with the music intervention due to conflict within the group or feeling like a 'failure' when they were unable to achieve music activities to their own perceived standard or other participant's standard. The study concluded that community music interventions can be beneficial for some, however, this appeared to be very individualised, depending on whether the young person could relate to the music, their 'social status' within the group, the environmental conditions and the reflective flexibility of the music practitioner.

Community music programmes by Music & Change (MAC) have investigated young people's experience of undertaking a music project (DJ-ing and lyric writing) who were

at risk of or were members of gangs (Zlotowitz, Barker, Moloney & Howard, 2016). The music element of the project was part of a wider framework of engagement, including psychologically informed practices such as mentalisation based work and motivational interviewing. An ethnographic thematic analysis of interviews with participants, as well as case notes, found the participants valued trust and safety with mentors, flexibility and ownership of activities and holistic care; which evoked engagement within the music project and change within the person. The intervention was aimed at 14 – 25-year-olds, however, the sample consisted of participants aged between 16 – 22 years old, with a mean age of 19 years old. The music element was primarily used as a catalyst to build relationships with practitioners leading to wider conversations regarding mental health. Although this could be framed as a community music project, there were additional mental health based elements to the project and facilitators were either clinical professionals (Clinical Psychologist and Occupational Therapist) or were supported by clinical professionals. The aims are therefore significantly different to other community music projects; and lies between music therapy and a community music project. The project was also much longer in length (two years) compared to other community music projects. The study argued that the extended duration of the project was needed to ensure success in engaging young people who were normally seen as difficult to engage.

Other community music projects have been created in different areas of the world, for example, the Norwegian community music project supporting Palestinian adolescents in Lebanon refugee camps (Boeskov, 2020; Storsve, Westby & Ruud, 2010). Literature published highlighted that the project impacts young peoples' sense of identity (particularly in the context of national identity integration within self), overall wellbeing, the building of self-esteem, sense of belonging, creating hope and a sense of

agency. Most of the articles are more reflective regarding the project work rather than from methodological sound measurements, with workers from the project as key authors. In one article regarding the project, sixteen semi-structured interviews were conducted with participants, however, some were formal interviews and some informal, with this taking place over a wider ethnographic study. Therefore the results also included interviews with workers at the camp, other young people who live at the camp and general observations (Boeskov, 2020).

1.7.1 Summary

The above studies demonstrate that community music interventions could be beneficial as a preventative strategy, however, there appears to be a lack of empirical research within the area to a sufficiently high methodical standard, e.g. using sound psychometric outcomes or standardised in-depth methods of qualitative analysis. Outcomes have focused on building connections with others through music interventions and building self-esteem, and these are findings similar to previous research highlighted in this literature review regarding music therapy and music listening. Most studies have also focussed on young people from at-risk backgrounds which is understandably important, however, more general explorations of young peoples' experiences of community music projects and how it may influence positive youth development are lacking.

1.8 Summary of literature review

Overall, music is an important aspect of life for many individuals, in particular for young people and has been linked to adolescent development. In personal use, there are several different ways young people may use music for individual and social

development and this has been well researched. Previous research has highlighted some of the key ways adolescents use music, for example; emotion regulation, emotion expression and connecting to others. Music may also be used as a maladaptive coping strategy; in particular, using music to ruminate over difficult feelings/thoughts particularly for young people who are struggling with their mental health, however, research has highlighted that music therapy may be a way to help participants re-engage with their musical identity and promote social engagement. In general, music therapy may be used to support young people to process experiences and emotions in helpful ways to promote wellbeing.

Community-based projects, in general, have been advocated as having the potential to support positive youth development, as well as provide a preventative strategy by promoting wellbeing. However, the literature is limited, with little evidence of how young people interpret their experience of music interventions in the community. Therefore understanding young peoples' perspective on what they may gain from a community music intervention is an important next step to be investigated. Developing opportunities to have conversations with young people about their experience can allow new perspectives and ideas to generate regarding the benefits or barriers of community music projects to a young person's life.

1.9 Study aims

There is limited evidence regarding how music can be used within a community setting, specifically how young people interpret and experience hands-on musical activities in community-based music projects and if they perceive wellbeing benefits. The proposed research hopes to further understand young peoples' experiences of using a community-

based music intervention. Due to the lack of research within this area, the current research project aims to focus on qualitative analysis, in particular, to explore the young person's perspective and how they make sense of using a community-based music intervention. This study aims to explore: how do young people experience participating in a community music project?

2. Method

This chapter outlines the methods used for this study and the rationale behind decisions that were made. The chapter first introduces qualitative research and outlines the key features of IPA, detailing why this was chosen over alternative methods as the most appropriate approach for the study. The second half of this chapter focuses on the research design and implementation of the study, including; participants, data collection, analysis and ethical considerations.

2.1 Methodological approach

2.1.1 Qualitative approach

A qualitative approach to research is an umbrella term for various methodologies which attempt to understand different aspects of the social world in a rich and in-depth way; exploring and making sense of people's experiences (Mason, 2017). Due to this, qualitative research tends to focus on the intricacy and complexity of experience rather than trying to detect a linear cause-effect relationship and therefore will not hypothesise on pre-conceived ideas of what someone's experience may be (Willig, 2008). It can draw out the rich personal accounts of experience which can be lost within quantitative research and can be a popular method to use when there is little previous research into a given area; it highlights the multi-faceted and complex nature of human experience (Tuffour, 2017). A quantitative approach was considered for this research, using a pre-post design using psychometric measures for self-esteem, connectedness, mood and emotion regulation. As highlighted in the previous chapter, there is limited research within community-based music projects, with a lack of focus on a young person's reflections regarding their experience and a call for more studies within this area (Calo et al., 2019; Harkins et al., 2016). Due to this, a qualitative design using IPA

methodology was chosen for this study to create a rich dataset with the young persons' experiences at the centre of the analysis. The study did not want to assume what young people may take from the community project rather explore this with them.

2.1.2 Interpretative Phenomenological Analysis

When an individual experiences phenomena, they can reflect on what, if any, significance they take from it. IPA engages with this process and aims to capture how they have interpreted the experience; what meaning-making have they created as an individual (Smith, 1996). IPA is based on three key theoretical frameworks: hermeneutics, phenomenology and idiography (Smith, Flowers & Larkin, 2009). Hermeneutics focuses on how humans interpret their world. By using the ability to reflect, humans will attempt to make sense of any experience they have and through this, they can identify their own personal meaning to a given experience, including how they wish to use this experience. The hermeneutic circle is a method of understanding text on multiple levels, both the text as a whole, as well as different meanings which could be derived from different sections of the text. Meaning-making of the text can be made at a range of levels and different perspectives can be formed (Smith et al., 2009). Since IPA relies on what information a participant chooses to disclose as their meaning-making of a given situation, researchers must rely on interpreting the information they are given; therefore, IPA can be deemed double hermeneutic (interpreting an interpretation of a given phenomenon) (Smith et al., 2009). The researcher must think carefully about the conflicting role of both trying to interpret someone else's interpretation, whilst being a human with their own thoughts/beliefs on a subject matter, as this may impact how they make sense of a participant's experience and the multiple interpretations which could be formulated (Smith, 1996).

Phenomenology is an approach that explores our lived experience as humans and how we understand important experiences in our life (Smith & Osborn, 2015). If we can expand our experience to a more conscious level to include reflection we can perhaps express the experience to others too. This concept is important to the practice of psychology, as it attempts to explain how we as Psychologists endeavour to make sense of a person's experience (Smith et al., 2009).

Idiography acknowledges the importance of a thorough detailed analysis of each individual's data, as only after this can cross-case analysis take place. During cross-case analysis, similarities and differences must be highlighted and any given themes accounted for in relation to how they emerge in different individual data (Smith et al., 2009). IPA is a dynamic process, it should be flexible and not rely on a hypothesis, instead, IPA should use open-ended questions to allow the widest range of data interpretation and the most idiosyncratic methodology (Smith & Osborn, 2015). IPA cannot make generalisations of the population from analysis, primarily because of small sample sizes and very rich personal accounts from an individual. It can link the data analysis to previous research, a concept called 'theoretical transferability', this allows the IPA findings to fit into the wider research base and to add to a wider picture of a given phenomenon (Smith, 2004; Smith, 2008). As stated, in IPA in-depth individual analysis takes place before attempting generalisations across cases (group analysis). Due to the individualistic nature of this approach, steps of analysis are flexible and non-linear, informed by the dataset, however, there are guiding principles to support the process which have been outlined in Table 1.

Table 1

Stages for IPA data analysis (adapted from Smith et al., 2009)

Strategy	Description
1	Immerse self in the data; thorough line by line analysis highlighting descriptive, linguistic and conceptual notes to interpret meaning from the experience of the individual.
2	Using notes created from stage 1 identify emergent themes from the data. Use this to cluster emerging themes noting similarities and differences within the data to try and draw out the essence of the text. Do this with all single cases before moving to across cases.
3	'Dialogue' between the researcher, the patterns found within the data and psychological knowledge, within the given context that the phenomena is seated in, leading to more interpretive accounts of individual experience.
4	Creating a structured framework to rationalise connections between themes.
5	Assembling the data in a clear presentative way which permits the analysis process to be sketched out from initial comments (stage 1) to final themes.
6	Checking the credibility and logic of the themes through supervision, collaboration and/or audit.

7   Creating a story which describes the analysis/interpretations, grounded in the data with tables/diagrams to support, which explains each theme in-depth. Personal reflections are also included to allow the reader to understand the perceptions and processes undertaken by the researcher .

2.1.3 Ontological and Epistemological statement

Our interpretation of knowledge influences our research paradigm and researchers should ensure that their stance reflects on the methodology chosen. Ontological and epistemological positions are vital concepts to consider whilst considering our holistic view on our interpretation of knowledge (Alase, 2017). Ontology is the exploration of reality, what reality is and what shapes our reality; this research study believes that reality is something that is interpreted and created by individuals depending on their own experiences of the world, with no right or wrong answer regarding the reality that other's may perceive (Mason, 2017). The openness of the research question of this study allows the subjective view that someone's state of being is influenced and shaped through their experience and view of the world, therefore the 'reality' of the community music project may be different between participants, and could be different for an individual within different social contexts.

Epistemology relates to how we understand knowledge; the impact on our thinking process on how we know reality (Mason, 2017). This research question wants to explore experiences and how individual's derive value from the community music project rather than attempting to explain 'truth' on how young people are generally impacted from

participating in a community music project. This stance links to the phenomenological approach as this study has attempted in making sense of the experience of others, whilst accounting for each person's experience being unique within that particular context, however, there may be some similarities between individuals which can be drawn to previous research to make sense of the experience from a wider stance (Smith et al., 2009).

An important aspect of this is understanding the researcher's influence within analysis; the intersubjectivity between the researcher's meaning-making and how this may influence understanding the mean-making of others (Alase, 2017). Therefore, this study uses a reductionist approach informed by IPA guidelines to reflect upon the process of making sense of and finding the essence of a participant's experience; whilst trying to 'bracket off' the researcher's own perceptions/interpretations as much as possible (Smith et al., 2009).

2.1.4 Other methodologies considered

Grounded theory

Grounded Theory was one of the first qualitative approaches introduced to research design; it studies a person's experience of a given phenomenon and then attempts to generate a theory to explain the phenomenon (Smith, 2008). This approach has been used previously in developing theories to explain music therapy, for example; to understand the participant's experience, family member's experience and music therapist's experience (O'Callaghan, 2012). Grounded theory may have been a good choice for this research project if the key aim was to develop theories to understand the process of young people determining how to use music within their lives, or what factors contribute to how they use music, however, this study focused on what their

experience was of the community music project, rather than the process behind it. As grounded theory is less concerned with an individual's account IPA was agreed to be more suitable for this study.

Discourse analysis

Discourse analysis is derived from social constructionism, it focuses on the use of language within interactions and how this may impact power, roles and understanding within a conversation (Smith, 2008). Discourse analysis argues the language we choose to use in conversations is deliberate and derives meaning; it can be impacted by the context of our surroundings and can change in accordance with this (Potter & Wetherell, 1987). This approach may have been more appropriate if this study wanted to look at what words a young person used to describe music, or how young people interact with one another within a community music project. The focus of discourse is not on the content of the language, rather what the language means about the interaction. As this research study was more interested in how people make sense of their use of the community music project, the content of the language is important and therefore IPA was agreed to be a more suitable approach.

Thematic analysis

Thematic analysis is a popular non-theoretical framework used within qualitative research (Braun & Clarke, 2006). This framework focuses on understanding shared meaning between individuals on a certain subject; searching for patterns within the data to then systematise and interpret. Due to thematic analysis not being tied to a particular theoretical framework, it can be used more flexibly in its use than other qualitative approaches, with clear guidelines available on conducting the analysis which may suit

larger datasets (Braun & Clarke, 2006). Thematic analysis could have been used to explore the research question within this study and has been used within some similar projects in previous research (Daykin et al., 2016; Zlotowitz et al., 2016). Thematic analysis searches for patterns and themes across participants experiences, rather than first exploring individual experiences before deciphering the similarities and differences across participants. Since there has been a lack of in-depth understanding of how individuals interpret their experience of community music projects, exploring fully and interpreting each individual's experience was felt to be important for this study. Therefore IPA was agreed to be more suited to this study and the specific research question.

2.1.5 IPA training

To support my learning of IPA, I attended 16 hours of group IPA training with an academic expert within IPA held by the Doctorate in Clinical Psychology programme. This informed my understanding of IPA theory and supported creating the interview guide, developing an interview technique and the analysis of data.

2.2 Design

This study sought to understand the experience of young people undertaking a community music project. As highlighted earlier within this chapter qualitative research design was deemed more appropriate to answer the research question, using IPA methodology to conduct the study. Semi-structured interviews were conducted to collect data (please see the section below) and all interviews were audio-recorded then transcribed verbatim.

2.2.1 Semi-structured interviews

IPA research data can be collected in many ways such as; focus groups, interviews, diaries and video diaries (Smith et al., 2009). Since the focus of IPA is to ensure rich and in-depth accounts of a person's experience, semi-structured individual interviews tend to be the most popular method of collecting data (Pietkiewicz & Smith, 2012). A semi-structured interview allows the participant to explore with the researcher in real-time their experience and allows the researcher to ask follow-up questions which can lead to a more in-depth and individualised account of a person's experience (Smith et al., 2009). By having some structure to the interview key subjects can be explored, however, this is not regimented; allowing more flow and flexibility on what is important to the participant with the hope that this leads to a more natural account of phenomena. (Smith et al., 2009). Video diaries were also considered as an approach to research design. It would have been difficult to ensure the data collected through video diaries were in-depth enough to explore the experience on an interpretative level; with no control over how often participants would use the diary or in what context/circumstance they would be more likely to use it. Video diaries would also not have allowed the researcher to explore any meaning-making further with additional questions, therefore, may lack the depth needed to gain the essence of the participant's experience. For these reasons semi-structured interviews were chosen as the most suitable method for collecting data in this study.

2.2.2 Elements of coproduction

The National Institute for Health Research has released guidelines that advocate for coproduction whilst undertaking research, including involving both service users and the community in the design as they are the experts by experience (NIHR, 2021). The level of coproduction can happen at different levels, with some research projects being

fully coproduced, from choosing the initial area of research to writing up the study
(NIHR, 2021). This study acknowledged the importance of introducing coproduction
elements to the study (working with a local charity and using a young people
consultation group), however, due to the study being part of a doctoral thesis, further
steps to coproduce the study were not undertaken.

Consultation with local community music charity

To capture recent accounts of young peoples' experiences, the study worked with a
local community music charity called Cloth Cat. Cloth Cat is a Leeds-based grassroots
charity that works with individuals and groups through different events, projects and
music courses over the past 20 years. The charity hopes to support individuals to feel
control within their lives and create positive activity through building confidence and
new relationships through music, as well as learn new music skills. Cloth Cat had
recently started a new project called 'Get Your Act Together' a ten-week (one session
per week) programme for 11-18-year olds (catchment: Leeds, West Yorkshire) funded
by the National Lottery. There were various music courses to choose from: developing a
band; guitar; singer/song-writing; DJ-ing; music journalism; and creating a radio station
(please see Appendix 1 for advertisement flyer). Get Your Act Together sessions lasted
2 1/2 hours which included time to prepare and set up equipment where necessary.
Participants would arrive and after some time to catch up informally as a group the
mentor would teach a particular skill related to the course (for example a new chord or
song to play on the guitar). Participants would then be asked to work on the skill learnt
by themselves; with space for creative freedom on how to use this new skill and support
from the mentor if needed. Participants would come back together to share their
learning and perform in front of one another, with space for feedback. Sessions were

flexible to suit the needs of the participants and what they wanted to focus on within the session. The course aimed to; develop transferable skills (such as teamwork), practical music skills and building confidence.

Cloth Cat was involved in the design of the research from the beginning. They reflected on what they had noticed informally regarding the impact of community music projects and had discussions with the researcher regarding the literature and how this fits with their experience. They were also involved in creating and implementing the process for recruitment of young people to this research study; all participants from this study were recruited through the 'Get Your Act Together' programme supported by Cloth Cat staff.

Consultation with young people

The study sought out a consultation group of young people who had experienced a community music project. It was important to gain their perspective on: the research question; how the research question was going to be explored (interview topic guide); and if the information sheets/consent forms were informative and understandable. A local charity Chapel FM who run community music projects for 11-18-year-olds (playing instruments) permitted the researcher to run a consultation group with some of their participants (aged 11-15 years old). The consultation group were provided refreshments and dinner to thank the young people for their contributions. The participants were introduced to the rationale of the study, what the research question was and given copies of the interview topic guide, young person's information sheet and consent form. The participants were then asked by the researcher to comment on if they thought the research was important and if the right questions were being explored. The participants were then asked to give comments on the readability/language used

within all the documents mentioned. Participants offered instances where they didn't understand the language or if something was unclear. For example, within the consent form some of the younger participants stated that not everyone would understand 'sign with initials' therefore additional information was added to the assent form to explain the definition of initials. The participants also offered other thought-provoking suggestions such as; offering to translate parent consent forms to other languages if required.

Some changes were made to the documents after the first submission to Ethics due to changes needed due to Covid-19. For example, questions added to the interview topic guide related to Covid-19 and information regarding interviews taking place online rather than face to face. Whilst it would have been best practice to consult with young people again, due to tight turnarounds and delays in processes, it was not manageable to revisit the consultation group for the changes before resubmission. All changes to documentation were discussed within supervision with both supervisors who regularly engage with young people in clinical settings.

2.3 Participants

2.3.1 Sampling

The sample for this study was young people who had recently finished participating in a community music project with the music charity Cloth Cat. The community music project began recruitment in November 2019 with 50 participant placements available for each cohort (new cohort was to start every 3 months), however, Covid-19 led to the second cohort being cancelled. Initially, the study hoped to recruit participants over cohorts 2 and 3 with a larger sampling pool, however, this was unavailable due to

Covid-19. The third cohort of the project started in September 2020 with restricted

numbers (for social distancing measures) with the offer of both remote and face to face

courses; 24 young people who took part in this cohort were suitable for the study and

were part of the sampling pool (19 males, 4 females; age range 11-18 years old with a

mean age of 13.35). Due to the in-depth nature of understanding each individual's

experience within IPA sample sizes are small, with the suggested sample size between

4-10 participants for a professional doctorate (Smith & Osbourne, 2007). This allows a

rich and detailed analysis of each individual's experience which can then be compared

to other participants for both similarities and differences. Therefore, although the

sampling pool was smaller than expected, it was agreed it was large enough for

recruitment. The theoretical framework of IPA states that participants should be

selected purposefully, recruiting from particular groups where the subject area will be of

particular personal relevance (Pietkiewicz & Smith, 2012). Therefore, working with the

community music project allowed the study to recruit from a relatively homogenous and

relevant sample.

2.3.2 Inclusion/Exclusion criteria

Table 2 below outlines the inclusion and exclusion criteria for the study.

Table 2
Inclusion and exclusion criteria

Inclusion Criteria	Exclusion Criteria
- Young people who took part in the following community music project courses; guitar, DJ skills,	- Young people who took part in the radio show or music journalism course were not approached for the study and

singer/songwriting and developing a band.	were not part of the sample pool. Whilst both courses still focus on music, they are not practical hands-on music experience; therefore may have a different meaning to actively taking part in a musical activity.
- To ensure a substantial dosage effect of the community music programme, it was agreed within supervision (as well as with Cloth Cat) that participants must have attended at least 7 sessions of the programme to have enough experience to contribute to the study. Unfortunately, due to Covid-19 government restrictions, all courses moved to remote in week 7 of the programme and some young people disengaged due to this and therefore were unable to take part in the study.	- Participants had to be both fluent and proficient in English. The use of translators would not be appropriate, as specific wording used by participants is vital for the interpretation of the data and may be lost in translation.
- It was agreed that all ages would be approached for the study, there	- Young people attending the project who had a diagnosed

was an acknowledgement that an eleven-year old's experience could potentially be significantly different to that of an eighteen-year-old due to their developmental stage (Holmbeck, Friedman, Abad & Jandasek, 2006). Most research looking at treatments for adolescents tend to span 12-18 years old, therefore the age span within this study fitted with the norm (Jaworska & MacQueen, 2015). Previous research focusing on different aspects of young people and music used a similarly varied age range therefore it was agreed that it was acceptable to recruit from the full age range. All participants had transitioned to secondary school which is understood to be an important developmental process (Harris & Nowland, 2021).

Learning Disability (LD) were excluded from the project. As noted above, it is important in IPA to have as homogenous a sample as possible due to the importance of detailed analysis of the individual before moving to group analysis. Therefore, although IPA can be used with people who have a LD diagnosis, it was considered that the analysis process and making sense of the data would be significantly different between those with and without a LD diagnosis (Rose, Malik, Hirata, Roughan, Asta & Larkin, 2019).

2.3.3 Recruitment

Participants were recruited through Cloth Cat, a Leeds based music charity organisation that was facilitating a community music project for young people. Cloth Cat recruited participants to the community music project through school engagement, local charities, online advertising (Facebook/Twitter), local authorities, youth services and Leeds Music Education Partnership. Cloth Cat held an open day in January 2020 and posted information regarding this on social media, as well as asked third party organisations mentioned above to share the information. They also released an article within the 'Yorkshire Evening Post' and issued a Mailchimp email to 300+ relevant contacts. Cloth Cat found social media to be the main recruitment platform, in particular Twitter. Cloth Cat reflected that it was difficult to engage with schools due to the schools' lack of interaction. The research study team had no input into this recruitment process.

Due to uncertainty regarding the course going ahead, as well as delays with the ethics procedure (both as a result of the pandemic), the plan for recruiting participants changed. Therefore this paragraph is divided into two sections; the original plan for recruitment and actual recruitment.

The original plan for recruitment

Participants were going to be introduced to the research project on the second week of the music course and given the information sheet for both themselves and their parents. The young people would then be reminded of the project during week five and week ten of the programme, as well as a follow-up after the course had ended, giving the young people up to eleven weeks to decide whether to participate.

Actual recruitment

Young people partaking in the music project were told about the research study whilst at the final two lessons of the music programme. Three emails (between 20/11/20 and 8/12/20) were sent from one of the Cloth Cat staff (in charge of engagement, not a tutor for any of the courses) to parents of young people. The email included a copy of the parent information sheet (Appendix 2), participant information sheet (Appendix 3) and consent forms (Appendix 4, 5 & 6). Within this email parents/guardians and young people were made aware that to thank the young person for giving their time to the study they would be given a £10 Amazon voucher. Parents were encouraged to ask their young people if they would like to take part in the project and contact Cloth Cat staff if interested.

Cloth Cat staff then forwarded the contact details of any parent/young person who were interested to the researcher who then called each parent as a screening to check their understanding of the research and the suitability of the young person. The researcher offered to call any of the young people to discuss the project before arranging an interview time which was scheduled within the following two weeks. The researcher discussed the study before all interviews with participants to ensure that they understood all aspects of the study and that they were aware that they could choose to consent or not consent to participate. Consent forms for both the young person and parent were sent before the interview took place. Potential participants who did not respond within 10 days of the final email were considered as not being interested in participating in the research and no further contact was made.

Although the original recruitment plan may have been a preferable option, it was felt by the research team that contacting the young people regarding the project at the end of the programme still allowed enough time for the participant and parent to consider taking part in the research. There was at least a 5-day (normally over a week) gap between agreeing to the study and the interview taking place, giving time for them to reconsider participating and opt-out if they decided to do so. Due to conversations with Cloth Cat regarding their policies, it was agreed that even if participants were over 16 we would still require a parent/guardian to consent to them taking part in the research, however, none of the participants were 16 or over.

Eight participants expressed an interest in participating in the research by contacting the Cloth Cat member of staff through email. All eight potential participants formed the final participant sample after being screened and deemed as fitting to the inclusion criteria. Therefore, all participants who expressed an interest in taking part in the study were able to do so.

2.4 Data collection

Due to government pandemic restrictions, the interviews were unable to take place face to face, instead, all interviews took place on Microsoft Teams. There was flexibility regarding the social platform if participants were unable to access Microsoft Teams.

2.4.1 Interviews

The interviews were navigated using an interview topic guide (please see Appendix 7) previously developed with the assistance of young people taking part in a community music project. Changes were made during this feedback process to simplify the language and re-structure the flow of questioning. For each main question, sub-

questions were underneath to support deeper exploration of questions if required. The interview guide was a starting point for exploring an individual's experience rather than a set guide for questions, it supported the researcher to ensure the participants were allowed the opportunity to discuss all important aspects of their experience. The researcher conducted two pilot interviews with fellow trainees from the Doctorate in Clinical Psychology course before data collection. This was to further develop the researcher's skills in conducting semi-structured interviews. Both trainees were also using IPA methodology and had begun interviews with participants; feedback was given on the researcher's interview style which allowed reflection on the best ways to frame questions and what questions to follow up on. A reflective diary was used in between interviews to think about the style and process of the interview and if there were any changes to be made within follow-up interviews. For example, after the first two interviews, reflections highlighted that both participants had difficulty understanding the wording regarding the impact Cloth Cat may have had on their experience of the pandemic. Therefore, the language was changed and scaffolding techniques were used to reframe the questions in later interviews to aid understanding.

Interview recordings varied in length (between 37 minutes to 67 minutes), the average length was around one hour. The interview recordings were saved on secure files before being transcribed. The first and last interviews were transcribed by the researcher; this facilitated familiarity with the process and allowed deeper reflections on differences between the first and last interviews. A recommended transcriber from the University of Leeds transcribed all other interviews and these were quality checked afterwards; any errors were edited.

Basic demographic information regarding participants were provided by Cloth Cat such as; age, gender, ethnicity and the community music project skill undertaken (e.g. guitar, DJ). Each interview started with general questions to get to know the young person and to support building safety and rapport. Information from these initial conversations were not analysed, however, it was used within pen portraits which gave more personal information about each participant, including what music means to them and how they use it within their personal life.

2.5 Analysis

2.5.1 Analysis process

The IPA analysis process is complex and multi-directional, this study used the guide by Smith and colleagues (2009) to inform the analysis, however, my technique developed during the data and analysis process. The analysis process has been outlined below;

Stage 1 initial reading

Read the transcript several times to become immersed in the content, this included revisiting and listening to the interview recording; which allowed the participant to become the focus of any subsequent stages of analysis. Any initial key responses to the content of the session and any first impressions were written in the reflective diary. Any key personal information was used to start writing the individual pen portrait.

Stage 2 note taking

This stage involved line by line analysis of the transcript to code any data into three categories; descriptive (blue), linguistic (red italic) and conceptual (green underlined). Descriptive comments included a general summary of what the data stated, keywords or

phrases. Linguistic comments were pauses, emphasis in language and repetition in words. Lastly, conceptual notes were more 'interpretive' and on a 'conceptual level' (Smith et al., 2009, p. 77). Any comments made by supervisors during discussions of the data were added in purple to the transcript. Any parts of the transcript that I thought were particularly interesting or I was having more difficulty transcribing were highlighted in yellow and brought to supervision for the first two transcripts. After this point I became more confident in my analysis process.

Stage 3 emergent themes

I then used the initial notes created in stage 2 to inform my development of the emergent themes which was recorded in the left-hand margin of the transcript document. This process forms part of the hermeneutic cycle; deconstructing the transcript into chunks to analyse before it is reformed as a whole during write up (Smith et al., 2009). After creating initial emergent themes, I revisited the transcript the following day and wrote out all emerging themes on pieces of paper, editing any emergent themes that on the second reading did not fit as well as initially thought. Appendix 8 is an example of a transcript after stages 1-3.

Stage 4 connecting to themes

After writing out all emergent themes on paper and cutting them into individual pieces, I arranged them on a large table and began to physically move connected emergent themes into clusters, using sticky notes to label the clusters and notepaper to cluster any sticky notes into proposed initial themes. This process allowed me to visually understand how the themes could form using the emergent themes. Picture examples of this process are provided in Appendix 9. After writing down the initial proposed themes

and subthemes (derived from this process), I put the cluster emergent themes into small bags. I then went back to the analysis the following day and clustered the emergent themes again (informed by my initial themes/subthemes) and made any changes to this to create my themes/subthemes for the participant. I added all themes/subthemes to an excel document and went through the transcript to take quotes that evidenced each theme/subtheme – this ensured that the interpretative analysis was still grounded in the data which is important within IPA methodology (Smith et al., 2009).

Stage 5 Group analysis

In the final stage, I wrote out all themes and subthemes from each individual analysis onto pieces of paper and used this to compare and contrast the themes across different participants using similar techniques noted in step 4. This included seeing how themes with one participant may elucidate on the themes from another participant. This stage led to relabelling/reconfiguring some of the themes developed at stage 4. The analysis was clustered and re-clustered several times to search for patterns in the data and created a 'story' of the data; how suggested themes related to one another. Whilst working through different interpretations of the group analysis, I explored this with my supervisors to check whether my rationale made sense to others. Please see the picture to demonstrate this process in Appendix 10. When an initial structure for the group analysis themes was agreed, I went back to the excel document with quotes from each transcript and created a new tab with group analysis. I then went through each of the participants' quotes and added 1-3 examples for each group theme/subtheme into the group analysis tab. This allowed me to see if the group analysis interpretation could still be grounded in the data and which subthemes may not be relevant to all participants. This stage allowed me to further develop and refine the themes. This excel document

was sent to my supervisors to comment and check if all themes made sense in the context of the data. During the final write-up of the research, the excel document enabled an easy way to access quotes from participants which validated where themes had emerged from; central to IPA is keeping the participant's own words at the heart of the write-up process (Smith et al., 2009). Whilst writing the results section, the framework and labelling of themes was an ongoing process, with revisions if necessary to ensure the essence of the participants' experiences were expressed within the write-up.

2.5.2 Reflexivity

It was suggested by Husserl (1927, cited in Smith et al., 2009) that the more we are aware of how our past experiences, values and assumptions impact our interpretation of someone else's experience, the more likely we can uncover the essence of the participant's experience. The acknowledgement of what as researchers we bring to the analysis is essential due to the importance of the hermeneutic cycle within IPA methodology. To incorporate consciously being aware of my values, assumptions and beliefs, I used a reflective diary throughout the research process. I discussed important reflections with supervisors when appropriate, as well as within IPA training. The research diary allowed an audit trail of decisions made within the research. My positionality statement which was discussed within supervision and held within my mind whilst undertaking the research is outlined below.

Situating self in research

I am a 32-year-old white Scottish female, I do not have any children. Therefore, I am not in a similar age bracket to the young people taking part in the research although I have myself been young and can reflect retrospectively on my experience of being a

young adult. From the age of around 19 years old I was in several paid employments where the focus was supporting young people; for several years I worked full-time at a youth charity and had contact with hundreds of young people from diverse backgrounds. Therefore, I have significant experience of talking to young people and in trying to understand their experiences which can be unique to this age bracket. This allowed me to build rapport with participants, as it feels natural to speak to young people and I took time to get to know each young person first to try and support them to open up within the quite restrictive (online interview) context. Although I am a lot older, which may have made it difficult for young people to open up, I hope my approach to young people supported them to feel comfortable within the interview, as well as the likelihood that I am younger than most of the participants' parents.

I enjoy working with young people and listening to their stories which drew me to this research. Working within third sector youth work in the past, I worked with local charities from a variety of areas and supported young people to connect within their community. This, as well as my passion for community psychology/social justice and equality, created excitement when this research opportunity was made available, as I strongly believe in the power of community to support individuals in their development and the importance of this connection. I was aware that my investment within this area may have influenced my interpretation, therefore, I reflected regularly about my interpretations to ensure interpretations came from the individual's experience rather than my expectations of their experience. Through my social justice values, I am aware that I have been disheartened by the decline of resources for young people over the past decade, with dramatic cuts to youth services within Councils. I have seen the power of

these community resources being pivotal for young people in their transition to new life cycles, building their identity and sense of self.

Music is a powerful support for me and has been since a young age. I remember my development in youth and the power of listening to music, composing music and playing music within my journey into adulthood, as well as beyond. My estranged father was a professional musician and music was one of my key understandings of how I connected to this unknown side of my family. I played piano, percussion and sang for several years, music was regularly my most successful subject at school and I gained a lot of pride/self-esteem through positive feedback within music. I also used the type of music I listened to when I was younger to express my identity, both by conforming to social norms in terms of aesthetics to fit in with particular groups, as well as expressing my 'uniqueness' in my identity. I am aware that my powerful relationship with music and my own experience of growing up with music may influence or support me in identifying with some aspects of the participants' experiences. However, I have widened my understanding by reading a lot of literature within the area and have spoken about different aspects of the theory/research within supervision, as well as discussed my own experiences. I have been focused and driven to tell others' stories through this research rather than my own and give voice to young people and what significance (if any) they express relating to music in the community. I am open to being challenged on any of this to ensure that this research holds true to the voice of those it has been created for.

2.5.3 Quality Checks

It has been argued that assessing the quality of a qualitative research project can be more challenging compared to quantitative (Merrick, 1999). Due to this, guidelines were proposed by Elliot, Fischer and Rennie (1999) which aimed to legitimise qualitative research, ensure quality control and ensure reviews of research validity can be conducted. Seven guidelines were created on research in general with seven additional guidelines created specifically to apply to qualitative research. The guidelines were based on best practice in qualitative research and encouraged the guidelines to be evolving due to the ever-growing and rich nature of qualitative data (Elliot et al., 1999). The seven qualitative guidelines were; owning one's perspective, situating the sample, grounding in examples, providing a quality check, coherence, accomplishing general vs. specific research tasks and resonating with the reader. Around the same time, Yardley (2000) created four key principles for ensuring quality within (qualitative) research: sensitivity to context; commitment and rigour; transparency and coherence; impact and importance. Table 3 outlines some examples of steps taken within this study which were informed by the four key principles (Yardley, 2000).

Table 3
Steps taken for quality control within this study

Characteristics of good qualitative research	Examples from this study
Sensitivity to context	- A thorough literature review; detailed within the previous chapter. - Consultation with both the community charity and young

	people to gain participant involvement within the design of the study.
	- Reflections whilst undertaking the study regarding the potential influence of the researcher on the research process; detailed within the positional statement.
Commitment and Rigour	- Whilst analysing the data, there were discussions regarding transcripts with supervisors; initial note-taking and emerging themes. This ensured the rationale for interpretations were coherent.
	- Supervisors were given a 'raw' transcript that had already been analysed. Supervisors were asked to think about their initial reactions to reading this transcript, it was then compared to the analysis to ensure that interpretations were relatively similar and differences were discussed.
	- One anonymised full participant transcript was given to a fellow

	trainee undertaking IPA and the analysis was quality checked.
	- The researcher attended peer supervision/training with other DClin trainees undertaking IPA research studies. Sessions were used to discuss techniques as well as interpretations of data and how this had been developed; notes/emerging themes/themes.
Transparency and coherence	- Regular conversations within supervision regarding the process of conducting the analysis, with feedback from supervisors to support reflections/understanding of this process.
	- An excel document was created with quotes from the transcripts for all individual themes/subthemes, as well as the overall group analysis. This document was shared with research supervisors; allowing them to share feedback regarding the interpretations and

	- highlight anything they were unsure of.
	- Exerts from a transcript, as well as pictures demonstrating the creation of individual themes have been added to the appendices.
	- A reflective diary was kept throughout the entire process. Pen portraits were also created for each participant.
Impact and importance	- The rationale for the study was highlighted in chapter 1; due to lack of literature regarding community music projects with young people.
	- Clinical implications from the study, as well as, suggestions for future research have been added to chapter 4 (discussion).

2.6 Ethical issues

Ethical approval was sought through the University of Leeds School of Medicine

Research and Ethics Committee (SoMREC) and was granted on 16th November 2020

(see Appendix 11). The ethics approval was originally requested in February 2020, however, there were unavoidable delays from SoMREC, as well as required changes to the study due to Covid-19 (interviews taking place online, adding questions to the interview topic guide due to the likely relevance of Covid-19 in young peoples' experiences). However, the three key areas the committee were asked to consider were unchanged during this process and have been outlined below;

2.6.1 Informed Consent

The language used within information sheets/consent forms was accessible; recommendations on the language/format were taken from a consultation group of young people. The consent form and information sheet clearly stated that the young person does not need to take part in the interview and their decision would have no impact on their continued involvement with the music project. Both parents and participants were given the opportunity to clarify any aspect of the study. At the end of the interview and on the information sheet, participants were reminded that they were still able to opt-out of the research for up to one week after the interview took place; participants were unable to opt-out after one week due to recordings being sent to transcript services after this point.

2.6.2 Confidentiality

Confidentiality and anonymity were maintained throughout the research project, with identifiable information being removed from all research reports; participants were given an allocated number and pseudonym. Due to only one girl taking part, all pseudonyms were allocated non-gendered names and gender was not included within the demographics table. Interviews were recorded on a recording device which was uploaded to a secure drive on the University of Leeds server. Signed consent forms

were digital and were saved on the same secure drive. Consent forms were sent to an nhs.net account to support email security. After the uploading of recordings, they were deleted from the recording device. The interviews were transcribed by a university-approved service who signed a confidentiality agreement (Appendix 12). Participants were informed that all information would be kept securely for 3 years before being destroyed. Participants were also informed of the limitations of confidentiality (risk to self or others). If a disclosure had been made, the researcher would have contacted their supervisor to discuss an action plan. The researcher and supervisors are clinicians within NHS/Private sector, therefore are well versed in procedures regarding disclosures.

2.6.3 Potential for distress

Although the interview was considered unlikely to cause distress, after the interview, signposting was included in the debrief sheet, along with details of local organisations to seek support. Participants were reminded that they; only needed to discuss what they felt comfortable with during the interview, did not need to answer any questions they were uncomfortable with and could have stopped the interview if needed.

3.0 Results

This chapter contains the analysis of the data, it has been divided into different sections to support orientating the reader to understanding the process of the analysis. Some descriptive data regarding the participants have been provided first before presenting each participant's pen portrait. The pen portraits aimed to provide the reader with an overview of the interviews and summarises the individual experience of each participant within their context. This chapter then moves on to discuss the group analysis, with a conceptual map to describe the themes before discussing each theme in detail. This chapter provides quotes from the participants to explain concepts and support understanding.

3.1 Descriptive data

3.1.1 Participants

Limited demographic information has been shared to maintain the participants' confidentiality. **Seven males** and **one female** took part, all were **White European**. The age range was **11 years old** to **15 years old**. To support anonymity the table below only specifies if the participants were in the lower or higher range of age (lower 11-13 years old; higher 14-15 years old). All pseudonyms are gender-neutral to ensure anonymity for the female participant. Some of the participants attended the course with friends or siblings, therefore it felt important to highlight who had previous relationships with people on the course, as well as what course the participant undertook. Most of the music sessions took place face to face, however, due to government lockdown measures in November 2020 sessions had to be moved online. This meant the end of the course for all participants was remote (from session 7). One participant took part in a course that was remote from the beginning and has been highlighted in Table 4.

Table 4

Descriptive information of participants

Participant	Age 11-13 or 14-15	Focus of community project	Knew others on course
Alex	11-13	DJ	
Charlie	14-15	Song writing/band	x
Frankie	11-13	DJ	x
Rory	11-13	DJ	x
Jamie	14-15	Song writing/band	x
Ashley	14-15	Song writing/band	x
Elliot	11-13	Guitar (remote only)	
Robin	11-13	Guitar	

3.1.2 Pen Portraits

Alex

Alex said others would describe them as "*funny*" and "*crazy*". Alex spoke about their passion for different types of music, they stated their taste in music was "*like I wouldn't say it's very popular, it's just one of them things that I like*". Alex spoke about coming from a musical family and their parents listened to similar genres of music. Alex already had a strong relationship with music before joining the course and had been producing music/DJing previously and said "*making music is really cool coz like you can be really creative with it*". Alex said it was "*difficult to describe*" how music, in general, helps them cope with emotions day to day, they spoke about the accessibility of music and

how this makes them feel: *"I could just listen to music whenever I wanted and it just somehow makes me feel better like music is just so good"*.

Alex said their favourite part of the session was "*where I go off to do my own independent bit*", they spoke about wanting to find a place to do music away from school and home, which highlighted the need for feeling "*independent*". Although Alex spoke fondly about both the people on the course (both mentors and peers) they used words like "*nice*" and "*genuine*" with a lack of personal information regarding specific people on the course. Alex spoke about Covid-19 impacting on the *"more person side of it"* which may attribute to this lack of depth in describing relationships. Despite this, what seemed important in their interview was feeling safe with the people at Cloth Cat (peers/staff) and that they "*got on well with them*". They reflected that a lot of their friends are not passionate about music and discovered "*I thought like not many people were doing it but there were people*". They spoke about feedback from others had allowed them to feel seen and acknowledged: *"like it's good that they've told me and they've not just ignored it and like eh, swept it away"*. Alex reflected the music project had built their own resilience/perseverance which impacted other aspects of their life: "*if I don't get something, I'll, I won't give up.*"

Charlie

Charlie said others would describe them as "*friendly*" but "*mischievous/cheeky*", with a contrast between their parents seeing them as "*caring and kind*", whereas friends see them as "*mental*". Charlie was quite musical before starting the community project and it was apparent how important it was to them, they spoke about using music within every aspect of their life. They reflected "*if I didn't have music in my life then it'd be*

totally different" stating they can't imagine who they would be without music or what the world would be like without it; reflecting it would be "*lonely*". Charlie spoke about using music to cope with life and that when "*you put music on it instantly makes you feel better*" and playing an instrument is "*letting yourself go really*". They stated the community music project makes them "*happier*" and that this "*gets them through the days really*". Charlie went into the parts of the music project where participants "*all know each other*". Charlie had also taken part in separate aspects of the music project without people they knew. They stated that although they had not formed friendships with the other people, they shared a bond in music, as they were "*all on the same level*". Charlie spoke about taking the "*memories*" of the course (and those who were on it with them) into their future, that they are part of their "*journey*". They spoke about the impact of creating music for others and the vicarious joy of seeing others enjoy something they created: "*it makes me really happy that I get to see others enjoy what we do*". Charlie spoke about wanting to progress within music and hoped to have a music career, with a positive outlook that things are getting "*better and better*".

Frankie

Frankie described themselves as a "*good friend*" who was "*caring*", although also commented that their family may find them "*annoying*". They reflected on the closeness of their family and enjoying doing quite physical activities as a family. Frankie stated "*a big part of my life is music*", they already played several instruments and had recently started learning a new instrument. They reflected on listening to music "*that'd help me concentrate*" or when annoyed music would "*definitely calm me down a lot*". When asked if they prefer listening to music or playing, they stated listening as professional musicians would not make mistakes, whereas when they play they "*get a bit worried*

that I'm making a mistake", although was "*more proud*" when they played themselves. Frankie felt anxiety regarding sharing their work with others in the community "*scared I'd mess up*", however, soon realised "*they're not really bothered if I make a mistake*" and therefore "*it don't really matter if I make a mistake*" which they had then applied to other aspects of their life.

They also spoke about knowing someone on the course which they stated "*was good*". When Frankie spoke about others on the course they spoke about music being a "*common factor*" between them despite not forming meaningful friendships. Frankie reflected that they would have "*definitely made better friends*" if the pandemic was not happening, "*if we could like share the things we're doing a bit more*". They reflected on practising musical instruments more, listening to music more frequently and starting to play a new instrument since beginning the community music project. Frankie stated they "*would look forward to*" the community project during the pandemic.

Rory

Rory spoke about enjoying sports and keeping very active before the pandemic. Rory said others would describe them as "*chatty*", "*fun*" and "*would have a go at anything*". Rory spoke about Covid-19 impacting their ability to attend activities and that the community music project "*gave me something to do and it gave me something to look forward to because it's pretty boring*". Rory played several different instruments before the community project, they spoke about music being "*calming*"/ "*comfort*" and as a tool to *"get away from everything else*", something "*enjoyable*" which "*lifts you up*". Rory spoke about appreciating others listening to their music and that "*it feels good that other people are actually listening to your work and that it's not just you keeping it to*

yourself". They reflected feeling "*more confident to share my work*" as "*no one's going to say anything bad because they're all really nice.*" Rory reflected on enjoying listening to their peers' performances "*as it was just like unique to each individual*" and that "*your personality shows in the music*". Rory spoke about enjoying being with others on the community project, however, they "*didn't really like interact with the others*". They stated they would have liked to have had a more informal connection with others on the course, if the pandemic was not a barrier: "*we could have like sat much closer and listened to other people, like in the headphones and stuff*". Rory knew someone on the community project when they attended.

Jamie

Jamie spoke about "*not being able to resist*" playing their instrument when in their room. When asked about their activities they focused on music *"really enjoy like going to practice and just playing my [instrument]"* and that it *"just brings me happiness"*. Jamie spoke about using music as an emotion regulation strategy, for example, "*put some music on to kind of get out of that zone*" when speaking about feeling annoyed and spoke about using their instrument "*if I was like (.) upset or anything, I would literally go to my [instrument] it'd make me feel better*".

Jamie spoke about feeling connected to others whilst performing, for example, the vicarious joy of seeing others enjoy their performance: *"I'm doing what I love and that's making them feel good about themselves".* Jamie spoke about their local music community feeling like "*family*" and gave an essence of unconditional regard and support, with no competitiveness, as well as pride in achievements through the music

community. Although this was not added to the analysis it indicated similar experiences regarding community music (in a different context) and its importance to individuals. This young person did not enter the programme by themselves, they knew people who went along too, so they did not have the aspect of connecting with other unknown peers on the course. They spoke about feeling close and having "*a good connection*" to who they performed with and that they were "*best friends*". For Jamie it was important to continually develop: "*I know that I could try and get better next time.*" They stated, "*my priorities are the band and school*" and that this was something that they had further reflected on since starting the community project and thought "*the passion for it (music) wouldn't be as strong*" without the community project. Jamie reflected the music project had "*definitely made me think a lot more about what I want to do as a career*". Jamie spoke about the community project supporting them to feel more "*confident*" and "*organised*" as a person.

Ashley

Ashley stated that they would be described by friends or family as "*ongoing*", they described finding different activities to keep themselves constantly occupied as they have "*a lot of energy*". They described music as "*everything*" and spoke about how music was interwoven into every aspect of their life, as well as commenting on how music influences every part of general life (for example tv shows, advertisements). They spoke about a "*story behind every song*" which makes it individual and that they like to interpret their "*own meanings to a song*". They also reflected that think you should "*just be yourself*" rather than regarding what others may think of them. Ashley reflected on the power of music to bring people together, talk to strangers and bond, calling music "*a*

massive community with endless opportunities". Ashley commented that "*whatever I'm feeling, it's just music*", for example playing their instrument when they feel "*annoyed*". Ashely reflected that going to the community music project was an opportunity for insight into the music community in general: "*that's the scene that I want to be in my future. Like something to do with music*". They spoke about the balance between independent learning ("*we would learn so much more by doing it ourselves*") and support on the course ("*we've been given the right em stuff to do, like all the right way*"). They were enthusiastic about their experience and compared it to the last lesson on a Friday at school: "*we'd be looking forward to it, it'd be like, it'd be like the last lesson on Friday before, where you go home*".

Elliot

Elliot commented that their friendship group would say they were "*caring*" and "*funny*", they spoke about being creative, enjoying activities such as drawing cartoons. Elliot mentioned that one of their family members were musical and had been playing the same instrument as them for a couple of years. Elliot reflected that music was a "*special thing at heart*" and that once you have learnt a skill (playing an instrument) this "*stays with you*" and is "*part of you*", therefore is a "*special skill to have*". They also spoke about feeling "*accomplished*" when they had learnt to play new music. Elliot stated they did not use music as a way to cope with emotions unless they were "*happy*", instead they read quite a lot and would use this to process emotions. However, Elliot spoke about being worried that the pandemic would "*take over the world*", they spoke about using different strategies for these thoughts to "*slip away*" including playing their musical instrument which makes them "*immediately feel better*". Elliot commented that they "*loved socialising*" and had said that everyone their age who plays the guitar

"*should do it (Cloth Cat) immediately because you get to meet new people*",

emphasising how important connection was to them.

Robin

Robin stated others would describe them as "*clever*", "*sporty*" and "*funny*". They

started playing their instrument around one year before starting the community music

project. They spoke about music being "*universal*", as it is "*versatile*" so "*anybody can

enjoy any type of it*" and "*a good thing to have, that you can always have at

hand*". Robin said music was "*a way to like express myself and like how I'm feeling*" and

"*makes you feel better*" when they felt "*sad*" or "*annoyed*". Robin spoke about using

different instruments for different emotional states; one when they felt "*joyful*" and the

other when they felt "*a bit sad*" or "*angry*". They said they can feel "*in a completely

different mindset*" from when they start playing to when they stop. Robin reflected they

use music when they feel "*lonely*" as well.

Robin reflected that they liked "*learning about like different people's beliefs and

lifestyles*" and that the community music project had "*definitely improved me being able

to like, understand, and acknowledge and like put myself in the position of other

people*". They said that their main learning from the community was learning to respect

and listen to other people's opinions and that this was something that will be useful to

them when older. Robin also spoke about giving feedback to others in the group, they

said that "*it's like good for you and for the other person to say when they've got

something good*". However, Robin saw the merit in giving constructive feedback as it

may "*save the person embarrassment*" and that making mistakes was "*just learning for

next time*". They spoke about the power difference in receiving feedback from the

mentor versus their peers, preferring feedback from peers as they are in a "*very similar position to you. So, uhm if they say it you can, like understand what they're saying and like the way they're saying it*".

3.2 Group Analysis

After the individual analysis was completed for all participants, group analysis was undertaken to explore participants' experiences of the community music project. Five superordinate themes were identified, along with five subordinate themes. Table 5 highlights which participants experienced each subordinate theme. As described within chapter 2, after initial group analysis, the interpretation of the data led to a conceptual framework to explain the relationship between the different themes which is demonstrated in Figure 2. The following section will provide more details about each theme and subordinate themes, with illustrative quotes from participants.
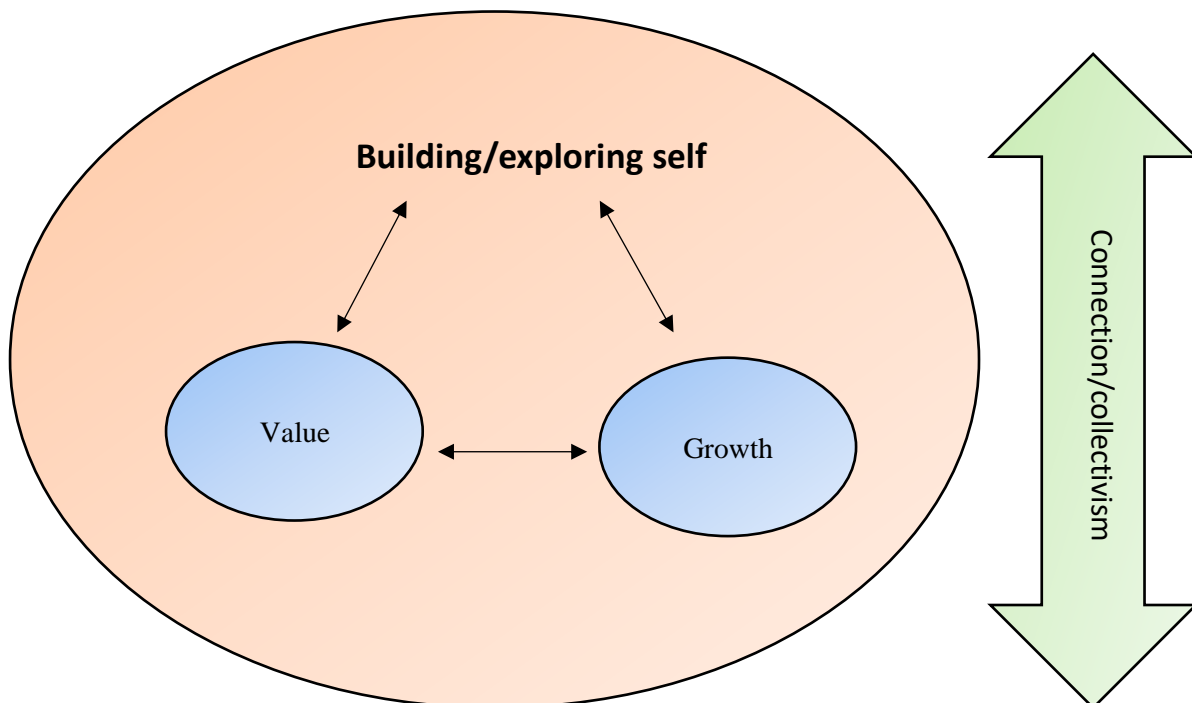
Figure 2 *Conceptual map of group analysis*

Table 5

Group analysis themes table

		Participant							
Theme	*Subtheme*	Alex	Charlie	Frankie	Rory	Jamie	Ashley	Elliot	Robin
Safety and social acceptance	N/A	x	x	x	x	x	x	x	x
	Importance of Scaffolding	x	x	x	x	x	x	x	x
Growth	Growth Mindset/ efficacy	x	x	x	x	x	x		x
	Value of self	x	x	x	x	x	x	x	x
Value	Value of community	x	x	x	x	x	x	x	x
	Value on wellbeing	x	x	x	x	x	x	x	x
Building/ exploring self	N/A	x	x	x	x	x	x	x	x
Connection /collectivism	N/A	x	x	x	x	x	x	x	x

3.2.1 Safety and social acceptance

This theme links to the importance of building safety within the community

environment to ensure young people can explore and gain the most from the experience.

Within this context was the importance of social acceptance; feeling that the

community, both peers and staff were supportive of you and that you were accepted for

who you are.

Participants described feeling anxious or worried regarding the unknown of attending

the community project, with what others would be like being important within the

context of this anxiety. The potential to ridicule themselves, be judged by others or not

accepted seemed to drive the anxiety:

"Well I was a bit scared of like (.) if the (.) I'm not really sure. I can't remember well

but like I didn't know the other people that were going there. So, I weren't sure em (.)

like speaking to them." (Frankie).

"'oh, what if I get there and I do awful!' Something like that? Which it wasn't the case.

Everyone was just so nice and welcoming." (Jamie).

There was the unknown of how to present their self, however, they felt reassured after

attending a session and finding the people friendly. The anxiety of social rejection

reduced over time and were met with a supportive environment where they didn't feel

judged. The friendliness and the idea of genuineness from others allowed safety and

feeling accepted within this environment, a feeling of unconditional regard:

"I felt, I was like "Ah!" I was thinking is he going to be nice? Or, or is he going, is he

going to be eh harsh? And do you know what? He was very nice." (Elliot).

"well I remember the first week I were like quite nervous coz I didn't know ehm who would be there. I didn't know what exactly [pause] I'd be up with. Eh but then it were just really good after this the first week and like I just really enjoyed it…. I guess it's just with people being nice…it just made it feel a lot better." (Alex).

It was important to avoid social rejection, therefore feeling socially accepted by mentors as well as peers was important. Safety came from both peer acceptance, as well as identifying with and feeling accepted by mentors, therefore it was a community culture of safety and acceptance:

"not being so nervous performing in front of the people in my group cos I knew they wouldn't like say anything or do anything if I made a mistake." (Frankie).

"Just the people. Like as soon as you got there they were speaking. They were offering you a drink and all that kind of stuff. Just general, general kindness." (Ashley).

The safety and feeling of being accepted within this group led to some participants speak about the impact this had on their view of the community music project and their ability to engage within it. Which demonstrated the importance of feeling safe within this environment to fully invest their time and energy into it and the feelings it evoked:

"It was just like a good first impression. It just like .. nice environment to be in. [Making them feel] .. quite confident." (Ashley).

[Asked what they meant by the word 'safe'] Em just because we're all getting along so well….Like it's, it's sort of like, oh I'm .. this is, this is maybe something that I can look forward to next time." (Charlie).

Others commented on how they would have been impacted if it was an unsafe environment or had felt socially rejected. That they would not have been able to take benefit from the project due to fear of social rejection/ridicule:

"If I thought that someone was going to say something bad, I probably would have been more hesitant to, like do my work." (Rory)

Overall, safety and feeling socially accepted seemed an important foundation for the participants to fully engage within the community project. Therefore, it was interpreted that this initial theme was pertinent and influential to the other themes that followed. The above quotes have highlighted that participants would have found it harder to engage with the programme in general if they hadn't have established safety and acceptance within the initial parts of the programme. Therefore, this study believes that safety and acceptance manage the foundation of any other experience created within their time at the community music programme.

3.2.2 Growth

The community music project provided a learning environment for participants. Methods used to support participants' learning were important in developing independence and belief/confidence in their abilities. This confidence influenced their belief in their future ability (efficacy) and mindset to failure/success (growth mindset). This theme had two subthemes which are outlined below.

Importance of scaffolding

Participants spoke about learning new skills in a scaffolded way, there was no indication of feeling out of their depth, rather they were allowed to have independent learning and then had access to support when needed:

"they helped me and then like I could get back on track with it. Like once they helped me, it was like it all went, like good." (Rory).

"he was just so nice and helped us get the first building block." (Jamie).

The support given was balanced with participants feeling they had independence over their work, therefore had a sense of agency/control over what they were doing. Building their confidence in their own ability whilst still feeling they could ask for support when needed:

"he was giving us stuff to do ourselves. Giving us like independence and (.) em, telling us how to do it in the meeting and then us going off and actually doing it." (Ashley).

"like they show you what you were gonna do today and (.) yeah to like they left you for a bit to do it by yourself and then they came back, 20 minutes later and 'aw how you doing' if you were struggling they'd help you again ... I felt a lot more independent ehh like I felt like I were properly doing it myself." (Alex).

This allowed participants to build their confidence and skill at their own pace, with the image that tutors were 'walking alongside them' within this process, tailored to the needs of each individual:

"one group maybe doing something slightly easier, one group doing something a bit more challenging." (Robin).

"instead of just like telling us what to do and then like making us do it by ourselves, like showed us what to do on the like kit. And like just listened to what we was doing and like said nice comments about it." (Rory).

Mentors were trusted in their ability within a particular skill and could be used as tools to progress in the participants' learning, with a sense of modelling the mentors:

"It feels like we, we're doing it the right way. And we've been given the right em stuff to do. Like all the right way to do things...But like (.) we've (.) like we're being shown how to do it." (Ashley).

"*I felt it was okay to ask for help because ehm I weren't very good at it .. and I felt like 'oh this person knows a lot about it, they won't mind if I ask them for help.*" (Alex).

Peer modelling also helped scaffold learning, with participants commenting on enjoying hearing other people's progress which impacted their experience and added to what may be possible for them:

"*[other peers] had some experience I think before. So theirs was really good to listen to because they knew what they were doing…I found it good because like at the end you got to hear what everyone had done in that lesson. … you're thinking "oh I could add that!" or like "oh that's a good piece of music, I might add that into my own."* " (Rory).

Feedback was also given in different supportive forms to allow development at the participants level, including; feedback from mentors, filling in feedback sheets for themselves, getting feedback from peers and giving feedback to peers. These were all used as different methods to support a participant's progress in a supportive way. The feedback allowed young people to see how far they had come, as well as, build resilience on their ability to develop further. There was a balance of feeling praised for work they had completed well to build confidence and perseverance; whilst being open to constructive feedback to support development rather than seeing this as a criticism:

"*[mentor] was giving us feedback it was really straight to the point, as in like, so that we, we knew what we was meant to do. So as soon as we did that, then we instantly improved.*" (Charlie).

"*you could put a diff, a number from 1 to 10 or how you think you've done? Or how you think you've got there or not? Or anything and I think that made you kind of think 'oh I could do that bit a little bit more. I could do this a little bit more' and I think that helped.*" (Jamie).

"even though it like might have been a bit wrong they would still be like, like eh 'this is really good but you can improve it." (Alex).

Robin spoke about enjoying both giving constructive feedback as well as receiving it and why feedback felt different from peers rather than mentors. This links to the idea of being alongside both mentors as well as fellow peers on a learning journey and not judging others on their learning area:

"if another student and someone is saying, says what you've done wrong and they know what you've done wrong, and they've probably been in the same position and got the same thing wrong. .... I mean, knowing that, uhm, everybody is sort of in like the same similar position." (Robin).

Overall, participants felt encouraged to develop at their own pace and were given tools, as well as support, within the community setting to establish an experience of feeling independent and developing as a person over time.

Growth mindset/efficacy

Whilst building their skills at their own pace, their confidence was growing, as well as their attitude towards learning. A growth mindset was apparent within transcripts with participants seeing 'failures' as opportunities to learn, understanding the importance of practice, resilience and confidence in their ability to build their skills:

"don't stop if you like give up, eh don't stop if you eh do something wrong." (Alex).

"like in life really. If you make a mistake you can just try again. You don't have to get it the first time." (Rory).

Participants spoke about challenges they had within the programme as something to hold onto to improve themselves further. With a positive view on any difficulties that arose as something they can take forward into the future, indicating perseverance and resilience:

"a mistake is pretty much just learning for next time." (Robin).

"won't give up or whatever. ...Like, if I mess up this, I'll be able to learn from that." (Alex)

The positive view and resilience transcended into other aspects of the participants' lives, with the idea that setbacks do not define you. For example, Frankie spoke about making a mistake within his class and that their learning from the music project had ensured they did not ruminate on this, with reduced catastrophisation and less perceived judgement from others:

"I thought I'd made a mistake but then I realised back from Cloth Cat that no one's really bothered if you do...Ehm I probably would have like been worried for like the full day that everyone like thought…if I didn't have Cloth Cat, I'd probably feel like (.) em (.)yeah, that everyone thinks, that everyone was like, I don't know, didn't like it or something…. I just wasn't scared that people would think I'd, I was, it weren't a good presentation. Because I just made one mistake?"

There were some more general comments regarding the importance of practice and effort to ascertain what you would like, demonstrating a mindset which believed that abilities were not stagnant and goals could be achieved over time. This included a participant starting a project again to ensure that they were happy with the end result, demonstrating commitment and resilience:

"if you put in the hard work it generally pays off. And if it's not the first time that it pays off, it'll be the second time. And if not, so on." (Ashley).

"It makes you think that you can do this….I've got something out of it and I can take that somewhere else to, you know, do my own bit on it." (Charlie).

"I realised that I should probably just get on with the new one because I just wanted to be proud of what I'd done." (Frankie).

The building of a growth mindset led to a determination (self-efficacy) regarding their approach to tasks in the future, therefore it appeared that the growth would expand the programme and could be taken forward into different aspects of the participant's life:

"now I'll just be like 'oh I'll just get through this and then I can do something else.' Or like I'll just get through this." (Rory).

"It's definitely made me think a lot more about what I want to do as a career. And in the future … turning it into like motivation. Just turn it into a positive really." (Jamie).

"I knew what I could do and then take that into account with me for the future." (Robin).

Overall, growth was an important aspect of participant experience; the importance of achievement of goals within the project (whilst still enjoying the process), using techniques made available in the project to build their confidence, perseverance and resilience with demonstrated self-efficacy.

3.2.3 Value

A theme that was key within all participants' experiences was the sense of value they gained from the programme whether that be: value towards themselves due to achievements made on the course or what it said about them as a person; holding value and appreciation for the course and what it meant to them; or long-term values on their wellbeing from their experience. All three subthemes will be discussed in turn.

Value of self
Participants spoke about pride regarding their work, a sense that their effort had been worthwhile and how this impacted feelings of value within themselves:

"I felt mixed, a mixture. I was like excitement. Happiness. And like (.) I was like accomplishment, all mixed together." (Elliot).

"It's like 'Wow! This is, this is what we've done!'... it's something that we've made ourselves. Without anyone else!" (Charlie).

"I've got a new talent now." (Rory).

The feelings of pride and positivity towards themselves could come from their perception of achievement, however, some received feedback from others too which validated how they felt. The worthwhile feelings linked to self-esteem both from internal pride as well as external praise:

"I remember I was like really proud of myself because I did it really well …somebody said to me, '[participant name], that was like amazing' that kind of thing, yeah….made me feel proud and happy." (Robin).

*"it felt really good because like I ended up like playing it to the other people there and they thought it were really good and, it were good to have that feedback on how well I was doing."(*Alex).

Rory commented that the feedback from others supported their confidence and value in their work. The belief in their ability from others was internalised to belief within themselves:

" it feels really good because like you might have doubted yourself before? Or like you might have thought "oh it's not that good" but then when they say something nice to you, it kind of lifts you up a bit and it just makes you feel really good…. it makes me feel like I'm like more important kind of." (Rory).

"having someone who brings such a positive like attitude towards yourself, em then it, it makes you feel better." (Charlie).

Ashley spoke about how the support from the music project had led to more compliments online regarding their music and how this impacted them, which linked to vicarious joy; leading to value in self:

"People were saying you know 'this is great. Saw it this morning and it's made my morning!' … knowing that you're putting a smile on people's faces from doing what you're doing."

Jamie mentioned details such as *"I wrote 2 songs"* when discussing progression made within the community project, small subtle details which felt linked with pride and valuing their achievement. Jamie also noticed their confidence growing with regards to speaking to others about music; indicating self-belief in their knowledge and value in their contributions:

"if someone was asking or speaking to me about music or the band, I wouldn't, I wouldn't like hesitate to, to answer them."

With some predicting that they would be able to use this value in themselves in future to allow others to value this aspect of them too. This was interpreted in valuing their potential contribution to others in the future; feeling that they held value which could be utilised by others in the project or in the future:

"*makes me feel more, a bit like, clever about it, like I feel like I know more about it and I like, one day or whatever if my friends ask me what, how to do this in music or something. I'll say oh yeah this is how you do it, or coz I've done this myself.*" (Alex).

"*helped one of the people. Em because they just missed stuff so I typed, in the chat, for everyone to see and it, and then she got it!"* (Elliot).

Value of community

All participants made comments about valuing or appreciating the community project; that this was a good use of their time and they were all complimentary of the time they spent at it. With some commenting on it exceeding expectations, showing generally an appreciation for the programme and their gains from it. This indicates that they gained value from the programme but also felt valued by the community and the effort staff gave to ensure it was a positive experience for them:

"*it was just a really good experience overall.*" (Frankie).

"it's been like a million times better than what I thought." (Ashley).

"because you were enjoying it so much and then. ...I was definitely. I'm kind of upset that it's finished because I had such a good time." (Robin).

It was also important to participants to learn something from the community project, a tangible outcome, for example when Charlie was asked their favourite part of the session they replied:

"learning new things. ..... because, especially with a subject that I really, really like, which is music!"

"it's really helped with my music skills." (Frankie).

Participants spoke about the balance between taking the course seriously to ensure they gained the most from it, however, that this had to be accompanied by the pleasure gained from the course; the balance of pleasure and achievement. The process of gaining skills had to be accompanied by enjoyment:

"everyone who's wanting to do this course has signed up for it for a reason. And, and mine was to get something out of it. So just like a song and enjoyment as well as that" (Charlie).

"like that jokey kind of side, they let us do that while teaching us how to take it seriously at the same time. Like (.) Yeah just telling us like have fun with it." (Ashley).

"*And I'm like super happy like I'm having fun here. You might be a bit, em silly, but you still get the the job done."* (Elliot).

Questions were asked regarding what impact they believed Covid-19 had on their experience and Charlie commented on perceiving this as "*potentially an upgrade*" rather than dampening the experience as it was a "*massive learning curve*" which highlights how valued the programme was to them:

" it's so important because it can improve. It can pr, it can improve anyone's life." (Charlie).

Alex commented: *"it felt like I were doing something. Like if it weren't there, it would've just felt like any other normal day"* as if time spent on other days wasn't special and the community project brought meaning to the day. With others commenting on this as something to enjoy within their week:

"I love it. It's like I'm probably going to do it like, I'm, I'm going to look forward to this every week." (Rory).

"like can't wait to go and, and do it. And then once it's over, you wanna do it again. Em but yeah it was, it was that kind of feeling." (Ashley).

Value of wellbeing

Overall, participants spoke about the lasting impact of the community project on their wellbeing. With some speaking about a change in how they view situations and others speaking of a more general change. Charlie's quote below also links to how valued they felt by the community project and how this transcends into their own life. As noted in 'value of community' participants appreciated the community programme and also felt valued by the community too; it appeared to be a virtuous circle of value:

"Cloth Cat's had such a big, big impact on, on me really….all this positive mentality that we're, that we're having within these lessons, it brings a better lifestyle out of em, you're both physically and mentally like, in school and house or anywhere!" (Charlie).

"it's probably changed me forever. … just like there's a definitely, definitely changed and been good for me." (Elliot).

With comments regarding how this had impacted their general mood and wellbeing, as well as state of mind:

"it's weird because it doesn't really (.) it doesn't really, it's not really about Cloth Cat but literally just being more positive about stuff and (.) just knowing that (.) yeah, just being a bit more positive about things." (Jamie).

"I think it's made me quite a, like happier person kind of." (Rory).

"happiness literally." (Ashley).

The impact of the programme was deemed to be long-lasting rather than a short-term gain, this was an important experience to look back on and reflect upon. The comments added to the idea that the participants held the experience in high regard and how it had shaped them; wanting to ensure that it is taken with them as they continue to grow:

"it'll be like a memory that I'll remember for a long time….it's something that I'll always like remember? ....everything I've done, I want to use in later life." (Robin).

"it's just like (.) [laughs] kind of like mesmerising really….because it's obviously going to, it's going to be a memory for the rest of our lives….something to, to, to cherish and stuff." (Charlie).

There appeared to be something particularly important about the community being consistent during the uncertainty of the pandemic. With participants seeing this as an opportunity to socialise with others or have something to look forward to during the week; the power of anticipation on wellbeing:

"it's like Cloth Cat is happening! And like it's always just happiness on a Wednesday." (Elliot).

"it just kind of like kept that fire lit....can't wait to go and, and do it. And then once it's over, you wanna do it again. Em but yeah it was, it was that kind of feeling." (Ashley).

"sometimes like if at school I just couldn't be bothered, I thought, I've got Cloth Cat, and I'll feel happier." (Alex).

Charlie spoke about holding onto their memories of the music project whilst having difficulties and how this reframed their thoughts, indicating the impact of their experience on their self-esteem and general wellbeing:

"if I'd had like (.) a bad feeling or if I'm having a rubbish day and I, and I think about what I've been doing at something that I, like Cloth Cat …. instead of feeling low about, about yourself, just, you know, try, try maintain happiness just because you know what, whatever could be coming up in the future is going to be em, a big step forward." (Charlie).

Three of the participants were able to identify how skills learnt within the programme supported their ability to regulate/express emotions to support their wellbeing:

"*think it releases stress, to be honest….you're expressing your feelings*." (Charlie).

"*it was really calming and relaxing. And I, just being able to get the music and just do what you want with it."* (Frankie).

Rory spoke about listening to music and enjoying music more due to the community music project and how this had impacted them. Rory, therefore, found the programme a space to reflect and think about their next stage of life and how to use the skills learnt to prepare for this:

"I'm coming up to my teenage years and stuff and like you get, like you're getting ready (.) for like, and there's just a lot going on…"

Overall, value was experienced in different ways by participants, however, each aspect was interlinked; valuing themselves and what they had gained from the programme, valuing the community project and feeling valued by the project, and the impact this had on their overall wellbeing; a virtuous circle of value.

3.2.4 Building/exploring self

Each of the themes which have been discussed supported the participant to reflect upon themselves and develop as individuals. Thinking about the age of the participant and the importance of identity development, the music project allowed participants to explore their sense of self, as well as how they fit in/are different to others and build an identity they want to portray to others. Some participants spoke about overall feeling that the programme had allowed them to grow as an individual:

"It's been a really (.) beneficial journey for the band and as us as individuals because it, it's just made us think." (Jamie).

"I wouldn't say anything's changed. Like, with me, I think I've just developed as a person." (Ashley).

Participants spoke about feeling like a more 'musical person' in general and being seen that way by others. The importance of intentional identity and building identity through how you are perceived by others:

"they see me more as a person who really likes music and not just a person who listens to it… how to like be more like musical." (Alex).

There appeared to be differences in the types of music listened to by peers within the community project which led to peer modelling. Participants drew on the identity of others from the programme (different genres of music) and used this to explore different elements of their own identity which felt novel and important to their experience:

"I've started listening to their types of music" (Alex).

"*you've like learnt something new or like you've listened to something new. And now I actually like that type of music."* (Rory).

Participants reflected on the differences between themselves and others; what was a shared identity and what was different. They explored other's attributes/values as a means to explore self and then used this to make sense of their own identity:

"I think it means that I will learn a lot more because I'll hear what other people have to say. And I'll like learn about other people and what they believe." (Rory).

"I just like learning how other people do things that I might do, but how they do it differently, or just things that I don't do that they do? ...you think this is the same to me, this is different from me… definitely improved me being able to like, understand, and acknowledge and like put myself in the position of other people." (Robin).

Participants also used the mentors and community project for peer modelling; supporting them to take what they had learnt from others and apply this within their building of identity:

"More that, you know, times like these where people might be feeling a bit, a bit down and stuff that people can have also a good impact rather than a bad impact. And make something worse, better?" (Charlie).

"I can like listen and be interested in this person's relationship with the guitar or whatever. And then maybe later on in my life, I can tell a group of people what's happened to me and how that changed my relationship with whatever." (Robin).

Music was used as a tool to share identity and feelings with others, it was seen as a personalised and purposeful act to portray and communicate with others:

"*everyone's got different on the feelings...I think it's just a way to, to express yourself....in a quite an intriguing way. To show other people."* (Charlie).

"*it was just like unique to each individual. So, like it was your piece of music. And like you got to add what you wanted to it and you got to make it like whatever style you wanted it….everyone has a personality and that, like kind of comes out in music."* (Rory).

Participants reflected on attributes they believe they had gained from the experience, attributes which they were proud of; building narrative identity/intentional identity:

"Resilient…I didn't give up on it. I just kept going if summat went wrong, I recorded it again." (Frankie).

"people might think that I'm being kind…because you've got that talent and you just, and you can share it with other people." (Rory).

"I suppose it's quite good to have that bit about yourself and that bit of confidence to speak to people….it's more about like being (.) positive but being confident at the same time." (Jamie).

Some attributes gained were transferable and could be applied to other aspects of their lives:

"it made me, like, ehm (.) more time-efficient." (Alex).

"being more productive really…it can be in everything really." (Charlie).

"being a more organised as a person really." (Jamie).

The community project therefore allowed participants to explore who they are, model others (both peers and mentors), as well as, reflect on how they would like to be portrayed by themselves/others.

3.2.5 Connection/collectivism

Although young people spoke about the *content* of the community project, the *process* of going to the community project was important for the participants to make sense of their experience, in particular, the importance of social connection and cohesion. Participants reflected upon the importance of connection to others within the community and creating collectivism within this environment. There was a sense of shared identity due to mutual passion for music, as well as the shared experience of the community project:

"*we've all come together on that specific day to like do this one thing together... we clicked.*" (Alex).

"I think it just we all like shared the love for music and that was like a common factor between all of us. So, like we all got along." (Frankie).

"the spark is sort of like being in a room with a load of people who uhm know the same position you're in." (Robin).

Despite remote sessions, Charlie commented on still feeling connected to others within the course, the idea of a community bond, shared with Elliot who had remote sessions throughout their experience:

"I think that just us all doing the same topic, you know, once a week we all get to see each other. Even though I can't see them in person, it's it's still, it's still there!" (Charlie).

"I think, or just with people around you, it, it just makes you feel better for me." (Elliot).

Participants reflected on how the connection interweaves with their overall perception of the experience; the collectivism of the community project impacted the lens through which they saw the experience:

"being really, really good friends with everyone that you've known on the journey, just makes it that bit better." (Charlie).

"when you can speak to people about like what you're doing and like how, what different music you like and things. It makes it a better experience." (Rory).

"I didn't expect to meet the people. Because when we did, I was like "Oh!" So em, the, that made my experience em 10 times better." (Elliot).

The significance of Covid-19 amongst the community project seemed to polarise their experience in terms of connection. Some referred to feeling connected to others in a time where there was a lack of connection:

"we're in lockdown and stuff like you can't really socialise with a lot of people. But then, when like every Tuesday or wherever you go and see all your friends… going to Cloth Cat again and being able to socialise. Just sort of (.) So yeah, because I can, I can sort of do what I enjoy doing again." (Robin).

"it's always kept us going. It's kept us going out together... we wouldn't be just more as tight as a band and be together as much." (Ashley).

Whilst for others the restrictions of Covid-19 led to more surface-level connections. Although the connections felt supportive and safe, there was a want for more informal conversations, with the hope that this would have led to a deeper and more natural connection:

"like actually being able to go near people and like oh yeah, like show them, 'oh come see this, this is really cool', or yeah so like more person side of it, like yeah. Like seeing, people more, I guess that's like the whole impact of Covid anyway." (Alex).

"I think I would have definitely made better friends with them... it would have been a bit better if we could like share the things we're doing a bit more." (Frankie).

"it was nice to be with other people but we didn't really speak that much....Em, I think we could have been, if Covid wasn't a thing, then maybe interacted a bit more? Like em (.) like we could have helped each other?" (Rory).

Therefore, although all participants felt safe and had a sense of collectivism within the community environment, there was a want for some participants to have stronger connections and relationships outside the community project, which appeared impacted by the social distancing measures.

3.3 Summary of results

This chapter has navigated the reader through how young people experienced the community music project. The importance of feeling safe within the environment, seeing others as safe and being socially accepted within these settings, was a foundation for the experience. Participants had commented that without this, they may have not

been able to express themselves the same or would not have enjoyed the experience as much. Due to this, the theme of safety was seen as influential to the themes that followed, as without the safety, perhaps the other parts of the experience would not have happened.

Through the foundations of safety came growth. Growth was supported through the community project balancing achievement and pleasure within the experience and scaffolded tools to support development; there was a balance of young people feeling independent and managing tasks on their own, whilst feeling supported that they can receive support if they wanted to. This allowed the young people to grow in confidence and in an environment where it was okay to make mistakes; some participants commented that a mistake was only a learning experience. Some young people seemed to have only recently begun to understand through the community music project that it was okay to make mistakes. This was linked to a growth mindset, viewing hard work and mistakes as an opportunity to grow and develop; with some participants focused on how they could take this and use it to be confident in obtaining success in the future (self-efficacy).

The young people's progression and feedback from the experience, as well as feeling accepted by the community environment, seemed to support participants to feel value within themselves. They spoke of pride and it seemed to create a sense of self-belief within themselves, drawn from tangible outcomes in their musical ability or through comments from others. The holding of value towards the course demonstrated they were happy they had experienced it and for some, the community project had exceeded expectations which seemed to also feed into feeling valued by the course. Value in general impacted wellbeing, with participants speaking about the lasting impact of the course. There appeared to be a contrast between the 'mundane of the pandemic' and

having something to look forward to through the community music project; holding onto hope of something enjoyable for them.

The importance of safety to allow growth and value of their experience overall supported the participants to think about and explore themselves and their identity. Participants explored how they were perceived by others and how they wanted to be perceived; exploring differences with others, exploring new aspects of potential identity including who they wanted to be, both within the context of music, as well as wider-reaching attributes. Lastly, throughout all the themes was the idea of the participant's process of the experience; how important the connection to others was, or how important participants wanted it to be. This section has intended to guide the reader through how each subordinate theme stands alone, as well as how they interplay with one another.

3.4 Reflexivity

During the interviews I was conscious of the participant's age, I had talks within supervision, as well as within the IPA training group about how interviews may be different whilst working with young people compared to adults. I was very aware that it may be more difficult to build rapport during a remote interview compared to face to face, however, I soon reflected this may be my thoughts and feelings and discomfort with this setup. The young people may have felt more comfortable with remote as they are perhaps more used to this form of communicating with others and have used it regularly at school. Perhaps my own discomfort with this setup was why I practised interviews with two different peers before starting interviews. Due to this anxiety about building rapport, I thought it was important to spend time getting to know each

participant before speaking about their experience of Cloth Cat and this led to detail I could add to their pen portraits so readers felt they knew each as an individual.

After some interviews, I reflected that the answers given by young people may have been shorter or perhaps less expressive compared to adult samples (looking at transcripts of peers), however, they were all still able to engage well within the interview process and I felt quite touched by some of their reflections within the interview. I believe due to this I may have taken longer than others with the analysis process. I was very aware of the person's age and developmental stage whilst undertaking the analysis. I was trying to balance interpretative psychological meaning-making, with being grounded in the text; worrying at times that my interpretation was too abstract and not grounded enough in the data. Due to this, no corners were cut within the analysis process and I constantly checked and re-checked whilst reflecting on my interpretations – using supervision to support this.

Within the results section, I was conscious of trying to express my interpretation and thinking whilst using as many quotes from the data as possible, so readers felt easily led through my thinking and can also decide whether they agree through the use of quotes. I was very conscious of ensuring the quotes were spread amongst different participants to ensure I did not rely too heavily on one or two participants, rather that this chapter was informed by all participants. I think my use of an excel spreadsheet tab which had quotes from each participant under each theme and subtheme supported my structure of results and assurance that I was using data from all participants.

I really enjoyed interviewing the young people, it felt joyful to hear them speak about their experiences. I was aware of how their lives/development may have altered due to the pandemic and it was nice to hear how they were coping with this. It perhaps encouraged me more to give full voice to how they expressed their experience due to how relevant and important it was within the pandemic context.

4.0 Discussion

The results from the previous chapter will now be discussed in detail with reference to relevant literature and the study aim: how young people experienced participating in a community music project. The five subordinate themes are discussed in turn; the chapter then discusses the strengths and limitations of the study, clinical implications and suggestions for future research. The chapter then concludes on the study as a whole.

4.1 Summary of results – superordinate themes

4.1.1 Safety and social acceptance

It was important for all participants to feel safe within the community environment, including feeling that others on the course (both peers and mentors) were accepting of them and that they were unlikely to be socially rejected. The safety aspect allowed participants to explore and flourish within this context. This superordinate theme interlinked with all other superordinate themes, as it was interpreted that to be able to engage with other aspects of their experience, they first had to feel safe and supported.

The importance of peer relationships within adolescence has been well documented, as well as its influence on social and emotional development (Rubin, Bukowski, Parker & Bowker, 2008). Piaget's (1972) developmental model highlights that adolescents become hyper-aware of other's perceptions of them which can impact their own feelings and sense of self (Vartanian, 2000). Overall, feeling socially accepted by others is important at any age, however, within adolescence it allows the co-construction of self by imagining how we appear to others (Gilbert & Irons, 2009). Our self-conscious awareness is prevalent at this age and participants were anxious regarding how they may appear to others and needed validation from both peers and mentors that they were not only accepted but that this was a safe environment for them to be themselves (Tracy

& Robins, 2004). The process of self-conscious awareness allows us to understand our relationship with others, it also impacts how we evaluate ourselves – which evidences why the sense of value participants derived within themselves from the experience was influenced by this initial safety and acceptance (Bowker & Rubin, 2009). The importance of safety and social acceptance found across participants links to the importance of peer relationships within adolescence and the importance of belonging (Gilbert & Irons, 2009).

Feeling socially accepted by peers was important to participants within the study, with some participants highlighting that they would not have been able to express themselves in the same way if they had felt judged by others. Furthermore, some participants reflected on reduced anxiety over time due to feeling safe within the environment; interpreted as feeling socially accepted. As well as the developmental theories regarding the importance of social acceptance and fear of judgement within adolescence, research has found that young people who feel rejected by peers are more likely to feel isolated and can be at risk of developing mental health difficulties (Lereya, Copeland, Costello & Wolke, 2015; Pfeifer & Allen, 2020). Being socially rejected by peers can lead to elevated levels of social anxiety which can, in turn, impact negatively on their peer relationships; whilst feeling accepted supports their ability to develop skills and improve (Levesque, 2018; Tillfors, Persson, Willen & Burk, 2012). Research has also found that when young people interpret environments as unsafe/a threat they are likely to avoid similar activities in the future as a means of coping, therefore the safe environment created by the community music project may make it more likely young people will take part in community projects in the future (Erath, Flanagan & Bierman, 2007). Therefore, it is understandable that participants were keen to ensure the community was a safe and accepting environment before investing in further

exploration. Past research has indicated gender was related to the prevalence of social anxiety (females being more susceptible), however, within this male-dominated study all young people spoke about their anxiety of the unknown in new social situations and their experience of safety/social acceptance being established which then influenced their enjoyment/ability to contribute to the project (Tillfors et al., 2012).

As well as the need for peer acceptance, the participant's relationship with mentors were important to establish safety; feeling the mentors were on their side and supportive were key. This fits with young people exploring their adult relationships away from parental figures during adolescence. The importance of establishing how to navigate these different types of relationships and seeking acceptance from adults, whilst developing their own adult identity (Caskey & Anfara, 2007). Relationships with adults within adolescence can support a young person's wellbeing whilst moving towards adulthood (Jessor, Van Den Bos, Vanderryn, Costa & Turbin,1995). Therefore, mentors building safety and positive relationships with participants was key to the participant's experience.

Previous literature investigating community projects have found similar results regarding the importance of safety; young people need to feel unconditional regard and trust with the environment/mentors to be able to engage (Khan et al., 2017). The importance of feeling safe was highlighted as one of the key factors required in engaging young people within 'Heavy Sounds', results found that safety impacted whether participants were likely to engage with the project (Calo et al., 2019). The reasons for the importance of safety were similar to this study; the young people felt socially accepted and held with positive regard both from peers as well as the mentors which led to an overall safe environment. Calo and colleagues (2019) went beyond this study with regards to the importance of safety, stating that this was the key mechanism

for young people benefitting from the programme in terms of wellbeing. Their focus involved young people who were vulnerable to gang affiliation where perhaps safety was more important due to the additional potential risk of engaging with services and mistrust of professionals (Calo et al., 2019). This demonstrates that although other studies may find similar findings within community music, the weight given to the importance of different elements may be varied and projects should adapt to particular communities of young people.

4.1.2 Growth

The second sub-ordinate theme was growth which was split into two subthemes. The first subtheme highlighted how participants experienced the practicalities of learning in the programme; the use of scaffolded approaches to promote development allowed participants to feel supported whilst independent. This culture of learning established within the community allowed participants to develop confidence, perseverance and resilience which linked to the second subtheme; growth mindset and self-efficacy. Participants felt confident about the skills they had learnt, were able to understand that any mistakes they made were part of the learning experience and grew in confidence regarding their ability to succeed in the future. Both subthemes will now be discussed in more detail.

Scaffolded learning and zone of proximal development

Scaffolded learning is strongly linked with the zone of proximal development which was introduced by Vygotsky (1978) (Sanders & Welk, 2005). The zone of proximal development is the space between what an individual can do independently and what they can do through the support of peers and mentors/teachers; with scaffolding techniques being one of the key ways to facilitate learners within this zone (Levesque,

2018). Therefore, as learners become more confident in their ability to perform the task, the additional support is slowly taken away; with the learner stepping into independent learning in their own time (Gray & Feldman, 2004). This can support individuals to reach their full potential within a given area and this approach has been found to support adolescent development in navigating various situations (Levesque, 2018).

Within this study, young people spoke about being shown how to perform tasks in detail and that support to do this was easily accessible if needed (whilst in a safe context where it was not intimidating to ask). This structure of the learning is similar to what has been recommended for steps in scaffolded learning and building the zone of proximal development (Sanders & Welk, 2005). The individualised nature of scaffolded learning is key; the community music project allowed participants to try out their learning first and then adapted this support according to the participants' needs whilst encouraging them to feel empowered (Larkin, 2002). By taking a person-centred learning approach and allowing participants to perform in front of peers to demonstrate what they had learned (with feedback from either the mentor and/or peers), participants were able to continue in their scaffolded learning with suggestions on how to continue to grow in skill. This was highlighted by participants as one of the most enjoyable parts of the session and that this was an important aspect of their experience and fits with the wider framework around approaches to scaffolded learning (Hogan & Pressley, 1997).

The safe environment developed by the community music project allowed participants to ask for support and encouraged the idea that it was fine to get it wrong; which has been found to promote risk-taking to develop (Larkin, 2002). Learning in the zone of proximal development can be derived from experienced peers as well as adults, as

highlighted within this study; with some participants reflecting on how listening to others within the group had shaped their learning (Gray & Feldman, 2004).

The importance of scaffolded learning in building confidence was also a key finding within a music project for Palestinian adolescent refugees (Storsve, Westby & Ruud, 2010). The paper stated scaffolded learning within the project led to participants having a sense of mastery over their musical skills. The mastery over this skill led to the building of confidence and their perception of future ability. Similar results have been found in other music projects; feelings of accomplishment led to the building of confidence within the 'Heavy Sound' project, as well as young people seeing tangible improvements within their abilities within music which led to increased self-confidence (Calo et al., 2019). Therefore, findings within this study regarding scaffolding and how it can impact participants compliments previous research.

Scaffolded learning impacts a young person's approach to learning and their belief in being able to develop further (Dweck, Walton & Cohen, 2014). Within the current study, participants spoke about gaining confidence regarding their ability to become more independent in their learning, feeling ownership over their learning whilst feeling supported/scaffolded. This growth in confidence then related to how young people approached their learning and provided the foundation that linked to the second sub-theme; growth mindset and self-efficacy.

Growth mindset

Research has suggested that our approach as individuals to learning and challenges can be divided into two mindsets; fixed and growth mindset (Dweck, 2007). A fixed mindset limits our perception of our ability to perform a task, feeling that if we fail we should avoid similar tasks in future. A fixed mindset tends to focus on tasks we believe

we can succeed at and that our ability to progress within a task is stagnant. A growth mindset enjoys the challenge of new activities and sees this as an opportunity to learn; making mistakes or failing are viewed as an opportunity to learn for the future which minimises comparison to others. A growth mindset encourages individuals to see effort as the main route to success and therefore will not focus on success rather the process of bettering themselves (Dweck & Yeager, 2019). Participants within this study reflected on mistakes and failures being something to learn from rather than something to internalise as a fault within themselves. Participants spoke about learning from the community experience that others do not judge your character if you make mistakes, they reflected on taking this learning to other aspects of their life. This links to previous research which indicates that having supportive and safe relationships with others allows failure to be seen as an external force rather than internal, therefore impacts how we cognitively and emotionally react to such events (Gilbert & Irons, 2009). A growth mindset can be facilitated by how feedback is communicated and what the focus of the feedback is, for example, participants reflected on being praised for their effort, however, were told of how they had progressed or how hard they had worked, rather than being told they had performed perfectly (Mueller & Dweck, 2016).

Resilience

Within the concept of a growth mindset is the idea of resilience, participants spoke about feeling challenged or learning to persevere when they made mistakes. Within literature resilience is normally linked to the ability to cope with trauma, however, in more general terms resilience can be seen as the ability to persevere and overcome obstacles (Levesque, 2018). Resilience has been argued as less of an innate characteristic of an individual rather something that develops through circumstance, including strengthened through social relationships within the community (Rutter,

2012). Therefore, it could be argued that the scaffolded community approach, alongside feeling safe to grow and develop skills over time within the community (knowing they will not be ridiculed for their mistakes) leads to resilience and a mindset of 'not giving up'. A study focused on younger children (mean age 10 years old) explored their experience of a community orchestral music programme (over two years), results found children who had taken part within the music project were more likely to take a growth mindset approach compared to peers (Holochwost, Bose, Stuk, Brown, Anderson & Wolf, 2021). The Birmingham 'Up My Street' evaluation report which focused on engaging adolescent black males in community projects, also highlighted that the young people developed 'growth mindset'; indicating that growth mindset can be a key development for young people from different backgrounds in various community projects (Khan et al., 2017).

Self-efficacy

Growth mindset has been linked to self-efficacy; with young people who tend to have a growth mindset having higher self-efficacy (Rhew, Piro, Goolkasian & Cosentino, 2018). Self-efficacy was outlined as part of Bandura's social-cognitive theory (1997, 2001) and relates to the belief that we have as individuals control within our lives, for example, control concerning particular goals. This belief can influence what we spend energy on, what actions we take or do not take, and our interpretation of experience, therefore self-efficacy can have a pivotal role in whether and how we approach challenges in different areas of our life (Levesque, 2018). Participants within this study spoke about their belief in being able to use their skills learnt within the community music project towards further achievements both in music, as well as in other areas of their lives. Although it is difficult to ascertain if participants had already developed strong self-efficacy before the project, it appeared that their participation in the project

strengthened this and allowed the young people to flourish within this setting. Self-efficacy can be obtained through different sources, one of which being personal mastery (Levesque, 2018). A simplified definition of this is that as individuals gain more successes within a particular area they begin to build their own belief in future abilities, however, there are other complex factors at play such as how hard the task was perceived as, or how they attribute the success. Within the study, perhaps the use of scaffolding allowed participants to challenge themselves whilst not feeling out of their depth, leading to self-efficacy as demonstrated within the participants' statements of their experiences.

Previous research regarding young people being involved within community projects found participants had more positive future expectations and that self-efficacy was one of the key outcomes for young people (Calo et al., 2019; Daykin et al., 2011; Stoddard & Pierce, 2015). Within this study, participants spoke positively regarding their future with music, as well as their future overall.

A significant amount of research has found that positive future expectations impact a young person's ability to integrate into adulthood in a successful and fully developed way (Stoddard & Pierce, 2015). Growth mindset together with hope can have a long-term impact on our wellbeing and self-worth which within this study we are unable to confirm, however, previous research indicates that this is a likely possibility (Schmid, Phelps & Lerner, 2011; Stoddard & Pierce, 2005).

4.1.3 Value

Taking value from the programme was demonstrated in different ways by participants; value in themselves, the programme and valuing changes in their wellbeing. Each of these concepts will be discussed in turn.

The value of self was drawn from the participant's evaluation of themselves after acknowledging that they felt valued by the community project. The idea of building value towards self after feeling valued by external sources has been researched and adds to the idea of feeling secure within social situations and creates a sense of self that feels loveable (Gilbert & Irons, 2009). This links to the idea of the co-construction of self, that as individuals we build a picture of how we are seen through the eyes of others, with some participants speaking about wanting to appear kind, resilient or confident to others. The value others hold towards us impacts our own ability to see worth which is key to building self-esteem and confidence (Gilbert & Irons, 2009). Experiences that were expressed by participants about the music project supports the idea that participants were able to co-construct an image of themselves which could then be used within other areas of their life.

Previous research from community music and music therapy projects have highlighted that participants derive feelings of worth, pride and achievement from the projects allowing self-esteem and confidence to grow (Daykin et al., 2011; Shields, 2001). This holding of value towards self can be related to the building of self-esteem. It is difficult to ascertain if participants in this study had already built strong self-esteem therefore this aspect being more pertinent within their experience, or if the experience supported building self-esteem. However, the sense of value towards themselves, speaking about feeling more 'special', feeling more positive within themselves, was interpreted as linked to the value of self, thus self-esteem.

Participants also spoke about the value they derived from supporting others within the project; pride in being able to support others within the programme or future aspirations to support or speak to others about their experience. The notion of gaining enjoyment and benefits from supporting others was seen in previous projects such as MAC UK and

although this was for an older age range targeting gang-affiliated young people, there was a commonality of the benefits gained from participants feeling they could support other young people (Zlotowitz et al., 2016). This suggests that feeling needed and being able to bring value to others can be an important part of the experience within different music project set-ups.

Valuing the worth of the programme reflects previous literature regarding community music projects and was linked to the worth of self described as self-esteem (Harkins et al., 2016). The evaluation and reflection on what was important to an adolescent allowed them to think about their being and why things are important to them (Sherman & Cohen, 2006). Participants reflected on the value they placed on to the programme and why, as well as the value built towards themselves through participating in it; which may support a continual building of self.

Most participants, in general, spoke about music supporting their regulation of emotions as demonstrated in their pen portraits. Having a deeper relationship with music may have amplified this coping strategy but was not seen as the essence of the participants' experience. Three participants spoke more directly about emotion regulation strategies facilitated by the community music project which was added to the overall subtheme regarding value in wellbeing. Using emotion regulation strategies has been a key finding in previous research regarding music therapy, however, although important for some participants in this study, this was not a shared theme through all participants (Chin & Rickard, 2013; McFerran et al., 2013; Papinczak et al., 2015). Processing emotions is one of the main objectives in a significant number of previous studies regarding music therapy (Aalbers et al., 2016; Geipel et al., 2018; McFerran, 2016).

Additionally, listening to music has been highlighted as a means for adolescents to process emotions which was expressed by participants in this study, however, was not part of the research question (Chin & Rickard, 2013; Miranda, 2013; Miranda & Claes, 2009). This may suggest one of the key differences between music therapy/personal music use and community music projects; the relevance of emotion regulation as an outcome. On reflection, this fits with previous literature regarding community music projects with different groups of young people who do not list emotion regulation as an outcome (Calo et al., 2019; Harkins et al., 2016; Hampshire & Matthijsse, 2010).

Some community music projects have reported emotion regulation as an outcome within youth justice settings. It is difficult to ascertain if the participants had learnt music as a novel emotion regulation strategy when perhaps participants from this current study already used music in this way in their personal time which highlights why differences were found (Daykin et al., 2017). A youth justice setting is also very different to a community environment which also highlights differences between the importance of context. Future research could explore this further to compare and distinguish different benefits between community music and music therapy; as well as how we could perhaps combine both approaches which support young people in different ways (discussed more later in this chapter).

Participants valued the long-term impact of the community project and was linked to the idea of the power of anticipation. In general, being active in a way that feels meaningful to a person can reduce symptoms associated with mental health difficulties, as it builds the idea of purpose and adds to one of our basic requirements of feeling needed, a sense of belonging and self-agency (Barber, Abbott, Neira & Eccles, 2014). In the long term, this can impact our health, wellbeing and fulfilment in entering adult life (Ellen et al., 2021). Whilst in adolescence, young people search for purpose in activities that are

meaningful to them and reflect on what they want to gain long-term. This activity can help young people develop their connection and place within wider contexts, as well as advance their sense of purpose; all impacting upon overall wellbeing (Benson & Scales, 2009; Yeager & Bundick, 2009; Tevington et al., 2021).

Within the current study, the community project was a meaningful activity that brought a sense of purpose to their week and appeared to positively impact the participants' wellbeing; with reflections on happiness, positivity and excitement which appeared to cross over into other aspects of the participant's life. The impact on overall well-being being valued by participants and their expressions of feeling happier or taking a more positive view to life in general links to previous research which has indicated active music participation with others in general (participants were adults) impacts subjective wellbeing (Stegemann et al., 2019; Weingberg & Joseph, 2017).

Participants spoke about looking forward to spending time at the community music project, however, it is difficult to account for the influence of the pandemic within this; some participants alluded to the added anticipation/joy due to the isolation and restrictions of the pandemic. The importance of community music projects bringing meaningful activity to young people has been reported within previous research where the pandemic was not a feature (Daykin et al., 2011). Interviews conducted with Palestinian refugees participating in a music project reported the idea of feeling that life would be 'boring' or 'empty' without the music programme (Storsve & Broske, 2020). This highlights the importance of meaningful activities within a participant's life and that community music projects can add something to look forward to for the young person which in turn supports their wellbeing. Preliminary studies investigating the impact of Covid-19 on adults in terms of psychological wellbeing have found that meaningful activities during the pandemic were a buffer to preventing a deterioration in

mental health (Ellen et al., 2021; Cohen, Hormozaki & Saling, 2020). Due to the recency of Covid-19, there is limited research regarding how the pandemic may have impacted young people, however, some preliminary research has indicated that there are significant increases in symptoms associated with anxiety and depression, as well as reductions in life satisfaction (Magson et at al., 2021).

4.1.4 Building/exploring self

Identity and sense of self have been briefly mentioned within the other superordinate themes. Centring ourselves within making sense of the world is a key part of the complex and ever-changing nature of adolescence (Levesque, 2018). This has been outlined within the conceptual map created within the results section, with both value and growth impacting the overall key objective of adolescence; creating your own identity (Levesque, 2018).

Participants were able to identify that they had noticed differences within themselves due to the community music project, for example, that they had 'just developed as a person'. Developmental theories have highlighted how important identity development is and opportunities to 'try on' different identities whilst moving to an individual identity separate from their family (Sokol, 2009). The notion of an 'identity crisis' during adolescence outlined within Erikson's work alludes to young people 'trying on' different identities during their adolescence to develop into their preferred adult identities (Levesque, 2018). The results within this study confirm that the community music project allowed another space to explore different identities and look at the identities of others to build upon their own.

A person's music preferences have been associated with personality traits and the sharing of values; a way to show others who you are as a person (Boer, Fischer, Strack,

Bond, Lo & Lam, 2011) which can then be interpreted by others (Rentfrow & Gosling, 2006). This strengthens the view that participants may have used the music tastes of others to explore their own identities and intended identities, as well as to socially bond with others. Participants were trying out different identities, for example listening to different types of music, learning about others and where they fit within this context; the community project allowed participants to explore aspects of themselves and helped them make sense of where they fit as an individual. Listening to other people's music or learning about other peers who may have had different upbringings may fit with identity status theory (Marcia, 2001). Participants were active in their exploration of identity, using the community music project as a catalyst to further develop who they are as a person, forming a solid sense of self through this process. This is linked to higher self-esteem, better interpersonal relationships, tolerance of others and coping abilities (Marcia, 2001).

Some participants spoke about a pivotal change to their relationship with music as if they have established themselves as someone who was known for their enjoyment of music. Adolescence is a time of trying to both assimilate with others, as well as how to stand out as an individual, and music was a way for participants to explore this further within this study (Miranda, 2013). This exploration of choice within their relationship with music can link to musical agency which can support identity formation through using this as a tool to investigate and develop their social realm (Karlsen, 2011). Building identity is co-constructive within a social context, with adolescents working out where they fit into the wider framework of society (Levesque, 2018). Participants within the study explored being a 'musical person' and how they fitted into this type of identity; supported by feelings of safety and acceptance that they felt from the community.

Identifying as a musician and how this impacts the participant to form their identity (and feelings of belonging through this), have been highlighted within previous research on music therapy interventions (Hense & McFerren, 2017). The age range was different in the previous study, with the youngest participant being the age of the oldest participants within this study (15-25 years old) and the context was within a mental health support setting. Similar findings indicate that building a person's musical ability can be used as an exploration tool for identity which may also impact individuals having a sense of belonging.

As young people build their own identity, it is also important to understand how they both perceive themselves as well as how they want others to perceive them (Harter, 2012). Participants within this study reflected on attributes which they believed had been highlighted or enhanced by their experience of the community music project, this may be linked to the concept of narrative identity. Narrative identity regards a young person's co-creation of the story of themselves; the ability to construct their narrative supports young people to move into their adulthood identity through reflections on their past experiences and how this shapes their future (McLean & Pasupathi, 2010). The building of a positive narrative identity has been argued to be an important aspect of adolescent development and subsequent wellbeing (McLean & Papuspathi, 2010). Therefore, the participants within this study may have allowed the community music project to form part of their narrative meaning of self which could influence their future wants and needs.

The qualitative research element of the systematic review undertaken by Daykin and colleagues (2011) also highlighted that music projects supported the construction of

identity, supporting young people to create and explore their individual, as well as collective identity. Music interventions supporting young people to build and explore identity have been reported in previous research studies where the focus has varied, for example within justice services (Daykin et al., 2017; Green, 2011). The concept of community music projects supporting identity development was also highlighted within the project with Palestinian adolescents (Storsve & Broske, 2020). Boeskov (2020) found that building identity and exploring identity was a key outcome from a music programme within a Palestinian refugee camp, however, this was from a different perspective regarding national identity, as the dominating narratives related to what it means to be Palestinian had been stigmatised and undermined. The music group supported building a positive national identity. This demonstrates that the social context of the music programme may impact the way identity is explored and will adapt to what is important to those young people at that particular time. This is further demonstrated within music therapy literature where results indicate that young people have used the intervention to move away from aspects of their identity (such as illness) to a more holistic identity which includes their musical identity (Hense et al., 2014).

The variety of ways music has been used within different projects and interventions demonstrates that young people are continually searching for identity within their social context and will utilise what they find to fit for them. Within the context of this study, participants appeared to use identity formation in a more general way, how music fitted into their overall identity, as well as how skills learnt/their learning experience impacted wider parts of their identity and in what way they would like to be portrayed to others. The ability to reflect on experiences and how they fit with our self-identity, as well as how they can impact our future concepts of self, supports the importance of having direction, purpose in life and developing further as a person (McKnight & Kashdan,

2009). Therefore, within this study, the additional impact upon the building of self-identification within the experience could have wider implications for young people's future self.

4.1.5 Connection

The sense of togetherness was important to participants, feeling that peers were part of their experience and that they had a shared sense of identity with their peers whilst at the community music project. This highlights the importance of the process; an aspect central to what was 'taken' from their experience was being together (connection) in their enjoyment of the project. Previous research has indicated that community connectedness alongside young people being engaged within community activities can impact their overall wellbeing, as well as elicit a positive focus on the future (Stoddard & Pierce, 2015; Jose, Ryan & Pryor, 2012). Wider literature regarding positive youth development deems connection as one of the key factors for promoting positive wellbeing in adolescence, alongside confidence (Linver, Urban, Chen, Gama & Swomley, 2021). The connection and bond to others (including communities) can support young people through difficulties within this developmental period towards their growth into adulthood (Linver et al., 2021). This fits well with wider literature regarding the importance of social relationships; having positive and healthy connections with peers whilst in adolescence builds a young person's sense of self and wellbeing, it impacts how we evaluate ourselves therefore our self-esteem (Baldwin & Dandeneau, 2005; Levesque, 2018).

Participants spoke about enjoying sharing their music and listening to other's music within the community music project which was interpreted as ways of expressing identity and engaging with other's identities. Boer and Abubakar (2014) who

investigated 'musical rituals' (listening and sharing music) within different cultures with both family and peers concluded that listening to music and talking about music together can support an adolescent's development; both their social and emotional wellbeing.

The impact of the pandemic seemed to limit the level of connection some participants were able to gain from the community music project, in comparison to what they would have hoped. The loss of more informal methods of building relationships was felt within their experience and perhaps led to peers they met at the community music project not moving into friendships in different contexts. Within the 'Heavy Sound' project participants spoke about feeling connected to others in the group and the benefit of being with others within this environment (Calo et al., 2019). Some participants expressed that they had made friends which they had taken into other aspects of their life; which was not found within this study.

Despite the impact of social distancing on connection, participants also spoke about the community project being an opportunity to connect with peers. Some participants reflected on feeling part of something which strengthened connections at a time of disconnection due to pandemic regulations. Emerging research regarding the impact of Covid-19 on adolescents has highlighted that not connecting with friends was a key worry for young people (Magson et al., 2021). Other research lists feeling connected to others as one of the protective factors against deterioration in mental health during the pandemic (Ellis, Dumas & Forbes, 2020). Despite moving from face to face to online sessions, the participants continued to attend sessions and reflected that although they know this may have impacted their experience, the gains of the community music project were worth the impact of the restrictions on their experience. This is similar to

recent research regarding young people's experience of moving to teach online, with literature concluding that young people are resilient and flexible after being given the tools to continue their studies within this different format (Magson et al., 2021).

Participants spoke about the importance of connection and collectivism during the programme; a sense of togetherness. However, some had hoped that they would have further developed relationships with peers within the programme. Connection has been held as one of the key functions within personal music use, as well as music therapy and community music projects (Hampshire & Matthijsse, 2010; McFerran et al., 2013; Miranda, 2013; Papinczak et al., 2015). Therefore, this study fits within the wider literature that music can facilitate an opportunity to feel connected to others within a safe environment and endorses the benefits this can bring.

4.2 Strengths and limitations

4.2.1 Design

One of the strengths of this study was that it brought a unique perspective to this area of research from a psychological point of view, using a methodological design that had rigorous credibility checks to support the quality and validity of the analysis. This included; a peer reading a transcript with emerging themes, discussions with supervisors regarding initial comments, emerging themes and themes, and reflexivity throughout the process. To add to the credibility of data there are recommendations of returning to participants with themes to check if interpretations are accurate reflections of their experience, or asking individuals who have had similar experiences (who did not take part in the research) to check themes (Elliot et al., 1999; Mjosund et al., 2017). Taking similar steps within this study may have enhanced the validity of findings, however, due to lack of funding to pay participants for this additional work and time restrictions on

completing the DClin thesis, this was not possible. It should be considered in any further research.

Previous research within community-based music projects for young people have struggled with methodological challenges. Most qualitative studies completed have used thematic analysis which can lack the detail of how young people experienced it. This study, therefore, adds to the literature regarding the experience participants take from community-based music projects and hopefully can be utilised to inform future research. Furthermore, the study answered the research question using a thoughtfully constructed methodological design and analysis, accounting for the researchers own potential bias throughout the process. The superordinate themes and their relationship to one another may have been more difficult to collect or make sense of using quantitative methods which shows the merit in using a stringent qualitative based approach (Barker, Pistrang & Elliot, 2002).

The qualitative design approach and the small sample size means that the results from the study cannot be generalisable which may be seen as a limitation to the study (Pringle, Drummond, McLafferty & Hendry, 2011). Despite this, the in-depth individual accounts led to rich data regarding different aspects of experience and how they interplay which could be used to inform further research within the area and ensure the voices of young people are heard within their engagement in community projects.

The study allowed an opportunity to understand the experiences of young people during an unprecedented cultural time (pandemic) which gave an additional interesting aspect to how participants viewed the community music project. Participants looked forward to this time of the week that this was a refuge for them within the uncertainty and mundane of the pandemic; although previous research spoke about it being a

meaningful activity, it feels there are deeper meanings to this within the context of 2020.

4.2.2 Researcher bias

Steps were undertaken to reduce research bias, such as; reflective notes throughout the research process which were discussed within supervision, completion of quality checks in line with the literature, a positional statement within the write-up, as well as reflexivity in the results section (Elliot et al., 1999; Yardley, 2000). However, due to the nature of qualitative and IPA research, research bias cannot be eliminated, only accounted for. The background of the researcher in terms of clinical and youth work experience was a strength to being able to build rapport with participants which may have led to richer accounts of their experience, however, this passion for the subject area may have also impacted interpretations within the analysis process. This study notes this as both a strength and limitation, however, steps have been taken to mitigate the influence of this factor. The collaboration of the local community charity with this study may have also led to pressure regarding 'positive' outcomes of the project. It was made clear to the charity that the study sought to explore true accounts of the experiences of young people which they were supportive of. The researcher was conscious of not asking leading questions during the interview and the importance of the discussion of the data with both supervisors and peers to ensure no positive bias was being taken towards the project.

4.2.3 Sample and recruitment

Integrating a local community charity into the research could be seen as a strength or limitation of this study. Community psychology highlights the importance of building relationships within the community and working in partnership with those on the

ground supporting different populations, as well as, working out how Clinical Psychologists can support and integrate within the community (BPS, 2015). The community charity gave useful advice regarding the work they had previously undertaken with young people and what they had noticed with this, as well as their influence upon the design and recruitment process. By working with the community, thinking about what research could be useful to raising the profile of the community using methodological sound measures from a psychological perspective felt important to both the research team, as well as the community charity. Working with the charity perhaps limited the sampling pool, as recruitment was limited to those taking part which was further reduced due to the pandemic. However, within the context of the pandemic, having a strong relationship with the charity allowed the research to continue within a unique context that may not be able to be repeated.

Although there were quite clear protocols in place to ensure recruitment was as large as it could have been, the researcher had little control over the recruitment to the actual music project and due to alterations to recruitment (due to the pandemic) the sample pool may have reduced further as participants and parents had less time to be introduced to the research. Steps were taken to ensure that participants were not just picked as suitable by charity employees, for example, the charity suggested they could approach those who were likely to take part, however, the researcher requested that all young people who fit the eligibility criteria were approached to reduce the potential bias. The final sample was also male-dominated, with the youngest participant being 11 years old and the eldest 15 years old. This was considered throughout the analysis, in particular, due to the differences known between the developmental journey of genders, however, the individual themes derived from the female participant were not significantly different to the males. Similarly, the older and younger young people produced similar

themes regarding their experience, which appears similar to previous research which used similar age ranges within the data (Calo et al., 2019; Daykin et al., 2017; Harkins et al., 2016).

Although this research cannot be generalised, this study could have provided an opportunity to detect subtleties between genders or age, both factors which may be missed from quantitative studies; this was not the case. The use of supervision, as well as a peer checking one transcript, was important within this process, ensuring that both younger and older participants were discussed, as well as sharing individual themes/subthemes (with at least two quotes for each subtheme) within an excel document to supervisors to check and ensure that the themes developed were close to the individual analysis and made sense to amalgamate for group analysis.

The young people who participated in this project had attended at least seven sessions of the project which would indicate they were gaining some benefit from it or they would not continue to attend; this could have created a positive skew in the data. All young people expressed previous enjoyment of music and already used music in different ways within their life. Therefore, the experience comes from those who already have an affiliation with music and are likely to be positive about the experience. As broadly known, those who do not benefit from something tend to not volunteer for research, therefore their experiences can be lost. However, due to the limitations of resources (being unable to recruit due to the size of this research project), as well as the focus being on the impact of the community music project (which would have been significantly different with those who only participated in a couple of sessions) it was not possible to widen the criteria. Future research could investigate why young people drop out of similar projects to ascertain if there are ways to engage different young

people or review how to engage these young people within other aspects of the community.

A strength of continuing with the research despite the limited sample was that this study was a unique opportunity to understand if young people can gain the same experience both face to face and remotely. Some young people only had sessions remotely whilst others had a mixture of face to face and remotely. Despite young people craving the connection which may have come from less social distancing measures, the key essence of their experience links to overall support for adolescent development seen within previous research; building a sense of self, self-worth, self-efficacy, overall wellbeing and relationships with others. This was a unique opportunity to understand the experience of young people within an uncertain time (i.e. pandemic and its restrictions) and what they gained from this.

The switch to remote sessions also led to a limitation of the study, losing the recruitment of young people from vulnerable backgrounds. Workers from the charity reflected that Looked After Children who had engaged well within the project had stopped attending when it changed to remote sessions despite efforts from the charity including donating guitars to the young people and trying to support IT issues. The participation of these young people may have given a different angle to the experience with richer accounts of potential difference, however, it is difficult to ascertain if this would be the case, and a lot of the research which has had similar findings to this study was with young people from disadvantaged backgrounds.

Some participants had already formed relationships with other participants who took part in the study perhaps influencing their experiences and the analysis. No account was taken for this in the inclusion/exclusion criteria whilst designing the study. This may

have impacted how participants reflected on the connection within the community music project. The importance of connection was highlighted by all participants; indicating that connection was key no matter if there were prior contacts or not. In future research, collecting data regarding participant's prior relationships to one another may be important as it could impact their experience. Particularly if undertaking quantitative methodology where this data may be less apparent if it is not considered beforehand.

2.2.4 Consultation

A strength of this project is the inclusion of a local community charity within the design of the study, as well as the young people consultation group. Changes that had to be made to some of the documents (due to Covid-19) were not cross-checked further with the consultation group because of time constraints. Service user involvement can always be enhanced and papers such as Mjosund and colleagues (2017) outlined how to ensure service users are part of every step of the research project, including co-authoring any write-up. Since this was the researchers first time undertaking IPA methodology and that this study was undertaken for DClin qualification, these additional steps of consultation/coproduction were not implemented.

4.3 Clinical implications

This study hoped to contribute to the wider literature regarding positive youth development by exploring the experience of young people undertaking a community music project. The findings have indicated that the experience facilitated the participant's overall development in terms of: efficacy; mindset; the value of self (and thus self-esteem); wellbeing through meaningful activity; exploration of identity; and connection to others.

One of the key roles for the profession of clinical psychology is to promote wellbeing and prevent distress. As discussed within the introduction, prevention strategies, as well as the promotion of characteristics such as resilience are key to supporting young people with their wellbeing; with youth services highlighted as one of the key resources for this (NICE, 2013). BPS guidelines (2018) emphasised the importance of connecting and working with communities and that as Clinical Psychologists we are in a powerful position to advocate for more creative services; as we know how this can impact the wellbeing of our clients. If Clinical Psychologists advocate and connect with such services, we may be able to promote positive youth development which could ultimately lead to a reduction in service demand; using our influence to promote how to support an individual's wellbeing, rather than taking a 'reactive' stance to an individual's distress. This study adds to the evidence regarding the worth of community music projects in promoting wellbeing. Therefore, as clinicians, we should support the funding of similar projects, as this may in the long-term reduce the demand for services which can be seen as 'overflowing' (Faulconbridge, Hunt, Laffan & Law, 2019).

This study has highlighted that community music projects support different factors which promote adolescents' psychological health: supportive communities; places to build positive peer relationships; relationships outside the family environment; and development of self-esteem/ self-efficacy (Faulconbridge et al., 2019). This illustrates how potentially worthwhile access to such community programmes is in supporting a young person's development. This is compatible with the community psychology stance; societal factors impact our wellbeing therefore treatments based within the community are important, in particular, preventative social interventions that could influence wellbeing (such as community music projects) (Casale, Seymour, Chenitite and Zlotowitz, 2019).

Recent guidelines from WHO (2020) have highlighted that there should be universal access to psychosocial preventative interventions for young people. Therefore, this study advocates for the increase of preventative work, which can be found within grassroots community organisations. This particularly applies to projects (such as the one discussed in this study) that promote adolescent's development and explore these attributes within supportive environments, as this is so important to protect their mental wellbeing in later life (Faulconbridge et al., 2019). The findings could be used with other research literature to challenge policies that are reducing youth services within Councils when we are aware that such activities (such as community music projects) promote a young person's overall long-term wellbeing (Berry, 2017). This fits with guidelines regarding local partnership work between mental health services and third sector organisations such as charities; as clinicians we should be working with local charities and learning from one another to promote the best outcomes for individuals (Massam, 2021). Findings from this study promote the impact community music projects can have on young people which could have wider ramifications for our clinical work and the holistic wellbeing of potential clients. Therefore, clinicians need to work alongside charities and be curious about similar projects.

The BPS also highlighted using community organisations within research and service development, this paper has demonstrated how research can be conducted in collaboration with a local charity and the benefits from this (BPS, 2018). This study hopes that the positive outcome from engaging with a local community charity will encourage other psychology researchers to undertake similar collaborations.

Within a recent study, young people commented that one of their key concerns from the pandemic was the impact on extra-curricular activities (Magson et al., 2021). Within this study, although participants reflected on the impact of social distancing on their

experience, overall, they were still able to take valuable benefits from the community music programme. Perhaps this emphasises the importance of continuing activities for young people and that adapted projects are better than no projects; with a call for communities to continue to focus resources on supporting young people's time during the pandemic (as well as during non-pandemic times) with safety, wellbeing and connection key to any resource (Ellis et al., 2020; Magson et al., 2021; Wray-Lake, Wilf, Kwan & Oosterhoff, 2020).

Innovations such as MAC UK have worked alongside the community to co-create services with young people that support their needs through both community arts projects alongside concrete mental health support such as 'street therapy' (Zlotowitz et al., 2016). The current study has indicated that young people enjoy community-based music projects and can develop from their experience within them, including their sense of self, sense of wellbeing, self-efficacy and self-esteem. This could be enhanced if services can work alongside and in partnership with such community projects, building trust and safety with young people; with additional mental health support provided by professionals within the community environment for those individuals who may want to access it (Zlotowitz et al., 2016). This is particularly relevant when reflecting on what factors can prevent young people from receiving mental health support; therapeutic alliance is key (O'Keeffe, Martin, Target & Midgley, 2018). Therefore, if as professionals we are already integrated within the community or learning how safe environments can be created within community projects, we can learn from this and ensure we are supporting as many young people as possible. Literature and clinical practice have indicated that a multi-agency approach to a young person's care and wellbeing that looks holistically at the individual may impact someone's outcomes, particularly for young people who are typically seen as 'hard to engage' (Massam,

2021). Perhaps the difficulty with engaging young people is due to our approach as services rather than a fault of the adolescents and this could be remedied.

This may be something to be considered within policies regarding engaging young people in preventative strategies to support their wellbeing. Although services such as MAC UK focus on young people particularly vulnerable to difficulties, who rightly deserve additional support, some calls have come to promote positive youth development for all. This could be achieved by the establishment of a national investment within youth development programmes to ensure everyone has access to community-based positive youth activities (Benson et al., 2006; Bumbarger & Greenberg, 2002). As clinicians, providing evidence such as this study (as well as previous literature) we can champion the benefit of such services.

This study can also be used by clinicians to advocate for tailored community services for different groups of young people. This study recognises that socio-demographic factors and societal context has an impact on how to engage different young people within community settings and steps should be taken to ensure that community projects can take different forms to suit the community it is trying to engage with and addressing identified barriers to engagement i.e. poverty of resources (Khan et al., 2017). Social context is key to engagement and outcomes; evidenced by some of the similarities and differences between this study and previous literature regarding community music projects. Clinicians should be aware of factors that may influence the ability of young people to participate in such projects and what individualised support they may need. This is to ensure they gain the most from the experience and can engage in a meaningful way.

4.4 Future research

A key finding of this study was participants utilised the community music project in their developmental journey. Within this study, participants expressed that the experience will stay with them for a long time and the ways it had impacted their life. The study hoped that it would support longer-term wellbeing, however, this was a prediction based on previous literature and could not be confirmed. Longitudinal studies regarding how young people interact within community music projects which include several follow-ups to see how this impacts young people over time may be useful to add to this picture and have been called for within previous research (Harkins et al., 2016). This may be difficult to conduct due to the different factors impacting an adolescent's life, however, it would be useful to understand if and how these experiences impact long-term.

As noted from previous research it is important to support young people from vulnerable backgrounds and understand their experience to ensure there are community services that are suitable for their needs (MAC-UK, 2020). Within this study, observations from the community-based music charity noticed that young people from deprived backgrounds struggled to complete the programme when it moved to remote sessions. This highlights concerns raised by MAC in terms of those from more vulnerable backgrounds may be more at risk of the negative impacts of the pandemic and missing out on some of the resources which may support them during this time (MAC-UK, 2020). The difference between participants with regards to social deprivation were not reported within this study, as it was not felt relevant with regards to the interpretations drawn from the data. In general, however, poverty can have a strong impact on a young person's ability to develop to their potential with regards to psychological health, as well as other aspects of development (Dashiff, DiMicco, Myers

& Sheppard, 2009). Therefore, although it is beneficial to have more generalised findings on the experience of young people, it may be important in future research to explore how free access to services such as community music may support the development of young people from more deprived backgrounds and how this may make a difference long-term in their development. It may also be interesting to do similar exploratory studies for those who drop out after one or two sessions to understand what their experience is and what may be preventing them from gaining the same benefits.

All participants within this study were white, research has demonstrated that those who identify as being from a Black or Minority Ethnic (BAME) background are more likely to have mental health difficulties influenced by overt and covert discrimination and racism (Faulconbridge et al., 2019). Further research could investigate how resources such as community projects can influence young people from BAME backgrounds and if any specific important cultural factors may mean that the delivery of the community music projects are different, to ensure this community is also being reached (Faulconbridge et al., 2019).

4.5 Conclusions

This study has explored the experiences of eight young people undertaking a community music project using IPA to analyse semi-structured interviews. The results point to previous research regarding what young people gain from community-based music projects; value towards self, impact on wellbeing, developing skills and developing as a person, as well as the impact on mindset and efficacy towards tasks. This was also under the context of feeling safe and accepted within the community environment and feelings of connection through shared community identity. Overall, the community music project seemed to highlight key important factors within

adolescent development and supported factors that are associated with positive youth development.

One of the key reflections from this study was that adolescent development does not stagnate due to the pandemic. Therefore, allowing opportunities for young people to continually move through the exploration of themselves whilst at this age is vital. The community-based music project allowed participants to explore themselves, others and their sense of wellbeing, as well as connect with others, through adverse and unpredictable circumstances which we know from the research referred to within this study impact development processes that are vital for long-term wellbeing.

Suggestions for clinical relevance link to the importance of preventative activity and support; a focus on positive youth development to ensure young people have the best chance at reaching their full potential and a strong foundation for good mental health. This study could be used to further the evidence required to develop the right policies and funding framework to advance youth work within communities, particularly music projects. The study was aware that how to best engage young people within community projects and promote positive youth development could be different depending on demographics, therefore has recommended several research projects exploring this.

References

Aalbers, S., Fusar-Poli, L., Freeman, R.E., Spreen, M., Ket J.C.F., Vink, A.C., Maratos, A., Crawford, M., Chen, X.J. & Gold, C. (2017). Music therapy for depression. *Cochrane Database of Systematic Reviews*, *11*, 1-111. doi: 10.1002/14651858.CD004517.pub3.

Alase, A. (2017). The interpretative phenomenological analysis (IPA): A guide to a good qualitative research approach. *International Journal of Education and Literacy Studies*, *5*(2), 9-19.

Alberts, C., & Durrheim, K. (2018). Future direction of identity research in a context of political struggle: A critical appraisal of Erikson. *Identity*, *18*(4), 295-305.

Andrews, J. L., Foulkes, L., & Blakemore, S. J. (2020). Peer influence in adolescence: Public-health implications for COVID-19. *Trends in Cognitive Sciences*, *24*(8), 585-587.

Bakagiannis, S., & Tarrant, M. (2006). Can music bring people together? Effects of shared musical preference on intergroup bias in adolescence. *47*(2), 129-136. doi:10.1111/j.1467-9450.2006.00500.x

Baldwin, M. W., & Dandeneau, S. D. (2005). Understanding and modifying the relational schemas underlying insecurity. *Interpersonal cognition*, 33-61.

Barber, B. L., Abbott, B. D., NEIRA, C. J. L. M., & ECCLES, J. Q. L. N. S. (2014). Meaningful activity participation and positive youth development. In *Handbook of positive psychology in schools* (pp. 235-252). Routledge.

Barker, C., & Pistrang, N. (2002). Psychotherapy and social support: Integrating research on psychological helping. *Clinical Psychology Review*, *22*(3), 361-379.

Benson, P. L., & C. Scales, P. (2009). The definition and preliminary measurement of thriving in adolescence. *The Journal of Positive Psychology*, *4*(1), 85-104.

Benson, P. L., Scales, P. C., Hamilton, S. F., & Sesma Jr, A. (2006). Positive Youth Development: Theory, Research, and Applications.

Berry, S. (2017). London's lost youth services: The dramatic loss of support and facilities for young people in London. London: London Green Party. Retrieved from URL:https://www.london.gov.uk/sites/default/files/london_lost_youth_services sian_berry_jan2017.pdf

Boer, D., & Abubakar, A. (2014). Music listening in families and peer groups: benefits for young people's social cohesion and emotional well-being across four cultures. *Frontiers in Psychology*, *5*, 392.

Boer, D., Fischer, R., Tekman, H. G., Abubakar, A., Njenga, J., & Zenger, M. (2012). Young people's topography of musical functions: Personal, social and cultural experiences with music across genders and six societies. *International Journal of Psychology*, *47*(5), 355-369.

Boer, D., Fischer, R., Strack, M., Bond, M. H., Lo, E., & Lam, J. (2011). How shared preferences in music create bonds between people: Values as the missing link. *Personality and Social Psychology Bulletin*, *37*(9), 1159-1171.

Boeskov, K. (2020). Music, agency, and social transformation: Processes of subjectivation in a Palestinian community music program. *Nordic Research in Music Education*, *1*(1), 4-28. Bowker, J. C., & Rubin, K. H. (2009). Self consciousness, friendship quality, and adolescent internalizing problems. *British Journal of Developmental Psychology*, *27*(2), 249-267.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, *3*(2), 77-101.

British Psychologyical Society (2015). Guidance for psychologists on working with community organisations. Retrieved from URL: https://www.bps.org.uk/sites/www.bps.org.uk/files/Policy/Policy%20%20Files/Guidance%20for%20psychologists%20on%20working%20with%20ommunity%20organisations%20%28Sep%202018%29.PDF

Bronfenbrenner, U. (1979). *The ecology of human development: Experiments by nature and design*. Harvard university press.

Bumbarger, B., & Greenberg, M. T. (2002). Next steps in advancing research on positive youth development. *Prevention & Treatment, 5*(1), Article 16. https://doi.org/10.1037/1522-3736.5.1.516c

Caló, F., Steiner, A., Millar, S., & Teasdale, S. (2020). The impact of a community based music intervention on the health and well-being of young people: A realist evaluation. *Health & social care in the community*, *28*(3), 988-997.

Casale, Seymour, Chenitite and Zlotowitz (2019) People in their whole context. In. Faulconbridge, J., Hunt, K., & Laffan, A. (2019). *Improving the psychological wellbeing of children and young people: Effective prevention and early intervention across health, education and social care*. London, U.K: Jessica Kingsley Publishers

Casey, B.J., Jones, R.M., & Hare, T.A. (2008) The adolescent brain. *PMC*, *1124*: 111 126. doi:10.1196/annuals.1440.010

Caskey, M. M., & Anfara Jr, V. A. (2007). Research summary: Young adolescents' developmental characteristics. *National Middle School Association*.

Catalano, R. F., Berglund, M. L., Ryan, J. A., Lonczak, H. S., & Hawkins, J. D. (2004). Positive youth development in the United States: Research findings on evaluations of positive youth development programs. *The annals of the American academy of political and social science*, *591*(1), 98-124.

Chin, T., & Rickard, N. S. (2013). Emotion regulation strategy mediates both positive and negative relationships between music uses and well-being. *Psychology of Music, 42*(5), 692-713. doi:10.1177/0305735613489916

Clennon, O. D., Kagan, C., Lawthom, R., & Swindells, R. (2016). Participation in community arts: lessons from the inner-city. *International journal of inclusive education*, *20*(3), 331-346.

Cohen, D. B., Luck, M., Hormozaki, A., & Saling, L. L. (2020). Increased meaningful activity while social distancing dampens affectivity; mere busyness heightens it: Implications for well-being during COVID-19. *PLoS One*, *15*(12), e0244631.

Colizzi, M., Lasalvia, A., & Ruggeri, M. (2020). Prevention and early intervention in youth mental health: is it time for a multidisciplinary and trans-diagnostic model for care?. *International journal of mental health systems*, *14*(1), 1-14.

Currie, R., & Higgins, L. (2019). From Problem to Progression:[Re} conceptualizing a Young People's Music Program in the UK. Retrieved from URL: https://ray.yorksj.ac.uk/id/eprint/3930/1/Sept%2018%20 %20Currie%20and%20Higgins%20FINAL.pdf

Dashiff, C., DiMicco, W., Myers, B., & Sheppard, K. (2009). Poverty and adolescent mental health. *Journal of Child and Adolescent Psychiatric Nursing*, *22*(1), 23 32.

Daykin, N., de Viggiani, N., Moriarty, Y., & Pilkington, P. (2017). Music-making for health and wellbeing in youth justice settings: mediated affordances and the impact of context and social relations. *Sociol Health Illn, 39*(6), 941-958. doi:10.1111/1467-9566.12549

Damon, W. (2004). What is positive youth development?. *The Annals of the American Academy of Political and Social Science*, *591*(1), 13-24.

Doolittle, P. E. (1997). Vygotsky's Zone of Proximal Development as a Theoretical Foundation for Cooperative Learning. *Journal on Excellence in College Teaching*, *8*(1), 83-103.

Dweck, C. S. (2006). *Mindset: The new psychology of success*. New York: Random House.

Dweck, C. S., Walton, G. M., & Cohen, G. L. (2014). Academic Tenacity: Mindsets and Skills that Promote Long-Term Learning. *Bill & Melinda Gates Foundation*.

Dweck, C. S., & Yeager, D. S. (2019). Mindsets: A view from two eras. *Perspectives on Psychological science*, *14*(3), 481-496.

Duerden, M. D., & Witt, P. A. (2010). The impact of direct and indirect experiences on the development of environmental knowledge, attitudes, and behavior. *Journal of environmental psychology*, *30*(4), 379-392.

Ellen, C., Peter, V., Patrick, C., Kristine, O., Maria, R. B., Arnaud, S., ... & Laura, V. M. (2021). Meaningful activities during COVID-19 lockdown and association with mental health in Belgian adults. *BMC Public Health*, *21*(1), 1-15.

Ellis, W. E., Dumas, T. M., & Forbes, L. M. (2020). Physically isolated but socially connected: Psychological adjustment and stress among adolescents during the initial COVID-19 crisis. *Canadian Journal of Behavioural Science/Revue canadienne des sciences du comportement*, *52*(3), 177.

Elliott R., Fischer C.T. & Rennie D.L. (1999). Evolving guidelines for publication of qualitative research studies in psychology and related fields. *Br J Clin Psychol*, *38(3),* 215-29. doi: 10.1348/014466599162782.

Erath, S. A., Flanagan, K. S., & Bierman, K. L. (2007). Social anxiety and peer relations in early adolescence: Behavioral and cognitive factors. *Journal of abnormal child psychology*, *35*(3), 405-416.

Erikson, E. H. (1963). *Youth: change and challenge*. New York: Basic Books.

Faulconbridge, J., Hunt, K., & Laffan, A. (2019). *Improving the psychological wellbeing of children and young people: Effective prevention and early intervention across health, education and social care*. London, U.K: Jessica Kingsley Publishers

Garrido, S. (2009). *Rumination and sad music: A review of the literature and a future direction*.

Garrido, S., & Schubert, E. (2013). Moody melodies: Do they cheer us up? A study of the effect of sad music on mood. *Psychology of Music, 43*(2), 244-261. doi:10.1177/0305735613501938

Geipel, J., Koenig, J., Hillecke, T. K., Resch, F., & Kaess, M. (2018). Music-based interventions to reduce internalizing symptoms in children and adolescents: A meta-analysis. *J Affect Disord, 225*, 647-656. doi:10.1016/j.jad.2017.08.035

Gilbert, P., & Irons, C. (2009). Shame, self-criticism, and self-compassion in adolescence. *Adolescent emotional development and the emergence of depressive disorders*, *1*, 195-214.

Gold, C., Voracek, M., & Wigram, T. (2004). Effects of music therapy for children and adolescents with psychopathology: a meta-analysis. *J Child Psychol Psychiatry, 45*(6), 1054-1063. doi:10.1111/j.1469-7610.2004.t01-1-00298.x

Gowers, S. (2005). Development in adolescence. *Psychiatry*, *4*(6), 6-9.

Gray, P., & Feldman, J. (2004). Playing in the zone of proximal development: Qualities of self-directed age mixing between adolescents and young children at a democratic school. *American Journal of Education*, *110*(2), 108-146.

Green, L. (Ed.). (2011). *Learning, teaching, and musical identity: Voices across cultures*. Indiana University Press.

Hampshire, K. R., & Matthijsse, M. (2010). Can arts projects improve young people's wellbeing? A social capital approach. *Soc Sci Med, 71*(4), 708-716. doi:10.1016/j.socscimed.2010.05.015

Harkins, C. (2016). Hitting the right note for child and adolescent mental and emotional wellbeing: a formative qualitative evaluation of Sistema Scotland's "Big Noise" orchestral programme. *Journal of public mental health, 15*(1), 25-36. doi:10.1108/JPMH-11-2015-0047

Harkins, C., Garnham, L., Campbell, A., & Tannahill, C. (2016). Hitting the right note for child and adolescent mental and emotional wellbeing: a formative qualitative evaluation of Sistema Scotland's "Big Noise" orchestral programme. *Journal of public mental health, 15*, 25-36. doi:10.1108/JPMH-11-2015-0047

Harris, J., & Nowland, R. (2021). Primary-Secondary School Transition: Impacts and Opportunities for Adjustment. *Journal of Education and Social Sciences*, *8*(2), 55-69.

Harter, S. (2012). Emerging self-processes during childhood and adolescence.

Hense, C., & McFerran, K. S. (2017). Promoting young people's musical identities to facilitate recovery from mental illness. *Journal of Youth Studies, 20*(8), 997-1012. doi:10.1080/13676261.2017.1287888

Hense, C., McFerran, K. S., & McGorry, P. (2014). Constructing a grounded theory of young people's recovery of musical identity in mental illness. *The Arts in Psychotherapy, 41*(5), 594-603. doi:10.1016/j.aip.2014.10.010

Herbert, R. (2012). *Young People's Use and Subjective Experience of Music Outside School*.

Higgins, L. (2012). *Community music: In theory and in practice*. Oxford University Press.

Higgins, L., & Willingham, L. (2017). *Engaging in community music: An introduction*. Routledge.

Hogan, K. E., & Pressley, M. E. (1997). *Scaffolding student learning: Instructional approaches and issues*. Brookline Books.

Holmbeck, G. N., Friedman, D., Abad, M., & Jandasek, B. (2006). Development and Psychopathology in Adolescence.

Holochwost, S. J., Bose, J. H., Stuk, E., Brown, E. D., Anderson, K. E., & Wolf, D. P. (2021). Planting the Seeds: Orchestral Music Education as a Context for Fostering Growth Mindsets. *Frontiers in Psychology*, *11*, 3617.

Huron, D. (2001). Is Music an Evolutionary Adaptation? , *930*(1), 43-61. doi:10.1111/j.1749-6632.2001.tb05724.x

Jaworska, N., & MacQueen, G. (2015). Adolescence as a unique developmental period. *Journal of psychiatry & neuroscience: JPN*, *40*(5), 291.

Jessor, R., Van Den Bos, J., Vanderryn, J., Costa, F. M., & Turbin, M. S. (1995).

    Protective factors in adolescent problem behavior: Moderator effects and

    developmental change. *Developmental psychology*, *31*(6), 923.

Johnson, S. B., Blum, R. W., & Giedd, J. N. (2009). Adolescent maturity and the brain:

    the promise and pitfalls of neuroscience research in adolescent health

    policy. *Journal of Adolescent Health*, *45*(3), 216-221.

Jose, P. E., Ryan, N., & Pryor, J. (2012). Does social connectedness promote a greater

    sense of well-being in adolescence over time?. *Journal of research on*

    adolescence, *22*(2), 235-251.

Karlsen, S. (2011). Using musical agency as a lens: Researching music education from

    the angle of experience. *Research Studies in Music Education*, *33*(2), 107-121.

Khan, L., Saini, G., Augustine, A., Palmer, K., Johnson, M., & Donald, R. (2017).

    Against the odds; Evaluation of the Mind Birmingham Up My Street

    programme. *Centre for Mental Health*.

Larkin, M. J. (2002). *Using scaffolded instruction to optimize learning*. Arlington, VA:

    ERIC Clearinghouse on Disabilities and Gifted Education.

Larson, R. W. (2000). Toward a psychology of positive youth development. *American*

    psychologist, *55*(1), 170.

Lereya, S. T., Copeland, W. E., Costello, E. J., & Wolke, D. (2015). Adult mental

    health consequences of peer bullying and maltreatment in childhood: two

    cohorts in two countries. *The Lancet Psychiatry*, *2*(6), 524-531.

Lerner, R. M., Lerner, J. V., Almerigi, J. B., Theokas, C., Phelps, E., Gestsdottir, S., ...

    & Von Eye, A. (2005). Positive youth development, participation in community

    youth development programs, and community contributions of fifth-grade

adolescents: Findings from the first wave of the 4-H study of positive youth development. *The journal of early adolescence*, 25(1), 17-71.

Levesque, R.J.R. (2018) *Encyclopedia of Adolescence: 2ⁿᵈ edition.* Cham, Switzerland: Springer International Publishing.

Linver, M. R., Urban, J. B., Chen, W. L., Gama, L., & Swomley, V. I. (2021). Predicting Positive Youth Development from Self-Regulation and Purpose in Early Adolescence. *Journal of Research on Adolescence*.

Logothetis, N. K. (2008). What we can do and what we cannot do with fMRI. *Nature, 453*(7197), 869-878. doi:10.1038/nature06976

Lopes, P. N., Salovey, P., Cote, S., & Beers, M. (2005). Emotion regulation abilities and the quality of social interaction. *Emotion, 5*(1), 113-118. doi:10.1037/1528 3542.5.1.113

MAC-UK (2020). MAC-UK Covid-19 Response. Retrieved from URL: https://mac-uk.org/news/covid19/

Mahoney, J. L., & Vest, A. E. (2012). The over-scheduling hypothesis revisited: Intensity of organized activity participation during adolescence and young adult outcomes. *Journal of Research on Adolescence*, 22(3), 409-418.

Marcia, J.E. (2001). Identity in Childhood and Adolescence. *Internation Encyclopedia of the Social and Behavioural Science,* 7159 - 7163. doi.org/10.1016/B0-08-043076-7/01722-8.

Magson, N. R., Freeman, J. Y., Rapee, R. M., Richardson, C. E., Oar, E. L., & Fardouly, J. (2021). Risk and protective factors for prospective changes in adolescent mental health during the COVID-19 pandemic. *Journal of youth and adolescence*, 50(1), 44-57.

Massam (2021). *Transformation of Children & Young People's Mental Health A Local Partnership Guide.* North East North Cumbria Learning Collaborative.

Mason, J. (2017). *Qualitative researching*. London, UK: Sage.

McFerran, K., & Saarikallio, S. (2013). Depending on music to feel better: Being conscious of responsibility when appropriating the power of music. *The Arts in Psychotherapy, 41*. doi:10.1016/j.aip.2013.11.007

McFerran, K. (2010) *Adolescents, Music and Music Therapy. Methods and Techniques for Clinicans, Educators and Students*. London: Jessica Kingsley Publishers.

McFerran, K. S. (2016). Contextualising the relationship between music, emotions and the well-being of young people: A critical interpretive synthesis. *Musicae Scientiae, 20*(1), 103-121. doi:10.1177/1029864915626968

McFerran, K. S., Garrido, S., & Saarikallio, S. (2013). A Critical Interpretive Synthesis of the Literature Linking Music and Adolescent Mental Health. *Youth & Society, 48*(4), 521-538. doi:10.1177/0044118x13501343

McFerran, K. S., & Saarikallio, S. (2014). Depending on music to feel better: Being conscious of responsibility when appropriating the power of music. *The Arts in Psychotherapy, 41*(1), 89-97. doi:10.1016/j.aip.2013.11.007

McKnight, P. E., & Kashdan, T. B. (2009). Purpose in life as a system that creates and sustains health and well-being: An integrative, testable theory. *Review of General Psychology*, *13*(3), 242-251.

McLean, K. C., & Pasupathi, M. (2012). Processes of identity development: Where I am and how I got there. *Identity*, *12*(1), 8-28.

McPin Foundation (2018). Research priorities for children and young people's mental health:Interventions and services, focus on the questions. Retrieved from URL: http://www.jla.nihr.ac.uk/priority-setting-partnerships/Mental-health-in

children-and-young-people/downloads/Mental-Health-in-Children-and-Young People-PSP-Supplementary-Report.pdf

Menon, V., & Levitin, D. J. (2005). The rewards of music listening: response and physiological connectivity of the mesolimbic system. *Neuroimage, 28*(1), 175 184. doi:10.1016/j.neuroimage.2005.05.053

Merrick, E. (1999). An exploration of quality in qualitative research. *Using qualitative methods in psychology*, *25*, 36.

Miranda, D. (2013). The role of music in adolescent development: much more than the same old song. *International Journal of Adolescence and Youth, 18*(1), 5-22. doi:10.1080/02673843.2011.650182

Miranda, D., & Claes, M. (2009). Music listening, coping, peer affiliation and depression in adolescence. *37*(2), 215-233. doi:10.1177/0305735608097245

Miranda, D., Gaudreau, P., Morizot, J., & Fallu, J. S. (2012). Can fantasizing while listening to music play a protective role against the influences of sensation seeking and peers on adolescents' substance use? *Subst Use Misuse, 47*(2), 166-179. doi:10.3109/10826084.2012.637460

Mjøsund, N. H., Eriksson, M., Espnes, G. A., Haaland-Øverby, M., Jensen, S. L., Norheim, I., ... & Vinje, H. F. (2017). Service user involvement enhanced the research quality in a study using interpretative phenomenological analysis–the power of multiple perspectives. *Journal of Advanced Nursing*, *73*(1), 265-278.

Morinville, A., Miranda, D., & Gaudreau, P. (2013). Music listening motivation is associated with global happiness in Canadian late adolescents. *Psychology of Aesthetics, Creativity, and the Arts*, *7*(4), 384.

Mueller, C. M., & Dweck, C. S. (1998). Praise for intelligence can undermine children's motivation and performance. *Journal of personality and social psychology*, *75*(1), 33.

NHS England (2015). Future in mind: Promoting, protecting and improving our children and young people's mental health and wellbeing. Retrieved from URL: https://webarchive.nationalarchives.gov.uk/20170422110702/https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/414024/Childrens_Mental_Health.pdf

National Institute for Health Research (2021). Guidance on co-producing a research project. Retrieved from URL: https://www.learningforinvolvement.org.uk/wp-content/uploads/2021/04/NIHR-Guidance-on-co-producing-a-research-project-April-2021.pdf

Nilsson, U. (2009). Soothing music can increase oxytocin levels during bed rest after open-heart surgery: a randomised control trial. *J Clin Nurs, 18*(15), 2153-2161. doi:10.1111/j.1365-2702.2008.02718.x

North, A. C., Hargreaves, D. J., & O'Neill, S. A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology, 70*(2), 255-272. doi:10.1348/000709900158083

O'Callaghan, C. (2012). Grounded Theory in Music Therapy Research. *Journal of music therapy, 49*, 236-277. doi:10.1093/jmt/49.3.236

O'Grady, L., & McFerran, K. (2007). Community music therapy and its relationship to community music: Where does it end?. *Nordic Journal of Music Therapy*, *16*(1), 14-26.

O'Keeffe, S., Martin, P., Target, M., & Midgley, N. (2019). 'I just stopped going': A mixed methods investigation into types of therapy dropout in adolescents with depression. *Frontiers in psychology*, *10*, 75.

Papinczak, Z. E., Dingle, G. A., Stoyanov, S. R., Hides, L., & Zelenko, O. (2015). Young people's uses of music for well-being. *Journal of Youth Studies, 18*(9), 1119-1134. doi:10.1080/13676261.2015.1020935

Pfeifer, J. H., & Allen, N. B. (2020). Puberty initiates cascading relationships between neurodevelopmental, social, and internalizing processes across adolescence. *Biological Psychiatry*.

Pringle, J., Drummond, J., McLafferty, E., & Hendry, C. (2011). Interpretative phenomenological analysis: A discussion and critique. *Nurse researcher*, *18*(3).

Potter, J. & Wetherell, M. (1987). *Discourse and Social Psychology: Beyond attitudes and behaviour.* London: Sage Publishing.

Rentfrow, P. J., & Gosling, S. D. (2006). Message in a ballad: the role of music preferences in interpersonal perception. *Psychol Sci, 17*(3), 236-242. doi:10.1111/j.1467-9280.2006.01691.x

Rhew, E., Piro, J. S., Goolkasian, P., & Cosentino, P. (2018). The effects of a growth mindset on self-efficacy and motivation. *Cogent Education*, *5*(1), 1492337.

Rose, J., Malik, K., Hirata, E., Roughan, H., Aston, K., & Larkin, M. (2019). Is it possible to use interpretative phenomenological analysis in research with people who have intellectual disabilities?. *Journal of Applied Research in Intellectual Disabilities*, *32*(5), 1007-1017.

Rubin, K.H., Bukowski, W., Parker, J., & Bowker, J.C. (2008). Peer interactions, relationships, and groups. In Damon, W. & Lerner, R. (Eds), *Developmental Psychology: An Advanced Course*. New York: Wiley.

Rutter, M. (2012). Resilience as a dynamic concept. *Development and psychopathology*, *24*(2), 335-344.

Saarikallio, S., Gold, C., & McFerran, K. (2015). Development and validation of the Healthy-Unhealthy Music Scale. *Child Adolesc Ment Health, 20*(4), 210-217. doi:10.1111/camh.12109

Salimpoor, V., Benovoy, M., Larcher, K., Dagher, A., & Zatorre, R. (2011). Anatomically distinct dopamine release during anticipation and experience of peak emotion to music. *Nature neuroscience, 14*, 257-262. doi:10.1038/nn.2726

Sanders, D., & Welk, D. S. (2005). Strategies to scaffold student learning: Applying Vygotsky's zone of proximal development. *Nurse educator*, *30*(5), 203-207.

Schmid, K. L., Phelps, E., & Lerner, R. M. (2011). Constructing positive futures: Modeling the relationship between adolescents' hopeful future expectations and intentional self regulation in predicting positive youth development. *Journal of adolescence*, *34*(6), 1127-1135.

Seginer, R. (2008). Future orientation in times of threat and challenge: How resilient adolescents construct their future. *International Journal of Behavioral Development*, *32*(4), 272-282.

Selfhout, M. H., Branje, S. J., ter Bogt, T. F., & Meeus, W. H. (2009). The role of music preferences in early adolescents' friendship formation and stability. *Journal of adolescence*, *32*(1), 95-107.

Sherman, D. K., & Cohen, G. L. (2006). The psychology of self-defense: Self affirmation theory. *Advances in experimental social psychology*, *38*, 183-242.

Shields, C. (2001). Music education and mentoring as intervention for at-risk urban adolescents: Their self-perceptions, opinions, and attitudes. *Journal of Research in Music Education*, *49*(3), 273-286.

Smail, D. J. (2005). *Power, interest and psychology: Elements of a social materialist understanding of distress*. PCCS books

Smith, J., Flowers, P., & Larkin, M. (2009). *Interpretative Phenomenological Analysis: Theory, Method and Research* (Vol. 6).

Smith, J. A. (1996). Beyond the divide between cognition and discourse: Using interpretative phenomenological analysis in health psychology. *Psychology & Health, 11*(2), 261-271. doi:10.1080/08870449608400256

Smith, J.A. (2004). Reflecting on the development of interpretative phenomenological analysis and its contribution to qualitative research in psychology. *Qualitative Research in Psychology*, *1*(1), 39-54.

Smith, J. A. (2008). *Qualitative Psychology: A Practical Guide to Research Methods*. London: Sage.

Smith, J.A. & Osbourne, M. (2007). Pain as an assault on the self: An interpretative phenomenological analysis of the psychological impact of chronic back pain. *Psychology and Health*, *22*, 517–534.

Smith, J. A., Jarman, M., & Osborn, M. (1999). Doing interpretative phenomenological analysis. *Qualitative health psychology: Theories and methods*, 218-240.

Sokol, J. (2009). Identity Development Throughout the Lifetime: An Examination of Eriksonian Theory. *Graduate Journal of Counseling Psychology, 1*.

Solli, H. P. (2015). Battling illness with wellness: a qualitative case study of a young rapper's experiences with music therapy. *Nord J Music Ther, 24*(3), 204-231. doi:10.1080/08098131.2014.907334

Stegemann, T., Geretsegger, M., Phan Quoc, E., Riedl, H., & Smetana, M. (2019). Music Therapy and Other Music-Based Interventions in Pediatric Health Care: An Overview. *Medicines, 6*(1), 25.

Steinberg, L. (2008). A social neuroscience perspective on adolescent risk taking. *Developmental review*, *28*(1), 78-106.

Steinberg, L., & Morris, A. S. (2001). Adolescent Development. *52*(1), 83-110. doi:10.1146/annurev.psych.52.1.8

Steinberg, L. (2014). *Age of opportunity: Lessons from the new science of adolescence*. Houghton Mifflin Harcourt.

Steinberg, L. D. (2016). *Adolescence (11th edition)*. New York: McGraw-Hill Higher Education.

Stoddard, S. A., & Pierce, J. (2015). Promoting positive future expectations during adolescence: The role of assets. *American journal of community psychology*, *56*(3), 332-341.

Storsve, V. R., & Brøske, B. Å. (2020). *Look beyond-make a difference. Experiences from a music project in Lebanon*. Norges musikkhøgskole.

Storsve, V., Westby, I. A., & Ruud, E. (2012). Hope and recognition. A music project among youth in a Palestinian refugee camp.

Storsve, V., Westby, I. A., & Ruud, E. (2010, March). Hope and recognition. In *Voices. A World Forum for Music Therapy* (Vol. 10, No. 1).

Tevington, P., Chauveron, L. M., Urban, J. B., Gama, L., Glina, M., Quinn, J., & Linver, M. R. (2021). Emerging Evidence of Positive Youth Constructs and Purpose Development: Results From a Qualitative Approach. *The Journal of Early Adolescence*, *41*(5), 778-802.

Thoma, M. V., La Marca, R., Brönnimann, R., Finkel, L., Ehlert, U., & Nater, U. M. (2013). The Effect of Music on the Human Stress Response. *PLoS One, 8*(8), e70156. doi:10.1371/journal.pone.0070156

Tillfors, M., Persson, S., Willén, M., & Burk, W. J. (2012). Prospective links between social anxiety and adolescent peer relations. *Journal of adolescence*, *35*(5), 1255-1263.

Tracy, J. L., & Robins, R. W. (2004). " Putting the Self Into Self-Conscious Emotions: A Theoretical Model". *Psychological Inquiry*, *15*(2), 103-125.

Tuffour, I. (2017). A critical overview of interpretative phenomenological analysis: A contemporary qualitative research approach. *Journal of Healthcare Communications*, *2*(4), 52.

Vartanian, L. R. (2000). Revisiting the imaginary audience and personal fable constructs of adolescent egocentrism: A conceptual review. *Adolescence, 35*(140), 639-661.

Veblen, K. K., & Waldron, J. L. (2012). Fast forward: Emerging trends in community music. *The Oxford handbook of music education*, *2*, 203-219.

Weinberg, M. K., & Joseph, D. (2017). If you're happy and you know it: Music engagement and subjective wellbeing. *Psychology of Music*, *45*(2), 257-267.

Willig, C. (2008). *Introducing qualitative research in psychology* (3rd edition). Berkshire, England: McGraw-Hill Education.

World Health Organisation (2010).Strengthening the health sector response to adolescent health and development. Retreived from URL: https://www.who.int/maternal_child_adolescent/documents/cah_adh_flyer_201 _12_en.pdf?ua=1

World Health Organisation (2020). Guidelines on mental health promotive and preventive interventions for adolescents: helping adolescents thrive.

Retreived from URL:

https://apps.who.int/iris/bitstream/handle/10665/336864/9789240011854

eng.pdf

Wood, L., Ivery, P., Donovan, R., & Lambin, E. (2013). "To the beat of a different
drum": Improving the social and mental wellbeing of at-risk young people
through drumming. *Journal of public mental health, 12*, 70-79.
doi:10.1108/JPMH-09-2012-0002

Wood, S., & Ansdell, G. (2018). Community Music and Music Therapy. *The Oxford
handbook of community music*, 453.

Wray-Lake, L., Wilf, S., Kwan, J. Y., & Oosterhoff, B. (2020). Adolescence during a
pandemic: examining US adolescents' time use and family and peer
relationships during COVID-19.

Yardley, L. (2000). Dilemmas in qualitative health research. *Psychology and
health*, *15*(2), 215-228.

Yeager, D. S., & Bundick, M. J. (2009). The role of purposeful work goals in promoting
meaning in life and in schoolwork during adolescence. *Journal of Adolescent
Research*, *24*(4), 423-452.

Youngblade, L. M., Theokas, C., Schulenberg, J., Curry, L., Huang, I. C., & Novak, M.
(2007). Risk and promotive factors in families, schools, and communities: A
contextual model of positive youth development in
adolescence. *Pediatrics*, *119*(Supplement 1), S47-S53.

Zarobe, L., & Bungay, H. (2017). The role of arts activities in developing resilience and
mental wellbeing in children and young people a rapid review of the literature.
Perspect Public Health, 137(6), 337-347. doi:10.1177/1757913917712283

Zimmer-Gembeck, M. J., & Skinner, E. A. (2010). Review: The development of coping across childhood and adolescence: An integrative review and critique of research. *International Journal of Behavioral Development, 35*(1), 1-17. doi:10.1177/0165025410384923

Zlotowitz, S., Barker, C., Moloney, O., & Howard, C. (2016). Service users as the key to service change? The development of an innovative intervention for excluded young people. *Child and Adolescent Mental Health*, *21*(2), 102-108.

Appendix 1

.

https://clothcatleeds.org.uk/projects/get-your-act-together/

Appendix 2

Information Sheet for Parent/guardian

Exploring experiences of young people undertaking the 'Get your Act Together' community music intervention

Hi – I am Sarah Shand. I am a Trainee Clinical Psychologist at the University of Leeds and I am the lead researcher for this study.

Background

We would like your child to help us with our research study. This information sheet tells you more about the study and steps for them to take part.

Please read this information carefully. If your child is under 16, we would like to ask your consent to them participating, we will also ask them if they would like to participate. If your child is over 16, they can consent to participate in this research themselves without your consent but they may still want to involve you in their decision. Please ask Sarah (contact details on page 2 & 3) if there is anything that is not clear or if you want to know more about any aspect of the project.

Why are we doing this research?

- We want to find out more about the experiences young people have whilst undertaking a community music project, in particular how it may impact their wellbeing and why.
- Research studies have recognised music can be an important aspect in a young person's life and that it can have an impact on their wellbeing. There has been research investigating how young people may use music when listening to it, or taking part in music therapy; there is limited research into how community based music projects may impact a young person's wellbeing/mental health.
- We understand the impact of COVID-19 and how this may have impacted on how your child interacts with the music project, so we will ask them some questions about this too.
- It is really important to hear young people's own perspectives, on the impact of community music projects.

Why has my child been invited to take part?

Your child has been invited as they are a young person (aged 11-18) who is taking part in a community music project run by Cloth Cat.

Do they have to take part?
No, this decision lies with you and your child. You have time to decide whether you would like to take part and can change your mind afterwards.
If your child decides they wish to take part:
- If they are under 16:
- We would like you to sign a consent form for them to participate
- Your child will be asked to sign a form to say that they agree to take part (assent form)

- You both will be given this information sheet and a copy of your signed consent/assent form to keep.

- If they are 16 or over:
- They will be asked to sign a form to say that they agree to take part (consent form)
- They will be given this information sheet and a copy of their signed consent form to keep.

What will I be asked to do if I take part?

- If you and your child were interested in participating, they will be interviewed by the lead researcher (Sarah) for around 60-minutes. Sarah will ask questions regarding the young person's experience of attending Cloth Cat sessions, how they interpret any impact this has had on their life and how they use the music project for their wellbeing (if they do).
- There is the possibility that some things your child decides to speak about are upsetting. Please be assured that they will not have to talk about anything they do not want to talk about and they can have breaks in the interview if they need to. The interview can be fully stopped if necessary.
- This interview will most likely take place on an online platform due to social distancing measures, however, if this is not possible we could try to conduct the interview face to face. This could take place at either your house, Cloth Cat Studios or the University of Leeds – however this will be dependent on government/university guidelines about social distancing to ensure your child's safety, as well as the researchers.
- The interview will be recorded on an audio recorder so that the interview can be typed up (transcribed) and then analysed by the researcher. Everything your child says will be kept confidential unless your child says anything that leads the interviewer to believe their safety or someone else's safety is at risk. If this happens, the interviewer will have to tell you and any other appropriate person that would need to know outside of the research team. Any identifying information such as names will be deleted when their interview is typed up so that their privacy is protected.
- In exchange for your child's time and effort, we will be offering all participants a £10 Amazon voucher which will be given to them on completion of the interview. Reasonable travel expenses will be reimbursed (travel receipts will need to be provided by your child at the interview).
- If you and your child were interested in participating you will contact the researcher who will confirm a suitable time to hold the interview. In the instance that we have more volunteers than required, we will notify you at this time.

Will the study help me?

Taking part in this study may not directly help your child but the information we get will help improve our knowledge in this area and may help other young people in the future.

Contact for further information

If you would like any further information about this study or would like to participate, please contact: Sarah Shand (Trainee Clinical Psychologist, University of Leeds) Contact information: sarah.shand@nhs.net

Thank you for reading so far! If you are still interested, please continue to read the next page which gives more information that you need to know before your child takes part.

What if they do not want to do the research anymore?

They can stop taking part at any time during the interview without giving a reason. If they decide they no longer want to continue, this will have no effect on any future involvement with Cloth Cat. You or your child will be able to say if you want their data to be withdrawn from the study in the one week after their interview. You or your child will not be able to withdraw their data after this point as the transcription process will have started.

What if there are any issues or something goes wrong?

Speak to Sarah if there is a problem and we will try and sort it out straight away. Or you or your child can either contact Sarah or:
Dr Thomas Cliffe t.d.cliffe@leeds.ac.uk or Dr Tracey Smith t.e.smith@leeds.ac.uk (Academic Thesis Supervisors). Address: Leeds Institute of Health Sciences, University of Leeds, Level 10 Worsley Building, Clarendon Way, Leeds, LS2 9NL. Telephone: 0113 343 0815

Will anyone else know my child is doing this?

The people in our research team (please see contact details below) will know that they are taking part. A trained professional transcriber will also transcribe the interview – they will have signed a confidentiality agreement with the University of Leeds. All information that is collected about your child during the research will be kept strictly confidential. They will be given a number and a fake name which will be used to store any information about them instead of their real name and any identifying information will be taken out of quotes used in publications.
All electronic (i.e. audio recordings and transcriptions) and paper data (i.e. consent/assent forms and consent to contact forms) will be stored in a locked filing cabinet at the University of Leeds and a secured drive on the University of Leeds server. Once the study is complete, all information will be kept securely for 3 years before being destroyed.

What will happen to the results of the research study?

When the study has finished, Sarah will write up this research as part of her doctoral thesis. This may be presented at conferences and meetings and may be published in academic journals. The results will be anonymous, which means that your child will not be able to be identified from them. You can ask for a summary of the results once they are available.

Who is organising and funding the research?

Sarah Shand, a trainee clinical psychologist at the University of Leeds is organising this study as part of her doctoral thesis.

Who has checked the study?

The study has been reviewed and ethical approval sought from the School of Medicine Research Ethics Committee (project number MREC 19-067). This is a group of people who make sure that the research is OK to do. I have asked young people who have participated in similar music projects to check the young person's participant information sheet, the assent/consent form and the kinds of topics we may discuss in the interview to get their feedback from a young person's perspective on the plans for this study.

How can I find out more about this research?

Please get in contact with the researcher, Sarah Shand at sarah.shand@nhs.net or her thesis academic supervisors Dr Thomas Cliffe t.d.cliffe@leeds.ac.uk or Dr Tracey Smith t.e.smith@leeds.ac.uk if you have any queries.

Thank you for taking the time to read this – if you have any questions you are more than welcome to contact Sarah.

Project title	Document type	Version #	Date
'Express Yourself'; Experience of adolescents in a community based music project.	Participant information sheet	5	18/11/20

Appendix 3

<u>Information Sheet for Young Person</u>

Exploring experiences of young people undertaking the 'Get your Act Together' community music intervention

Hi – I am Sarah Shand. I am a Trainee Clinical Psychologist at the University of Leeds and I am the lead researcher for this

Background

We would like you to help us with our research study. This information sheet tells you more about the study and steps to take part.

Please read this information carefully then talk to your parent/guardian about the study. You can take your time to decide if you want to take part. If you decide you do not want to take part, this is okay and it won't impact on your activities with Cloth Cat. Please ask Sarah (contact details on page 2 & 3) if there is anything that is not clear or if you want to know more about things.

Why are we doing this research?

- We want to find out more about the experiences young people have whilst undertaking a community music project, in particular how it may impact their wellbeing and why.
- Research studies have recognised music can be an important aspect in a young person's life and that it can have an impact on their wellbeing. There has been research investigating how young people may use music when listening to it, or taking part in music therapy; there is limited research into how community based music projects may impact a young person's wellbeing/mental health.
- We understand the impact of COVID-19 and how this may have impacted on how you participate in the music project, so we will ask you some questions about this too.
- It is really important to hear young people's own perspectives on the impact of community music projects.

Why have I been asked to take part?

You have been invited as you are a young person (aged 11-18) who is taking part in a community music project run by Cloth Cat.

Do I have to take part?

No, it is your choice whether to take part and you can always change your mind.
If you do decide to take part:
- If you are 16 or over:
- You will be asked to sign a form to say that you agree to take part (consent form)

- You will be given this information sheet and a copy of your signed consent form to keep.
- We would recommend giving an information sheet to your parent/guardian so they are aware of the study. If your parent/guardian require an information sheet in a different language, please speak to Sarah.

- If you are under 16:

- We would want your parent/guardian to sign a consent form to confirm they are happy for you to participate – if you have any additional questions regarding this, please speak to Sarah.
- You will be asked to sign a form to say that you agree to take part (assent form)
- You will be given this information sheet and a copy of your signed assent form to keep. If your parent/guardian require an information sheet in a different language, please speak to Sarah.

What will I be asked to do if I take part?

- If you are interested in participating, we ask you to talk with the lead researcher, Sarah for around 60 minutes. Sarah will ask questions regarding your experience of attending Cloth Cat sessions, any impact this has had on your life and how you use the music project for your wellbeing (if you do).
- There is the possibility that some things you speak about are upsetting. Please be assured you will not have to talk about anything you do not want to talk about and you can have breaks in the interview if you need to. The interview can be fully stopped if necessary.
- This interview will most likely take place on an online platform due to social distancing measures, however, if this is not possible we could try to conduct the interview face to face. This could take place at either your house, Cloth Cat Studios or the University of Leeds – however this will be dependent on government/university guidelines about social distancing to ensure your safety, as well as the researchers.
- The interview will be recorded on a audio recorder so that the interview can be typed up (transcribed) and then analysed by the research team. Everything you say will be kept confidential unless you say anything that leads the interviewer to believe your safety or someone else's safety is at risk. If this happens, the interviewer will have to tell your parent/guardian and any other appropriate person that would need to know outside of the research team. Any identifying information such as names will be deleted when your interview is typed up so your privacy is protected.
- In exchange for your time and effort, we will be offering all participants a £10 Amazon voucher which will be given to you on completion of the interview. Reasonable travel expenses will be reimbursed (receipts of travel will need to be provided by you at the interview).
- If you are interested in participating you will contact the researcher who will confirm a time suitable for you to hold the interview. In the instance that we have more volunteers than required, we will notify you at this time.

Will the study help me?

Taking part in this study may not directly help you but the information we get will help improve our knowledge in this area and may help other young people in the future.

Contact for further information

If you would like any further information about this study or would like to participate, please contact: Sarah Shand (Trainee Clinical Psychologist, University of Leeds)
Contact information: sarah.shand@nhs.net

Thank you for reading so far! If you are still interested, please continue to read the next page which gives more information that you need to know before taking part.

What if I do not want to do the research anymore?

You can stop taking part at any time during the interview without giving a reason. If you decide you no longer want to continue, this will have no effect on your involvement with Cloth Cat. You will be able to say if you want your data to be withdrawn from the study in the one week after your interview. You will not be able to withdraw your data after this point.

What if there are any issues or something goes wrong?

Speak to Sarah if there is a problem and we will try and sort it out straight away. Or you and your parent/guardian can either contact Sarah or:
Dr Thomas Cliffe t.d.cliffe@leeds.ac.uk or Dr Tracey Smith t.e.smith@leeds.ac.uk (Academic Thesis Supervisors). Address: Leeds Institute of Health Sciences, University of Leeds, Level 10 Worsley Building, Clarendon Way, Leeds, LS2 9NL. Telephone: 0113 343 0815

Will anyone else know I'm doing this?

The people in our research team (please see contact details below) will know you are taking part. A trained professional transcriber will also transcribe the interview – they will have signed a confidentiality agreement with the University of Leeds (meaning they can't speak about what you say to anyone else). All information that is collected about you during the research will be kept strictly confidential. You will be given a number and a fake name which will be used to store any information about you instead of your real name and any identifying information will be taken out of quotes used in publications.
All electronic (i.e. audio recordings and transcriptions) and paper data (i.e. consent/assent forms and consent to contact forms) will be stored in a locked filing cabinet at the University of Leeds and a secured drive on the University of Leeds server Once the study is complete, all information will be kept securely for 3 years before being destroyed.

What will happen to the results of the research study?

When the study has finished, Sarah will write up this research as part of her doctoral thesis. This may be presented at conferences and meetings and may be published in academic journals. The results will be anonymous, which means that you will not be able to be identified from them. You can ask for a summary of the results once they are available.

Who is organising and funding the research?

Sarah Shand, a trainee clinical psychologist at the University of Leeds is organising this study as part of her doctoral thesis.

Who has checked the study?

The study has been reviewed and ethical approval sought from the School of Medicine Research Ethics Committee (project number MREC 19-067). This is a group of people who make sure that the research is OK to do. I have asked young people who have participated in similar music projects to check the young person's participant information sheet, the assent/consent form and the kinds of topics we may discuss in the interview to get their feedback from a young person's perspective on the plans for this study.

How can I find out more about this research?

Please get in contact with the researcher, Sarah Shand at sarah.shand@nhs.net or her thesis academic supervisors Dr Thomas Cliffe t.d.cliffe@leeds.ac.uk or Dr Tracey Smith t.e.smith@leeds.ac.uk if you have any queries.

Thank you for taking the time to read this – if you have any questions you are more than welcome to ask Sarah.

Project title	Document type	Versio n #	Date
'Express Yourself'; the experience of adolescents in a community based music project.	Participant information sheet	5	20/10/2 0

Appendix 4

Cloth Cat
promoting people
through music
www.clothcatleeds.org.uk

UNIVERSITY OF LEEDS

CONSENT FORM – Young People 16+

Exploring experiences of young people undertaking the 'Get your Act Together' community music intervention

Researcher: Sarah Shand

	Please intial each statement if you agree
1. I confirm that I have read and understand the Participant Information Sheet (Version 5) for the above study. I have thought about what the information says and have had the chance to ask Sarah questions if I wanted to.	
2. I know that taking part in this study is up to me, I can stop participating if I want to, even when I'm in the interview. I can also decide up to one week after I have completed my interview that I want my data to be deleted. If I do decide to stop taking part, I understand this will not impact my engagement with Cloth Cat. When I'm in the interview, I do not need to answer any questions I do not want to.	
3. I agree to participate in the interview. I know this will be recorded on a secure audio recorder. I understand somebody who is trained will then type up everything that is said in the interview using this recording.	
4. I understand the interviewer will not tell anyone outside of the research team about what I say. This is unless I say anything that makes the interviewer believe my safety or someone else's safety is at risk. If this happens, the interviewer will have to tell my parent/guardian and any other appropriate person that would need to know outside of the research team.	
5. I understand that the interview material will be anonymised (meaning they will hide my identity so no one knows what I said). It will then be wrote up as part of a research project and might later by publicised.	
6. I understand that my data will be stored securely throughout study and will be kept for 3 years after the study has finished, after this it will be destroyed. I have received a paper copy of the 'transparency statement' which explains this in a little more detail.	
7. I understand that some parts of my data collected during the study, may be looked at by other people from the University of Leeds, only if necessary. I give permission for these individuals to have access to my records.	
8. I agree to take part in the above research project. I will let the lead researcher know if my contact details change during the project.	

Version 2 3/1/20   Participant identification number:

Appendix 5

Cloth Cat
promoting people
through music
www.clothcatleeds.org.uk

UNIVERSITY OF LEEDS

CONSENT FORM Parent/Guardian

Exploring experiences of young people undertaking the 'Get your Act Together'community music intervention - Researcher: Sarah Shand

Researcher: Sarah Shand

	Please intial each statement if you agree
1. I confirm that I have read and understand the Participant Information Sheet (Version 5) for the above study and have had the opportunity to consider the information and ask questions about the project.	
2. I understand that my child's participation is voluntary and I am free to withdraw their participation from the study and stop the interview anytime and this will have no impact on their participation with Cloth Cat projects. I also understand that I will be able to say if I want their data to be withdrawn up to one week after their interview has taken place.	
3. I consent to my child participating in the interview and this being recorded on a secure audio recorder. I understand this interview material will be transcribed (somebody who is trained will type up everything that is said in the interview).	
4. I understand the interviewer will not tell anyone outside of the research team about what my child says, unless they say anything that leads the interviewer to believe their safety or someone else's safety is at risk. If this happens, the interviewer may inform other relevant services outwith the research team.	
5. I understand that the interview material will be anonymised which will prevent anyone from identifying what my child has said. The interview will be used and written up as part of a research project and possible publications.	
6. I understand that my child's data will be stored securely for the duration of the study, will be kept for 3 years after the study has finished and will then be destroyed. I have received a paper copy of the 'transparency statement' to fulfil GDPR requirements.	

Version 3 23/8/20

Appendix 6

![Cloth Cat logo - promoting people through music - www.clothcatleeds.org.uk]

UNIVERSITY OF LEEDS

<u>ASSENT FORM – Young People - 11-16 years old</u>

Exploring experiences of young people undertaking the 'Get your Act Together' community music intervention

Researcher: Sarah Shand

	Please initial each box if you agree (first letter of your first name and first letter of your surname)
1. I understand that my parent or guardian will have to consent for me to participate in this interview as I am under 16 and that the following sections are part of an assent form.	
2. I confirm that I have read and understand the Participant Information Sheet (Version 5) for the above study. I have thought about what the information says and have had the chance to ask Sarah questions if I wanted to.	
3. I know that taking part in this study is up to me, I can stop at any point if I want to. After the interview, I have one week to let Sarah know if I've decided I don't want to take part anymore. If I decide not to take part in the study, I know this will not impact me working with Cloth Cat. I know I don't need to answer any questions I do not want to.	
4. I agree to participate in the interview. I know this will be recorded on an audio recorder. I understand somebody who is trained will then type up everything that is said in the interview using this recording.	
5. I understand the interviewer will not tell anyone outside of the research team about what I say. If I say anything that makes the interviewer believe my safety or someone else's safety is at risk, the interviewer may have to tell appropriate people who can support my or other's safety.	
6. I understand that the interview material will be anonymised (meaning they will hide my identity so no one knows what I said). It will then be written up as part of a research project and might later by publicised.	
7. I understand that my data will be stored securely throughout the study and will be kept for 3 years after the study has finished, after this it will be destroyed. I have received a paper copy of the 'transparency statement' which explains this in a little more detail.	

Version 4 20/10/20

Appendix 7

Interview Topic Guide

Introduction

- Check the participant has read the information sheet and signed the consent form. Ask if they have any questions from either of these documents.
- Highlight the confidentiality aspect of the interview; confirm the participant understands the limits of confidentiality.
- Explain that today I will be asking the participant about themselves and their experience of attending the Cloth Cat music project. I will explain that I won't be feeding back their answers directly to the Cloth Cat team; all of their data will be anonymised. Today, I will ask them some questions, however, the participant is allowed to talk about what they think is important to the topic, so it might feel like they do most of the talking, rather than the interviewer. There are no right or wrong answers; it is all based on their personal experience. They can take their time to think about your answers and take time answering.
- Double check they understand the interview will be recorded and then later transcribed. Ask if I can start recording.

Rapport building

- Tell me a bit about yourself; what do you enjoy doing at the weekend? How would you describe yourself as a person? How would your friends/family describe you?
- What does music mean to you?

Semi-structured interview questions

Initial thoughts/feelings regarding music project
- Can you tell me a little about what you made you decide to come along to Cloth Cat?
- What did you expect Cloth Cat project to be like?
  Is this different to your experience? What was similar/different to expectations? How did you feel when your first started Cloth Cat?
  Initial thoughts and feelings?

Process of attending music project
- Can you talk me through a typical session in Cloth Cat?
  Favourite parts, least favourite parts?
- How did you feel when you finished the Cloth Cat 10 week programme?
  What were your thoughts?
- How have you got along with other people on the project?
  Some examples of how you have got on with others from the project? Will you take anything from these relationships?
- How do you think COVID-19 might have changed your experience of Cloth Cat?

Reflections on impact of music project

- Have you noticed any changes in your life since starting Cloth Cat?
  What are they? Do you think anything might have changed in your own/close friends or family description of you since starting Cloth Cat? Can you tell me about when you noticed any changes, a certain day/specific task?

- Has your relationship to music changed at all since starting Cloth Cat?
  In what way? Can you give examples?
- What do you think you might take away from your experience in Cloth Cat?
  Is there anything you'll leave behind?
- Has music influenced how you've coped with COVID-19? Can you give examples? Do you think taking part in Cloth Cat has made any different to how you've coped with COVID-19?

  Prompts: How did this make you feel? Can you tell me more about that? Tell me what you were thinking? What do you mean by x?

Debrief

That's all of my questions, thank you for talking to me honestly. Is there anything else you would like to add? Is there anything important about your experience of Cloth Cat that we haven't spoken about? Do you have any questions about what we've been talking about?

Project title	Document type	Version #	Date
'Express Yourself'; the experience of adolescents in a community based music project.	Interview topic guide	2	20/10/20

Appendix 8

|			
Self/group efficacy **Connection and bonds importance during journey** **Building sense of self/sense of band through collectivism** **Process in community more important than content**	636	I: *Value them okay.*	Importance of connection to others emphasised by community project.
	637	P: Because, because (.) the, this for, for the band it	
	638	obviously, we think that this is going to go on until	Future-facing, dreams for future, self-belief.
	639	I: *Yeah*	
	640	P: hopefully we can get a job out of it or	Importance of connection during career/skill development
	641	I: *Amazing. Yeah.*	Journey rather than the destination?
	642	P: make a living and (.) being really, really good	How important music is to young person – potential career
	643	friends with everyone that you've known on the	*'really really good friends'*
	644	journey, just makes it that bit better.	*Journey – that bit better.*
	645	I: *Yeah, yeah, that, that's cool. I like that. So it makes you value them?*	Some people on the course are 'passing through' the journey – however, will be remembered.
	646	P: Yeah Yeah	Taking collectivism with you
	647	I: *That's a bit, yeah.*	
	648	P: Definitely.	
Connection and safety despite distance – feeling rather than tangible 'still there' **Consistency and safety in unpredictable time** **Community continues despite adversity (pandemic)**	649	I: *Does that go out to other parts of your life as well? Or does that just kind of stay within Cl, Cloth Cat that you value that friendship?*	Significant impact of the relationships on person
	650	P: Em (.) I think it does go out into other aspects	How important this was to him – meaningful to share the journey with others, connecting with others
	651	of life because you're never really going to forget them	*'never really going to forget them'* Consistent safe base to work from.
	652	I: *Yeah. What makes them unforgettable?*	Regardless of the content – the community is there – what is it grounded in.
	653	P: Em I think that just us all doing the same topic,	Consistency buiding safety/relationship overtime – something stable in unstable times.
	654	you know, once a week we all get to see each	How did not seeing them in person perhaps stall building the level of the relationship?
	655	other. Even though I can't see them in person, it's	
	656	I: *Yeah*	
	657	P: it's still, it's still there!	Bond is still there – able to feel connected with others.
	658	I: *Yeah. [.] Do you think it makes any difference to know that you've got that every week even though it's not face to face?*	

Appendix 9
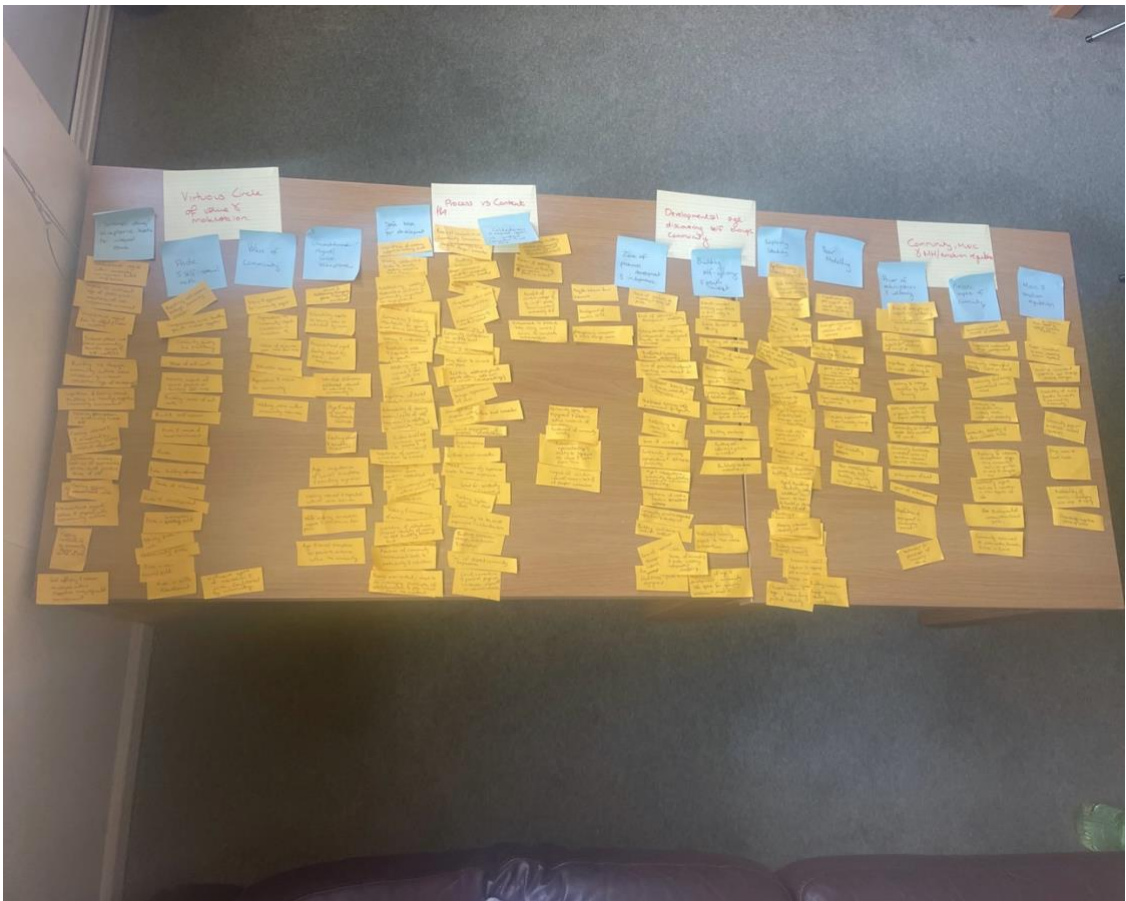
Appendix 10
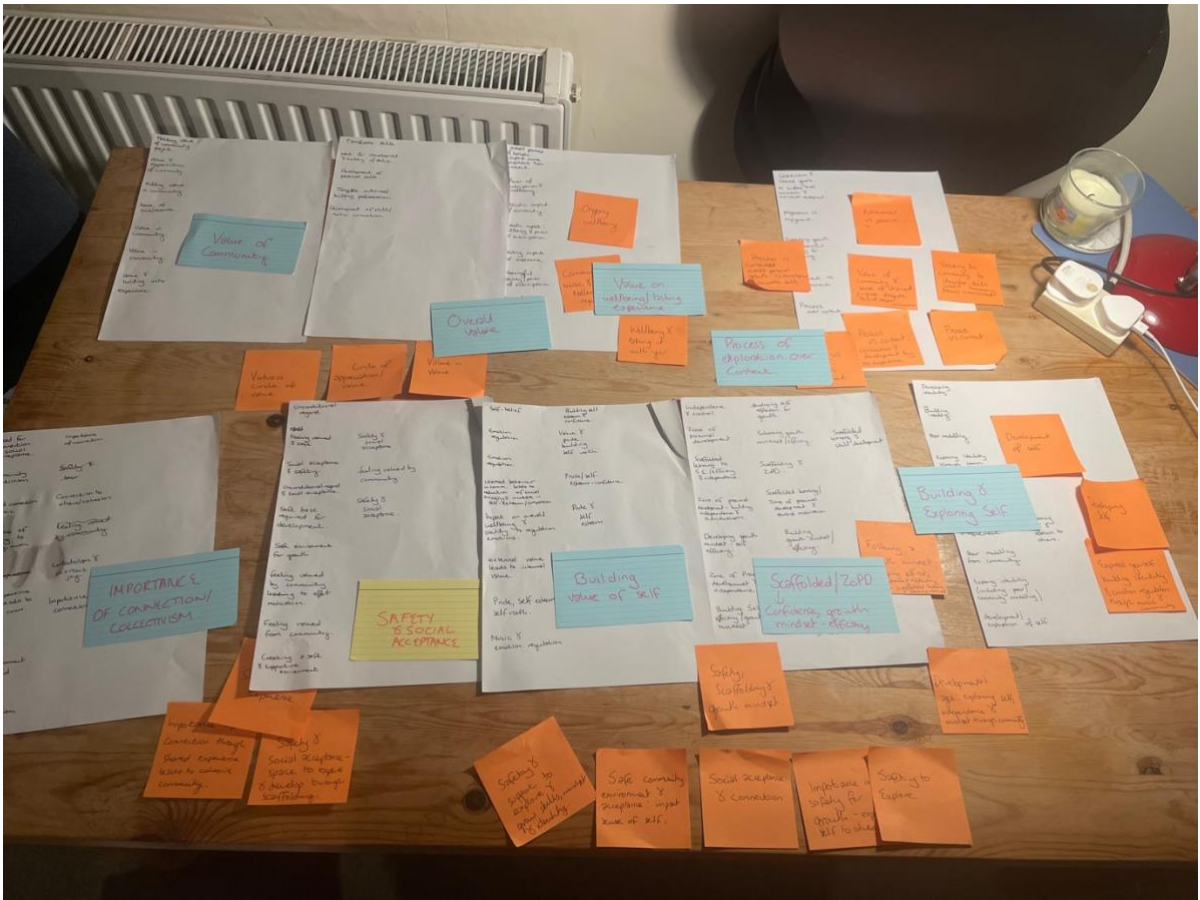
Appendix 11

RE: MREC 19-067 Study Conditional Approval

Rachel De Souza [Medicine] <R.E.DeSouza@leeds.ac.uk>
on behalf of
Medicine and Health Univ Ethics Review <FMHUniEthics@leeds.ac.uk>
Mon 16/11/2020 13:44

To: Sarah Shand <umssha@leeds.ac.uk>
Cc: Medicine and Health Univ Ethics Review <FMHUniEthics@leeds.ac.uk>; Tom Cliffe <T.D.Cliffe@leeds.ac.uk>; Tracey Smith <T.E.Smith@leeds.ac.uk>

Dear Sarah

MREC 19-067 – 'Express Yourself'; The experience of adolescents participating in a community based music project

NB: All approvals/comments are subject to compliance with current University of Leeds and UK Government advice regarding the Covid-19 pandemic.

I am pleased to inform you that the above research ethics application has been reviewed by the School of Medicine Research Ethics Committee and on behalf of the Chairs, I can confirm a conditional favourable ethical opinion based on the documentation received at date of this email and *subject to the following condition/s which must be fulfilled prior to the study commencing:*

1. **All the version numbers of revised documents should be updated and the PIS version appropriately referenced in the consent form**
2. **The typographical error in the parent/guardian PIS, "If you and your child were interested in (*them*) participating you will…."**

The study documentation must be amended where required to meet the above conditions and submitted for file and possible future audit.

Once you have addressed the conditions and submitted for file/future audit, you may commence the study and further confirmation of approval is not required.

Please note, failure to comply with the above conditions will be considered a breach of ethics approval and may result in disciplinary action.

Please retain this email as evidence of conditional approval in your study file.

Please notify the committee if you intend to make any amendments to the original research as submitted and approved to date. This includes recruitment methodology; all changes must receive ethical approval prior to implementation. Please see https://leeds365.sharepoint.com/sites/ResearchandInnovationService/SitePages/Amendments.aspx or contact the Research Ethics & Governance Administrator for further information on FMHUniEthics@leeds.ac.uk if required.

Ethics approval does not infer you have the right of access to any member of staff or student or documents and the premises of the University of Leeds. Nor does it imply any right of access to the premises of any other organisation, including clinical areas. The committee takes no responsibility for you gaining access to staff, students and/or premises prior to, during or following your research activities.

Please note: You are expected to keep a record of all your approved documentation, as well as documents such as sample consent forms, risk assessments and other documents relating to the study. This should be kept in your study file, which should be readily available for audit purposes. You will be given a two week notice period if your project is to be audited.

Appendix 12

Appendix1: Confidentiality Statement for Transcribers

As a transcriber you are required to adhere to the ethical principles outlined in the research project. You will have access to material obtained from research participants and must ensure you maintain the confidentiality of information obtained from participants at all times. In concordance with ethical guidelines, LIHS requires that you sign this Confidentiality Statement for every project in which you act as transcriber.

General
1. I am up-to-date with the appropriate university data protection training and confirm I have reviewed all of the information available here: https://dataprotection.leeds.ac.uk/ and have undertaken the training outlined therein.
2. I am aware of the requirements of the GDPR.
3. I understand that the material I am transcribing is confidential.
4. The material transcribed will be discussed with no-one[1].
5. The identity of research participants will not be divulged.

Transcription procedure
1. File transfer will be either i) on an encrypted 256 bit (or above) USB with passphrase divulged separately, or ii) via a shared restricted access folder on the n:drive[2] with files encrypted if highly confidential or iii) as an encrypted email attachment between university email accounts with passphrase divulged separately.
2. I will complete the transcription on the n: or m: drive either i) on my University of Leeds computer or ii) via Desktop Anywhere or iii) if neither of these is possible[3], on the local drive of an encrypted University of Leeds laptop.
3. I will ensure that audio-recordings cannot be overheard and that transcripts, or parts of transcripts, are not read by people without official right of access.
4. I will return all materials relating to the transcription to the researcher at the earliest opportunity, delete any encrypted laptop files or emails with confidential encrypted attachments (as appropriate, once I am sure the files have been backed up), and not make additional copies.

Signed……Denise Womersley…….……………...   Date…3rd February 2021…………………

---

[1] Very occasionally audio recordings may contain distressing content, in these rare cases the researcher should flag up the possibility with you beforehand. Please contact the researcher to arrange a debriefing with them if you have found any aspect of the material distressing.

[2] Request transcriber access to an n: drive folder using this form on the IT webpages: https://it.leeds.ac.uk/it/?id=sc_cat_item&sys_id=1edc247e0f7862003274fc4ce1050e3e. The folder should only be used for materials relating to transcription, other project materials should be kept in a different folder

[3] For example due to using specialist transcription software offsite.

Print name……Denise Womersley…………………………………………

Researcher: Sarah Shand

Project title: Express yourself; the experience of adolescents in a community based music.