Creative Consortium: Children and young people in residential care engagement in music.

Volume Two: Lessons for Practice

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1 Introduction

> "You can get lost in music. If you're happy, sad, angry, anything – you can just express your emotions."
>
> (Young person, Glasgow).

This report should be read in conjunction with Volume One: Creative Consortium Literature Review and Study Methods.

The Creative Consortium emerged from a Creative Scotland initiative in 2013, aimed at increasing the opportunities for children and young people in residential care to participate in musical activities. The Consortium brought together a group of organisations - involved in creative arts and with young people in residential care - to develop a research and practice development programme.

Volume One described the legislative and policy context within which this study took place, as well as reviewing literature on the subject and discussing the study methodology. Areas of literature covered included:

- The Emotional Wellbeing and Mental Health of Looked After Children
- Therapeutic Use of Residential Child Care
- Music and Theories of Child Development
- Music and Children Looked After in Residential Care

Drawing on literature, the conclusion was that there may be systemic challenges in ensuring children and young people in residential care have regular access to music. Research indicates that the children have often encountered trauma, loss, and other adverse life experiences prior to admission to residential care, and that this may have impacted on their mental health and wellbeing. Although there is little published evidence, it is believed that music is a medium that is popular with children and young people, and that it has the capacity to promote wellbeing and some of the features associated with resilience (Dillon, 2010). The residential care system and the care planning system are complex, and it may be anticipated that where the discontinuity of the lives of looked after and accommodated children intersects with the complexity of these systems, there may be difficulty in ensuring regular access to music.

The initial research brief for the Creative Consortium included the following questions:

- What is already known about young people in residential care's involvement in creative activity?
- How can our looked after young people and relevant associated organisations access creative resources and funding?
- How can the residential child care workforce best facilitate young people's involvement in music activities?

- How can music and arts providers better design programmes to ensure increased engagement with the residential child care sector?
- What are the barriers within the music and arts sectors that contribute to a low uptake and awareness from the residential child care sector?
- What difference has been made by the Creative Consortium?

The remainder of this report addresses these questions.

2 Findings

This section of the report outlines the findings and introduces the analysis. As noted in Volume One, the process of engaging with the test sites using an action research approach gave a large volume of data in formats suitable for qualitative analysis. This allowed for ongoing exploration of issues emerging and ensured the participants were able to influence the direction of the Creative Consortium's work. As anticipated in action research, the project developed and deviated from the initial plan, enabling an exploration of some of the systemic barriers intrinsic to children and young people accessing music.

Findings fell into broad themes:

- The value of music
- Music experiences and activities
- Challenges, tensions and barriers
- Enablers, solutions and opportunities
- Learning for social care practitioners and managers
- Learning for artists

These themes are explored below.

The value of music for emotional wellbeing, resilience and self-esteem

As discussed in Volume One, there is an extensive body of literature identifying the therapeutic value of music. Most young people and staff participants concurred, recognising that music helped children and young people in many different ways and should play an important part in daily life in a children's house. Both groups saw music as fun, moving and engaging. Having fun in an informal way is crucial to the serious work of supporting children and young people in care. Some staff and young people felt that they did not always have to be expert to achieve something positive from music, as the experience of fun and creativity is, in itself, beneficial:

> "I'm not any good at it but I do it all the time because it's fun."
>
> (Young person, Argyll and Bute)

Emotional wellbeing

As well as enjoyment, however, staff from across the sites thought that there were additional benefits. Examples cited included musical tuition, which staff suggested promotes children and young people's emotional wellbeing, in that it is calming, therapeutic, increases confidence and self-esteem, and gives a sense of achievement. These are all features which help develop resilience, a factor identified by one participant:

> "Music can help build self-esteem. Self-esteem is important as it helps build resilience."
>
> (Member of staff, Argyll and Bute)

Participants thought that listening to music had a therapeutic value. While young people enjoyed different types of music, both staff and young people noted that boys particularly like and relate to Eminem; this was thought to be due mainly to the lyrics, to the 'story' that he tells, and the way that this reflects young people's narrative, touching on issues of gender:

> "I like MC Lyrics as it talks about stuff going on in your life."
>
> (Male, aged 16)

Slipknot and rap music were also often mentioned by young people and staff. There was some difference of opinion and varying levels of acceptance among staff about young people exploring music that had darker connotations, possibly resonating with some of the more troubled aspects of their lives. This will be discussed in more detail below in Section 4 of this Volume - Challenges, tensions and barriers. Many residential workers, however, saw this as an opportunity to engage young people in discussion on thoughts and feelings, using music and lyrics as a vehicle to articulate these. This happened more often in informal moments, although some staff spent time preparing beforehand in order to be able to actively seek out opportunities to engage in this type of conversation.

> "Musical discussions can be turned into a kind of key time."
>
> (Member of staff, Argyll and Bute)

'Key time' refers to the regular one to one sessions that children and young people in residential care have with their designated 'key worker'. This will be discussed in more detail in Section 3 of this Volume.

Identity and belonging

Music was thought to be linked to identity and to promote a sense of belonging and inclusion. Young people referred to being influenced by the music their parents listened to, that this often became the young people's own music. This appeared to relate more to their fathers' musical preferences than that of their mothers, particularly a feature in respect of older children. Several staff affirmed this, suggesting that, in their experience,

the influence of their fathers' musical preferences might be associated with a sense of belonging.

Staff also recognised the value of music in expression of individuality and identity.

> "Young people get into grunge and goth to express individuality."
>
> (Members of staff, Argyll and Bute)

Young people concurred; most of the young people who had learned an instrument or singing emphasised music's central role in their lives and its importance in how they saw themselves.

> "It's a good way to express yourself."
>
> (Male, aged 16)

Inclusion and relationships

Residential care practitioners had a strong understanding of the experiential benefits of both creativity and positive relationships. Some staff extended this understanding to the therapeutic benefits of music:

> "We must work in an (attachment) informed way as to the value of music regarding music's ability to build resilience."
>
> (Member of staff, Argyll and Bute)

Music was seen as creating opportunities to initiate and develop relationships through discussing songs and the feelings that they evoked. Many staff with little or no direct musical ability took the view that their role was similar to that of parents - to support, encourage and nudge:

> "Sometimes it helps a relationship if we applaud, listen, be there."
>
> (Member of staff, Care Visions focus group)

It was also suggested that music promoted a sense of belonging and inclusion beyond the care environment. Artists spoke of the value of music in breaking down territorial boundaries and promoting inclusion. It was observed:

> "Our young people can be marginalised in the artificial environment of care: music is the link back into mainstream society."
>
> (Member of staff, Argyll and Bute)

On another occasion one young man sang Happy Birthday in Vietnamese to another young person, thus demonstrating the international language of music as a tool to break down communication barriers. This was particularly helpful for residential care practitioners working with young asylum seekers.

One young woman summed up the deeply personal and intrinsic value and power of music:

> "No-one can take it away from you."
>
> (Young woman, Glasgow)

Discussion: the value of music

It was clear that there was much informal enjoyment of music as well as some (albeit more limited) formal music tuition. As well as its recreational use, music was recognised as having value in promoting emotional wellbeing, identity and belonging, inclusion and relationships. During discussions in focus groups and the training delivered, only a minority of staff made explicit links between music and the theories of child development that underpin their work in residential child care - attachment, identity, trauma and resilience. In summary, across all four sites, good intuitive practice was evident, but musical practice explicitly informed by these theories was less apparent.

3 Good Stuff going on: musical approaches and activities

Most children and young people involved in the study were already accessing their choice of music using a range of media: CDs, radio, television, digital devices, including streaming and digital downloading. They spoke of listening to music on their own and with friends, and some spoke of participating in a range of live music activities. The majority of residential care staff suggested that it was helpful to view music as part of the overall participation and development programme for young people, and that music activities and listening to music should be part of day-to-day life, without having any other agenda. To support this, staff felt that it was important for them to learn about and experience music with young people. Staff felt it was critically important that managers took the lead by modelling attitudes and behaviours related to music. This will be discussed in more detail below in Section 5 of this Volume - Enablers and solutions.

Informal use of music

While some staff had skill and competence in specific types of music or instruments, others were concerned that they did not have the knowledge to help a young person, or lacked confidence in this area of work. Despite this, they did use a range of activities that fell broadly within the sphere of residential child care workers 'taking part' in music with young people.

Some staff played music in the background, e.g. when cooking or washing. This helped create a relaxed atmosphere and engage young people in discussion, as well as in household activities. Working with younger children, Seamab used nursery rhymes and alphabet songs, either individually or with small groups of children. Musical stories were used too, where children were encouraged to listen to music without words, often

classical music, and make up a story about the feelings evoked. Children reported this as fun. Some of these approaches were also used in other houses with older children when it was felt appropriate; residential care workers spoke about the need to be aware of age and stage of the child, pitching the activities to meet emotional and developmental needs.

Sometimes it was hard for younger children to articulate the type of music they liked. Three children at Seamab explained that they liked *'making up tunes… about anything'*. One made up some music using instruments available during the interview process, a lively drum rock song, a scary song and a sad song, which he called the 'Vampire's Favourite Song' and 'Jaws'. He then explained:

> "I like to keep it as music with no words."

Staff and children listen to music together on the radio, on CDs in the houses, and on staff personal smart phones, thus also sharing staff and children's choices of music.

The car was cited as a popular place to listen to music and had a number of positive aspects. There is no eye contact and music becomes a form of 'third object' or facilitator, allowing a young person to talk about issues important to them without the formality of being in a 'therapeutic session'. Young people can decide to listen to music, to talk or both; they can be in charge of whether discussion takes place, and the presence of music means that there are no difficult silences. Even without discussion, a car journey can be a form of 'time-out' for children and young people. Travelling alone with staff is a chance for young people to listen to the music they personally like, without having to fit in with peers.

Similarly, in the children's houses, most young people valued choosing what they listened too. This required residential child care practitioners to understand the need to facilitate young people having such control over their environment. This will be discussed in more detail in Section 4 of this Volume - Challenges, tensions and barriers.

Purposeful use of music

On some occasions, music was part of a planned activity. One young person used SoundCloud to make compilations for staff members based on what she thinks or has learned about their taste; again, developed from positive relational connections. This positive, day-to-day use of music worked both ways. One worker made a CD of his favourite music as a way of engaging a young person and building a relationship. Another spoke of a time when she felt tension in the house - she dressed first as Lady Gaga and then as Dolly Parton and put on a 'concert' for the young people. This proved to be fun and relieved the tension.

Other fun music-related activities that young people and residential care workers engaged in included line dancing, karaoke and interactive video gaming (such as Sing Star, Rock Star, Guitar Hero and Just Dance). In one children's house, young people planned a Halloween party, arranged by the young people themselves, and invited social

workers and others. Some described X Factor nights, where young people and staff come together to enjoy music fun.

> "They are great, a good laugh."
>
> (Member of staff, Glasgow)
>
> "We engage with the young people. It's competitive, but safe."
>
> (Member of staff, Glasgow)

There were examples of organised musical activities in each of the agencies that children and young people could access; for example, Who Cares? Scotland periodically ran creative projects and hosted an annual summer camp, and Glasgow's Arts in the City project funded two musicians to visit children's houses regularly. Further examples are discussed in Section 5 of this Volume - Enablers and solutions.

Learning to play music: tuition in and out of school

Many residential care workers across the four sites had musical abilities, and there were very positive examples of where this was shared with young people and used as a way of supporting good broader practice. This will be discussed in more detail below in Section 5 of this Volume - Enablers and solutions.

Tuition was sometimes (though rarely) available from staff within children's houses. Most formal instrument tuition for children and young people took place in school. The numbers accessing tuition were very small, but there were examples across the four project sites. One child in a focus group in Glasgow specifically for children under the age of 12 explained:

> "I really like playing piano. I don't have one, but I have a chance to play at school."

Another young person in Glasgow was completing National 5 music award and was receiving piano tuition at school. He had his own piano (given by a family member) in his room in the children's house where he lived. One of the children living in a Care Visions house played flute at school and played in a school band. Seamab recruited a music organisation to deliver music in the school setting. All of the children accessing this spoke very highly of such opportunities, requesting further opportunities, not only in school, but in the houses on evenings and at weekends. This is discussed in more detail below.

In a few instances, children and young people continued music activity out with school.

> "I play in a band… Wherever we get a space to play."
>
> (Young man, 17 years, Care Visions)

In Argyll and Bute, when music tuition was not available in school, staff arranged for a local school teacher to provide piano lessons in the children's house. The young people each had a digital piano in their room. It was, however, rare for children in other test

sites to have tuition privately. In some cases, staff advised that they were unaware of how to access private tuition or referred to cost being a prohibitive factor. This is discussed below in Section 4 of this Volume - Challenges, tensions and barriers. In houses where private tuition was available, staff clearly understood their role was to operate as a parent might in these circumstances.

- In Argyll and Bute, one manager hired a hip-hop artist as a care worker and gave him 'hip-hop time' with young people. The aim of this was to support them to find positive ways to express their feelings, as well as develop musical skills. Colleagues in that house felt that having creative members of staff helped to develop an interest across the work.
- In one children's house in Glasgow, a staff member supported the tuition offered at school to one young person and gave lessons to other young people with the support of the house manager and colleagues.
- In another children's house, in Argyll and Bute, the Throughcare and Aftercare worker used his musical skill to engage young people.
- A member of staff in Care Visions was a drummer and was able to engage with a young person around this; even though the young person did not take his own drumming forward, a positive connection was made through music.

Not all residential workers who had some musical expertise shared it with young people. This will be discussed further in Section 5 - Enablers and solutions.

Even where they received formal tuition in school or within their local community, there was little evidence that children and young people were routinely supported in practicing and rehearsing. Some young people may see music activity as quite separate to life in the house:

> "I only really play with my friends in my band, or just me and my girlfriend. She is in the band."
>
> (Young man, Care Visions)

The predominant view of staff appeared to be that this was an area of work in which residential care staff had little or no expertise. We explore this further in Section 4 of this Volume - Challenges, tensions and barriers.

Attending musical events

Children and young people in the two local authority areas spoke extensively about attending concerts and other events. A number of experiences were referred to: music and dance clubs in Glasgow, such as Urbaniks and Glasgow Music Studios; Clubland and Big Day Out; concerts, such as Slipknot, Avril Lavigne, Bullet For My Valentine, Professor Green and Eminem; children's classics concerts; and festivals (mostly one-day events, such as Glasgow's West End, Youth Arts, and Merchant City Festivals). One young person had been to T in the Park with a member of staff for the weekend at a previous

(privately-run) children's house. Some of the children in one of the private agencies had been to The Lion King musical and children's concerts in the Glasgow Concert Hall, but this type of activity was not a strong feature in the lives of children and young people in the care of the other private provider.

Glasgow City Council's Arts in the City project provides a focus for children and young people in the local authority's care by facilitating access to events, circulating details and providing tickets. While geographical location has a part to play in whether young people access cultural activities, it seems that the importance that staff place on cultural experiences is the crucial factor in children and young people's access to these activities.

Discussion: Good stuff going on

In summary, most children and young people are actively involved in some form of musical activity. This is generally participation, listening to music, or other music related activities within the house. It is sometimes informal; at other times, there is some planning on the part of staff and young people. A smaller number also attend concerts and live music events. This was partly related to location and accessibility, but Glasgow's model of the Arts in the City team notifying houses of events and making tickets available appeared particularly welcome by staff, and successful in promoting awareness of events and cultural activity.

Few young people are learning to play instruments, and those that do are mostly involved through the school curriculum. There is little evidence of a strong connection between formal tuition (within school or otherwise) and the residential units. This will be discussed in more detail below in Section 4 - Challenges, tensions and barriers.

4 Challenges, tensions and barriers

The barriers to young people taking part in musical activities were of significant concern in this study. Staff, children and young people in each of the test sites were open about challenges, tensions and barriers. Although there is a degree of overlap, barriers can be grouped as follows:

- Systemic barriers
- Practice barriers
- Children's lives

Systemic barriers

While it was clear than many staff were deeply caring, and took their professional responsibilities very seriously, it was clear that there were systemic barriers to some children and young people accessing music and possibly other cultural experiences. One musician with extensive experience working with children and young people, both in residential care and community settings, suggested:

> "There is an intrinsic issue with residential care that will inevitably lead to young people not being able to consistently take part in activities. This is not to do, necessarily, with staff decision-making; rather it is to do with the fact of team care and the way in which people communicate. It is not realistic to expect this barrier to be overcome if we rely on staff members (as we must) to support young people in ongoing activities. This systemic issue arises from the fact that the people living as staff with young people in their homes do not see this as their life, but as their job. This is simply a natural result, rather than a decision. This particular issue does not arise in a family setting."

This possibly encapsulated some of the systemic barriers to children accessing music encountered in this study, regardless of the commitment of individual practitioners.

The nature of residential care and the realities of children's lives

Certain challenges identified by some young people, staff and musicians were associated with the intrinsic nature of group living. For example, the difficulties of caring for unrelated children of different ages and developmental stages, and dealing with individual needs, such as sensitivity to sound, as might be experienced by children and young people on the Autism spectrum (including unrecognised Autism). The age mix of children and young people could create difficulties, in that material and language that some may want to use in music making (or listen to on YouTube) could be seen as inappropriate for the younger children, despite use of parental controls. Participants recognised that the essence of group living is negotiation and compromise; young people learned to appreciate that some people don't like such language - staff learned of the importance of self-expression and allowing young people some flexibility.

Issues, such as the working of staff rotas, linking with education provision and inter-agency working, added to the complexity of the residential home. We discuss this in more detail below.

Community Living

A common feature of residential care is the need to manage relationships with neighbours. Some staff referred to difficulties with neighbours intolerant of loud music. In one instance, a young person was not allowed to play drums in case it upset neighbours who disliked the children's house being in the locality. Despite the children's house being detached and across the street from the neighbours' house, staff felt the need to moderate the noise to avoid the possibility of complaint. This raises issues of stigma and residential care establishments. In another house, young people playing instruments very loud was disturbing neighbours and other young people in the house. In neither of these examples was an alternative such as electronic equipment (drums, keyboard, etc.)

suggested to allow the young person to continue with their music. It may be that there is a need for staff within the house or an external manager to 'negotiate' with neighbours, advocating on young people's behalf as may happen in a family home.

Rural living also raised challenges, such as inconsistency of public transport. While it can be difficult to access cultural and social activities in rural locations, at the three houses in Argyll and Bute Council, staff had consistently found ways to overcome this. One solution was for musicians or tutors to come to the house, although it was sometimes difficult to recruit and retain musicians prepared to visit rural locations.

Difficulties in recruitment were also sometimes linked to organisational issues. In one setting where the music teacher had left, they had been unable to recruit another, despite contact information of another tutor being passed on by the Creative Consortium; several months later, no approach had been made by the care provider. It seems that there were internal factors, such as communication processes or lack of priority to this need. Subsequent discussion with the most senior manager resulted in contact being made after one year.

Staffing levels and working patterns

While the significance given to music by managers - both external and within the houses - was noted as critical to children and young people's successful engagement in music activities, it was difficult to consistently release staff to support participation. This was particularly problematic if a young person had regular commitments such as music lessons, and preferred support of one particular staff member; such consistency may be important for young people who have experienced loss and have difficulty building relationships.

There were two factors that added to managers' problems with staffing. Firstly, there is an inherent difficulty in managing the needs of children and young people whose lives can be unpredictable. One experienced Unit Manager who was very supportive of participation in music activities, explained that in a house designed as a home for eight children, there are typically three members of staff working at any one time. Assigning one member of staff to accompany a child to an activity meant that the remaining 2:7 ratio was insufficient to safely support the remainder of the group, particularly if another child became distressed and unsettled other children. The mixture of permanent staff and agency staff cover in some houses could exacerbate this.

Secondly, organisational factors compounded the difficulties in staffing models where staff were contracted to work in a cluster of houses, as organisations spread the 'additional' staff thinly. Staff would often be deployed at short notice to another location, and this caused difficulty in supporting young people's regular activities. Barriers to increasing staff levels will of course include the additional costs of this.

Difficulties were also reported where agency or non-core staff were used, or where young asylum seekers had a 'Guardian' not connected with the care team, who did not have a

shared understanding of the locus of music in young people's lives, nor recognised the importance of young people maintaining a sense of control over this aspect of their lives.

Education system

Several children and young people reported rich musical experiences at school, which they very much enjoyed and valued. While this was to be welcomed, it was also at times problematic. As outlined above, if a child changed school because they were sent to another placement, the tuition generally stopped, as the new school may not offer the same opportunities. This did not appear to be considered or addressed at the point of transition by sourcing and recruiting private tutors. This applied to other transitions; as an example, one young person - a keen and competent pianist - risked losing music tuition due to a conflict between Higher Music and other academic subjects he wanted to pursue. This was resolved during the course of the research and lessons continued at school, due to the young man's perseverance, and with some support from a member of the Creative Consortium. For a less articulate and persistent child, there may have been a different outcome. As discussed further below, the option of tuition outside school had not been explored, and it appeared there is a reliance on music being a school-based activity.

Even where music was part of the school curriculum, support for this rarely crossed over into life in the house. If music is a school-based activity, missing school means missing music lessons. Feedback from several young people indicated that music activity did not appear to be part of the professional dialogue in care planning; rather, it was seen as an optional recreational and leisure activity that could be dipped into occasionally.

Inter-agency working

Creative activities for children and young people generally involve inter-agency working, and, as evidenced elsewhere in this study, there were many examples of high quality co-working. However, both residential care practitioners and artists expressed some concerns that they often did not know each other or understand the work context.

One participant was aware of two young people who were prevented from receiving guitar tuition because PVG checks had not been done on the local tutors. Tutors need to have relevant knowledge, ability and experience, and have had the necessary checks carried out; the marked preference for children and young people to receive tuition at school may be because these issues are already addressed. Parents face the same dilemmas in assessing the suitability of music tutors. In that situation, it is common to seek advice from other parents as a starting point. Participants felt staff should treat young people in care as they would their own children, but this did not always readily stretch to these practical solutions.

Participants noted that music projects, both within school and the local community, are often time-limited and may change if a child moves school or drops music as an academic subject. In addition, discussion about music projects in school did not always

take place in the house unless initiated by the young person. Staff in some areas advised that the child's interest in music was included in their care plan and thus reviewed regularly; however, it was unclear if this was consistent within organisations or across the four sites. It is also possible that some of these notes and plans did not move with the child. If interest in music is included in the Child's Plan, this should provide a level of continuity despite placement moves.

Residential care practitioners expressed concerns about some music practitioners lacking knowledge, experience and skill in working with young people displaying challenging behaviour. Residential carers shared examples of external agencies, including some working with vulnerable children, being unable, or not being set up, to deal appropriately with behavioural problems. This prevented some young people taking part in projects, because carers did not allow them to return or deemed this unsafe. Equally, some music practitioners felt that residential staff had unrealistic expectations, often leaving them alone with groups of children in situations where numbers were unmanageable.

Some participants suggested that it was easier for young people in residential schools to access music than in residential houses; considering the complexity of the care system as described above, this seems a strong possibility.

In summary, residential workers may need to be involved with checking out staff credentials, musical projects, matching such detail to the children's interests or needs, and locating in care plans and the Child's Plan. Some staff undoubtedly saw themselves as responsible for children and young people's involvement in creative activities; others did not appear to have the same 'ownership' of this aspect of the children and young people's lives.

Nature of music projects

Reports on music projects themselves were mixed. One musician ran projects in a way that addressed the structural difficulties of delivering music in residential care by retaining recordings of individual young people's projects, in order that they could pick them up at a later date, sometimes when the children had moved placements. Residential staff, meanwhile, identified the converse, suggesting that music projects were time-limited, therefore lacked continuity for children and young people. There were also some concerns on the part of staff that 'care only' music projects can stigmatise young people, rather than promote individualisation by involving children and young people in universal community projects. However, as discussed above, there were sometimes difficulties in releasing staff to support participation in community-based activities.

Practice issues

During the research process, the researchers came to feel that many staff did not fully understand the nature of creative activities and the opportunities that they offer to children. Some were interested, but did not see themselves as having the knowledge or experience to initiate or support children and young people. Generally, workers lacked

understanding of the therapeutic role of music and rhythm in respect of child development and supporting children who have experienced trauma.

Staff confidence

While some workers were talented and confident in music practice, teaching or performance, staff confidence, skills and knowledge was cited by managers and music practitioners as one of the key factors in whether young people were supported to take part in music. In practice, it fell to staff with confidence to initiate musical activity; some joined in while others remained reticent.

Participants acknowledged that, while talent and confidence are essential to teach young people music, only confidence is necessary to support participation. Where staff lack confidence, this can present a significant barrier to young people in accessing musical activities. Regardless of musical talent, staff who were clear and confident about their professional role in relation to young people's development also tended to be clear about the place of personal taste and interest in music. This was particularly apparent in respect of young people's musical taste and creativity:

> "Regardless of my interest in the music, I take an interest in young people's music."
>
> "I don't mind the swearing – he's got to get his feelings out." [Regarding a hip-hop track written by a young person.]
>
> (Members of staff, Argyll and Bute focus group)

Training and mentoring was identified by residential care workers and musicians as a potential way to increase the confidence of staff in supporting young people to take part in musical activities. Two short training and mentoring programmes were subsequently delivered to staff at Seamab and in Argyll and Bute. These are outlined in Appendix Three.

Approaches and attitudes of staff

Staff acknowledged that one reason that children and young people in residential care do not access creative opportunities is that staff do not know or understand what the child wants. Related to this, music was often given a low priority; for example, when staff were not sufficiently organised and tickets were sold out, or creative projects were started but not continued, leading to young people becoming disillusioned. In one unit, staff identified the positive attitude and proactive style of their manager as very helpful, but this sentiment was not noted in other settings.

In some houses, staff gave little attention to music, thus limiting the young people's exposure. This was particularly evident if the activity involved staff engaging alongside young people. In one organisation, staff had felt 'forced' to participate in music activities when a musician was brought in to the house. This not only deterred them, but also

caused resistance to participation in future initiatives. The view of staff was that children, young people and staff should be consulted and involved in decisions about musical activities taking place within the houses, rather than these being 'imposed' by managers or outside bodies.

There were sometimes conflicting attitudes and approaches among colleagues in respect to young people's music choices. While many appreciated the value of young people having control, a smaller number emphasised the need to manage access to music that they viewed as inappropriate. These differences of opinion could lead to inconsistency for children and young people trying to engage and sustain involvement with music. In most (staff) focus groups, where this issue was discussed, it was clear that this was partly related to the staff values, such as a dislike of swearing in some music. There was also concern about young people's welfare in respect of sexually explicit or offensive lyrics. Some teams appeared to operate a blanket approach, prohibiting such music; others engaged in a more nuanced debate, arguing it was helpful for young people to learn that others may dislike such language, while self-expression was also noted as potentially important. We explore these issues further in Section 5 of this Volume - Enablers and solutions.

As suggested above, there was also a view from some participants that the nature of life in residential care meant that it was difficult to support young people to take part in music. Attitudes varied in respect of access to instruments. In some houses, it was evident that young people had easy access to personal instruments such as guitars, keyboards and pianos, which were seen by all as belonging to the child or young person. In other houses, however, instruments were broken or had parts missing, and staff appeared to have low expectations and aspirations in respect to the availability of instruments:

> "If we had instruments here, they'd get broken."
>
> (Member of staff, Glasgow focus group)
>
> "There are no instruments in the unit. There was a keyboard, but it was broken and not replaced, the computer is very slow and young people never use it."
>
> (Member of staff, Glasgow focus group)

Musicians tended to expect breakages and factor this into their budget; children's houses did not do this. One of the musicians interviewed had some very positive experiences of co-working and examples of children having their own instruments; however, this musician noted other instances when access to instruments was limited. He described some staff as having low aspirations for young people, not appearing able (or interested in trying) to make facilities and instruments available or provide access to regular tuition. There was a wide range of attitudes and approaches among residential practitioners. This included examples from focus groups of staff using conditional or punitive language to

outline their approach to music, such as stopping young people who broke instruments from playing in future and, in one case, a suggestion that young people should not have a personal instrument until they could prove commitment.

Some of the barriers to music participation related to the attitudes and approaches of particular residential care practitioners' interpretations of the 'parental role' that they held in relation to children and young people. There was general understanding across the sites that, in principle, service providers should act as 'parents with wherewithal' (financial and otherwise) to provide access to music and other activities. It was clear from discussions with young people, staff, managers and musicians, however, that the application of this principle was inconsistent. In relation to music, this often appeared to be related to the overall clarity of leadership provided by managers (including at strategic level) and how well that was embedded in practice.

Leadership (or lack of leadership) had a number of consequences in practice, where staff had struggled to differentiate their personal and professional positions. For example, a small number of residential care practitioners expressed the view that the children in their care should not have opportunities that they would not prioritise or could not afford for their own children. Some were concerned about the risk of 'spoiling' children, or felt that families may not have the capacity to afford or organise similar activities when the child returned to live at home. While some perceived this only as a consideration, others proposed it as a reason for not initiating activities. Such confusion about the role of residential care practitioners in respect of resource allocation and child care planning was linked to the way in which strategic vision was spread throughout agencies.

Funding

A lack of clarity in some agencies in respect of funding was also a barrier to music participation. Difficulties in sourcing funding were cited by many residential care workers as a deterrent to considering music activities:

> "You have to know about the funding to access it."
>
> (Member of staff, Glasgow focus group)
>
> "Funding is not available as social work budgets are under pressure. Or else we don't know how to access funding."
>
> (Member of staff, Glasgow focus group)

Other staff refuted this, indicating a lack of communication. This was borne out in practice; staff had either carried out activities that did not require finance or had sought, and been granted, funding. No participant who identified funding as a problem had in fact been involved in seeking funding; it was therefore clear that barriers about funding were, to an extent, 'myths' not fully backed up by experience.

Some participants asserted that it would be helpful for staff to be aware of funding routes and of opportunities for music activities in the community; they also suggested this should be explored as part of the care plan once a child or young person returns home.

A related problem was method of payment; a tendency to purchase cards from petty cash in some organisations made it difficult to be flexible or spontaneous.

Children's lives

Youth culture

Some staff observed that youth culture more generally had changed over recent years. As one worker observed, young people increasingly communicate with each other through what he described as a 'technological loop' (by which he meant social media generally), which can exclude adults. It was also suggested that gaming and on-line activities have taken over from other activities in popularity. Participants suggested that this is why fewer young people take part in externally organised activities.

New ways of accessing music also caused difficulties for young people. Many young people store their music on their phones. A children's advocate reported that if staff removed the phone for reasons of personal safety, children and young people had then lost access to their music at a time when they may be feeling distressed and seeking the comfort of familiar music. One home in Argyll and Bute had resolved this issue by giving each of the young people an iPod on which they could store and listen to music when they did not have access to their phone.

As discussed above, there was also difference of opinion among staff participants about what constituted 'inappropriate' in the context of music and videos, and about the level of involvement adult care workers should have with teenagers' choices of music or culture.

Discontinuity

One strong theme emerging from the study was the difficulty experienced by many children and young people in maintaining continuity in musical activity, particularly where this involved tuition or other regular activity. One recurring phrase used by children and young people was 'I used to, but…' The main reason for this discontinuity was suggested to be placement moves. Artists reinforced this, noting their frustration that they were sometimes unable to keep track of young people who had moved, due to confidentiality issues.

In essence, the lives of looked after children can be chaotic, with disruption in home circumstances leading to them being accommodated. This is compounded by their personal circumstances, such as having experienced trauma, neglect and abuse, or, for unaccompanied young asylum seekers, English not being their first language. Changing schools, changing placements, disrupted relationships along with the complexity of the

care system (and residential care in particular), lead to difficulty in maintaining continuity and regular support for music activity.

This discontinuity also results in many young people in residential care having low confidence in social situations:

> "Young people need some social know-how to go to a rock concert, and many of our children don't have that."
>
> (Member of staff, Glasgow focus group)
>
> "One girl dabbles with lots of instruments, but struggles to take interests forward: recently, her peer group has taken her away from music."
>
> (Member of staff, Glasgow focus group)

Sometimes a group of young people can also struggle collectively:

> "Nothing is going on here. We had one young person had drumming lessons, but it wasn't followed up. Musicians would have to come here, because our young people won't do things outside of the unit easily. In general, young people struggle outside of the unit or in another group."
>
> (Member of staff, Glasgow focus group)
>
> "This group is quite housebound, but other groups have [taken part in activities]."
>
> (Member of staff, Glasgow focus group)

Several residential care practitioners offered the view that young people in care lacked the capacity or discipline to take on musical activities, using terms such as 'laziness' or 'lacking confidence'; others displayed a more positive belief in young people. In all cases where effective music participation was occurring, positive line management and clear child care planning were in place, ensuring that staff focus on children's developmental needs and provide appropriate continuity in their lives around creative opportunities. As referred to throughout this study, leadership and the significance placed on culture, creativity and music were critical to children and young people's opportunities.

Discussion: Challenges, tensions and barriers

The views of children young people and staff support literature discussed in Volume One of this study. While children and young people enjoy and value engagement in music activity, their lives have been marked by change and discontinuity. It is therefore difficult to sustain involvement when children are admitted to residential care and, along with this, often change school. The residential care system is complex in respect of staff cover and rotas, care planning systems and regulations for recruitment of tutors. Additionally,

there may be tensions between personal, professional and organisational values, as well as low levels of staff confidence and experience in the use of music. However, where leadership within the organisation and the children's houses demonstrates high aspirations for the children and young people, it is possible to create an environment that supports access to music. The next section will explore such enablers and solutions in more detail.

5 Enablers and solutions

Leadership

A general finding in this study was that relationships are fundamental to all work related to creativity in care; where staff know the young people, build trust and affinity, and establish their needs and wants, they can build the work around them. There is a need for managers to act as role models, however, to 'set the bar' for staff, showing that they have high aspirations for the children and young people and creating an environment that could support access to music. Managers need to encourage staff to understand that creativity is a valid and essential skill, and to understand that music activity is linked to care planning and wellbeing outcomes located within the Child's Plan, rather than a marginal and recreational activity. This has implications for staff selection; appointing staff with the requisite knowledge, skills, experience and value base. It is also clear that music and creativity should be located among strategic decisions, with clarity about output, outcomes and products, and therefore should be on supervision and team meeting agendas.

Suggestions from Practitioners and young people

There was a range of factors that residential care staff and young people cited as being important in ensuring that music maintained a central role in the day-to-day life of a residential care setting. These included:

- Easily accessible music activities such as karaoke
- Staff being prepared to take risks and 'make a fool of themselves' by participating in music activities with young people
- Making music interesting, and staff sharing their choice of music when playing music around the house, in order to expose children and young people to a wide range of music
- Listening to musical stories or listening to music and making up stories around this
- Having a broad definition of music and making space for playing with sound
- Giving children and young people iPods, to avoid the difficulties if their phone is removed for any reason
- Making an activity out of programmes such as X Factor.

Structural enablers and solutions

Across all project sites, there was evidence of strategic approaches to children and young people accessing musical activity. In all cases, members of senior management teams clearly articulated their approach. Where this permeated to those who cared directly for young people, there was evidence of effective implementation, and children and young people had access to musical participation. Two factors were associated with success: clear, ongoing communication between senior leaders and staff working directly with children (even if generally mediated by house managers); and strong leadership within children's houses that focused effort on meeting the assessed needs (including, but not exclusively, those related to creativity) of the children. It was clear from across the sites that managers more engaged in day-to-day provision were more likely to positively influence practice around music. Where both or either of these factors were not present, or were inconsistent, children and young people had fewer opportunities. These factors are explored further in this section.

Although some barriers were reported, there were examples of co-working between artists and residential workers. Even where staff did not see themselves as musical, some were able to learn techniques to support children and young people. These included an increased knowledge of software packages and digital technology, and enabled them to continue techniques used by artists.

There were mixed views on access to live music concerts. In one children's house in Glasgow, staff felt that young people were more recently getting the opportunity to go to concerts; that this is part of a culture across Glasgow of offering new experiences, with free tickets available to young people in care. This contradicted the view in another house, also in Glasgow, that going to concerts happens rarely, due to funds, resonating with the conflicting views about funding discussed above in Section 4 of this Volume.

Where organisations gave musical tuition and access to musical experiences a high priority, funds were available. Where staff supported this type of activity, there were no perceived issues about funding or of taking children to and from music lessons where needed. As noted previously, the school element of Seamab had a strong focus on music and forms of tuition; this became more integrated into the care element following the learning sessions, outlined in Appendix Three.

Glasgow

Elements of Glasgow's Arts in the City project described in Appendix One work well. Across all houses, the staff and young people reported effective communication from the Arts in the City Development Worker. A well-established system is in place where she shares information on city-wide activities and projects with children's houses on a regular basis, by e-mail and telephone. In each house, this information was entered in a communication book, and posters and other information was evident in the houses visited. Staff told us that managers supported dissemination of the information. This approach ensured that staff were aware of relevant information. There was, however,

inconsistency across Glasgow in the extent to which information was followed-up by staff (see Section 5 of this Volume - Enablers and barriers).

As well as providing information about existing creative activities, the Arts in the City Development Worker collaborated with others to extend opportunities. One example was a project supporting musicians to work directly with young people within children's houses to offer musical experiences. At the time of the study, two musicians from Bridgeman Arts were spending time weekly with groups of young people (and staff if they want to join in); residential care practitioners saw this as positive for young people, supporting them to develop a more active interest in music:

> "We recently had a guitarist through Arts in the City and young people enjoyed that; it was calming and therapeutic."
>
> (Member of staff, Glasgow focus group)

Seamab

The Chief Executive of Seamab adopted a different approach. Aiming to infuse the organisation's work with a creative (particularly musical) strand had a positive impact on the education service within the school. There was, however, less evidence of this feeding into the work undertaken by care staff outwith the school setting. Over the life of the Creative Consortium however, there was evidence of music activity extending into the children's houses. How much of this is directly attributable to the Creative Consortium is not clear, as Seamab's ongoing work in integrating music into the care and education elements continued. It may be that the learning opportunity described in Appendix Three has supported residential care workers to engage with more confidence in musical work with children.

Role of Corporate Parents

Where there was clear articulation of the role of Corporate Parent, in strategy and practice, this appeared to influence children and young people's access to cultural and creative activities. This was evident in Argyll and Bute and Glasgow.

In Argyll and Bute, an elected member acted as Children's Champion for a specific children's house and represented the house at the Corporate Parenting Board. It was also a general requirement of senior managers and named elected members to get to know young people in care as individuals, as well as to support children and young people's involvement in activities, including music. Staff at all levels referred to the clear lead from the External Line Manager in this. This appeared to impact on practice, as their understanding of the Corporate Parenting role was evident in their day-to-day work with children and young people, and they were generally able to articulate work around music and creativity within this frame of reference. There was also a strong sense in Argyll and Bute that any priority around creativity emerged from the underpinning policy and practice of putting the child as a person at the centre:

> "You would do it for your own children; you want these children to have the same opportunities."
>
> (Staff member, Argyll and Bute focus group)
>
> "The first thing we do is get to know the young person. We build trust and an affinity. Then we go for it."
>
> (Staff member, Argyll and Bute focus group)

Similarly, in one Glasgow children's house, where the young people were described as proactive and engaged, this was attributed to staff having embraced a positive culture and, again, understanding their role as Corporate Parents. In this staff group, residential workers spoke confidently about understanding the links between music and attachment-related practice. While this was clearly articulated in this house, there is evidence of ongoing development in relation to children's participation generally across the city (including participation in creativity). During the lifetime of the Creative Consortium, and unrelated to it, Glasgow identified a Participation Champion for each of the 20 houses, set up by the Head of Service and chaired by a manager from one of the houses. While this is a developing project, one of the Champions had noticed a positive impact on her colleagues already.

> "Participation is more on the agenda in the units. This is due to the establishment of the champions and our job of raising participation at management meetings and team meetings. My colleagues have been taking on more of a participation focus in the day-to-day work."
>
> (Participation Champion, Glasgow City Council)

While awareness of the role of Corporate Parent was manifest in the practice and strategy of the two statutory agencies, such awareness and sense of responsibility was less evident among practitioners and managers in the two independent organisations. The reasons for, and consequences of, this may be worth further exploration.

Learning for social care practitioners, managers and artists

As the Creative Consortium developed, it became clear that there was learning for all those involved in ensuring that children and young people in residential care access music - for child care practitioners and managers, as well as for musicians and artists.

Learning for child care practitioners and managers

Learning for child care practitioners fell in to two groupings: firstly, knowledge skills and experience; and secondly, working with other agencies.

Knowledge, skills and experience

Knowledge, skills and experience fell into further groupings:

a. Linking music activities to broader theoretical and policy frameworks in residential child care.
b. Shifting from reactive to proactive practice and identifying sources of funding, music knowledge and skill.

Linking music activities to broader theoretical and policy frameworks in residential child care

As described throughout this report, there appeared to be some good practice taking place. Most staff perceived participation in music as very positive for children and young people, however, they often viewed it as recreational and did not discuss its importance to the broader needs of children and the care planning process. In response to these findings, the research team developed a short training module (lasting approximately four hours) that was delivered to a small number of staff in residential units in Argyll and Bute, and Seamab School. This linked music to the GIRFEC National Practice Model - Wellbeing Indicators and the Resilience Matrix, Trauma Attachment and Care Planning. Details of this are contained in Appendix Three. Immediate staff feedback in respect of the training included the following:

> "(I) learned about how music impacts on us from a young age."
>
> "Music helps build self-esteem and resilience."
>
> "(The key learning points that I took away were) relating music to care plans [and] SHANARRI Indicators."

As discussed in Volume 1 what are often referred to as 'SHANARRI indicators' lie at the heart of practitioners' planning, activity and review in respect of children and young people.

Drawing on feedback from the staff training delivered as part of this project, it seems to be helpful for staff to undergo training linking music and other creative activities to underpinning knowledge in respect of wellbeing indicators, resilience, trauma and attachment, and the wider care planning process.

Shifting from reactive to proactive practice and identifying sources of funding

A major focus of the training sessions was to support practitioners to move from a reactive approach to a more proactive use of music. The reactive approach, while responsive to children and young people's interests, is limited in its ability to maximise opportunities for expression of feeling, building self-confidence, developing relationship skills, and wider education and cultural benefits. There was some evidence that the reactive approach was rooted in an effort to respect young people's interest and taste in music. However, it did not use the opportunities offered by music to their full potential:

> "[Music] is something which we do as part of our role as social care workers, but something which requires to be properly utilised. The course emphasised how necessary music is as a therapeutic tool."

The feedback from both agencies where training was delivered indicated that residential child care workers are able to extend their thinking and practice with the right support for learning. This is partly shown by increased knowledge and partly (consequent to increased knowledge) by greater confidence to extend the scope of their direct work with young people.

During the training sessions, some participants recognised that it was quite appropriate to share forms of music with which the young people were unfamiliar, including sharing their own musical interests. A minority of participants initially perceived this as an inappropriate blurring of boundaries rather than professional use of self.

Music knowledge and skill

Residential care practitioners varied in respect of their knowledge, skills and experience in music. Some described negative experiences during their own education and lacked confidence in exploring music with children and young people. Others were proficient in musical performance, and some had tutored children and young people in musical instruments. As became apparent during the training and mentoring at Seamab, with gentle encouragement, residential care workers were quickly able to become more able and confident in basic music skills, such as enhancing a story by using music. A number of approaches introduced to staff included simple tips, such as: choice of instruments - for children sensitive to sound, replacing a glockenspiel with a wooden xylophone and replacing hard beaters with soft beaters; seeking support from musical colleagues or professional musicians in tuning guitars; simple percussion activities, etc.

Some staff required support to participate in music themselves - encouragement to understand the nature of creativity (that everyone is creative) and to access their own creativity. They also needed to appreciate that encouraging participation in music is multi-faceted; it involves being enthusiastic, supporting, praising and applauding children and young people's efforts, seeking out and taking children and young people to music tuition, and having an ongoing conversation about their interest in music. One of the musicians who delivered the music training argued that music is not necessarily high-level music performance but is rather, in some circumstances, playing with sound.

Mentoring in music

Both the staff and the musicians involved in the study asserted that some form of mentoring for staff and teams who were interested in developing knowledge skills and experience would be helpful. Where staff were more proficient in using music with young people, they wanted support to try different approaches to sustain interest. Because of children and young people's experiences prior to care, some lacked the concentration to sustain a 'typical' programme of tuition, but could enjoy exploring instruments, gradually

building up to a formal tutoring experience. Where staff had less experience, it was suggested that it would be helpful to learn alongside children and young people, as this could encourage and help build relationships.

Inter-agency working

Unlike some areas of residential child care practice, which can take place totally within the life space of the house, supporting children and young people in accessing music often requires elements of co-working, primarily with education services and with musicians.

Working with education services

As described above, it became clear that many children were accessing music at school. This sometimes appeared not to be followed through in the house; for example, by ascertaining interest and whether educational input was short term. It is possible that there was not a conversation between young people and staff about music education in school.

Learning for musicians

The musicians interviewed had considerable experience working with vulnerable and looked after children. They identified learning they saw as helpful for musicians and other artists entering work with looked after children and young people. This included the following:

Understanding the care system - Explanation about the care system, the law, the structure of the care system, the care planning process and the communal nature of group care. Musicians could then identify how their work integrated with this.

Promoting positive behaviour - Artists acknowledged that promoting positive behaviour is a complex area and previous training had not been found to be particularly helpful. Where appropriate, residential practitioners required to be clear about young people's difficulties in advance and 'allow' musicians to 'ask for help'; sometimes, it was about staff joining a session to support the activity. Musicians suggested that training in behavioural issues would be beneficial. The opportunity of joint training with care staff was suggested as it would help develop a shared understanding of each other's roles, as well as developing relevant knowledge and skills.

One musician explained that he had been given access to the young people's care notes and that this was helpful. Access to young people's personal records may be useful and indeed necessary in some circumstances, for example, where music is part of a therapeutic programme for a child or young person. This may be inappropriate in other situations, however, such as where music has more of a recreational purpose. There are also issues of confidentiality and obtaining consent of young people for artists and other professionals to access case recordings. This touches on the complex role which the arts

can play in the lives of looked after children and young people, and the need for clarity of role and purpose.

6 Discussion and Conclusion

The initial research brief for the Creative Consortium included several questions. These were answered by the action research approach discussed in Volume One and each is addressed below.

What is already known about young people in residential care's involvement in creative activity?

As outlined in Volume One, there is little published evidence on the involvement of looked after children in music making. Literature shows that children and young people in residential care are likely to have experienced adversity and discontinuity in their lives, and that the care system itself is complex. Literature also indicates that music is a medium that is popular with children and young people, and that it has capacity to promote wellbeing and support development of some factors known to be associated with resilience. However, the known discontinuity in children's lives and the complexity of the care system can make it difficult to ensure that looked after children and young people have regular and consistent access to music. Therefore, explicit effort and resource will be required to overcome these barriers and realise the benefits of music participation.

How can our looked after young people and relevant associated organisations access creative resources and funding?

It was clear that there was lack of clarity around accessing resources and funding. It was found that children and young people had better access to music where a strategic approach to children and young people accessing music activity was articulated clearly by members of the senior management team, and where this permeated to those directly caring for children and young people. This finding included accessing resources and funding. By contrast, where these factors were absent, there were confusion, myths and misunderstanding about finance. Accessing funding, therefore, needs to be part of the wider strategic approach, and frontline staff need to be supported to become familiar with funding routes.

How can the residential child care workforce best facilitate young people's involvement in music activities?

We found several areas of change and development to be helpful:

Strategic Overview

As discussed above, in order for the residential child care workforce to facilitate children and young people's access to music, there needs to be a clear and relevant strategic approach that permeates to frontline practitioners. This needs to begin with a clear articulation of the role of Corporate Parents. It will be helpful for practitioners working in third sector and private agencies commissioned by statutory agencies to be aware of the role of Corporate Parents and their own locus in ensuring children's access to cultural and creative activities.

The Arts in the City Programme in Glasgow (see Appendix One), provides one effective model for promoting arts for looked after children and young people. This could be adapted for smaller agencies.

Staff role and training

Where residential care staff understand the potential of music in respect of children and young people's health and wellbeing, they have been more likely to understand the importance of their own role in relation to musical opportunities. It has been beneficial for these staff members to have access to specific training for music and/or training materials for practitioners. This should be part of the routine training for residential care rather than specialist training for those with a particular interest.

Children's Plans

At present, in some establishments, music is seen as an optional leisure pursuit or a subject on the school curriculum. To ensure equal status with other educational opportunities (and to achieve continuity), culture, creativity and music need to be included in Children's Plans that accompany children and young people as they move.

Funding

As outlined above, there needs to be clarity for residential practitioners of sources of funding - for tuition, instruments, attending live performances and bespoke music projects.

How can music and arts providers better design programmes to ensure increased engagement with the residential child care sector?

It would be helpful for music and arts providers to recognise the particular challenges in delivering a service to this group of children, and factor them into the design of arts projects. As will be seen in Appendix One, Community Musician Noel Bridgeman found it helpful record and store children and young people's work in a way that can be retrieved and developed at a later stage, should the children move. In some circumstances, it would be helpful for the music provider to visit the children's house rather than expect staff to transport the children to music sessions.

What are the barriers within the music and arts sectors which contribute to a low uptake and awareness from the residential child care sector?

In the main, barriers appear to be in the care sector. It is, however, helpful for artists to recognise that, in comparison with other creative activities, music is a 'public' activity; many staff have inhibitions about participating with children and young people. Where there **is** interest, it would be helpful for artists to mentor staff, encourage participation, and support ways in which child care practitioners could engage children and young people in music out with the educational setting.

What difference has been made by the Creative Consortium?

It is difficult to articulate the difference made by the Creative Consortium for a number of reasons, primarily the complexity of the residential care system, styles of leadership, staffing levels and rotas - all of which lead to difficulties in achieving consistency in participation. In respect of study methodology, action research has allowed the researchers to be actively engaged with others delivering the project and generating learning from it. The action research method can be messy at times, however, some methods for gathering information were more effective than others, for example, questionnaires were not an effective tool, but staff focus groups were.

With regards to the training delivered at Seamab and Argyll and Bute, there were indications that some of the residential care practitioners felt more confident in supporting children's access to music following the training. Because of the nature of residential care, training could only be delivered to a small number of staff and, at Seamab, where the training ran over a few weeks, there was difficulty in ensuring consistency in attendance. The mentoring approach adopted heightened awareness of diversity of music activities, and the method of training was described as being less threatening than previously experienced.

The study itself has demonstrated effectively that there are enablers and barriers to children and young people accessing music; arguably, not dissimilar to enablers and barriers evident in other aspects of the lives of looked after children.

Conclusions

As outlined in the Conclusion to Volume One, literature indicates systemic barriers to children and young people in residential care accessing music. This study supported this:

- Children and young people living in residential care are likely to have experienced discontinuity in their lives, often accompanied by trauma and other adversities. This results in disruption in relationships and activities, including music and other creative activities.
- Residential care settings are complex systems, where there is a need for teamwork, good communication, and strong and sensitive leadership. At times

there is insufficient staff cover to ensure the 1:1 relationship needed to ensure children and young people's access to activities.
- Unless creative and musical activities are actively considered and facilitated, it seems likely that they will not happen.

The following summarises the findings and recommendations in more detail.

The value of music for emotional wellbeing, resilience and self-esteem

Young people and residential care staff appreciate the value of music as fun, moving and engaging, and acknowledge its importance in supporting emotional development.

Some residential staff actively use music to help children and young people talk about how they feel. In work with young asylum seekers, music can transcend language and cultural barriers.

Good stuff going on

There are a number of music activities taking place in some houses. Some children and young people have access to live music events supported by staff. Glasgow's Arts in the City project is a useful model for ensuring residential staff are informed of music and other arts activities.

Challenges, tensions and issues

- Few children and young people have private tuition.
- Connections between formal tuition, either at school or arranged privately, and the residential care environment are sometimes weak.

Systemic barriers

- There is an inherent difficulty in managing the needs of looked after children and young people whose lives can be chaotic and disrupted.
- Failed communication from senior managers to front line staff, and between staff, in houses results in lost opportunities.
- Changes of school can lead to tuition not being available and, on some occasions, records of children's music activity do not move with them.
- Music is often not included in care planning.
- Organisational approaches and staffing systems can lead to difficulties in achieving staff cover to plan and support young people accessing music activities.
- Combinations of children and young people in the group living environment may cause difficulties in 'freeing staff' to support children and young people to access music activities.

- Agency staff or 'Guardians' appointed in respect of asylum seekers may not appreciate the value of music and other creative activities in the lives of children and young people.

Practice and training

- A number of residential care practitioners fail to make links between theories that underpin their work (e.g. attachment, trauma and resilience) and children and young people's access to music.
- There is variation across establishments as to young people's access to instruments and how well they are maintained.
- With some exceptions, music is seen primarily as recreational, or as a school-based subject that does not require input from residential child care practitioners. It is rare for music to move from the school environment to the living environment.
- Music being solely based in school means that if school is missed, so is access to music.
- Some staff lack confidence in their knowledge and skills; this presents a barrier in supporting children and young people to access and participate in music.
- When staff feel coerced into participating in music, this can be a further inhibitor to them encouraging young people's participation.
- There can be differences of opinion between staff about use of music and music approaches, leading to inconsistency in children and young people accessing music.
- In some instances, staff have low aspirations for children and young people and do not expose them to a range of cultural and music activities.
- On rare occasions, withdrawing access to music is used as a 'consequence' for disruptive behaviour - this is not appropriate.
- Stigma and poor relations with neighbours mean that staff are sometimes reluctant to encourage 'noisy' activities, such as drumming, electric guitar, etc.
- Some artists and musicians lack knowledge, skill or experience in working with children and young people displaying challenging behaviour.

Young people's issues

- Young people often lack confidence in social situations, e.g. going to concerts or engaging in music activities. They need staff support to participate.
- Children and young people who store music on their phones can lose access to their music if the phone is removed for other reasons, and this can be at a time when they may need music as a source of support.

Possible enablers and solutions

- Where managers give significance to music and cultural activities, this influences practice in a positive way.

- The model of Arts in the City can transcend the difficulties young people find in having confidence to try activities outwith the house; it can also transcend restrictions in respect of staff cover and staff confidence.
- Managers can act as role models to 'set the bar' for staff in terms of aspirations for children and young people, and creating an environment that supports access to music.
- Establishing quality relationships with children and young people is a key component of the residential practitioners' role. They can use this as the basis for developing activities around culture and music.
- Training and mentoring of staff interested in delivering or supporting music activities is valued.
- Music can be stored on iPods, thus, if phones are removed for any reason, children and young people still have access to their music.
- Some musicians and music tutors are happy to visit the children's houses.
- Support for artists working with children and young people with challenging behaviour is helpful.

Learning for others

- The significance given to music by managers, both external and within the houses, is critical to children and young people accessing music.
- Music should receive higher priority and be seen as part of the overall participation and development programme for children and young people in residential care, rather than as optional and recreational.
- Music activities should be part of day-to-day life, without having any other agenda; this includes listening to music in the house, car and life space generally, as well as other more structured music activities.
- Music activities should be linked to current policy and practice frameworks.
- Music should be included in the Child's Plan and move with the child between schools and care establishments.
- Residential child care practitioners should move from reactive to proactive practice with children and young people in respect of music.
- Residential child care practitioners should also be proactive in sourcing funding, music knowledge and skill.
- Residential child care practitioners should link music and other creative activities to underpinning knowledge, including wellbeing, resilience, trauma and attachment and the wider care planning process.
- Residential child care practitioners should have access to training in respect of accessing their own creativity and appreciating that everyone is creative. For those interested, further training and mentoring should be available in music appropriate to their knowledge, skills and experience.

- Residential child care practitioners should work in partnership with other agencies, primarily education establishments, creative artists and musicians. They should fully utilise the opportunities offered in their capacity as Corporate Parents.
- Musicians should understand the context of residential care - the structure of the care system, the law, the care planning process and the communal nature of group care.
- Musicians should take a systemic approach to understanding challenging behaviour, building in supports and managing boundaries.
- Musicians should consider the possibility of joint training with residential care practitioners to share understanding of each other's role.

Final reflections

This project proved to be more complex than originally anticipated. While there was no shortage of enthusiasm on the part of participating agencies, children, young people and the Creative Consortium group, and the insight offered by the study was rich, the process was at times slow and the response to initiatives lower than hoped. This was in itself, however, valuable information for the research process, as it was reflective of the complexity of the residential care system and the challenges in meeting the needs of children and young people whose lives have been affected by disruption, trauma and abuse prior to becoming looked after.

It is hoped that the findings will be helpful - not only to Creative Scotland who funded the research, for future activities and initiatives - but also to the myriad of organisations and individuals who are seeking to improve access to the arts for looked after children and young people. We would also hope that the residential child care staff involved in the project would take the many accessible routes to musical activities outwith school, and to creative activities in general, forward in their future work with children and young people. Finally, we hope that all those involved enjoyed taking part in music making and had fun, whether they have gone on to seek out future activities or continue to just dabble occasionally. Possibly the last word should be left to the young people:

> "If you're upset, it's something that they can't take away from you, so you're like, 'in your face!' It's yours."
>
> (Female, 14)

Appendix One

Perspectives from musicians and those supporting their work

Alongside the musicians who took part in the work of the Creative Consortium, the research team interviewed four who had specific experience of delivering or supporting the delivery of musical experiences for children and young people in care. The four contributions, from Noel Bridgeman, Caroline McCluskey, Claire Macaulay and Danny Henderson are included below, and helped to inform the practice development aspects of the overall project.

Noel Bridgeman

Noel Bridgeman is a community music and community arts facilitator and programmer, living and working in Glasgow. He was born in Glasgow, and has worked as an illustrator, musician, civil servant (nationality and immigration agency), carer and nurse, and since graduating as a mature student with a degree in Community Arts, he now runs Bridgeman Arts/ Bridgeman Arts Events Ltd. Noel is actively involved as a facilitator and artist in all of the projects that he manages and produces, including the large scale annual events such as the West End Festival Carnival Parade and the Style Mile Christmas Carnival. The work is broad, including choir direction/singing, sound recording and sound production activities, live music making and drumming, costume making, street theatre and large-scale puppet creation.

Noel offers his unique perspective on the links between the nature of residential care and musical activity.

What is it about residential care that means that young people often struggle to commit to ongoing creative projects?

Given their key role in caring for children and young people, the views of staff about music are the key element in supporting, or creating barriers to, young people in care taking part in music. There is an intrinsic issue with residential care that will inevitably, in Noel's experience, lead to young people not being able to consistently take part in activities. This is not to do, necessarily, with staff decision-making; rather, it is to do with the structure of team care and the way in which people communicate. It is not realistic to expect this barrier to be overcome if we rely on staff members (as we must) to support young people in ongoing activities. This systemic issue arises from the fact that the people living as staff with young people in their homes do not see this as their life, but as their job. This is simply a natural result, rather than a decision. This particular issue does not arise in a family setting. Noel wonders, then, why try to do anything with young people in care that is not immediate or day-to-day, or, in some circumstances, week-to-week? The system is not articulate enough, nor the framework complicated enough, to meet the needs of young people for consistent involvement in ongoing activities.

What has Noel found works in supporting residential care staff and young people in care?

Noel finds that recording musical activities is one way to get around this. If a young person attends his sessions intermittently, Noel can pick up from where they were with the music. If they have participated in a group activity, Noel finds it helpful to record individually (with very good equipment to ensure that the quality of the recordings is of a high standard); in this way, if a project has moved on, a young person can come back at any time. His approach is to commit to being at a children's home regularly so that young people know he is there. There is no point in worrying, in the main, about attendances on any night; better, he feels, to commit over time to being in a place consistently, and in this way, young people with lives that are not predictable can be involved as they are able. Having set days for activities in children's homes is likely to encourage more young people to take up a musical instrument. Some people go to church regularly and some pitch up from time to time; a church would never think of not being there. In the same way, says Noel, musicians working with children whose lives are known not to be consistent should consistently be there.

There are modern flat-screen HD televisions in all Glasgow's children's homes. These are a great asset to a musician who uses (as Noel believes they must) a variety of approaches that include digital and visual techniques.

It is also important for a musician to understand and take account of the communal nature of the homes, so as to provide structure and avoid being disruptive.

In summary: social services should keep a music service available consistently and staff should be helped to understand a music service as a resource.

Caroline McCluskey

Caroline attended The Royal Conservatoire of Scotland, graduating with a BA Honours Degree in 2005. Her studies have continued, and she also holds a Professional Development Certificate in Early Childhood Music Education, an MSc in Music in the Community and a Postgraduate in Advanced Studies in Music and Dance Education.

Caroline currently works in Scotland as a freelance musician and educator, and has a particular interest and skill in working with younger children.

How can a musician make a difference in a care or community setting?

Caroline works in many schools and would not be aware if any of the children there are in care. This is a good thing, as she takes all children as and where she meets them. This is important to her.

When working in some care settings, staff might say about children: "oh… they can't do this," or "they won't want to…" and she has seen staff members surprised and pleased

that children can, in fact, often do things through music that they would not have believed.

Caroline's work has strong exploratory elements. She works with groups of children often, enabling them to develop ensemble skills. Teachers of music need to be sensitive to the gentle approach that some children need. They need to be sensitised to where young people are, as individuals.

What are the basics that care staff can learn without musical training?

Some technical aspects can be learned by non-musical colleagues that will help young people engage. These include: proper planning (of sessions and general approach); carefully selecting instruments for the noise they make; and being aware of the nature of instruments and how they need to be used properly (how to hold them, how to safely handle them, how to change volume) - this requires staff to have time to play with the instruments themselves, to become playfully comfortable with them. It is also important to use emotional words when working with children and ensuring that musical texture is used (for example, using soft and hard percussion).

What is success?

Success, in Caroline's work, can often be as simple as a child choosing an instrument, sharing an instrument, making a small contribution, staying in a session.

Clare Macaulay and (Glasgow) Arts in the City

Clare leads on Glasgow's Arts in the City programme, which was first established in 2002. Funding was initially agreed for one year to provide a distinct programme of activities, including film, photography and drama for care leavers, delivered in short blocks throughout the year. At the end of each piece of work, participants put together an exhibition of work which showcased their achievements and hopefully encouraged continued participation. Around this, the programme aimed to increase young peoples' awareness of and access to arts facilities in Glasgow, and this was also achieved through supported visits to theatres, galleries and museums.

In addition to removing barriers to accessing and participating in the arts, Arts in the City sought to achieve outcomes for young people in relation to their mental health. One of the main aims of the programme is 'to support young people in, and leaving, care in Glasgow, and to develop their social networks, skills and confidence through participation in community-based arts activities'.

From a one-year development post, Clare is now a part-time employee of Glasgow City Council's social work department, and the programme has grown to include young people in residential, foster and kinship care.

What factors promote and support arts and creativity for young people in care?

Clare described the genesis and development of Arts in the City. Glasgow's strategic social work leaders have made a real commitment to this area of work. She is currently located within child care social services; this gives the right links for Clare to do her work as it locates arts and creativity as something core. As well as strategic leadership, the ongoing commitment of workers and managers in services, whose experience means that they are looked up to by colleagues, is vital to ensuring that arts projects are supported. These people have authority beyond positional power.

In the early days of the development of Arts in the City (from 2002), there was some resistance from social workers (those working for young people) and polarised attitudes to arts still exist among staff. Some feel that it is a poor use of scarce resources. This, in Clare's opinion, reflects a general view among society, that making or saving a buck is more important than artistic expression.

As the early work progressed, young people became positive and clearly benefitted; then social workers became positive. They got it.

Any down sides to the big city?

Sometimes, bureaucracy can get in the way of action. For example, Arts in the City often struggles to respond to the type of suddenly available opportunities that arise in the arts world. This is due to the Council's financial procedures.

Danny Henderson

Danny has worked in residential child care since 1994 as a practitioner and manager. Playing guitar is something he does routinely to relax; he has used this at work to build relationships and, at times, to help young people manage their emotions. The process that this unfolds always involves taking risks, being vulnerable (not being very good can really help!) and sharing, in a way that can sometimes transform situations, relationships and perceptions of self. Given this, Danny has been eager to develop creative approaches within Care Visions to enhance the experiences of the children and young people who are looked after.

In 2013, a song-writing project was developed as part of a programme offering the children and young people involved an opportunity to engage in a range of activities related to the creative arts – music, craft and drama.

The project was planned by Danny and a colleague from Care Visions fostering service and was, to some extent, inspired by a study trip to Copenhagen, where there was an opportunity to work in a local children's service alongside social pedagogues. During the visit, the importance of play in the development of the children was impressed upon the visitors by what was witnessed and their involvement in activities.

The Care Visions staff were interested in using arts as a medium for relational practice and engagement, however, they acknowledged that there weren't activities taking place and, when they did, it wasn't always integrated into day-to-day practice. The overall aim of the workshops was to create a safe space for reflection and expression through song-writing and performing, as a way of developing emotional awareness and management. The broader aim was to build the capacity of practitioners involved to use the arts in their day-to-day work.

Management and leadership behaviours

The starting point was that it is necessary to incorporate arts and creativity into the daily lives of young people.

The project took an inclusive approach and involved young people from residential and foster care, residential care workers, foster carers, managers and many of the adult workers' own children. This meant that those young people from care did not feel exposed or 'done to'. Adelaide, the music facilitator, did not know, in many cases, for sure who was a child in care and who was a child of a worker or foster carer.

By having three members of their management team directly involved, Care Visions was giving significance to this project. ("Giving significance" is a form of words used often by Danny to describe leadership behaviours of managers.)

It was a challenge to ensure that this project's work was embedded after completion; it mostly depended on the response of and decisions made by managers. Our job, says Danny, as residential workers, is to generate enthusiasm in young people. It is also the job of managers to generate the necessary enthusiasm in colleagues working directly with young people.

Risk-taking in creative work

In the final session of the project, things came together strongly and most participants (adult or child) either performed their own song or had it performed. Danny sang a bad (according to him) version of Caledonia. This enabled him to look less than perfect, and he feels that this shifted the tone towards enabling risk-taking by others (staff and young people). Young people are asked to take risks in so many ways and at so many levels in care; it is important that residential care workers also take risks, as this supports young people and balances that dynamic.

The balance of skills between musicians and care staff in creative work with young people in care

Adelaide brought a (musically) professional structure to the series of six events. This allowed clarity to be applied as the group struggled in weeks 2 and 3. Danny, as the most senior person, took a role in drawing folk back out of the resultant messiness (very much in line with Tuckman's model of group development, this supported norming, and

then performing – in both senses of the word). Adelaide's professional background mainly allowed music, rather than 'care', to provide the framework for the sessions.

Adelaide learned from the process too: not all young people will follow (or be able to follow) instruction; one must be able to go with the flow – this is the balance between managing the session and providing latitude; and although goals were established, these shifted. We have to work in such a way that, while we encourage involvement, there is no failure.

A number of issues emerged for Danny during this process. Firstly, the whole issue of outcomes is a challenge. While these are important, it is vital to stay focused on what children experience. Outcomes are required for funding and for practice development, and rightly so; it is, however, important to make sure that what we aim for is centred on the young people's needs. Secondly, young people (and staff members) will set their own outcomes, no matter what the broader plans are. This needs to be taken into account and legitimised in the process. Thirdly, there is the potential to exploit children through arts projects. This is somewhat related to the point about outcomes, as it speaks to the centrality of the child in our work. Where a project has an output that is performance oriented, or could be recorded or filmed, and then used for the organisation's purposes, this can, inadvertently, be exploitative.

Appendix Two

Activities used by residential practitioners

1. One worker used nursery rhymes with a young person (whose stage of emotional development was less than their chronological age) and followed their mood to decide what one to sing. She also deliberately made mistakes to engage the young person, and encourage a sense of powerfulness and fun. This resonates with findings in research as discussed above in Volume One of this study, about the importance of humour in building resilience in children (Furnivall, 2011) and the value of music and rhythm in child development (Perry, 2008).
2. One Residential Care Worker in a Care Visions house, took an idea from BBC Radio One and developed it to become the basis of a game that gives an opportunity for residential care workers to initiate discussion about emotions in a non-threatening, fun way with young people. She explained this in the following case study.

> One evening in our house, myself, another carer and one of our young people, Sophie (not her real name), were having a quiet evening. Sophie had asked us to look up a song on our phones to let us listen to. This prompted me to suggest playing a game with the music on our phones, a variation on one that used to be played on Radio One. The idea of the game was that two people would be players, and the third person would be the judge. The judge would suggest a category such as 'play a song you sing to in the shower' or 'play a song that makes you happy' and the two players would look up a song and take it in turns to play it. The judge then decides the winner of the round by choosing which song they prefer or the one that really relates to that category the best. We did about six categories in each round and then swapped around the roles.
>
> We took it in turns to be either player or judge and used Spotify or YouTube to find the songs that we wanted. We all had great fun coming up with categories and finding some of our favourite songs to show the others. This started off as a game but, in hindsight, developed into much more. To help the judge decide the winner in each category, we began explaining our choices and talking about them. For example, we had a 'best song to clean to' category, Sophie had chosen a dance song as it was upbeat, I chose Aerosmith's 'Dude Looks Like a Lady', explaining that this is the song Mrs Doubtfire does the hoovering to in the movie. This sparked a conversation about the movie, which turned out to be a common interest, and then went onto produce categories about movie soundtracks. Furthermore, we went into categories about emotions, 'play a song that makes you happy',

'a song that you listen to when you are angry'. Explaining our choices allowed for further conversations and subtle exploration of how Sophie identifies and copes with her emotions. In the feeling angry category, for example, someone had chosen a soft calming song and someone a very loud, angry, hip-hop song. As a group, we were able to talk about how the calming song may help a person calm down, but may mean they bottle it up, whereas the angry song helped get it all out; Sophie was able to agree with and make these connections between the songs and emotions.

One advantage of this game is that you can get a lot out of it in a very subtle and safe way. It is not intrusive, it is not 'let's sit down and talk about emotions'. If you were using this as a way to allow a young person to open up and talk about emotions or memories, the music may allow for enough distance for the young person to feel safe in opening up. Our company uses the Sanctuary Model of trauma informed care, which has seven commitments, serving as the guiding principles for the model. One commitment which ties in nicely with this game is Emotional Intelligence - being able to express, recognise, regulate and understand emotion - something I feel this game promotes. Using emotional intelligence in a care setting requires a degree of modelling from carers; showing that a carer feels safe in discussing their own emotions and memories - rather than concentrating on the young person - takes the pressure away from the young person. When we first played it, the other carer and I went first as the players with Sophie as the judge. This allowed her control of the categories and allowed us to model.

Everyone really enjoyed the game and we ended the evening in high spirits. Only after reflection on the evening, was I able to see the potential implications of playing the game in a residential setting. On the surface, this was a game, played on a quiet evening with two carers and a young person with an interest in music. However, throughout the evening we began to learn a bit more about each other's interests, find common interests, talk about emotions and memories, and sometimes connect emotions to memories. By the end of the evening, I feel we learned a lot we didn't know about Sophie, and I like to think she learned a bit about us.

Appendix Three

Creative Consortium - Seamab Training

Caroline McCluskey
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Seamab Handout
Workshop Summary

Workshop 1 (Staff)

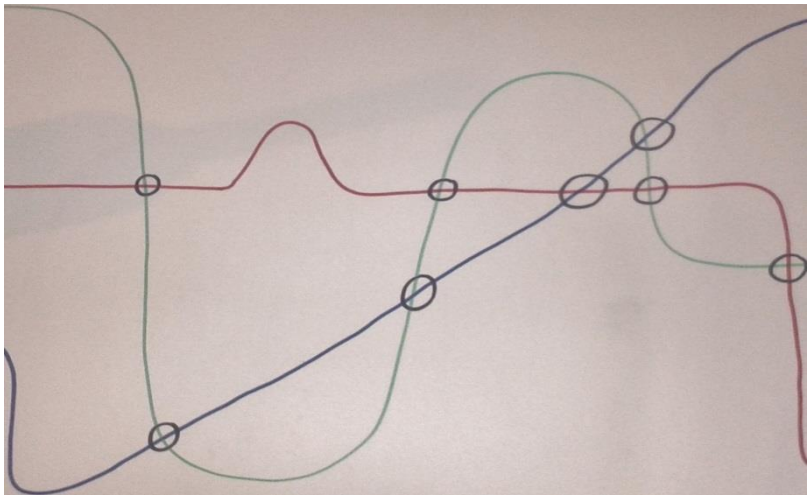
Exploring Instruments
In this workshop:

- We worked with pitched and unpitched percussion instruments, exploring the different sounds that we can create from handheld percussion instruments. We shared our findings together, within the circle.
- We talked about the different kinds of handheld percussion instruments and grouped them into categories of skin, wood, shaker and metal instruments.

- We played with conducting hand signs that indicated 'start', 'stop', 'loud' and 'quiet'. This led us to the musical game of following a leader who used a

combination of non-verbal hand signs to lead the group in music making with percussion instruments.

- We looked at a graphic score and we followed the green, blue and red lines playing percussion instruments that we had connected to each colour. *



*This activity is adapted from *Blue is the Sea* by Sofia Lopez-Ibor (Pentatonic Press Integrated Learning Series, 2011)

Workshop 2 (Children and Staff)

Music and Storytelling
In this workshop:

- We used the book *Commotion in the Ocean* by Giles Andreae & David Wojtowycz (Orchard Books, 1998) as a starting point for creating a story and making music inspired by the sea and sea creatures.
- We worked with pitched and unpitched percussion instruments. Everyone carefully chose an instrument to represent a sea creature or a particular part of the story.
- The song *Charlie over the Ocean* became a special point of reference within the story. We sang this song altogether whenever we introduced a new sea creature or wanted to return to something familiar. The song offered structure to our story and creative music making.

  Charlie over the Ocean x2
  Charlie over the Sea x2
  Charlie Caught a Yellow Fish x2
  You Can't Catch Me x2
  (Traditional)

- We worked with conducting hand signs that indicated 'start', 'stop', 'loud', 'quiet', 'fast' and 'slow'. Moments of silence were introduced within the context of the story and through hand gestures.

E.g. "the whale waited and waited and waited (the conductor demonstrating still, held hands while percussion instruments are still) before gobbling up the little fish (the conductor demonstrating a 'gobbling up' gesture and all instruments playing together)"

- The musical story developed very organically. We began with one sea creature (taken from the Commotion in the Ocean book) and then the story emerged through the imagination of the children. The following questions helped to shape the story:

"Who did the crab meet?"
"Where did they go?"
"What happened next?"

- Both children and staff worked with conducting hand signs and instruments and took turns at being the leader/story teller. If the dynamic in the group became overly excited we incorporated moments of calm through use of voice (using a whispering voice), choice of instrument and instructions (e.g. *"let's use our gentle hands"*).
- Sometimes the children made independent musical offerings.

E.g. During the part of the story where the whale was waiting, one child offered to play gentle 'waiting' music on the xylophone while the other children waited to play their instruments on the 'gobbling up' moments.

- Sometimes the adult leader invited one child to play their instrument individually, allowing an opportunity for the group to recognise an individual musical idea.
- We worked with a wide range of pitched and unpitched percussion instruments, but we discussed the possibility of using fewer instruments and of careful selection. We talked about soft woollen beaters and hard wooden beaters, and the different sound qualities and volume of sound that different beaters are able to produce. We looked at shaker instruments and how these instruments are quieter in general. These choices helped to shape the musical activity in the most appropriate way.

Workshop 3 (Staff)

Exploring Instruments and Introduction to Figurenotes
In this workshop:

- We recapped on work around the theme of *Exploring Instruments* before looking at *Figurenotes*.
- *Figurenotes* is a notation system, devised and developed by Finish musicians Kaarlo Uusitalo and Markku Kaikkonen. The system uses colour and shape to express what musical notes to play and how long to play them for. Drake Music Scotland has been exploring the possibilities of this system and has produced an extremely useful introduction to *Figurenotes* which can be found at the following link: http://www.figurenotes.org/what-is-figurenotes/. Furthermore, Drake Music Scotland has many resources and materials which can be bought and/or downloaded from their website: http://www.figurenotes.org/.

- After sticking small *Figurenotes* stickers onto two glockenspiel instruments, we worked with paper icons that correlated with the shapes and colours on the stickers. We used the paper icons to create short melodic patterns for the glockenspiels.
- We talked about potential uses for *Figurenotes*. Our ideas included providing opportunities for the children to construct short melodic tunes for each other using

Figurenotes, as a way for the children to structure musical ideas after exploratory work. We discussed the possibility of the children making *'bird'* melodies for the birds in the garden.

- We concluded by playing a *Figurenotes* version of *'Jingle Bells'* on the glockenspiels.

Workshop 4 (Children and Staff)

Creative Music Making: Two Approaches
In this workshop:

- We explored two different approaches to creative music making. The first approach involved making music for a story that was devised and led by one child. The second approach involved making music that was led by one child conducting other members of his group, while also playing, using verbal and non-verbal instructions.

First Approach – Making Music for a Story

- The story developed very organically and was led by the ideas and imagination of the child. The main characters were a werewolf and a little sheep, with the plot circling around the werewolf wanting to catch the little sheep so that he could gobble her up. There was also a wise cuckoo, a very important third voice, who offered much needed advice when required.
- The story and accompanying music developed as a dialogue with questions, such as *"How was the werewolf feeling?", "How was the little sheep feeling?"* and *"What happened next?",* helping to direct the story. We worked with a variety of pitched and unpitched percussion instruments, carefully choosing instruments that would depict the different characters and aspects of the story. The child led the story through speech and conducting hand signs that were both verbal and non-verbal in nature.
- We worked with the musical elements of *loud, soft, fast, slow, high, low* and *silence* as we played. These elements were explored through the context of the story and the emotions present within the story, and were, in many ways, intuitive.

> E.g. When we had decided that the werewolf was strong and angry we used the large drums to make slow, heavy music. This was in contrast to the little sheep that was nervous and scared; her music was played on the high notes of the glockenspiel and was fast and fluttery.

- The musical story began to develop dramatically too when the child began to act out the story. Moving away from his instruments, the child began to direct the story through speech and gesture, while leading the other group members in the

musical accompaniment. Progressing into drama is one direction that musical storytelling may take.
- The greatest challenge was in finding a suitable ending for the story. An ending that would not involve the werewolf eating the little sheep was discovered when it came to light that the little sheep had a super power of *'invisibility'*. Ending on this note, we finished by making triumphant music for the werewolf's super power which was *'blowing fire'* from his mouth as he roared.

Second Approach – Following a Conductor

- In this approach, music was created by following a conductor. The conductor was predominantly one child, but other members of staff also took it in turn to musically lead the other members of the group. We worked with a variety of pitched and unpitched percussion instruments and swapped instruments around at regular intervals.
- The conductors worked with many verbal and non-verbal musical cues. Verbal cues included *"everybody play….."* and *"everybody stop…..", loud* and *soft, fast* and *slow* were also indicated verbally and through gesture.
- When introducing solo and group playing, verbal cues in the third person seemed to work well,

  e.g. "Caroline play….." and "Everyone play….."

- Other ideas included:
  - passing one percussion instrument sound around the circle,
  - passing two percussion instrument sounds around the circle,
  - passing sounds in different directions,
  - passing one percussion instrument sound around the circle very loudly,
  - passing one percussion instrument sound around the circle very quietly, and so on.

Workshop 5 (Staff)

Debrief and Making Plans for the Future
In the workshop:

- We reflected on everything covered to date. We had a closer look at percussion instruments and other resources and talked about support for the future.

Glossary
Pitched percussion instruments - xylophones (wooden instruments) and glockenspiels (metal instruments). These instruments can produce musical notes of definite pitch; we can play notes on these instruments and then sing them back at the same pitch.

Unpitched percussion instruments - the handheld instruments that we used were mainly unpitched percussion instruments, meaning that these instruments do not produce

sounds with a definite pitch; however, we can distinguish between instruments that have a high pitch and instruments that have a low pitch.

Creative Consortium - Argyll and Bute Training

The aim of the training was to give practitioners an opportunity to discuss, as a team, the value of music, and to consider the relationship between music and theories of child development. The programme was designed to be delivered before children and young people returned from school, in order to optimise numbers attending.

The programme was as follows:

10:00– 10:15	Welcome and Introductions
10:15 – 11:00	Music & Emotions
11:00 – 11:45	Input: music for young people and trauma
11:45 – 12:15	Resilience
12:15 – 12:45	Lunch
12:45 – 13:00	Discuss how you currently use your skills to engage children and young people
13:00 – 13:45	Discuss how you will use music in your work with children and young people
13:45 – 14:15	The Way Forward
14:15	Closing Thoughts

The personal significance of music

In the first activity, participants were asked to think about what music had meant to them over the years by thinking of 1-3 pieces of music that had particular significance for them, and why these were significant. They were then invited to discuss this within the group. Music often has to do with memories and other narratives, not just music which was popular at the time.

The emotional impact of music

Participants were then invited to listen to six tracks of music from a wide range of genres and to consider the following questions and share with the group:

- What feelings do these evoke for you?
- Think of the young people that you work with. What music do they listen to?
- Why do they listen to that music in particular?
- What are the similarities and differences?

Music in the lives of looked after young people

There was then an discussion on the role and value of music over the centuries. Participants were invited to consider:

- What role has music played over time and in different cultures across the world?
- What role does music play in the lives of the children and their families in the house that you work in?
- How could this be more effective?

Resilience

Drawing on the works of Daniel, Wassell and Gilligan (1999), Gilligan (2000) and Maclean (2011), there was a discussion on resilience.

Participants were then invited to explore the ways in which could using music promote resilience in children and young people.

The use of music in our house

Using a SWOT Analysis, participants were invited to consider the role of music within the children's houses at present, and how this could be enhanced. This was concluded with a discussion on how they will use music in their work with children and young people.

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About CELCIS

CELCIS, based at the University of Strathclyde in Glasgow, is committed to making positive and lasting improvements in the wellbeing of Scotland's children living in and on the edges of care. Ours is a truly collaborative agenda; we work alongside partners, professionals and systems with responsibility for nurturing our vulnerable children and families. Together we work to understand the issues, build on existing strengths, introduce best possible practice and develop solutions. What's more, to achieve effective, enduring and positive change across the board, we take an innovative, evidence-based improvement approach across complex systems.

For more information

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