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Reaching All Children: Developing Inclusive Music Education

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September 2015



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Table of Contents

Executive summary	1
Project background	6
Policy context.....	6
Project aims	7
Research design	7
Mapping	8
Fieldwork.....	10
<i>Interviews</i>	10
<i>Filming</i>	11
Analytical process	11
Mapping provision	11
Third sector organisations	12
Flagship organisations.....	13
Instrumental music services	14
Findings from empirical work	26
What are the organisations' aims in respect of inclusion?	26
What do they understand by inclusion?	27
What do the organisations do to be seen and be accessible?.....	28
<i>Realising inclusion - Affirmative action</i>	28
<i>Accessibility</i>	29
<i>Promotion online</i>	30
<i>Promotion through schools</i>	32
How does the context of the North East inform attitudes towards music and disability?	33
<i>Socioeconomic context</i>	33
<i>Young people's voice</i>	35
<i>Territorial issues</i>	36
<i>Understanding disability</i>	37
What shapes provision?.....	39
<i>Funding</i>	39
<i>Working in partnership</i>	42
<i>Professional skills and abilities</i>	47
<i>Professional development</i>	48
.....	50
Networking event	51
Conclusions	53

Next steps	54
References	55
Acknowledgements.....	55
Appendix A Interview schedule for third sector organisations.	56
Appendix B Interview schedule for school pupils.	57
Appendix C	58
List of Glasgow citywide organisations that provide opportunities for music education.	58

Executive summary

Section one

Project background

The project builds on two recent related projects which the research team have been involved with. One study 'Who gets to play?', funded by SEMPRES (Society for Education, Music and Psychology Research), was an investigation of access to instrumental music instruction in Scottish primary schools (Moscardini, Barron & Wilson, 2013). This study led to the development of the Play On project funded by Creative Scotland and led by Paragon Music in collaboration with the University of Strathclyde and Enable Scotland. Play On was set up with the aim of providing instrumental music lessons to children with additional support needs. Lessons learned from these projects informed the focus of the current project.

Project aims

This research project had three primary aims:

- To undertake a scoping exercise of current provision of music education opportunities for under 25 year olds across Glasgow city, by investigating who is providing what, where and for whom and accurately collate an understanding of existing services, provision and practice.
- Explore the ways in which provision may be further developed to reach all children and young people, through an area-based approach (e.g. North East Glasgow).
- Develop networking opportunities for key stakeholders so that the findings of the scoping study can inform strategic responses.

Policy context

The Scottish Government Instrumental Music Group (IMG) has recognised that music "contributes greatly to children and young people's mental, social, emotional and physical wellbeing", and has announced in their recent report published in February 2015 (Scottish Government, 2015) that amongst policy makers and teachers "there is a growing understanding and awareness" around the importance of instrumental music services with a commitment by Scottish Government of £1m of funding to invest in new instruments for musical tuition in schools. Similarly the Educational Institute of Scotland (EIS) disseminated a *Charter for Instrumental Instruction* in 2010 to every Scottish school outlining the value of the instrumental instruction stating that:

'Every school pupil in Scotland should have the opportunity to receive specialist tuition on a musical instrument or in voice as part of their school education' (EIS 2010).

The 2013 Instrumental Music Group Report (Scottish Government, 2013) identified the limited access to instrumental tuition for children with additional support needs with recommendations to address this. While it is recognised that Instrumental Music Services play a vital role in the musical education of Scotland's children and young people, it is also recognised that this is a service working within strict financial constraints. The present study looked beyond provision available from Instrumental Music Services and considered the scope of provision available through third sector and other organisations working beyond the boundaries of what might be considered to be regular provision afforded directly through Local Authorities.

Section two

Research design

Phase 1: An initial mapping of current provision and practice of music education opportunities was undertaken across the city of Glasgow for young people under the age of 25 followed by an in depth mapping of the North East area.

Phase 2: Following the identification of key organisations and individuals through the mapping process, fieldwork was carried out. This involved: qualitative interviews with 17 key informants, knowledgeable in the extent and nature of current provision; filming of pupils in a school within the specified area.

Phase 3: Data were collated and analysed. Significant information and key themes were coded from the interview transcripts and ideas were generated by regular meetings of the research team.

Phase 4: A networking event with key stakeholders to share the findings and develop models for practice was organised.

Phase 5: The final report was produced. The data yielded was set out against a theoretical framework and suggestions for development in the sector were made.

Section three

Mapping results

- The landscape for music education opportunities in the North East appears as an undercurrent of smaller 'grassroots' organisations providing regular activities, punctuated by occasional events hosted by larger flagship organisations whose presence is more transitory.
- The mapping results indicated a modest presence of 'grassroots' organisations in the North East employing fewer than 24 full time staff across all of these organisations.

- One of these was identified as catering exclusively for children with additional support needs.
- Instrumental provision in the North East's schools allocated by GCC's Instrumental Music Services team varies between schools but was found to be unavailable to some schools.
- While there are music education opportunities in the North East, restricted in scope and limited in their capacity to provide inclusive provision.

Section four

Interview and observational results

- Organisations recognise that they operate within a deprived area of the city, and as such aim to open their services up to everybody in the local community to access in order to improve their quality of life.
- There is evidence that passion and commitment exist within organisations to this end. However, delivering a fully inclusive approach may be complex and has significant resource implications.
- While organisations work with small numbers of young people from marginalised groups, significant affirmative action is limited and the organisations appear not to have the capacity to promote services and involve more young people from these groups.
- The lack of online exposure through websites and social media of 'grassroots' organisations working in the North East prevents visibility from the outside. This raises questions about the visibility and accessibility of these organisations to parents and carers.
- There is potential for more productive engagement between 'grassroots' organisations and schools.
- The low socioeconomic status of the North East of Glasgow has an impact on how parents and carers may engage with and value music education.
- There is evidence in this context that learning music is perceived as 'elitist' and 'not for the likes of us'.
- There is evidence that young people with ASN and their parents/carers do not believe that they can be involved in musical projects. This perception is supported by

the lack of enquiries that organisations receive from these young people or their parents/carers.

- Historical territorial issues are still prevalent in the North East making it a real problem for people to cross boundaries. This needs to be addressed in future planning for music provision.
- Organisations expressed concern that the process of securing funding was problematic. There was limited discussion with funders; the process is lengthy and frustrating; and that there is a sense of being in competition with one another for the same funding.
- Organisations felt that the specific strands of funding streams could at times be restrictive; requiring them to work with particular groups in particular areas and within restricted time frames. This appears to have stunted their development, and prevented building capacity.
- Most organisations were positive about working in partnership and engaging in networked activity, recognising this both as helpful in their practice and essential in terms of securing funding.
- However, working in partnership and engaging in networks was reported as resource intensive and there was anxiety about the capacity to engage sufficiently in these activities.
- A combination of it being problematic to engage fully with networks and the existence of more than one network has further complicated the networking capacity of organisations.
- Organisations expressed a frustration with some of the existing training that they felt it necessary to engage with.
- There was a recognised need amongst organisations to understand the specific support needs of different groups of young people.

Section five

Conclusions

It is important to remember that the focus of this project is specifically on how to nurture the development of more inclusive practice in music education.

- The value that 'everybody is welcome' is widely held and shows evidence of a desire to encourage inclusive practice. A culture of inclusion is embodied in many of the organisations which bolsters a very positive setting for development.
- While organisations do work with small numbers of young people from marginalised groups it is still difficult for them to engage fully with more young people from these groups. A key explanation for this is the fragmented and uncertain nature of funding which appears to effectively constrain more long-term/innovative development opportunities.
- While networks do exist in the area to help coordinate partnership working, these are still gathering momentum. In particular there is evidence of a need to better facilitate relationships between third sector organisations and schools. This would significantly increase the reach and nature of provision to more young people.
- The diverse professional backgrounds that staff come from enrich the provision delivered. This could be further utilised in skill sharing with the emergence of stronger network activity.
- Current provision of training does not necessarily support the development of inclusive practice. Experiences of traditional training courses focussed on inclusion/additional support needs in the third sector, and the lack of action taken towards achieving CPD, support the need for a different approach towards professional development. An approach which recognises and builds on existing good practice which focuses on the development of inclusive practice may be more desirable than professional development which focusses on developing approaches based on additionality and difference.
- In parallel with these issues the low socioeconomic context of the North East of Glasgow influences how parents/carers engage with music education. As a result music education struggles to maintain parity with perceived 'practical' subjects such as Maths and the Sciences. Stigma around learning music as 'elitist' and 'not for the likes of us' renders it superfluous in some people's minds.
- There is evidence that young people with additional support needs and their parents/carers do not believe that they can be involved in musical projects. This perception is supported by the lack of enquiries that organisations receive from these young people or their parents/carers.

Project background

The project builds on two recent related projects which the research team have been involved with. One study 'Who gets to play?', funded by SEMPRES (Society for Education, Music and Psychology Research), was an investigation of access to instrumental music instruction in Scottish primary schools (Moscardini, Barron & Wilson, 2013). This study led to the development of the Play On project funded by Creative Scotland and led by Paragon Music in collaboration with the University of Strathclyde and Enable Scotland. Play On was set up with the aim of providing instrumental music lessons to children with additional support needs. Lessons learned from these projects informed the focus of the current project.

Policy context

The present study is situated within the context of a Scottish system that has applied the broad and inclusive concept of Additional Support Needs to its legislative and policy frameworks as provided by the Education (Additional Support for Learning) (Scotland) Act, 2004 as amended 2009, and *Supporting Children's Learning: A Code of Practice* (Scottish Executive 2005, revised 2010). The concept of additional support needs refers to any child or young person who, for whatever reason, requires additional support for learning and this may be short-term. It includes disadvantaged children who would not necessarily have been recognised within the construct of Special Educational Needs.

In an educational context, legislation and policy guidance make clear that all children with additional support needs have an entitlement to having their needs met through appropriate support in all curricular areas. The Act stipulates that Local Authorities (LA) and thereby schools within those authorities have a duty towards all children to ensure 'the development of personality, talents and mental and physical abilities of the child or young person to their fullest potential'. This is commensurate with principles set out in the United Nations Convention on the Rights of the Child which recognises that the right to access to artistic activity. Article 31 of the UNCRC states that there should be 'appropriate and equal opportunities for children to participate in cultural, artistic, recreational and leisure activities' (UN, 1989).

The Scottish Government Instrumental Music Group (IMG) has recognised that music "contributes greatly to children and young people's mental, social, emotional and physical wellbeing", and has announced in their recent report published in February 2015 (Scottish Government, 2015) that amongst policy makers and teachers "there is a growing understanding and awareness" around the importance of instrumental music services with a commitment by Scottish Government of £1m of funding to invest in new instruments for musical tuition in schools. Similarly the Educational Institute of Scotland (EIS) disseminated a

Charter for Instrumental Instruction in 2010 to every Scottish school outlining the value of the instrumental instruction stating that:

‘Every school pupil in Scotland should have the opportunity to receive specialist tuition on a musical instrument or in voice as part of their school education’ (EIS 2010).

The 2013 Instrumental Music Group Report (Scottish Government, 2013) identified the limited access to instrumental tuition for children with additional support needs with recommendations to address this. While it is recognised that Instrumental Music Services play a vital role in the musical education of Scotland’s children and young people, it is also recognised that this is a service working within strict financial constraints. The present study looked beyond provision available from Instrumental Music Services and considered the scope of provision available through third sector and other organisations working beyond the boundaries of what might be considered to be regular provision afforded directly through Local Authorities.

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- Explore the ways in which provision may be further developed to reach all children and young people, through an area-based approach (e.g. North East Glasgow).
- Develop networking opportunities for key stakeholders so that the findings of the scoping study can inform strategic responses.

Research design

The research was structured into several phases, each of which contributed directly to the project aims, and was closely monitored and evaluated by the project team at each stage.

The project followed the methodological framework for carrying out a scoping study set out by Arksey and O’Malley (2005). It was designed over the following phases:

Phase 1: An initial mapping of current provision and practice of music education opportunities was undertaken across the city of Glasgow for young people under the age of 25 followed by an in depth mapping of the North East area.

Phase 2: Following the identification of key organisations and individuals through the mapping process, fieldwork was carried out. This involved: qualitative interviews with 17 key informants, knowledgeable in the extent and nature of current provision; filming of pupils in a school within the specified area.

Phase 3: Data were collated and analysed. Significant information and key themes were coded from the interview transcripts and ideas were generated by regular meetings of the research team.

Phase 4: A networking event with key stakeholders to share the findings and develop models for practice was organised.

Phase 5: Final report was produced. The data yielded was set out against a theoretical framework and suggestions for development in the sector were made.

While the research design on the whole assumed the linear format outlined below, phases 1 and 2 were iterative in their nature, being revisited when necessary as more information was revealed throughout the process. A timeline of each of the phases is presented in figure 1. Each phase of the research design is elaborated in relation to the following elements of the project: mapping, fieldwork and analytical process.

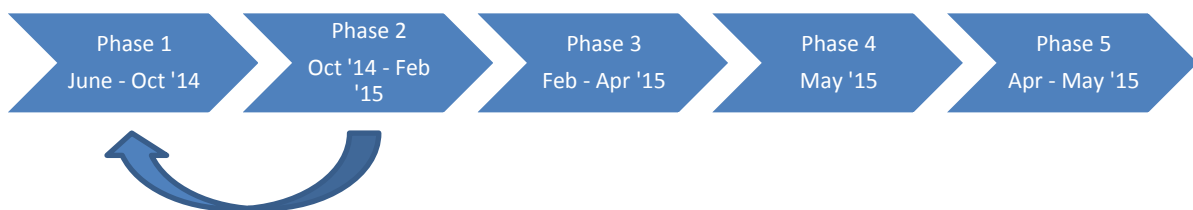


Figure 1: Timeline of the research activity.

Mapping

This section details the mapping process applied throughout the study.

The initial mapping phase of the research aimed to identify existing youth music provision in Glasgow city, fundamentally focussing on building a picture of who is providing what, where and for whom. In this preliminary phase, data were also gathered regarding the aims of the various organisations, funding providers of each programme, staff experience and training, and issues of accessibility and inclusive practice.

These initial data were obtained through the use of online search engines, online events listings, and promotional materials in local community and arts centres. This was followed

up by phone calls and emails to the various organisations and individuals to obtain further information around their service. This communication informed us of other relevant organisations which we followed up. A call and email log was kept during this phase in order to maintain clarity which noted attempts of contact, information discussed and future actions to be undertaken. A colour coded system was also created to record the various stages of contact between the researchers and the organisations, ranging from successfully completed to outstanding contact.

The information gathered during this phase was collated in Microsoft Excel under specific headings which included: a description of the service, location, participant numbers, funding providers. The location of each organisation was then visually pinpointed onto a geographical map of Glasgow City.

When this stage of the mapping was complete, the focus shifted to the North East of the city due to the locality's situation in the top 5% on the Scottish Index of Multiple Deprivation. The boundaries for the geographical area relevant to the study were determined by the most recent Glasgow City Council ward maps produced in 2014. Ward 17: Springburn includes areas such as Springburn, Sighthill, and Royston. The research team extended the boundary slightly further East and West drawing from the maps for Ward 16: Canal and Ward 21: North East to include other areas of deprivation, namely Balornock, Barmulloch, Hogganfield and Robroyston to the East, and Milton, Parkhouse, Possilpark and Keppoch to the West. The organisations present in this area were then visually mapped in order to reveal the spacing of musical opportunities, and separated into three Excel worksheets entitled, 'Organisations in the North East of Glasgow', 'Organisations out with the North East of Glasgow', and 'Organisations not relevant to research'. This process enabled efficient navigation and comparison between relevant and less relevant organisations.

A further visual map was generated to display the Glasgow City Council Learning Community for Springburn Academy, alongside the instrumental provision assigned to the various secondary and primary schools within this Learning Community. These schools are Springburn Academy, Milton School (SEN Secondary), Balornock Primary, Elmvale Primary, Miltonbank Primary, Chirnsyde Primary, Broomlea (St Teresa) ASN Primary, and Barmulloch Primary.

The mapping information generated provides a snapshot of the music education provision available in that area between June 2014 and May 2015. Although some of the information will remain the same, it should be noted that as provision changes, the maps may become outdated.

Fieldwork

This section details the process of interviewing and carrying out observational fieldwork, some of which was concurrent with the mapping process described above.

Interviews

With the mapping phase of the project well underway, a qualitative interview schedule was designed to more explore existing services, provision and practice in more depth. The interviews aimed to gather more information around service provision, the aims and ethos of the organisations, and matters related to funding, accessibility and inclusion, staff training and experience. Questions were carefully phrased so as to generate descriptive responses and to avoid leaving participants feeling criticised about the operational set up of the organisations they work for. The interviews were semi-structured, which allowed for a conversational flow whereby interviewees had the chance to expand with additional ideas and thoughts.

Invitations to be involved in the interviews were sent out to organisations across the city in order to generate feedback from a wider geographical and demographic range. Organisations who were invited for interview varied widely from youth arts clubs to music therapists and social service organisations.

14 out of 23 organisations working in the third sector across the city of Glasgow responded to the invitation to be involved in interview. These were carried out with staff members of such organisations in their workspaces. Interviews were also carried out with Glasgow City Council's 'Glasgow North East Strategic Youth Alliance' team (GNESYA), GCC's Instrumental Services, the Glasgow Youth Arts Hub, and a music teacher in a GCC school. (See Appendix A for full interview schedule).

Interviews were voice recorded with the consent of the participants. Confidentiality and anonymity were preserved.

The following information was sought:

- Role of the participant.
- A brief history of the organisation including the aims and ethos behind it.
- Structure of the organisation including staffing numbers.
- Funding that is received.
- How the participant would like to see the future of funding.
- Levels of interaction and partnership between other organisations in the field.
- Musical provision for young people.

- Attitudinal and structural barriers that exist preventing young people from accessing the service.
- Conceptual understanding of inclusion.
- Experience and continued professional development of staff.
- Number of young people with ASN who enquire about the service.

Evidence was also gathered through observational visits. This involved attending musical workshops to gain a fuller understanding of the existing services, provision and practice.

Filming

An initial visit was made to a secondary school in the North East of the city, to start a dialogue with several pupils studying music about their experiences of accessing music both in the school and local community through third sector organisations. These discussions informed the development of an interview schedule (see Appendix B) which was used on a following occasion where interviews with the pupils were filmed. The footage was then edited to highlight the most significant information. Pupils were given consent forms which were signed by their parents/carers and permission was granted by Glasgow City Council to undertake the filming in the school.

A similar filming session was also held with a young person with additional support needs who now works with one of the third sector organisations involved in the fieldwork stage of the research.

Analytical process

The analytical process involved the research team interrogating the data charted through the mapping process. All recorded interview data were transcribed, then read and re-read. Topics were identified and a coding system developed. These created a structured and coherent approach to determining the findings. Regular meetings with the research team to discuss and highlight any emergent issues supported the process of analysis by providing multiple perspectives through which to view the data.

Mapping provision

The findings are presented in two parts: The data gathered from the mapping phase is presented first, followed by the interview and observational data from the fieldwork phase.

This phase of the research began by gathering evidence of music education provision for young people up to the age of 25 across the city of Glasgow. It then focussed in depth on the North East of the city in an area-based approach as outlined in the project aims. The

research went beyond instrumental music provision in schools and included any opportunities for music education and instrumental tuition in the non-formal sector.

The data revealed that Glasgow has several non-formal sector services that provide music education. There are around 55 organisations that exist in numerous forms and sizes, and who run activities to varying frequencies (see Appendix C). These span active youth clubs with a large body of paid and voluntary staff, to irregular workshops held by freelancers or national flagship orchestras, and to groups with a focus on disability operating through positive discrimination, amongst others.

There was also evidence in the data of young people travelling further afield out with the North East area to access musical opportunities. For example, pupils from a North East school travelling to the Glasgow City Halls in the city centre on a Saturday morning to be involved in the Concert Band and Voice Factory choir.

An initial analysis of the broad data relating to this Glasgow-wide group of organisations suggested that their services reached only a small amount of young people on a regular basis. Where larger workshops were held in schools or community centres often reaching hundreds of young people in a day, the frequency of provision tended to be low.

Using an area-based approach to focus in depth on a clearly defined geographical area permitted a detailed picture of current provision and an exploration of the processes of participation, availability and reach. These are considered under the categories: third sector organisations (small, 'grassroots' organisations), flagship organisations (large, national organisations), and instrumental music services (through Glasgow City Council i.e. school-based).

Third sector organisations

There are 9 third sector organisations that provide musical education opportunities who are based within the Glasgow North East. These are:

Milton Arts

New Rhythms for Glasgow (NRFG)

Depot Arts

Beatroute Arts

Youth Access Project at Glasgow Kelvin College

Disability After School Club (DASH)

St. Paul's Youth Forum

Fusion Youth Group

Royston Youth Action

In addition, there are other organisations based outside of this area that have a more occasional presence, for example, Drake Music, Limelight, Paragon.

These organisations are ‘grassroots’ charities that are youth or community-focussed and run activity programmes that tend to roll over in a weekly frequency, in the form of instrumental, vocal and digital music lessons and workshops, and drop-in sessions. The organisations typically have a small number of permanent staff members and employ a pool of freelance staff to deliver arts-based programmes. One organisation provides after school and holiday provision solely to those young people who are of secondary school age with complex additional support needs, and works closely with the pupils of Milton ASN School.

Table 1 outlines some basic information about the organisations. This includes a history of the organisation, the organisation’s aim, their current provision, the length of the projects, the participant demographic, and staff numbers.

Figure 2 shows the locations of these organisations on a map.

Flagship organisations

There are national or ‘flagship’ organisations which work with schools and community centres across Scotland to increase access to musical workshops and performances on a larger, often orchestral scale. These organisations include Scottish Opera, the RSNO, and the Scottish Chamber Orchestra. As these outreach events are part of national strategies to open access to musical opportunities, and often require the schools to initiate a booking with the organisation, the frequency of events across the North East of Glasgow is sporadic.

A further organisation which works to similar aims, Children’s Classic Concerts, collaborates with the RSNO in particular however it is an independent, charitable organisation.

Table 2 outlines some basic information about these organisations. This includes the current provision of the organisation, the provision’s aim, the length of the projects, the participant demographic, and the level of engagement with the North East of Glasgow. Due to the scale and operational structure of these organisations overall staff numbers are not meaningful.

Instrumental music services

Instrumental provision varies between schools, with instrumental instructors being allocated to each secondary school by Glasgow City Council's Instrumental Music Services (IMS). In Glasgow the primary function of IMS is to support the Scottish Qualifications Authority (SQA) programme. Once instrumental instructors are allocated into secondary schools it is up to individual principal teachers and headteachers how instructors are deployed in their school and in associated primary schools.

The Learning Community under Springburn Academy is mapped out below alongside the instrumental tuition available in each school (see Figure 3).

Instrumental music service tuition was available in one of the five primary schools investigated within this learning community. It received both brass and woodwind instruction on a once a week basis, while two of the others have teachers who are able to offer recorder and singing workshops. All five primaries received provision through Creative Scotland's Youth Music Initiative (YMI), this varies from once a week to once every two weeks for the primary 3 age group. Milton School, a secondary school for children with complex additional support needs, has not had music tuition for a number of years, though it is currently negotiating with a charitable music organisation, Drake Music Scotland, to organise some sessions. Discussion with the YMI officer for Glasgow revealed that there is an intention to increase service to ASN schools with YMI provision reverting back to weekly workshops and also to extend work with Nordoff Robbins.

The distribution of specific instrumental instruction to some secondary schools was based on historical examples of what previously had and had not worked:

"Sometimes it is a case of certain areas; certain things work better than others. There probably is more string instruction in certain schools, again because historically it has worked really well so it's got more and more in that school... maybe, for example, in Springburn, it really hasn't worked so it's not been pushed there, but that's not to say it wouldn't work now."

There was no evidence of consideration as to how learn from this situation, or at least understand why certain instruments have not met with success in particular schools, leaving the instrumental distribution to remain as it is. Pupils coming from the feeder primary schools into Springburn Academy will not be able to access any string tuition until this situation is re-evaluated.

Key findings

- The landscape for music education opportunities in the North East appears as an undercurrent of smaller 'grassroots' organisations providing regular activities, punctuated by occasional events hosted by larger organisations whose presence is more transitory.
- The mapping results indicated a modest presence of 'grassroots' organisations in the North East employing less than 24 full time staff across all of these organisations.
- One of these was identified as catering exclusively for children with additional support needs.
- Instrumental provision in the North East's schools allocated by GCC's Instrumental Music Services team varies between schools but was found to be unavailable to some schools.
- While there are music education opportunities in the North East they are restricted in scope and organisations are limited in their capacity to provide inclusive provision.

Table 1: Third sector organisations operating in North East Glasgow

Name	History of project	Organisation aim	Current provision	Length of project	Participant demographic	Staff numbers Full Time (FT) Part Time (PT)
Milton Arts	Set up by Colston Milton Parish Church in 2010.	'We are an arts project based in Milton, North Glasgow. We believe in empowering people, addressing inequality, valuing individuals, creating links, innovating, challenging expectations, a commitment to excellence, unlocking potential and fostering talent!' (Website, accessed April 2015)	'Map 75 Records' - Recording Studio Milton Community Choir Music workshops including guitar, drums, song-writing, recording, performance.	Choir and workshops roll over on weekly basis.	Studio can be accessed by anyone in the local community. Community choir and music workshops run for all ages.	1 FT 1 Trainee
Depot Arts	Started in 2000 as a drama group for girls on a completely voluntary basis.	'Depot Arts is a community arts project providing arts based workshops and activities for everyone across our local areas of Possilpark, Lambhill and Drumchapel as well as projects across various areas of Glasgow. We are passionate about sharing our love of music, arts, drama, film, circus.' (Website, accessed April 2015)	Volition Project - workshops teaching Digital Media, Sound Engineering, Performance and Music Promotion. NGSO - North Glasgow Skiffle Orchestra. Women in music project. Family music project.	Longstanding project run by volunteers. Planning stage happened between Jan - April 2014. Taster workshops in schools held between May - July 2014. Project officially started in Sept 2014 and ran until May 2015. Started April 2015, project is currently not funded and run by volunteers. Started March 2015 and will culminate in a performance in West End festival in June 2015.	For young people aged 14-20, across Possilpark, Milton, Springburn and Balornock.	2 FT 6 PT 25 Freelancers on roster 8 Trainees and Volunteers.

Name	History of project	Organisation aim	Current provision	Length of project	Participant demographic	Staff numbers Full Time (FT) Part Time (PT)
Beatroute Arts	Initially set up as a Music project in 1990 through Urban Aid funding with Glasgow City Council Beatroute, in its current form, emerged in September 2004.	'We are a youth project for 10 -25 years and our members make up the management committee receiving guidance from experienced staff and support from other community partners. We are committed to providing opportunities for creative learning and improving skills by developing a range of arts activities and programs that support, educate and inspire. Our vision is of a society in which people are inspired to make a positive difference and make positive choices in their lives and in their communities. A vibrant community deserves a strong voice and the best support. We aim to be effective in our approach and creative in our work with groups, individuals and other organisations.' (Website, accessed April 2015)	Drop In Service includes informal, ad hoc instrumental tuition on Guitar, Drums, Violin, Keyboard, Saxophone and Mandolin.	Drop in would originally run on indefinitely but Beatroute are trying a new structure of putting the sessions into four blocks on a yearly basis in line with school calendar, with supplementary school provision. Blocks will make it easier to evaluate and 'shake up' provision, and report back to funders.	Some participants have ASN.	1 FT 1 PT 2 Youth work casual staff (PAYE) 9 Appointed freelance delivery positions taken from pool of 10 people.
			Focused instrument tuition with small groups or one to one on requested instruments.	Instrumental tuition staff see how long young people want to sign up for.		
			'Take a bow' music tuition programme aimed at teaching violin, viola and cello	'Take a bow' doesn't run in school holidays in order to stretch funding out for longer. Funding is from YMI for one year.		
			Community choir has recently been set up (April 2015)	13 weeks funding.		
			Recording Studio	Beatroute has received 3 years funding for 5 hours staff time per week for someone to learn how to use the studio and teach the young people.		

Name	History of project	Organisation aim	Current provision	Length of project	Participant demographic	Staff numbers Full Time (FT) Part Time (PT)
Youth Access Project at Glasgow Kelvin College	Established in early 2000s.	'The Youth Access programme supports young people in the evenings and at weekends, to gain access to the John Wheatley Learning Network and develop skills with creative technologies based on arts and cultural activities. The activities are designed to support the development of transferrable IT skills but also to support the development of social skills and the ability of young people to interact positively with adults in authority.' (Website, accessed April 2015)	IT-based activities which engage young people in activities such as music creation, video editing, website creation, recreational use of the internet and networked games. Music workshop led by a youth committee – provides instrumental tuition, arranges events and works with studio technician to record in studio.	Ongoing project on a yearly basis.	Young people up to age 25.	26 Youth Workers on Youth Access project. 1 Youth Worker and 1 Studio Technician support music workshop.
New Rhythms for Glasgow (NRFG)	NRFG was set up in 1998 in Royston and previously called Northern Rock Festival Group. It was set up by a group of local people that wanted to set up a music festival.	'We are a music and arts organisation based in North Glasgow providing creative opportunities that inspire, support and promote participation in music-making and the arts... We believe everyone has the capacity and the right to participate in community music-making whatever their background or ability. That's why we want to make music experiences available to all and why our primary focus is to help those who have the least opportunity. Through our music education and outreach programmes, we help people to develop innovative minds, strengthen community wellbeing and support professional development within the arts.' (Website, accessed May 2015)	NRFG 'Emerge' - Music workshops. Access to Creative Industries Course.	Funding varies but for most youth programmes, NRFG have received 1 year funding. Ongoing project on a yearly basis.	One workshop for 7-10 year olds, and another for 12+ age group. They target asylum seeker community too. "Children with disabilities would be welcome." Creative Industries course is for 16+ year olds who are unemployed or working less than 16 hrs per week.	3 FT 7 Freelance

Name	History of project	Organisation aim	Current provision	Length of project	Participant demographic	Staff numbers Full Time (FT) Part Time (PT)
St. Paul's Youth Forum (Bolt FM - mobile radio)	'The organisation was formed in 1997 from local people who have been providing youth work for over 40 years. In 2011, we became a Scottish Charitable Incorporated Organisation... Bolt FM has been established for over 10 years.' (Website, accessed April 2015)	'St Paul's Youth Forum is a collection of youth groups working with young people 0-25. We are based in the Provanmill area of North East Glasgow. Our activities range from football through outdoor activities to radio and music.' (Website, accessed April 2015)	Relaxed drop in sessions on Thursday, Friday and Saturday evenings where several activities take place and young people can relax with their friends. Bolt FM has a training programme which teaches DJ skills, music performance and broadcast radio production.	Drop in sessions roll over on weekly basis.	Thursday nights are for P7s-S4s. Friday nights are for 12-19 year olds. Saturday nights are for P7s-S4s. "Radio FOR young people BY young people."	Not available
The Disability After School Club (DASH)	Established in 1999. In 2010, the organisation became listed as a company with limited status.	'The DASH Club (previously Milton Kids DASH Club) was constituted in 1999 to promote the welfare of the pupils of Milton School — a school for young people (11-18 years) with complex needs (sensory, physical and learning).' (Website, accessed April 2015) Currently working in North West of the city.	Provides after-school and holiday activities for secondary-school aged young people with complex special needs. As of January 2015, it was found that no funding for musical activities had been found. Applied to Headley Foundation in early 2015 but application was unsuccessful. As of May 2015, there was still no funding secured for musical activities but staff are hoping to apply for funding to start activities in August 2015.	Each activity occurs in a block of six – eight weeks.	Children with complex ASN come from Milton school each night after school by use of NATA (North Area Transport Association) mini buses or school mini buses.	2 PT 20 Sessional 4 Freelance.

Name	History of project	Organisation aim	Current provision	Length of project	Participant demographic	Staff numbers Full Time (FT) Part Time (PT)
Fusion Youth Group and Junior Fusion Youth Group (Glasgow Life)	The Fusion Youth Groups have operated in Barmulloch Community Centre for the past two years. Previous to that, they were based in Gadburn Community Centre.	'Come along, chill out and have fun taking part in a variety of activities including sports, arts and games consoles.' (Website, accessed April 2015)	Drop In Service includes musical activities such as DJ workshops. Young people bring their own instruments to play.	Drop in sessions roll over on weekly basis.	Junior Fusion is for 9-11 year olds and the Fusion Youth Group is for 12-18 year olds. Currently nobody with ASN attending and no enquiries from young people with ASN have been made to join the group.	1 manager 5 delivery staff.
Royston Youth Action	It was established in October 1992 as a community response to the lack of opportunities and facilities available to young people in the area.	'Mission statement: The young people of Royston should have ready access to a full range of social, educational, recreational and volunteering opportunities in order to promote active, responsible citizenship and in order that young people should be enabled to fulfil their potential and play an active role in determining their own future and that of their community.' (Website accessed April 2015)	Drop In Service includes musical activities.	Drop in sessions roll over on weekly basis.	Directed towards 12-25 year olds.	5 FT 5 PT Pool of sessional staff.

Figure 2: Third sector music provision in North East Glasgow

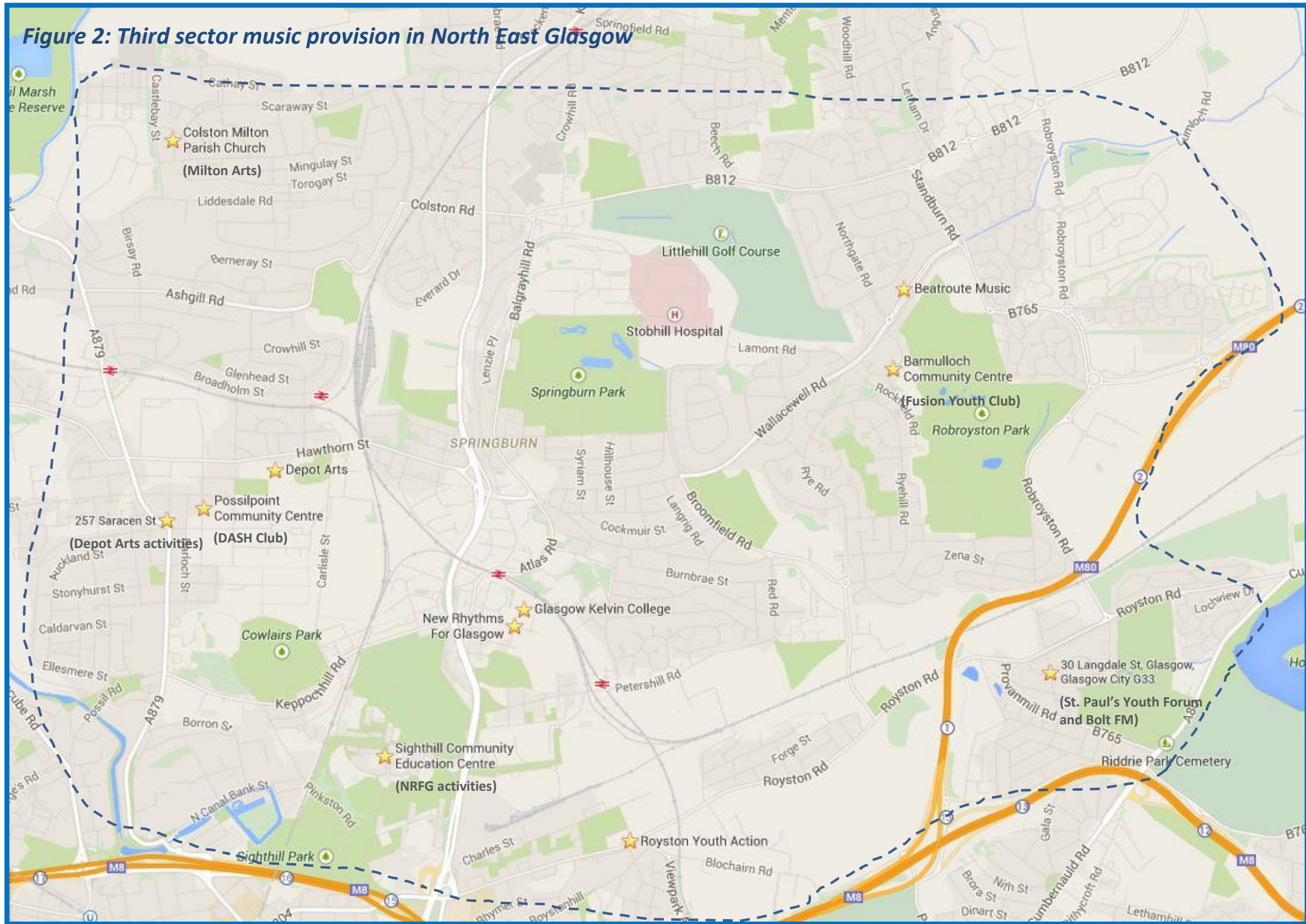


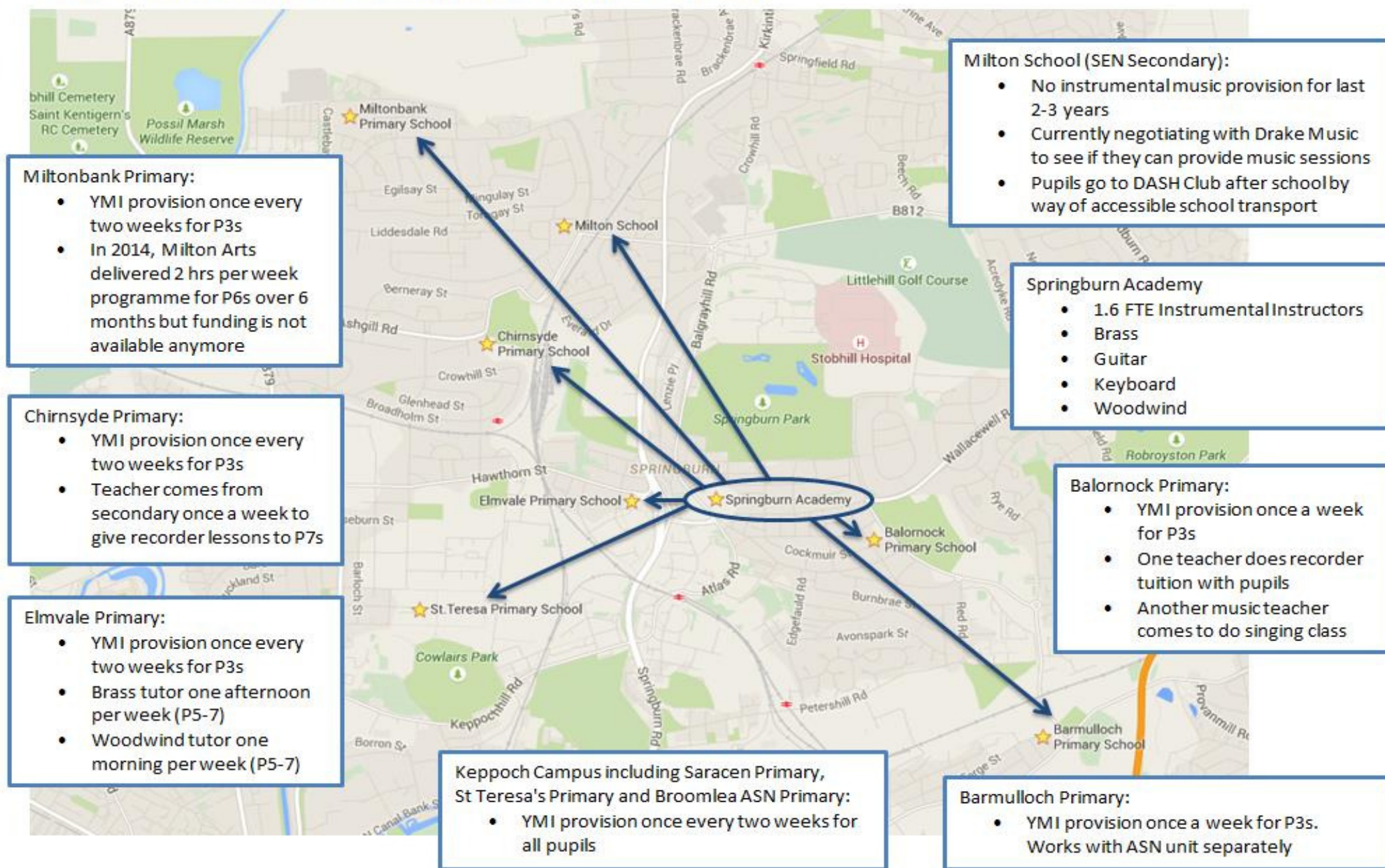
Table 2: Flagship organisations operating in North East Glasgow

Name	Current provision	Provision aim	Length of project	Participant demographic	Engagement with North East
Scottish Opera	<p>Primary School tour. Shows change every year. Last year's show was in conjunction with the Confucius Institute. They send out a CD with songs to teachers in advance of tour for pupils to learn, then 2 weeks before concert a staff member goes out to get pupils excited and practice songs. The actual day involves 4 hours of putting together a performance piece to be performed at the end of the session to family and friends.</p>	<p>Aims to develop pupils' singing, movement and performance skills, assist teachers in creating development plans and assist with implementing some of the experiences and outcomes of the Curriculum for Excellence.</p>	<p>Primary school tour has been running since 1974. Occurs between January - June each year.</p>	<p>Provides performance opportunities for up to 100 primary pupils per session. Works in primary schools throughout Scotland, suitable for P5-P7.</p>	<p>Any primary school in Scotland can place a booking within the specified deadline date outlined in the promotional materials and will be accommodated on the following year's tour. Schools pay £755 for the package either from school budget or a grant which they have applied for. The Scottish Opera don't often get requests from additional support schools, but when they do, they alter the programme accordingly.</p>
Scottish Chamber Orchestra (SCO) Connect	<p>Outreach workshops in community venues, hospitals, primary and secondary schools and after school settings.</p> <p>They run a 'Masterworks' programme in secondary schools throughout Scotland which are introductory workshops and performances which SCO players and workshop tutors provide.</p> <p>They also go into ASN schools to run half-day music and shadow puppetry workshops which are interactive with children using scoogs to take part in the performance.</p>	<p>The main aims of their work are to inspire and support creativity throughout Scotland's communities, and provide opportunities for anybody, at any age and any type of ability "which is really how music should be".</p>	<p>They try to get at least 12 month funding for programmes in order to provide a strategic coherence to workshops.</p>	<p>Run programmes covering as wide a demographic as possible, from babies and toddlers, through primary and secondary age children, to work in hospitals and dementia centres to elderly workshops.</p>	<p>Over the past two school years (2013-15) SCO Connect had a residency in Sunnyside Primary in North East Glasgow fully funded by SCO Connect. The work focussed on P6/7 and children from the Language Unit with sessions taking place weekly during term time where pupils could create and explore musical sounds. They had a workshop leader who was supported by 2 SCO musicians during these sessions. The residency culminated in a performance in May 2015 at Platform in Easterhouse.</p>

Name	Current provision	Provision aim	Length of project	Participant demographic	Engagement with North East
RSNO	<p data-bbox="315 209 734 339">Provides full symphony orchestra concerts for school pupils, and chamber concerts for under 5 year olds.</p> <p data-bbox="315 403 734 633">Workshop programme includes hands-on performing workshops, listening workshops and composition workshops. They also offer introductory conducting and improvisation sessions, and instrumental coaching.</p> <p data-bbox="315 665 734 732">RSNO can also support schools with their own choirs and school shows.</p> <p data-bbox="315 895 734 930">Adopt a Musician programme</p> <p data-bbox="315 1256 734 1319">Arts Awards accredited by Trinity College London.</p>	<p data-bbox="741 209 1189 339">Concerts introduce school pupils to a full scale orchestra, and chamber concerts encourage participation from budding young musicians.</p> <p data-bbox="741 371 1189 761">Performing workshops give pupils the opportunity for hands-on experience of playing and hearing every instrument in the orchestra. Listening workshops explore new music genres. They can also help identify concepts in preparation for the listening element of exams. The composition workshops help pupils produce a new piece of music which will be performed and recorded at the end of the day with a large orchestral ensemble.</p> <p data-bbox="741 799 1189 1093">By adopting a musician, schools receive termly letters about what the musician has been up to, behind the scenes footage and videos, and special visits and workshops from the musician throughout the year. When the school attends an RSNO concert, pupils will be provided with VIP access to their adopted musician.</p> <p data-bbox="741 1125 1189 1284">Offers a framework for learning new skills and sharing them; an opportunity to develop creativity and leadership skills; a link between young people and creative arts professionals.</p>	Various lengths i.e. Composition workshops can take place as a one-off or as a series of 4–6 weeks.	<p data-bbox="1442 209 1682 339">Under 5s right through primary and secondary school age.</p> <p data-bbox="1442 371 1682 633">Workshops can be tailored to suit different levels. One listening workshop aims to work with pupils studying National 4/5 or Int. 2/Higher music.</p> <p data-bbox="1442 665 1682 1093">Certain standards are required to take part in some workshops i.e. Viola workshops are for violin players above ABRSM Grade 4 standard and Improvisation workshops are for participants who play an instrument to equivalent ABRSM Grade 5 or higher.</p>	Schools can book and pay for RSNO to perform and deliver workshops in schools or local community venues.

Name	Current provision	Provision aim	Length of project	Participant demographic	Engagement with North East
Children's Classic Concerts supported by RSNO	<p>Orchestral flagship concerts and touring ensemble concerts supported by the RSNO.</p> <p>Have previously run a tour in ASN schools, including Milton in the North East, but funding for this is not currently sufficient to go ahead.</p>	<p>Improve lives through exposure to musical experiences and build orchestral audiences for the future in the hope that young people will see concerts now and continue their love of music throughout their lives.</p>	<p>They have secured funding to work alongside RSNO for the rest of 2015 with concerts for Halloween and Christmas.</p>	<p>Suitable for children aged 4 – 12.</p>	<p>These concerts are mainly held in city centre venues and are fully accessible. Ticket prices are kept as low as possible, and ticket income is small compared to other commercial events feeding back into organisation. CCC have found that schools are struggling to afford to take pupils to concerts.</p> <p>Concerts in ASN schools were completely free.</p>

Figure 3: Instrumental provision in Springburn Learning Community



Findings from empirical work

The fieldwork phase of the research began with interviews of key participants representing 14 third sector organisations from across Glasgow and also Glasgow City Council's 'Glasgow North East Strategic Youth Alliance' team (GNESYA), GCC's Instrumental Services, the Glasgow Youth Arts Hub, and a music teacher in a GCC school. These interviews aimed to explore: existing provision and practice in more depth, the aims and ethos of the organisations, matters related to funding, accessibility and inclusion, and staff training and experience. Data were also gathered through observational visits to musical workshops led by the various organisations.

What are the organisations' aims in respect of inclusion?

Third sector organisations in the North East of Glasgow recognise that they are based in one of the most deprived areas in Glasgow, and consider the musical opportunities which they provide as something which might improve the quality of life for local residents who are at increased risk of being involved in violence, alcohol and drug abuse, mental ill health, unemployment and poor standards of living. The majority of projects are free to access.

"They are all completely free of charge, because we work in some of the most notoriously deprived areas of the city."

"I think what we try and do is pitch everything at a level where it's free, or accessible or affordable."

Some organisations recognise this in terms of their social purpose and responsibility:

"Our responsibility is to provide arts based programming to improve quality of life for local residents."

Sometimes this was expressed in quite aspirational terms:

"We're passionate in that we believe the Arts can help to alleviate poverty which is a big grand statement, but also to give people a voice, and give skills to people."

Many organisations have a strong youth focus but also provide activities to adults in the community as well, emphasising their aim to provide these opportunities to music education to everybody, regardless of particular identity markers:

"There was nothing in the other areas, kind of deprived areas of North Glasgow... it wasn't just for young people that we provide for; it's always all ages which I think is great because a lot of the projects just focus on young people but I think you know it should be something for the whole community."

What do they understand by inclusion?

Further discussion around the notion of inclusion highlighted that generally there is a strong understanding of the principles of inclusion as being about access and participation for everyone. They also considered it important to listen to individuals, and to respect and respond to their individual aspirations and capabilities:

“It’s music for all, despite your ability or your background or age... It was just to have everyone doing music and to remove barriers and for people not to think, ‘Oh I could never go into a studio’ or ‘I could never do that’ because everyone should be able to do it... It’s an inclusive project so there’s people with disabilities, mainstream people coming along as well.”

“I think not alienating or not allowing anyone to take part in any activity that we do unless they don’t want to in a very direct and obvious way.”

Very few organisations actively used the word ‘inclusive’ to identify their ethos and practice, and some that did describe their work as inclusive focussed specifically on provision for young people with additional support needs:

“[Organisation name] is an inclusive music organisation that uses music and the Arts... as a tool for helping people who are isolated, disadvantaged in some way, possibly disabled – people who have additional support needs who want to engage more effectively.”

One organisation demonstrated more inclusive practice in a school setting, bringing together young people from additional support need units with mainstream young people. However, there was a lack of shared understanding around what inclusion might mean and how it may be operationalised.

Key findings

- Organisations recognise that they operate within a deprived area of the city, and as such aim to open their services up to everybody in the local community to access in order to improve their quality of life.
- There is evidence that passion and commitment exist within organisations to this end. However, delivering a fully inclusive approach may be complex and has significant resource implications.

What do the organisations do to be seen and be accessible?

The research provided data around what organisations do to be visible from the outside, and how they make themselves accessible. Organisations told us that their services go beyond the mainstream, reaching young people from several disadvantaged groups across the North East and elsewhere, including young people with additional support needs, young people living in and leaving care, those living in socioeconomically deprived environments or from asylum seeker and refugee communities. The data are presented under the following themes that emerged: *Realising inclusion - Affirmative action, promotional activity online and promotion through schools.*

Realising inclusion - Affirmative action

“Inclusion is most importantly seen as putting inclusive values into action. It is a commitment to particular values which accounts for a wish to overcome exclusion and promote participation. If it is not related to deeply held values then the pursuit of inclusion may represent conformity to a prevailing fashion...” (Booth & Ainscow, 2011)

The above quote from the *Index for Inclusion* outlines that to achieve inclusion as a reality in practice, the value system which supports it must be accompanied by affirmative action. This research generated data which showed that some organisations do actively promote their provision to young people from marginalised groups, and attempt to overcome barriers to their participation. One organisation based in the city centre told us that they “target people with additional support needs primarily”, while another told us that they “put the feelers out to them” to involve organisations working in social care to recruit disadvantaged young people into the project.

The following interview excerpt demonstrates the beginning of a dialogue around taking affirmative action:

“Children with quite severe disabilities is never actually something that's ever come to us... So I actually think that that's maybe something that would be kind of a good idea to look at because why are they not signing up for the project? Do they maybe feel as if they wouldn't be able to take part? Because obviously if they did send in their application forms, we would seriously consider having them coming along, we do want to have as many students and as open access as we possibly can...”

When questions were asked around the steps taking to provide an inclusive environment, the remaining organisations didn't reference carrying out affirmative action to include young people from marginalised groups. This point is further bolstered by the experience of a young person with ASN living in the North East area:

“I’ve not really been offered services or helped in any way unless me and my mother have chased after it and made ourselves known. It’s always been like that for me. I’ve always been the one that’s slipped through the net as it were.”

Accessibility

Some organisations gave evidence of providing support with issues of physical access to the young people they work with, by arranging suitable transport to and from the programmes where possible, often by way of taxis, and using premises that are accessible:

“[He] sent me a few emails seeing how access was, transport was for me, and if I needed any help with that and all of a sudden I was here, causing some havoc!”

“I did go to one of these sort of awareness things, and when we’re planning workshops, became very aware of the venues that we use which have to be accessible for people.”

Despite genuine efforts to overcome these barriers, organisations face considerable costs when it comes to enabling young people with additional support needs in particular to access the same opportunities:

“We want one of our dancers to be able to go to Sweden and work with disabled people there and perform there - great! So how do we organise that? She needs personal care, she needs lifting in and out of bed. She's going to need two support workers to go with her – how much would we charge? Well £1000 per person. So that’s £2000. Then we have to get her over there and make sure she’s in the right place with a wet room, and all the necessary facilities, then she can function the same as us in a workshop setting. So just to take one person, that’s going to cost in the region of £3000. To take one non-disabled person it's going to cost about £400.”

“We could hire a coach for £150 that will take us from here to Dundee and back, or we could take people in wheelchairs which would mean hiring an accessible bus... the only accessible bus in Glasgow, based in Motherwell! £650. So there you are. Accessibility is expensive.”

“One thing that used to happen years ago would be that at a weekend concert we would have quite a large proportion would be school parties that were brought. That just doesn't happen anymore at all. Schools can't afford buses.”

There was evidence of some children with additional support needs having a family member or support worker who acted as a gatekeeper to them fulfilling opportunities in their lives. The attitudes and beliefs of these gatekeepers about the capabilities of individual children and young people can determine whether the person has access and opportunity to participate or not:

“If you’re trying to reach someone, there’s always someone in the middle – parent, carer, a school, who can decide, who has the authority to decide whether they go or not. For example, I phoned up a school to talk to them about the project and was going to send them some leaflets, and the teacher

said 'oh no, I don't think they would be interested in music'. That's 100 kids that don't get that opportunity from one person deciding 'don't think so'. It's trying to get through that."

Promotion online

The data found a lack of clarity in the online exposure of the community arts networks that exist to serve the North of Glasgow alongside other areas. The Glasgow Connected Arts Network (GCAN) - a fusion of the North Glasgow Arts and Regeneration Network (NGARN) and the West Arts Network (WAN) - was established in 2013, but launched its website at the beginning of 2015. It was noted at the beginning of March 2015 that NGARN, despite no longer operating, still had web presence through their website and social media streams, although not recently updated.

The data showed concern for lack of citywide exposure of events in the North of the city:

"There seems to be a lot of exposure for events elsewhere in the city that are well published or well documented... but the North seems to never have that city-wide recognition of things that are... for instance, we've got this Winter Coat [festival]; nobody elsewhere out with Possilpark or whatever knows about it... I think that's maybe one issue that, a wider, long term issue that we need to address."

Two exercises were carried out in March 2015 to determine the online activity of the various organisations. Figures 4 and 5 show levels of promotional activity through the social media network *Twitter* by 12 organisations across the city that provide music education opportunities to young people.

Figure 4 represents the quantity of 'tweets', or posts, that the organisations have sent out to their followers. The results show that larger organisations with national and international reputations, a strong commercial presence, in receipt of city council funding, or operating out of large community hub buildings, post more regularly than the smaller, 'grassroots' organisations.

Figure 5 shows how many 'followers' each organisation has on Twitter. Again, the larger organisations score more highly in the reach of social media promotion.

These figures show that the online presence of the organisations is reflective of the scale of the organisations at a broader level, and does not necessarily correspond to their activity in the North East of Glasgow. For example, smaller organisations such as Milton Arts, Depot Arts, Beatroute and NREFG who have a high profile within the North East at an operational level, do not have a strong online presence.

Figure 4: Twitter 'Tweets'

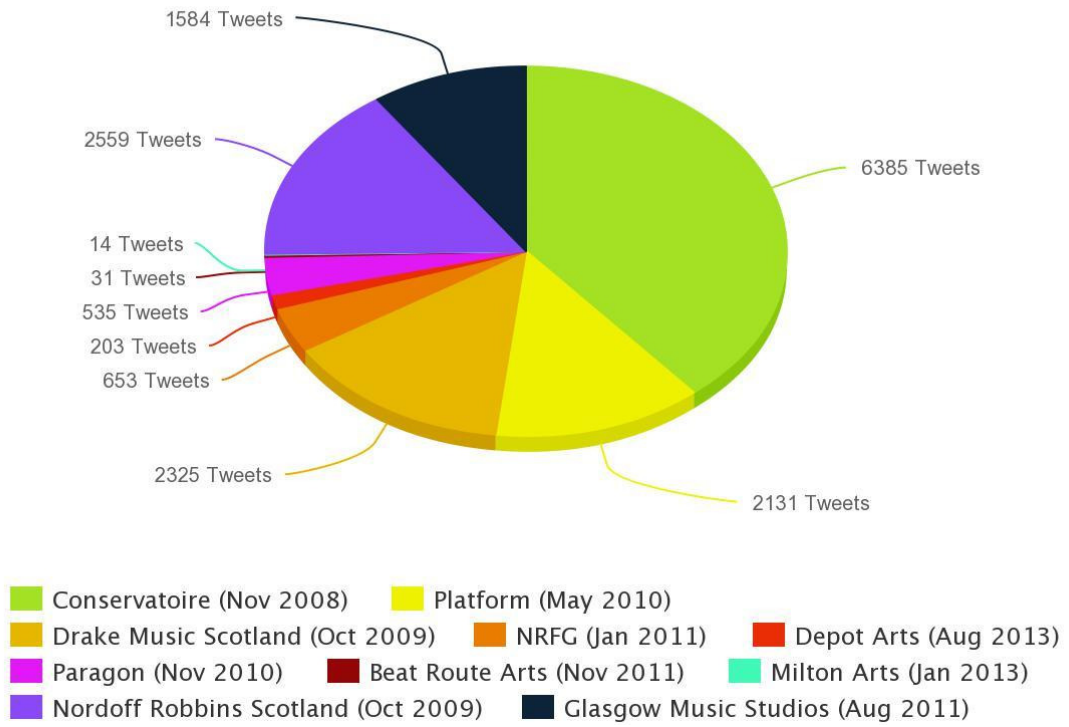
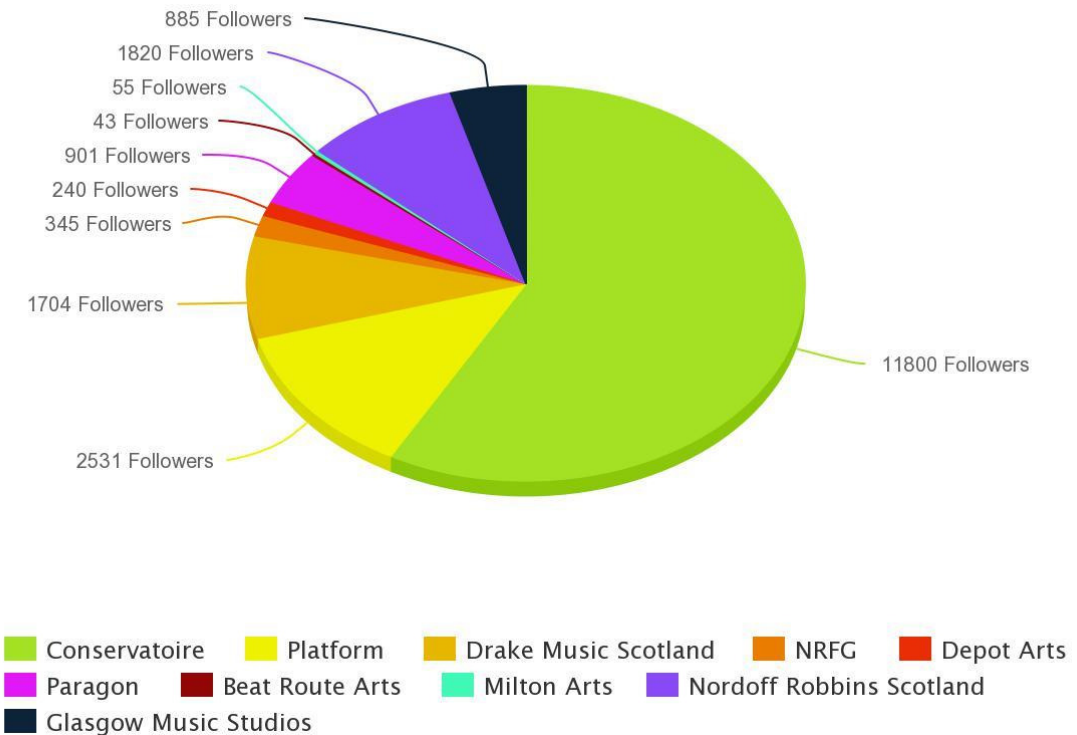


Figure 5: Twitter 'Followers'



Promotion through schools

The research showed that many organisations aim to promote their services and recruit participants through taster sessions in local schools. The data illuminated that the development of relationships between ‘grassroots’ organisations and schools was at times problematic. Some organisations reported that it was difficult to establish connections with schools to increase their engagement with young people:

“I was naively under the impression that we would be able to get flyers printed and go into local schools and they would welcome us with open arms and say, ‘Oh this is a brilliant opportunity, wouldn’t it be lovely to get the kids involved?’ and find a way to do taster sessions... no, none of that, it was completely mental... We went up together with the flyers and said, ‘Could we make an appointment to see Mr. so and so?’ Nope. Never got back to us. So we got totally stone-walled.”

Larger organisations, including ‘flagship’ and local authority funded organisations, tend to have been able to establish better connections with schools and consider this partnership working “invaluable”. Some of these organisations go into schools regularly to offer taster sessions and also run ‘lunch-time info points’ where staff can “tie in with some students” to promote activities or events. It was recognised that these positive relationships between these organisations and schools are built when connections are made with “the right teacher” and by “expecting no support from them”.

From a school’s perspective, a music teacher in the North East expressed a strong positive attitude towards the idea of local organisations coming in to run taster workshops in order to promote their services to the pupils. The main issue for the teacher was the lack of time to respond to these requests and arrange suitable slots in the school day:

“I try really hard to work with them but school can be crazy! The job of a principal teacher of music is totally non-stop from the minute you arrive to the minute you go to sleep, and there’s pressures on you to do this, that and the next thing. So when I get someone... saying, ‘could we come in and do workshops?’ I want to scream, ‘YES! It would be brilliant... WHEN?!’ and then I feel guilty because I haven’t been able to either respond to them or arrange for them to come in because I’ve just not got the time or the facilities to do it.”

Key findings

- While organisations work with small numbers of young people from marginalised groups, significant affirmative action is limited and the organisations appear not to have the capacity to promote services and involve more young people from these groups.
- The lack of online exposure through websites and social media of ‘grassroots’ organisations working in the North East prevents visibility from the outside. This raises questions about the visibility and accessibility of these organisations to parents and carers.
- There is potential for more productive engagement between ‘grassroots’ organisations and schools.

How does the context of the North East inform attitudes towards music and disability?

The research revealed that there are profound social, economic and cultural factors in the North East that shape understandings of disability and views of music education. This section explores the tensions and issues that are created through these understandings which affect the area's young people when attempting to access musical opportunities. These are considered under the following headings: *socioeconomic context*, *young people's voice*, *territorial issues* and *understanding disability*.

Socioeconomic context

Third sector organisations recognise that accessing private instrumental tuition is not a possibility for many families in the area due to the poor socioeconomic context. One organisation outlined this point by stating, "If you've got a kid, for instance, who you're working with and their mum and dad are having to go to a food bank to get food, getting wee Jimmy to his guitar lesson is way down on their priorities." As such, many organisations operating in the area strive to ensure that their programmes are free and that this is advertised clearly to prevent people from thinking otherwise.

"One of the boundaries for folk attending would be the fact that they think they would have to pay out any money to do something. All of the activities are free, and that's something I'm quite passionate about."

The data showed that some organisations do charge for their provision, demonstrating relative ideas of cost.

"Q: Do you think cost is a barrier for this particular group of school-leavers?
Well, I'm not sure. I mean when we did our drumming group we did it at £5 so I think £5 a week is not too bad to be honest."

"It's £4.50 a class but we ask parents to pay up for the full block, so for this block it's £45.00, or if you were rebooking from Christmas, it's £35.00... If you've got one or two kids and they're wanting to do drums and guitar, people are then having to choose what's affordable."

In the above case where provision is charged up front for the full block, the organisation works closely with parents and carers who are unable to do so to put in place payment plans that make it more affordable: "I just wouldn't want anyone not being able to take part because someone says they really can't afford it."

There is an indication that some parents are reluctant to support their children's progression in music at school. There are a number of factors which might contribute to this

that require further investigation. It should be pointed out that this evidence came from teachers; further research would help to determine parents' perspectives. A school teacher in a local secondary school highlighted the significantly low attendance rate of pupils and that where young people do attend school, they are encouraged by their parents and carers to focus on subjects like Maths and the Sciences. These subjects are believed to lead towards well-paid employment and increased career opportunities. Conversely, there is less encouragement from families to support young people's ambitions in Arts subjects including Music, generating negative ideas that these subjects don't lead to "a real career" or "a proper job, which is basically an office job in their eyes". A music teacher from one of the North East's schools was exasperated by the attitudes of local families, who would often tell her at parents' night that they want their children to "concentrate on their real subjects" and as such would actively dissuade their children from focussing energy on music classes. Another interviewee from a local third sector organisation also recognised the necessity of a supportive environment when learning music, stating, "Most musicians I know got to the point they got to, and it's pretty middle-class, because you had the support mechanism around you".

There was evidence to suggest that attitudes towards music education within schools in the area may be problematic. There may be structural explanations for music coming low in the list of priorities. It was noted that if a particular Head Teacher is not aware of these benefits and has not experienced music education themselves, then for already heavily cut funding. In these cases, music is perceived as "an extra thing you can put on your UCAS form to show that you're a more rounded person". Other staff members can also hinder pupils' involvement in musical activities, in that pupils are "pulled to supported study after school in every other direction and music's not seen as a priority even though it's a Higher."

Organisations told us that young people have also inherited a cultural understanding that studying music is "for the elite" and "not for the likes of us". This could relate to the low socioeconomic status of the area which places the need for financial security at the heart of priorities. Music is considered to be insignificant in its inability to foster job opportunities and therefore becomes superfluous study. Organisations offering musical activities who work in conjunction with support staff from partnering organisations have exposed a "need to work with them to help them, because I think they have their own prejudices and they get in the road". Again, we see that the attitudes that exist amongst the staff around what 'types' of people music education is for, can prevent young people from marginalised groups accessing the provision.

Young people's voice

There was also evidence that young people with additional support needs and their families do not always understand that they can be involved in such music projects. In part because they are unaware of the technological advances which support the participation of everyone and also because they have been socialised to understand disability within a medical model, growing up becoming accustomed to being told what they can and cannot do;

“Q: Do you think it’s hard for them [young people with ASN] to see what opportunities are out there that could help them, especially in music?”

Yeah, because they don’t. Adaptions and gadgets and things for people with disabilities are changing all the time. Things are out there that make it easier for people, but most parents and guardians don’t know how that can affect whoever it is, and I think that’s the problem. Although most organisations kind of push out, others don’t.

Q: Do you think some organisations don’t have the time or money to be able to do that?

But it’s not about time. Nothing’s ever about time. And nothing’s about money. It’s one of those ones where if you want to do it, you will go and do it. Meanwhile, you get power people who wear suits and sit at a desk and tell you what you can and can’t do, and it’s hard enough not to be heard, never mind told what not to do.” [Interview with a young person with additional support needs who now works for an inclusive music project.]

There was also evidence that some young people with additional support needs who are involved in music believe that they can’t perform to the same standard as the mainstream;

“They were looking for musicians with impairments... I didn’t really know much about musicians with impairments... I just thought, ‘oh they’re going to be rubbish then, so they’ll take me’ which is a really bad perception and obviously if I’m thinking that, then the general perception is that is the case, and I’m somebody that’s got an impairment. I thought, ‘Oh I’ll probably be at the top of a not very good bunch of people’.”

The same interviewee expressed that her own self-perception has limited her in achieving that high standard presumed of able-bodied musicians;

“What I feel is my own perception of myself has been a barrier, like promoting myself has been a really hard thing because I feel that I’ve got good skills but I don’t feel like I’ve got the right image to be a musician in some ways. I’ve got a bit of a crisis of confidence, ‘I don’t dance very well’ or ‘I don’t move right’, you know those kind of things so I think that that stopped me going completely hell for leather and trying to get on the TV or something!”

This understanding however was limited and not prevalent amongst others. There was evidence that others believed it to be problematic for young people with additional support needs to engage with music. This is reflected in the significantly low numbers of enquiries from this demographic or their families or carers to third sector organisations;

“We get very few applications in from participants who are considered to have additional needs. Currently I say we have 3 young people taking part in our music classes that have a physical impairment or are considered to be on the autistic spectrum.”

“In my ten years of being here, I've never had an application of somebody with any kind of disabilities. Usually, the medical conditions we have coming in is Autism, or Asperger's, Dyslexia, things like that, but it's never any kind of physical disability so that would be something that would be exciting to get people involved in, but again, I suppose it'd be down to like the funding of getting the staff trained up and making sure we do have the appropriate equipment for these students if they are deciding to come along. But that would be something that I would be personally quite keen to see because I think that would widen our open access area for everybody to come along, but no I can't think of a specific reason as to why, apart from maybe the parents or the students thinking that they just won't be able to do it. We would go out of our way to make sure that we could do as much as we possibly could for these students, but we've just never had anybody apply unfortunately.”

Territorial issues

Organisations based in the North East of Glasgow reported that territorial issues still exist in the area “that go back generations”. It was noted that these “invisible lines which a lot of kids will not cross” which carve up housing schemes in the North East continue to be “a very real threat” for the young people that live there, hindering their involvement in activities happening just a few streets away. This is illustrated by the quote below:

“Do you know what problems young people might face in the area?

Gangs.

Have you ever had any experiences of feeling unsafe in the area?

I've been chased! I was walking to the leisure centre to go to swimming and I was walking round the back way because the main bit that I normally walk was all shut off... there was this group there, so I thought nothing of it but then they threw a bottle at me and then I kind of walked a little bit faster and then there was like two really tall guys... and they were chasing after me and I outran them because I jumped over a bush!... Every so often when you're walking you'll see some people with their hoods up and that... it makes you feel a bit unsafe. You might think they're for something – a bad reason.”

Understanding disability

Analysis of the data indicated that some third sector organisations aim to serve young people and integrate them into their activities through a needs-based model, which considers the additional support needs of a particular young person and then strives to meet these needs as well as possible as opposed to adopting a rights-based approach.

“We always ask support staff if there are special needs or considerations to be made.”

“We have an equal responsibility to all the kids that are coming in here to make sure their needs are being met... When they first come in, we ask them to fill out quite a comprehensive information sheet and that asks about medical history - is there anything we need to know? Have they got a peanut allergy? Are they asthmatic? What the doctor’s details are? Do they carry medication on them?”

The following excerpts demonstrate that while an ambition to include a particular young person by fulfilling their additional support needs may exist, the organisation also understands inclusion based on a deficit view. In other words, the limitations of what somebody can and cannot do are understood to be within the person rather than taking a more structural view and recognising the issue as a failing of practice and the learning environment to include all people. As the example mentions, this understanding can potentially lead to a situation where the person with additional support needs is excluded in order to pursue historically segregated, 'special' education which is sometimes deemed necessary.

“It’s about being approachable and adaptable, because everyone’s different. I think as a team we tend to do that, we try to find out what’s the needs of the customer to try and link in and get the best experience possible... Sometimes there comes a point where actually it doesn’t work, and there’s nothing wrong with saying that. It’s just maybe not the right fit for that individual. Very, very rarely that’s happened but it has happened. When parents feel that their child’s not getting the best out of it, we would say, ‘listen, maybe it’s better to do some one to one’ and that’s maybe not something that we could offer but then actually, ‘I know someone who can’ and make sure there’s another avenue that somebody can go to.”

“The vast majority of the time, there's not an issue and the students are able to be included as part of the wider group of students and they settle in quite fine.”

Providers had recognised ways in which they could be more inclusive, but there was some evidence of tension in being able to realise this in their practice.

“A couple of years ago we did a drumming group, particularly for people who maybe don't need the intensive one to one music therapy sessions but they need something or they want to be involved in some music making.”

“There are students with medical conditions that ideally you would like to give them an individual lesson on. Depending on what medical condition they do have, we do try our hardest to

accommodate that. But that's what I think would be ideal is to be able to give all students who require an individual lesson time on their own.”

Key findings

- The low socioeconomic status of the North East of Glasgow has an impact on how parents and carers may engage with and value music education.
- There is evidence in this context that learning music is perceived as ‘elitist’ and ‘not for the likes of us’.
- There is evidence that young people with ASN and their parents/carers do not believe that they can be involved in musical projects. This perception is supported by the lack of enquiries that organisations receive from these young people or their parents/carers.
- Historical territorial issues are still prevalent in the North East making it a real problem for people to cross boundaries. This needs to be addressed in future planning for music provision.

What shapes provision?

This section explores several emergent themes around the operational structure of the organisations with a focus on what was happening on a practical level. This is presented under the following themes: *funding, working in partnership, accessibility, professional skills and abilities and professional development.*

Funding

This section outlines some of the key issues faced by organisations in relation to funding.

Applying for and securing funding

The organisations in the North East are funded by various funding bodies and institutions, including Creative Scotland, Glasgow City Council, Glasgow Life, The Big Lottery, New College Lanarkshire, The NHS, Children in Need, The Robertson Trust, Shared Care Scotland, The Bulldog Trust, The Golden Bottle Trust, People's Postcode Trust, and Youth Employment Scotland. Many organisations rely on funding to cover all of their costs, although some are moving towards being self-sustainable, for example through private lets of their building spaces.

When applying for funding, the data suggested that organisations can find the process frustrating, lengthy, and at times, vague;

"There was an application for the Inspire fund, and I remember thinking, 'we definitely tick those boxes'... As far as I was concerned, it was an ideal application... Okay, so we didn't get it, but we didn't get any feedback as to why we didn't get it. That's just so frustrating."

"You go through a painstaking month of trying to plan it and thinking, 'Right I'll go for it this time' and the funders say 'Well we might be interested... Could you send us in another draft of your proposal?' They won't give that much away because you know they've got huge volumes of applications so they've got a filtering system but they don't tell you what that filtering system is... or at least they give you a vague idea of what that is."

Organisations also reported that the limited communication between themselves and the funders sometimes left staff members feeling unclear and demotivated;

"You're kind of working into a bit of an abyss really... there has to be criteria and a lot of the funding is totally oversubscribed so I totally get that, but I think part of the problem can be that even though you subscribe to the criteria, and you try your very best to be as clear and concise as you can, if you're rejected and you ask for feedback, sometimes it feels as if the feedback you're getting is directly opposed to the criteria that they laid out in the first place... I think more transparency would be nice."

"We often don't understand the rhyme and reason behind funding. It's not transparent. It's not a kind of list of 'This is going on'. You find on the grapevine, you hear, 'oh well there's a bit of funding here'."

"My struggle then was, "Well, how do we develop this to make it sustainable? What's the future?" and I just kept hitting blank walls there. That's never really changed, though in fairness, I've kind of given up to. I just stop going there looking for it."

Some of the organisations also gave the impression that they were in competition with each other for the same funding:

"I get the impression that maybe there's that sense a little bit that people are working in competition for the same funding which is a real shame because that's not what it's about."

Implications of specific funding streams

When organisations have been successful in obtaining funding, they expressed finding it difficult to act within the criteria set out by funding bodies, knowing that they will have to exclude certain people because they are out with the age bracket or locality:

"There was another young person who we would have liked to have taken on; she's got a great skill set and everything, but she missed the funding by 2 weeks - she was 2 weeks too old, and it's just things like that are pretty frustrating you know, and I know there needs to be a cut off."

"Because the funding is allocated... geographically, we couldn't just decide to start delivering in Royston tomorrow with funding that was allocated by the area committee to Possil. So those are the only kind of rules that we have around who can participate, but those are set by the funding bodies."

There was evidence that the criteria set out by funding bodies can stifle working methods within organisations; where staff becomes focussed on fulfilling the funding objectives that they forget to employ fundamental humanitarian aspects to their practice:

"In the workshops what I try and do is as a leader is, for me, it always works if like on a subliminal level, inside me, does it feel right what I'm doing? And it's just like, does that intuitively feel like I would like to be treated like that? If I come out with 'no', then I don't do it... I think there's a base level and I don't think a lot of people remember that because you can just get carried away with the process of 'this is how it should be done, this is what we should be doing, this is what the expectation is, this is where the project should finish, this is how many songs we need to get done...' and actually, what you really need to do is, is just go, 'are these guys happy?' to start with, 'is everybody understanding?'"

There was also a sense of feeling responsible for what happens next for those who cannot be involved in the project any further due to age restrictions:

"We've got a guy at 30 who's been homeless and he's just managed to engage with the project and I think, 'I can't chuck someone out because he's a couple of years older if there's a space!' Giving someone the chance seems more important than turning someone away. That's really difficult to be within these little guidelines."

"We've got a young guy... who wants to write his own thing and again he's 25 and he won't be able to join the project next year so what happens to these people?"

The data highlighted the detrimental effect created by stop-start nature of the programming activities. These were sometimes described as being delivered in “short, sharp blocks” due to the nature of funding allocations. Projects “come and go”, “parachuting in and out” of deprived areas, which organisations feel is not conducive to making a significant impact on the young people they work with. An anecdote from one small organisation demonstrates the significant effect longer term projects can have on young people:

“He was diagnosed with dyslexia – quite bad, and all through his schooling, he was in [secondary school], he was never – they didn’t even see it. He left school with no qualifications hardly, the teachers hadn’t even clicked about what kind of talent they had on their hands. We worked with him, and took him under our wing. Nobody had actually asked him ‘what’s going on in your head?’... And when somebody did, Jesus it came out! ... he’s now just started at Glasgow School of Art, and that was because of the way we worked with him. We gave him the time just to exist here, just to be, and it took about a year for us to develop into ‘well what is it that you want to do here?’... That is not a project you can fund over 6 months.”

Organisations expressed a concern that funding streams don’t reflect the necessary effort to work in a more inclusive way. In particular, they referred to the idea that not everybody learns at the same pace, and so time allocation can be vastly restrictive:

“I think the expectation as well, it has been in the past especially from a funding perspective, is that things can be achieved with everybody at the same rate and you can’t basically, especially when you’re working with people with any additional support needs. There needs to be the extra time to get to know the people to give them extra space and time to grow, because there’s loads of stuff in the way, like if you’re explaining things to one group of people, other people might need it explained in a different way.”

“We ran a music project in the local primary school which was at the beginning of the year for 6 months, and that was working with primary 6 over that period which was kind of chaotic because there was 25 of them, and trying to do anything in the space of two hours is quite challenging.”

Following on from this, organisations expressed a desire for consistency in funding so that they are able to provide a sustained service, and work with various young people at their own pace:

“We’ll see someone and then we won’t see them for two months and then they’ll have been AWOL. I think the fact that we just exist here is an important factor... I think what’s really needed is constancy.”

“The funding that we used to get hasn’t been available in the same form but we’re determined to have some kind of continuity in Drumchapel because that project had worked really well and we’d had a lot of participants over the years.”

Limitations of current funding

Organisations also acknowledged that lack of funded staff roles can negatively impact on the provision that they are offering:

“We tried to run a music project here a few times, just me on my own, and I had another volunteer, but it was absolute chaos.”

“We've got such a wide spectrum of children, of age, background, ability, and a lot of kids with additional support needs so all within this two hour period, you know, it's quite an intense coming together and when it works well, it really works well but it when it doesn't work, it can be quite, I feel for certain kids, it can be really quite detrimental so how do we manage that really so that we're able to provide different environments within the same centre? I think that's what I'm kind of looking at. If it means bringing in more staff to deliver specific activities, or to limit the amount of people that are in the hall but open our centre more days a week, maybe that's it”

“That size of project, if it's working with that many kids, it really has to be funded properly. If you don't, it's a bit shaky.”

Concerns were also raised about funding supporting the infrastructure of the organisations and not to the delivery of programmes for the young people:

“We've been to meetings, this is nothing current, but in the past, with networks saying, 'oh right, the first thing we need to do is set up, whatever it is, a website and this and that and the other' and I do appreciate you have to do that but I'm looking at the money sort of all going into infrastructure and where's the work? Where's the work that's actually getting to the young people you're supposed to be there for?”

Working in partnership

Local connections

This section explores attitudes towards and experiences of working in partnership between third sector organisations and local schools, exploring both connections that fluctuate depending on current projects, and more established, long term network involvement. The data showed a positive outlook towards working in partnership with other organisations, with the benefits that it can bring being widely acknowledged:

“It increases the reach, it increases the accessibility of the programmes so rather than just servicing one area it then expands the area that the potential reach of that funding, therefore the impact is greater... It's good not to be working in isolation so if organisations are working together, it's that's whole thing of 'two heads is better than one', the pooling of resources.”

“In having a big network of musicians that you work with, everybody continues to share practice and knowledge and little things they've found have worked, and that's just so helpful to talk about it and share it.”

Organisations recognised that in the current economic and political climate where Arts funding is continually being reduced, working in partnership is becoming a "necessity".

Working in partnership is also increasingly being encouraged by funders to improve the reach and impact of provision and to reinforce the sector through a web of connections:

“It’s tough when it gets cut every year, and the number of young people that we work with grows... It’s more and more important, and I think everyone has woken up to that fact now that partnership working isn’t an option, it’s a necessity.”

“It used to be that funding maybe was easier to come by so you didn't have to work in partnership as much whereas now it's very much a sense of like, 'this will strengthen your application, if you're working with somebody else on it' which makes sense, it's how it should be, we shouldn't be working in isolation.”

The pressures of time felt by many staff hinder the formation of new partnerships and, despite passionate expressions to be more involved, prevent established connections from developing:

“We do have a healthy relationship with [organisation name] and all of us are just doing our own things but when we need to partner up, we will. One of the things we are partnering with them on, pretty loosely, is the [project name]. So they got in touch with us asking if we could be one of their partners and I was like, ‘on paper, absolutely’ but in terms of what I can give to it, I don’t really have time, I just don’t have time.”

Established networks

The networks that exist in the city, as outlined in Table 3, aim to gather together individuals and organisations in the third sector to share knowledge and resources, fill the gaps in provision and prevent duplication of provision. The research found that several of the networks share the same members, consuming a large amount of staff members time in these organisations; time which is often unproductive as it is spent updating members who missed previous meetings. It was also recognised that in the past networks have tended to 'come and go', further draining organisations of their energy and time as each new network feels like "reinventing the wheel" every time. An example of this found in the research was the Glasgow Youth Music Forum, funded by Creative Scotland initially but now operating on a voluntary basis. As of May 2015, the forum is still advertised online through Glasgow City of Music directory, but its website address and the phone number provided do not exist anymore. Through discussion with organisations in the interview process, it became apparent that several people were confused as to whether the forum still existed:

“The Youth Music Forum was a good source of info sharing but it has been quite a while since there was a meeting or I’ve dropped off the mailing list.”

It also became apparent during the research that many organisations were not aware of the new Glasgow Youth Arts Hub, funded by Creative Scotland, and other networks across the city. One organisation commented that it would be "a tragedy if it didn't work well and it didn't achieve its aims and is just one of these things that just comes and goes, that would be awful. It has to work for all of these organisations and for those that don't even know

about it yet." For one organisation unaware of the GYAH network prior to contact with this research, there were discussions of organisations joining together to create another new network which would be the central point for signposting to various projects and creating partnerships; a further duplication of existing provision:

"One of the things that I think anybody that is interested in young people, employability for young people, realises that there is an awful lot of charity organisations, public sector organisations, universities, a lot of wonderful people doing an awful lot of amazing work, but none of its joined up so quite upfront, I see [organisation], and [organisation], hopefully being an organisation or a group of organisations that's going to start to help Glasgow Social Enterprise Network and Social Enterprise Scotland get people to start talking to each other."

This situation calls for a more co-ordinated set up with greater exposure in order to be sustainable in the long term, with more efficiency and less frustration for members. This observation was echoed by the following organisation:

"Yes, it just needs to be joined up. And it would be less of a waste of everybody's time because if you're a tiny organisation and you've got work to do, sitting in networking meetings as people are just being brought up to speed, it can be a very frustrating experience. And you don't have a lot of time. This is the organisation. You've heard the amount of work we do, we haven't got time to sit in a lot of meetings about stuff. We'd rather be doing the work, or doing the work that's necessary for the work to happen, the creative side to actually happen."

"I do feel that it may be some kind of universal model of 'this is how this works, this is what you need to do, some sort of simple strategy that would work in lots of different circumstances could somehow be devised so people weren't reinventing the wheel every time'. That would be of huge benefit, and then the money can just go to the sharp end where it should be."

Concerns expressed by organisations regarding how well linked the South of the city is to the citywide networks operating out of the North further bolster the need for improved co-ordination of partnership working:

"Because networks exist in the North, I don't know how things are tying into what's going on in the South. That is a worry, and something I'd like to hear more about. There used to be some kind of similar network in the South I believe but it doesn't exist anymore."

Table 3: Networks operating in North East Glasgow

Name	History of network	Network aim	Current provision	Members (organisations who provide music education activities)
Glasgow Connected Arts Network (GCAN)	North Glasgow Arts and Regeneration Network (NGARN), established in 2003, and West Arts Network (WAN), running since 2008, merged in 2013 to form GCAN, now operating in around 40% of Glasgow city.	<p>GCAN continues the aims of the previous NGARN and WAN networks now on a Glasgow city-wide basis, namely to:</p> <ul style="list-style-type: none"> • Promote, maintain and encourage public awareness and understanding of the arts • Provide skills and resource sharing, exchange of ideas and increase participation and learning • Promote and advance the economic, social and cultural development of Glasgow through the arts. 	<p>The current programme has 6 distinct areas: Scottish Refugee Festival, Arts & Health, Bus Art Trail for 'Doors Open Day', Winter Festival, CPD, and Youth Arts, including the continued development of Arts Award.</p> <p>GCAN'S recent work includes the promotion and development of the Arts Award qualification, including securing Scotland's first training agency contract for Arts Award from Trinity College London which has exceeded capacity and resulted (after one year) in the creation of See Make Think, a social enterprise looking to develop Arts Award across Scotland including accreditation with SQA with start-up finance from TCL.</p>	<p>There are currently around 30 active members of GCAN. The directors who provide music education activities include NRFG, Depot Arts and Children's Classic Concerts. Other members relevant to this study include Milton Arts.</p>
Glasgow North East Strategic Youth Alliance (GNESYA)		<p>An alliance of local youth workers who collaborate to support the development of services for young people in North East Glasgow. Through active partnership working, the meetings formulate practical outcomes, i.e. setting up events. Meetings are on a six weekly basis.</p>	<p>Due to the North East being a large area, and in order to involve all of the providers of youth work services, the alliance meets in 'hubcaps' (community action partnerships based around the community hub structures of Glasgow Life). The hubcap meetings are chaired by Glasgow Life staff. Hub caps for the North East of Glasgow include 'Bannerman', 'Eastbank', 'Lochend', 'Smithycroft', 'Springburn' and 'Whitehill'.</p>	<p>NRFG, Beatroute, Glasgow Kelvin's Youth Access Project.</p>

Name	History of network	Network aim	Current provision	Members (organisations who provide music education activities)
Glasgow Youth Arts Hub (GYAH)	Glasgow Youth Arts Hub was set up in summer 2014 with two years funding and is managed by GCAN.	The aims are to bring young people together to share their arts practice; effectively signpost individuals and groups to youth arts activity across the city through digital channels and face-to-face contact; provide inspiring training opportunities for professionals and volunteers working in youth arts; provide pathways for progression through the arts, nurturing talent and supporting ambition; build on existing partner expertise that ensures the voice of young people is evident, influential and sustained in the policy making, planning and delivery of youth arts in Scotland; build on Glasgow CAN's significant reach to disadvantaged young people, improving access and removing barriers to participation; develop Hub partners' capacity to reach, engage and develop the creative skills of more children and young people across the city; increase awareness of the benefits of participating and experiencing art throughout childhood and early adulthood; and build a more effective infrastructure to support sustained arts practice	Glasgow Youth Arts Festival took place between 30th March and 19th April 2015.	Depot Arts, NRRFG, CCC, Platform, SWAMP
Voluntary Sector North East Glasgow (VSNEG)		VSNEG provides a voice for voluntary sector organisations in the North East of Glasgow; promotes information sharing and supports joint working by collaboratively linking up voluntary sector organisations to evolve, grow and form new partnership; supports organisations to build an effective, sustainable voluntary sector in the North East communities; provides a platform for voluntary sector organisations by encouraging communication links through online forum speaking and networking.	VSNEG's approach is to promote inclusive engagement for all North East voluntary sector through a monthly newsletter, to promote up and coming events, meetings, workshops and community conference/fun days.	NRRFG are a member but VSNEG are not a priority for them.

Professional skills and abilities

This section explores the professional backgrounds, skills and abilities of the staff at the forefront of delivering music education to Glasgow's young people, and their ideas of what it takes to be able to work effectively with a wide demographic of young people.

Staff delivering music education provision in the third sector in Glasgow come from a variety of backgrounds. Some identified that, "We're musicians, you know. We haven't been trained as music teachers", while other staff bodies are made up of music teachers, music students, and those coming from a youth work and community arts background. One organisation would recruit its staff members based on holding a "good level of experience" gained through previous roles "in school settings or different community practice settings or they've maybe taught one to one". Several other organisations recognised that training and qualifications don't necessarily equate with being able to effectively work with marginalised groups of young people:

"That was a wee bit of a barrier at the beginning because they're predominantly music teachers, all graduates doing music degrees and stuff. They didn't have a huge amount of experience working with people with disabilities."

"Most artists that we work with, certainly visual artists, have come through either Art school or come from a Community Arts background, they've studied in the field, but that doesn't necessarily mean that they're equipped to deal with challenging young people."

To overcome this issue, a key requirement for recruitment for one organisation was based on knowing the personality and capabilities of a person, often from a prior personal connection. As one staff member put it, "I'm very conscious that if I bring anyone in, I'm more interested in who they are as a person in terms of their resilience and capability to adapt on the hoof more so than what their CV says". An anecdote from the same organisation detailed a friend of the staff member being recruited to teach in a school and the reason why he was recruited.

"So I basically kicked him in the door and shut the door behind but I've known him for years and I know that he wouldn't jump out the window. He has the personality – it's the personality I think and the character that's more important than anything."

Here we are presented with a paradox, where the same organisation recognises that "if you do anything of worth, you need experience, you need good folk", but that in reality, "a lot of our experience is being learnt on the hoof." Again, the same organisation spoke of one of their tutors gaining experience on the job: "a local guy who's a great musician who's done a bit of teaching and we wanted to try to give him more experience and give him some cash".

An employee who was recently recruited to manage an organisation in the North East is a talented violin player, and now offers violin tuition through the project. This string provision now fills the gap existent in instrumental string tuition in the local secondary school. The staff member recognised that third sector organisations are under pressure to fill such gaps in music provision:

“The amount of pressure being put on the voluntary sector to then meet that very real need and to fill the gaps in provision can't just magically happen, people need to be paid for the work that they're doing and quite rightly so.”

The data also showed ways in which organisations have achieved inclusive practice. Some organisations have people with additional support needs on their staff teams, bringing first-hand knowledge and understanding of the experiences that young people may have, and can thus be better equipped to support them:

“I can go and teach a unit full of blind kids, because I'm a blind person. I've been a blind kid! I know what they would need better than anybody else, in some ways, you know not every way but in the kind of practical sense I know what other people... I would think of stuff that somebody else might not.”

“Q: You mentioned growing up in special needs education. Do you think that helps you in your role now? Yes! Yes, yes, yes. I'm the Communications Support Worker so kids with AHD devices, deaf and hearing impaired – I'm the guy that deals with them... [I support] kids that don't talk which is basically me going full circle because I didn't talk till I was 8.”

“We've got a wide variety of kids. If some are wheelchair users, I make sure that the best way of doing things around that wheelchair because I'm in a wheelchair myself so I know what it's like.”

Professional development

The data demonstrated staff members' attitudes towards training and the levels of continuing professional development (CPD) undertaken by organisations. One organisation openly regarded training courses as “a waste of time”.

“We had to do training to become self-defence experts in the space of three hours and they had to do it because it was a legal obligation but then at the end of it you're thinking, 'I didn't learn anything, I'm not going to be able to defend myself here'. They always try and send me on training courses here and I'm always like 'I'm not going to waste my time' but some stuff I've seen recently, I've thought, 'no, that's great'... because it's people who are delivering training who have really thought this stuff out and who have the experience to know what's needed. I don't know if that's probably a left-wing response to that question. Yeah, so, I think training is good, but is it really?”

The attitude that the majority of training is a necessary formality and not a priority is echoed throughout the sector through evidence of a lack of action taken to complete training in several organisations:

“That's something that I'm trying to address at the moment to be honest because I don't think as an organisation we've done nearly as much as we should and there's lots of reasons for that. Sometimes it can be very expensive, but do you know what, quite often that goes into funding budgets and it should be done and I think there's been cases in the past where funding's been applied for and the CPD budget has just been spent on something else.”

“Sometimes you'll find somebody who might be a brilliant artist but don't have that skill working with young people in care. We're kind of slacking on that and need to pick that up.”

The research showed that there is a prevalent understanding that in order to work effectively with all young people, staff need to be aware of the support needs that are understood to accompany a particular medical condition:

“We do try to accommodate that as best we can, making sure the staff are prepared for the medical condition that the student does have and give them as much support with their teaching so that they can really support the student and their learning.”

“If there's somebody with a medical condition, for example, if it's autism, we would hopefully try to get an autism specialist to come in and maybe give a wee bit of background as to what the condition is, things that might be able to be supportive for them.”

Evidence was also gathered of some organisations providing alternative training opportunities for their staff.

An organisation that employs people with additional support needs to increase their employment opportunities on a professional level and simultaneously embed awareness training into their provision, offers lengthy trainee positions to employees. Trainees work alongside several other staff members to create a well-supported environment:

“I'm a music workshop trainee. I've been in [organisation] for about a year and a half now.”

“The great thing is that the process at [organisation] works in a particular way so like nobody's totally exposed, you don't just have to get chucked in with a load of people.”

As the quotes outline, the length of traineeships and the support of the group dynamic can prevent new employees feeling insecure and incapable, stimulating learning and confidence in a gradual way that suits the individual. This inclusive process can help to nurture its employees' “social confidence” and “social growth and understanding”, which otherwise can be missed as “people will make allowances for us, people will treat us differently”.

A further example of training provision is from an organisation who works with young people with additional support needs, running group music-making sessions alongside one-on-one instrumental tuition on a weekly basis. The data show that the training encourages the staff members to use and rely upon their musical knowledge, rather than learning about specific additional support needs in order to effectively support young people:

“That was clear from the beginning that you needed to have a bank of music knowledge as a support to you... it takes away the fear of thinking ‘oh I don't know anything about additional support needs.’ You don't need to know anything about that. You can rely on your musical knowledge. That's why they [young people] come. They're not coming for advice on cystic fibrosis or anything.”

The practice of this organisation emphasises that lessons should be “on a person-centred basis” as “everyone is completely different, as every sound that you make in the orchestra is different.” It is the organisation's belief that if you draw the music out of the learner, it is more

meaningful. In order to be “reactive” to the individuality of the young person, “rather than being really prepared with your plan”, staff members are encouraged to continue their own creative development:

“The practitioner has to keep honing their own creativity, and okay they might not be writing symphonies every day but every time a new person comes to them, that in a sense is their symphony. It's an opportunity to be more and more creative each time. Whenever you meet someone for the first time, you recognise their uniqueness and individuality, and you do the same when you draw the music out of them, and find out what their music and where they're coming from.”

Another organisation who runs group ‘jamming’ sessions for young people found it to be beneficial for staff to be multi-instrumentalists. In this way, staff could be “flexible” in filling the gaps that were created in the band when the attendance of the young people was erratic.

Key findings

- Organisations expressed concern that the process of securing funding was problematic. There was limited discussion with funders; the process is lengthy and frustrating; and that there is a sense of being in competition with one another for the same funding.
- Organisations felt that the specific strands of funding streams could at times be restrictive; requiring them to work with particular groups in particular areas and within restricted time frames. This appears to have stunted their development, and prevented building capacity.
- Most organisations were positive about working in partnership and engaging in networked activity, recognising this both as helpful in their practice and essential in terms of securing funding.
- However, working in partnership and engaging in networks was reported as resource intensive and there was anxiety about the capacity to engage sufficiently in these activities.
- A combination of it being problematic to engage fully with networks and the existence of more than one network, has further complicated the networking capacity of organisations.
- Organisations expressed a frustration with some of the existing training that they felt it necessary to engage with.
- There was a recognised need amongst organisations to understand the specific support needs of different groups of young people.

Networking event

On 19th May 2015 the research team hosted a networking event in the University of Strathclyde to which all key stakeholders involved in the project were invited. This group included: representatives from the various organisations in NE Glasgow and third sector music organisations working at a national level, Instrumental Music Services, Creative Scotland, Scottish Government, Glasgow City Council, YMI, researchers from University of Edinburgh and University of Strathclyde, CELCIS.

The event provided an opportunity to share and discuss the findings with the group. A draft copy of the report was discussed and comments and corrections requested. We also asked the group to consider the following question:

How might we have a more inclusive form of provision that addresses these issues?

The responses of the various groups were collated on the day. These have been grouped and presented thematically below.

Structural issues

- Exam-led model/allocation of provision.
- Teachers/head teachers as gate keepers.
- What happens after a year of YMI provision? Avoid drop-off.
- Formalised nature of education and funding.
- In schools sometimes ASN units are separate – could they be more included in whole-school music activities?

Organisational issues

- Importance of the session being weekly so that there is continuity and opportunity to build skills of all involved.
- In some ASN schools issue of working with large numbers of children in schools, sometime almost unmanageable and related issue of space.

Co-ordination

- Could it be someone's job to know what each group have and need and match groups up?
- Partnership collaboration.
- Music therapy + 3rd sector organisations can be quite bitty – 6 weeks here, 8 weeks there. More continuity would be good.
- Collaborative and co-ordinated approach between third sector organisation and local authorities can be fruitful. Example given of Children's Classic Concerts.

Resourcing

- Funding restrictions leads to restricted work.
- Lack of awareness of how YMI funding is used.
- Musical instrument 'bank' – including technology. Idea is that you swap and share.
- Exam-led approach – this should be more flexible.
- Not enough provision for music or music therapy with pupils with ASN.
- Transport has impact on accessing groups.

Professional development and learning

- Confidence through teacher training.
- Third sector lead CPD sessions for PGDE students.
- Music should be more important in primary education training.
- Value of creativity – place creative subjects as a firm subject “music is the melody”.
- Upskilling primary teachers through YMI – issues: primary teachers not always with class to learn.
- Importance of professional development of schools staff so that they can continue with the work and develop their own skills.
- In GCC trying to identify skills within existing primary + ASN staff and raise confidence to deliver music themselves.

Development and research

- Research into the benefits of music – improved behaviour?
- Solution – access to singing/nursery rhymes from a young age.
- Evaluation.
- Demonstrating impact for funding bids.

Collaboration and partnerships

- Potential for mentoring professional musicians – requirement of grant/job description.
- Mentoring – children/young people participating in this too.
- Potential for social interaction.
- Sharing activity with friends – having fun, social, rather than educational.
- Mentoring to get into the industry.
- Wider partnerships i.e. knowing who to speak to.

Attitudinal barriers

- Attitude change: if you can create, you can be inclusive.
- “myth” of talent.
- Perception – educate society that it IS accessible.
- Make music unlimited, transferrable.

Supporting positive outcomes

- More appropriate music related careers advice.
- Children and young people involved in music programmes may interact with pupils from other schools and be involved in city wide music groups and therefore leading to greater social understanding?

Discussions on the day and subsequent feedback on the draft report from particular individuals and organisations have informed and been included in this final report.

Conclusions

It is important to remember that the focus of this project is specifically on how to nurture the development of more inclusive practice in music education.

- The value that 'everybody is welcome' is widely held and shows evidence of a desire to encourage inclusive practice. A culture of inclusion is embodied in many of the organisations which bolsters a very positive setting for development.
- While organisations do work with small numbers of young people from marginalised group it is still difficult for them to engage fully with more young people from these groups. A key explanation for this is the fragmented and uncertain nature of funding which appears to effectively constrain more long-term/innovative development opportunities.
- While networks do exist in the area to help coordinate partnership working, these are still gathering momentum. In particular there is evidence of a need to better facilitate relationships between third sector organisations and schools. This would significantly increase the reach and nature of provision to more young people.
- The diverse professional backgrounds that staff come from enrich the provision delivered. This could be further utilised in skill sharing with the emergence of stronger network activity.
- Current provision of training does not necessarily support the development of inclusive practice. Experiences of traditional training courses focussed on inclusion/ additional support needs in the third sector, and the lack of action taken towards achieving CPD, support the need for a different approach towards professional development. An approach which recognises and builds on existing good practice which focuses on the development of inclusive practice may be more desirable than professional development which focusses on developing approaches based on additionality and difference.
- In parallel with these issues the low socioeconomic context of the North East of Glasgow influences how parents/carers engage with music education. As a result music education struggles to maintain parity with perceived 'practical' subjects such as Maths and the Sciences. Stigma around learning music as 'elitist' and 'not for the likes of us' renders it superfluous in some people's minds.
- There is evidence that young people with additional support needs and their parents/carers do not believe that they can be involved in musical projects. This perception is supported by the lack of enquiries that organisations receive from these young people or their parents/carers.

Next steps

While there is a diverse range of existing practice this is to varying degrees inclusive. There is potential and an appetite for the further development of this practice to be more collaborative particularly in terms of engaging with schools.

There is opportunity for more focused development of practice that builds on existing expertise to form programmes that are more capable of both delivering music education for a more diverse range of young people and, potentially, effecting wider social change.

It is clear that there is an urgent need for developing practice that can nurture a more inclusive approach to meeting and contributing towards the musical and social needs of children and young people in the North East of Glasgow. A more collaborative strategy that can draw on existing partner skills and knowledge is needed to help evolve existing practice.

A key dimension to the future development of projects would be to devise and model programmes that have a connection to and impact on local communities. A clear research/evaluation dimension would help create understanding of this process and identify key success factors.

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Appendix A Interview schedule for third sector organisations.

Initial steps

Explanation of research
Confidentiality
Procedure
Recording of interview

Initial part of interview

Title/role of informant
Background of the organisation
Structure? Probe: How many staff? The reach of organisation?
Aims? Probe: Philosophies? Own values or shared within organisation?
Uniqueness? Probe: Different to other organisations?

Sustainability

Work in partnership? Probe: What level? With whom? Individual and fragmented/network?
Value and strength in collaborative work? Probe: Would you want to work collaboratively? Challenges here?

Funding

What funding is received? Probe: What does it pay for?
Effect of funding? Probe: Problems around funding?
Future of funding? Probe: What would be helpful? Pressure to be social enterprise?

Programme Content and Delivery

Detail about music programmes? Probe: Content? Tutors? Location? Times?
Regular opportunities for young people? Probe: Sustainability?
Issues regarding delivering programme to particular groups? Probe: What is needed to run effective session?
How well equipped and confident are the staff working with all young people? Probe: Where does that come from? Professional Development Opportunities?

Accessibility

How do participants find out about programme? Probe: Advertising methods?
How does it work as far as cost is concerned? Probe: If a young person couldn't afford it, could they not take part?
What types of young people access service? Probe: Particular groups? Socially disadvantaged? Groups that are under/over represented?
Challenges of participant access? Probe: Transport? Finance? Gatekeepers (lifestyle, attitudinal)? Young people's attitudes/perceptions?
How do you conquer these issues? Probe: Further communication?

Inclusivity

To what extent is the organisation able to work with all young people? Probe: Is it possible to work with all groups considering funding issues and problems of participant access? What is your understanding of being 'inclusive'?

Appendix B Interview schedule for school pupils.

Initial steps

Can you tell me what musical instruments you are learning and how long you've been learning them?
How did you get involved in music?
What do you get from learning a musical instrument?
Do you attend any musical services out with school in the community?
How did you find out about it?
Why do you like going there?
Do you have to pay to be involved?
Would you still go if you had to pay?
Are there any young people with disabilities there?

Inclusion issues

Do many of your friends play music? How did they get involved in music?
What do your friends think about you being a musician?
Do you think everyone in school should have the opportunity to have music lessons?
Our research has shown that very few people with additional support needs access music provision in the area. Why do you think that is?

Attitudinal issues

I've heard that some parents don't see employment in the creative industry is a 'real career'. Why do you think that is?
Have you experienced this?
Have you felt supported by other teachers when studying music? I.e. going to lessons?
How does the columns system work when you are choosing your Highers?
Why could this be a problem?

Local issues

What are the problems that young people face in this area?
How could music help young people in this area?
Have you ever had any experiences of feeling unsafe when travelling in this area?
Would that affect whether you could go to a youth club?
How would your parents feel about you travelling by yourself?

Appendix C

List of Glasgow citywide organisations that provide opportunities for music education.

Artform
Beat It Productions
Beatroute Arts
Bridging the Gap
Castlemilk Youth Complex
Ceol's Craic
Children's Classic Concerts
Confab
Creative Therapies
DASH Club
Depot Arts
Drake Music Scotland
Dropzone Records
Dumbarton Road Corridor (DRC) Youth Project
Family Action in Rogerhouse and Easterhouse
Fusion Youth Group
FUSE
Givin' It Laldie
Glasgow City Council's Leaving Care Services
Glasgow East Arts Company (Platform)
Glasgow Kelvin Youth Access Project
Glasgow Life
Glasgow Music Studios
Glow Arts
G15 Youth Project
Innerzone at Wellhouse Housing Association
Limelight
Mainly Music
Milton Arts
MusicALL Project by Hazelwood Vision
New Rhythms for Glasgow (NRFG)
Nordoff Robbins Scotland
Pan African Arts
Paragon Music Ensemble
Quarriers' Glasgow Group Activities
Royal Conservatoire of Scotland's Music Centres
Royston Youth Action
Scottish Academy of Asian Arts
Scottish Chamber Orchestra (SCO) Connect
Scottish Music Centre
Scottish Opera
Sense Scotland
Sistema Scotland
Sonic Bothy
St Paul's Youth Forum
Swamp Creative Media Centre
Theatre Nemo
The BBC Scottish Symphony Orchestra Learning and Outreach
The Coach House Trust
The Glad Foundation
The Green Door Studio
The Happy Club (Healthy Active Promotion of Positive Youngsters)
The Royal Scottish National Orchestra (RSNO) Engage
The Sound Lab