Exploring a Community of Musical Practice:

A Case Study of Music Generation Limerick City

Andrew Jordan

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Supervised by Dr. Ailbhe Kenny

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Abstract

This research provides a case study of Music Generation Limerick City. Music Generation (MG), established in 2011, is a national music education programme in the Republic of Ireland. As of September 2022, MG provides music education programmes in 25 areas of the country with plans to expand nationwide. This study examines the work of one MG area – Music Generation Limerick City (MGLC). The research investigates to what extent does the performance music education (PME) approach of Music Generation Limerick City (MGLC) create communities of musical practice and to what extent do these foster social action? Research findings have been presented using Wenger's domains of his social theory of learning (1998) – these include community, identity, meaning and practice. Two phases of data collection took place. Phase one, using focus group interviews and semi-structured interviews explored the experience of MGLC musician educators, classroom teachers, school principals and the MGLC development officer. Phase two of this study using semi-structured interviews explored the experience of MGLC programmes from the viewpoint of past and current MGLC participants.

The findings of this study showed that Music Generation Limerick City did indeed create multiple CoMP. This study has demonstrated that the creation of CoMP has the potential to provide the components needed for social action to flourish however, in the case of MGLC, this social action was limited and secondary to the educational remit of MGLC. Furthermore, it was evident in this research that CoMP also provide a structure to which PME programmes can be implemented and delivered. This research provides important insights into the role of partnership in the Irish music education system and demonstrates that while partnerships can be effective in the provision of music education, certain conditions of collaboration and communication are important factors in determining the success of such partnerships. The findings of this research will inform the future development of policy, practice and research of Music Generation Limerick City, Music Generation nationally and similar music programmes nationally and internationally.

Keywords: Performance Music Education, Communities of Musical Practice, Social Action

Declaration

I, Andrew Jordan, declare that this thesis is based on the original research work that I carried out between September 2013 and March 2022. I also declare that no part of this thesis has been replicated in any form prior to submission. Additionally, and to the best of my knowledge, all sources have been dually acknowledged within the body of the thesis. Furthermore, the research work that is presented within the body of this thesis remains the copyright of the participants involved in the research and I.

Signed: _____   **Date:** _____

       Andrew Jordan

Acknowledgements

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List of Abbreviations and Acronyms

ABRSM – Associated Board of the Royal Schools of Music

CoP – Communities of Practice

CoMP – Communities of Musical Practice

DES – Department of Education and Skills

DEIS – Delivering Equality of Opportunity in Schools

LIT – Limerick Institute of Technology

LSoM – Limerick School of Music

ME – Musician Educator [1]

LMEP – Local Music Education Partnership [2]

MG – Music Generation

MDO – Music Development Officer [3]

MGLC – Music Generation Limerick City

MIC – Mary Immaculate College

PME – Performance Music Education

RIAM – Royal Irish Academy of Music

UL – University of Limerick

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[1] During the initial set-up phase of Music Generation Limerick City musician educators were referred to as tutors. For clarity, the term Musician Educator or ME will be used throughout.

[2] In earlier rounds of Music Generation, the term Music Education Partnership (MEP) was used however, more recently the use of the term Local Music Education Partnership has been adopted. The term Local Music Education Partnership or LMEP will be used throughout for clarity purposes.

[3] In earlier rounds of Music Generation, the job title Coordinator was used. More recently, the job title Music Development Officer has been adopted. For clarity, the term Music Development Officer or MDO will be used throughout.

Chapter One

Introduction

Chapter One – Introduction

Ireland is known worldwide as having a strong tradition of music making, however Ireland has had a less than adequate infrastructure for the provision of music education (Herron, 1985; Heneghan, 2001; Music Network, 2003). Music Generation (MG), which was established in 2011, is the most recent response in an attempt to provide a national music education programme. MG is quite clear in its vision and states explicitly that, "through partnership", it will "establish a national music education service of international excellence, where every child and young person in Ireland has local access to high-quality music education" (Music Generation, 2014). MG has committed itself to achieving this vision through partnership with national and local stakeholders and adopting a performance music education (PME) approach to its implementation and delivery. In 2013, Limerick City was one of the areas within the Republic of Ireland which was successful in gaining access to funding to launch its MG programme.

Commencing in 2013 and taking place over an eight-year period, this current research studies the implementation and delivery of the Music Generation Limerick City (MGLC) programme, with a particular focus on music programmes within areas of social regeneration. In particular, this study investigates to what extent does the PME approach of MGLC create communities of musical practice and to what extent do these foster social action? This study investigates the benefits and challenges of a PME approach and the extent to which CoMP can be formed and, in turn, foster social action. This study adds to the body of literature available which looks at the social impact of music making and, in particular, music making in areas of social disadvantage. MG takes a 'partnership' approach to its work and aims to provide a national infrastructure for music education in Ireland. This study outlines the characteristics of partnerships which instil a culture of collaboration and communication and makes recommendations for programmes like MGLC to ensure 'active' and 'collaborative' partnerships thrive. This study is the first doctoral study of any Music Generation programme in Ireland. As the first doctoral research of any MG programme, this study provides an important academic exploration of the inner workings of this programme. Music Generation was first established in 2011, eleven years later it is close to achieving its vision of the provision of programmes in every county within the Republic of Ireland. However, although Music Generation has developed and evolved since its inception, the insights, findings, and recommendations contained in this study will provide important information for those involved

in the development of future policy, practice, and research of music education in Ireland and beyond.

Background to the Study

Music Generation is a national partnership programme,[4] co-funded by U2, The Ireland Funds, the Department of Education and Skills, and Local Music Education Partnerships. In 2011, Music Network established MG as a subsidiary company, to execute the donors' vision, with 11 cities/counties selected to participate in MG's first phase, funded through philanthropic donations and matched by local investment. Its programme aims to help children and young people access music education in their own locality. In 2014, the Department of Education and Skills announced its commitment to sustainably co-fund all 11 areas into the future, once the philanthropic donations were spent. In 2015, based on the success of its first five years, U2 and The Ireland Funds pledged to support a new phase of growth for Music Generation. In 2016, the Department of Education and Skills also committed to co-funding the second phase of the programme. This culminated in 2017, with U2 and The Ireland Funds confirming a total philanthropic donation of €6.3m to support Music Generation's expansion into nine cities/counties as part of 'phase two'. In 2019, five more Music Generation counties were established as part of the journey towards nationwide expansion. As of September 2021, the programme is in place in 25 geographical areas of the Republic of Ireland, with planning now underway to extend Music Generation to all remaining areas of Ireland, to meet its 2022 target.

Music Generation's ethos is firmly rooted in making music accessible, this ethos is affirmed by Bono at the launch of Music Generation, when he said, "What we want to do is really simple. We just want to make sure that everyone, whatever their background, gets access to music tuition. That's the idea" (Music Generation, 2014). Music Generation has invested heavily in developing its 'brand', which has provided consistency and recognition of their programmes nationally (see Fig. 1).

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[4] Originally branding itself as Ireland National Music Education Programme, MG have recently re-branded itself as Irelands National Partnership Programme. This rebranding will be discussed further in chapter three.

Figure 1 Music Generation National Logo

Regionally, as of September 2021, Music Generation is in operation in twenty-five local partnerships. Each local music education partnership[5] (LMEP) is a collaboration between local stakeholders in each area.[6] A LMEP is a locally-based active and engaged steering group, advisory group or committee made up of a range of experts and stakeholders, championing, advising on and guiding a programme that offers high-quality performance music education opportunities to children and young people. LMEP membership can include representatives of statutory agencies, music providers, musicians, interest groups, and other relevant bodies in the area, as well as representatives from regional and national expert groups, if desired. The establishment and maintenance of an LMEP is a condition of Music Generation funding. A central tenet of the Music Generation model is the need for the LMEP to be established and maintained within the structure of a local statutory agency – either an Education and Training Board (ETB) or a Local Authority. For long-term sustainability and legal reasons, this statutory agency adopts the role of Lead Partner.

Music Generation through this vision is quite certain that it must rely on local knowledge through formed partnerships to maximise its effectiveness. Music Generation continues in its strategic plan to say that "through access to high-quality vocal and instrumental music education, it aims to empower and enrich the lives of children and young people by enabling them to develop their creativity, reach their full potential, achieve self-growth and contribute to their personal development, within a vibrant local music community" (MG Strategic Plan, 2016-2021). This statement clearly reflects the two-fold nature of music education as having, not only a musical education remit, but also one that can influence personal, social and community development. Music Generation holds the core values of access, quality,

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[5] The term 'Music Education Partnership (MEP)' was used from the inception of MG in 2013 however was later changed to Local Music Education Partnership (LMEP) see Music Generation (2019). The use of LMEP will be used throughout this study for clarity purposes.

[6] In Limerick City the local partners are the University of Limerick, Limerick Institute of Technology, Mary Immaculate College, Limerick and Clare Education and Training Board, Limerick City and County Council, Limerick School of Music, DEIS Post Primary Schools, Limerick Youth Service, the Redemptorist Centre of Music, Peter Dee Academy of Music, the Learning Hub, the Irish Chamber Orchestra, Lyric FM, Limerick College of Further Education, Oscailt and the Limerick Regeneration Agency.

partnership, diversity, creativity, and sustainability close to the work in engages in. Music Generation have identified these core values as areas that needed development in Ireland, specifically, as it believes these are the areas which will ensure young people will receive the highest quality service (ibid). Music Generation believes that it is the right of every child and young person to have inclusive access to performance music education, regardless of circumstances (ibid).

Music Generation Limerick City

Music Generation Limerick City (MGLC) was established in the city in 2013. Its establishment came after a concentrated city effort, which saw many local stakeholders, along with invited parties with particular expertise, come together to discuss music education in the city. This city forum became Limerick's LMEP. Limerick's LMEP's application to MG was successfully accepted on a second round of applications and funding was granted for a roll out of programmes in the city. Limerick's LMEP devised a framework document 'Pathways in Music 2013-2015'. This document provided the initial blueprint for the roll out of MG programmes in Limerick City (Music Generation Limerick City, 2013). This document sets out a suite of music programmes that is delivered by professional musicians. The MGLC programme works in a wide variety of contexts, with children and young people of all ages and levels of experience. Common across all activities is a focus on creativity and self-expression and a commitment to practical, hands-on music making in every session. MGLC also affirm that there is a strong community component to the programme, which aim to bring people together from different musical, cultural and social backgrounds to create and enjoy music. MGLC aligns itself with similar branding to MG nationally (see Fig. 2).

Figure 2 Music Generation Limerick City Logo

Within primary schools, MGLC facilitates the creation, arrangement, performance, and recording of original music with over 2,000 young people each year. The primary school programme involves weekly visits from professional musicians, during which they facilitate

the exploration of sound, structure, and themes. Each participating class then creates their own original group-composed piece of music. At second level, a team of professional instrumentalists, rappers, and producers work with groups for an intensive block of time. They introduce musical concepts and facilitate the creation, arrangement, performance, and recording of an original piece of music.

At community level, MGLC provide a creative space based in Limerick city centre where teenagers attend on a weekly basis. Two of the most established groups utilising this creative space are 'Limerick Voices' and 'Band Explosion'. The 'Limerick Voices' project (see fig. 3) involves established songwriters working with young people throughout the city, providing techniques, tools, ideas, inspiration, and a platform to express themselves. The resulting work is uploaded to the Limerick Voices Sound cloud channel,[7] where it becomes part of an online legacy of original music coming out of Limerick. MGLC say that the wider aim and legacy is to create a culture of song writing, creativity, and self-expression. Band Explosion (see fig. 4) is a long-term project that provides gigs, promotion, mentoring, skills building and recording opportunities for young musicians across Limerick City. MGLC outline the aim of the Band Explosion programme, where they say they endeavour to build a vibrant and varied teen musical scene, built with creativity and self-expression.

Figure 3 Limerick Voices

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[7] Limerick Voices Sound Cloud Channel can be found here:
https://soundcloud.com/musicgenerationlimerickcity

Figure 4 Limerick Band Explosion Logo

As part of the suite of programmes offered at community level, a key part of the project was the 'Music Gen Express' – a converted double decker bus that contained a field studio, workshop and performance space and listening suite (see fig. 5). The bus enabled artists to conduct workshops at different locations throughout the city, creating a unique creative environment that both the teens and the musician educators have made their own.

Figure 5 MGLC Express Bus

Other short-term community MGLC projects take place on a rolling basis. Some of these projects include work with the Limerick Youth Service, Brothers of Charity, Limerick Prison among others. MGLC employ a core team of local artists, who are employed as 'musician educators'[8]. MGLC say their musician educators have been selected based on their track record and their ability to engage and inspire. MGLC's musician educators are all locally based, with

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[8] During the initial set-up phase of Music Generation Limerick City, musician educators were referred to as tutors. For clarity, the term Musician Educator or ME will be used throughout.

a national profile. This particular study is the result of a research component built into the original MGLC 'Pathways in Music' plan. MGLC's LMEP decided to incorporate a research element to its programme and provide part funding for PhD research. This current study is the result of that research scholarship.

Limerick City in Context

This current study focuses on a music education programme in an urban setting in the mid-west of Ireland. The following section will provide demographic information on the city of Limerick in order to contextualise the MGLC programme. Figures from the 2016 census[9] are provided, as these are the most recent figures available for the period of the establishment of MGLC in 2013 and the roll out of its initial programmes up to 2016. Limerick City is the Republic of Ireland's third largest city, with an area of approximately 59.2km², and, as of 2016, has a population of 94,192 (CSO, 2016).
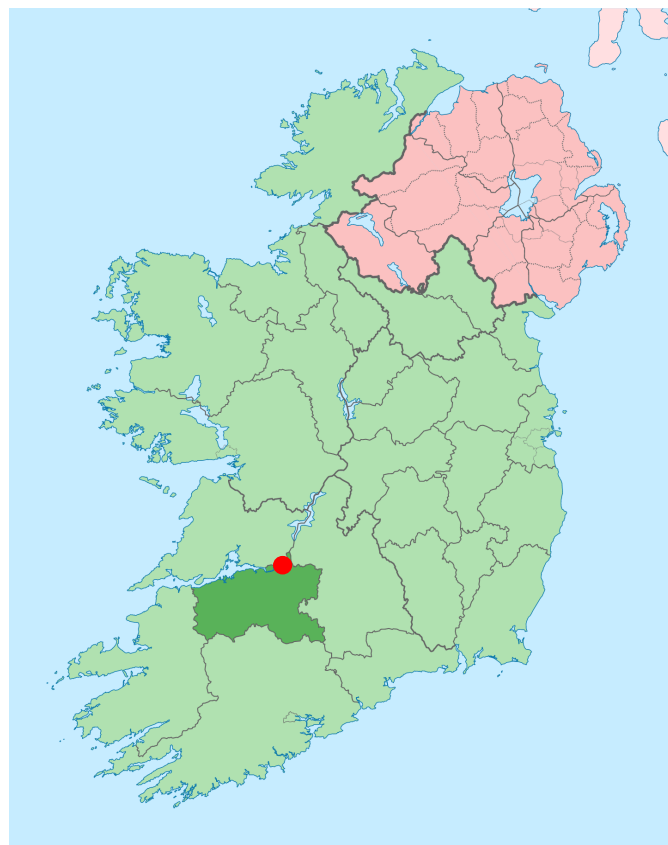
Figure 6 County Limerick (Dark Green) with Limerick City Marked in Red

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[9] A more recent census in 2020 was postponed due to the COVID-19 pandemic and so the 2016 census is the most recent available source of statistics.

According to the 2016 census, 21,273 were aged 18 years or under (CSO, 2016). The city's unemployment rate of 28.6% was the highest, nationally (ibid). Limerick, according to the 2016 census, had the highest number of young school leavers in the country – 29% of Limerick City's labour force holds an educational qualification no higher than lower second level (ibid). The proportion of lone parents in Limerick City, as recorded in the 2016 Census, was 48%; representing the highest rate of any county (the national average rate is 17.9%) (ibid). In addition, Limerick City had the highest proportion of local authority housing of any Irish city (Hourigan, 2011). From these stark statistics, it is clear Limerick City has had a significant challenge in tackling its issues of education, housing, and employment. Similarly, in relation to health, Limerick City reported the worst health, nationally, in the 2011 census (CSO, 2012), with 22-26% of young people in Regeneration[10] areas (see fig. 7) stating they feel afraid to go outside; and 50-56% of households in Regeneration areas state having 'great difficulties in making ends meet' (Limerick City Children's Services Committee, 2011). Hourigan reports Limerick as having the highest rate of suicide, self-harm, and marriage breakdown in the country (Hourigan, 2011).
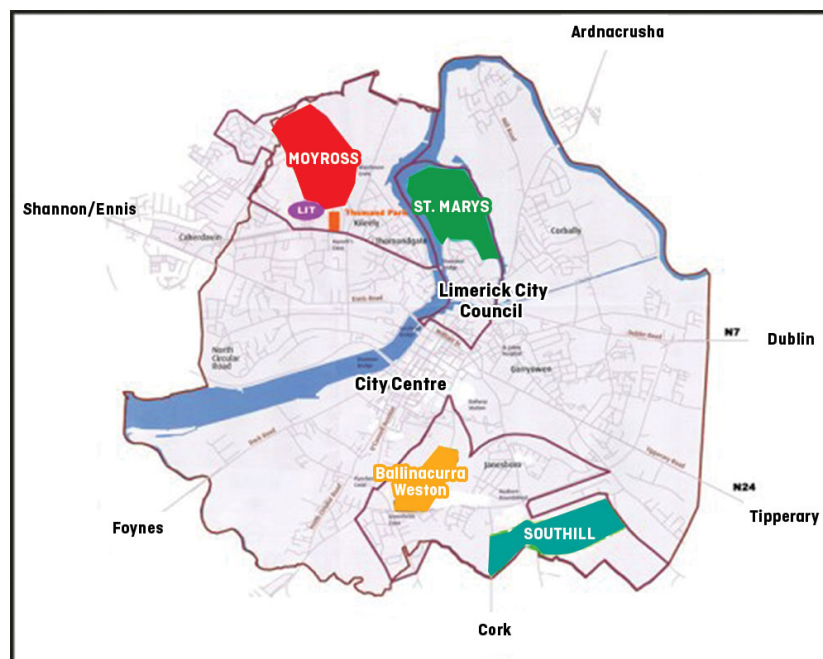
Figure 7 Map of Limerick City depicting areas of Regeneration

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[10] The Limerick Regeneration Framework Implementation Plan launched in 2013 envisaged one of the largest capital programmes and largest regeneration programme in the Republic of Ireland. The Plan included a €253m investment on physical, €30m on social and €10m on economic programmes. Regeneration areas in the city include Moyross, St. Mary's Park, Southill and Ballinacurra Weston.

From an educational perspective, and at the time of the roll out of the first MGLC programmes, the Department of Education and Skills had several schemes aimed at tackling educational disadvantage in schools, some of which come under the Department's initiative – 'Delivering Equality of Opportunity in Schools' (DEIS). Of the 44 schools within the city boundary, 50% were DEIS schools (16 DEIS Primary Schools and 6 DEIS Secondary Schools), primarily located in Regeneration areas and city centre (Limerick Regeneration Programme 2009-2018).

At the time of completion of this study in 2022, the demographics of Limerick City have shifted to a more positive perspective. Limerick is reported to be one of Ireland's fastest growing cities, with its population to increase by 50-60% to over 141,000 by 2040 (www.limerick.ie, 2022). According to the city's website, Limerick has experienced a resurgence in recent years, with over 18,200 new jobs created since 2013 (ibid). An economic and spatial plan has also been published – Limerick 2030. The Limerick Cultural Strategy (2016 – 2030) will parallel the Limerick 2030 Plan, and is reported to be a roadmap for further cultural development in Limerick to ensure sustainable, long-term cross-sectoral commitment for the ongoing fostering of this rich part of its heritage (ibid). This cultural strategy has been developed by Limerick City and County Council working in partnership with the Limerick Arts and Culture Exchange (L.A.C.E) and Professional Limerick Artists Network (PLAN), council departments, citizens, businesses and voluntary and community organisations across Limerick. This strategy sets out a vision and ambition that allows Limerick City and County Council to plan effectively and look to the future. This Cultural Strategy is an integrated set of choices that outline its intention to pave the way for effective planning to achieve change through cultural engagement. The Limerick Cultural Strategy aims to grow Limerick's cultural capacity by retaining and attracting creative practitioners to live and work in Limerick. The strategy aims to grow the physical and human resources, infrastructure and support for staging large-scale interventions, performances, festivals and productions along with supporting and growing innovative and creative collectives in Limerick. Interestingly, the cultural strategy, similar to Music Generation, is built on a partnership approach, in which the local authority has committed to working closely with all agencies and individuals who have an interest in, or are actively involved in cultural provision. Music Generation would form a core stakeholder as a music education provider as part of this cultural strategy.

Limerick City and Music

Limerick City has a thriving musical heritage, most recently was documented by local historian Paddy Brennan (2018). Brennan's publication is the first attempt at presenting a comprehensive history of music in Limerick city. The book demonstrates the length and breadth of the diverse and abundant music making that has taken place in the city over the last number of centuries. The book chronicles everything from opera to the Cranberries[11] to the Limerick showbands[12] and Céilí[13] bands. It features stories of the recording studios, the venues, and the time when pirate radio stations were the most popular thing in Limerick in the 1980s. The book features one of Limerick's oldest music organisations that are still active and provides an account of their history as music educators. The Boherbuoy Brass and Reed band is one of the city's oldest music organisations. This band dates back to 1850 and is still operating in the city. The Boherbuoy Band, like many other similar organisations, has a long tradition of offering musical instruction to members on an informal and voluntary basis. This kind of tuition pre-dates any 'formal' or 'private' music schools in the area.

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[11] The Cranberries were an Irish rock band formed in Limerick, Ireland. The band classified themselves as an alternative rock group, but incorporated aspects of indie rock, jangle pop, folk rock, post-punk, and pop rock into their sound.

[12] The Irish showband is a dance band format which was popular in Ireland mid-1950s to the mid-1980s, though some showbands have survived until the present day. The showband was based on the internationally popular six- or seven-piece dance band. The band's basic repertoire included standard dance numbers and covers of pop music hits. The versatile music ranged from rock and roll and country and western songs to traditional Dixieland jazz and even Irish Céilí dance, folk music and waltzes.

[13] Céilí bands gained popularity in the first half of the 20th century, playing solely for Irish dancing. A typical Céilí Band had around 10 instruments including accordion, fiddle, flute, concertina, harmonica, uilleann pipes, banjo, mandolin, tin whistle, drums and piano. A variety of dances were used for each Céilí including jigs, quadrille sets, hornpipes and waltzes among others.
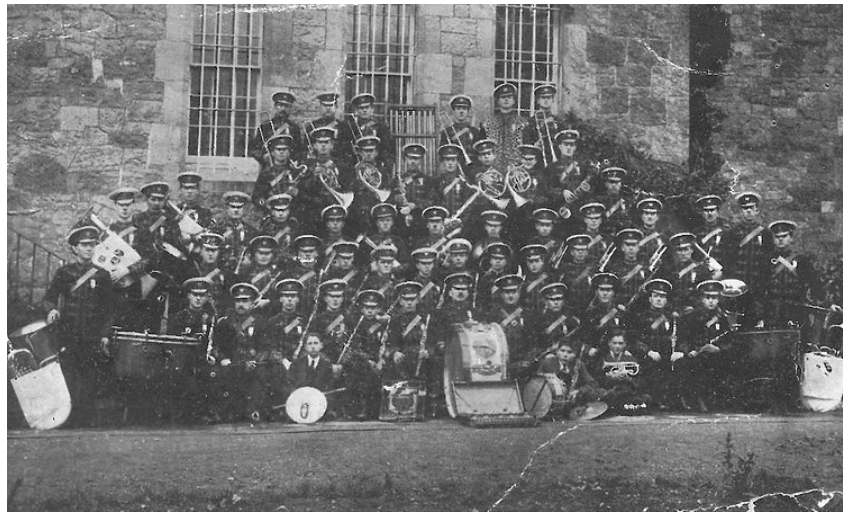
BOHERBOUY BRASS & REED PRIZE BAND, 1925. Established 1850.

Figure 8 Boherbuoy Brass and Reed Band – Limerick City

Currently, Limerick has three third level institutions (Limerick Institute of Technology[14], University of Limerick, and Mary Immaculate College), offering a variety of courses in music performance, teacher education, traditional music, community music, ethnomusicology, music therapy and music technology. In terms of instrumental and vocal provision, Limerick School of Music (LSoM) established in 1962, is one of the largest music education providers in the region. LSoM provide vocal and instrumental tuition in a wide range of instruments. Other schools/centres in the city also offer instrumental and vocal tuition including the Redemptorist Centre of Music, Peter Dee Academy of Music, Yamaha School of Music, and Mad about Music, along with a small number of independent music teachers providing individual and group lessons in locations across the city. All of these organisations are fee-paying, albeit with various subsidies and scholarships in a number of instances. Irish traditional music tuition is most often available in group tuition. Comhaltas Ceoltóirí Éireann[15] has just one branch in the city, Comhaltas Garraí Eoin, which has upwards of 100 members.

In recent years, a number of successful, community music initiatives have been significant in providing music education to a larger population. The 'Sing Out With Strings' programme of the Irish Chamber Orchestra has provided music education opportunities (vocal, song writing,

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[14] Since October 2021, Limerick Institute of Technology has become part of the new partnership with Athlone Institute of Technology. This partnership now forming the new Technological University of the Shannon (TUS): Midlands Midwest.

[15] Comhaltas Ceoltóirí Éireann is the largest group involved in the preservation and promotion of Irish traditional music. They are a non-profit cultural movement with hundreds of local branches around the world

violin tuition and after-school orchestra) to over 350 children in three schools in Limerick Regeneration areas, as well as offering lessons to teachers in those schools. The Redemptorist Centre of Music offers a number of scholarships (to about 50% of its students) to enable students attend music lessons; the Peter Dee Academy of Music has also established a scholarship scheme for students with support from local businesses. These and other bodies also provide occasional programmes in partnership with youth organisations, disability organisations, reception centres for asylum seekers, etc. to address the needs to music provision for young people. In addition, the disbursement of dormant funds has meant that a number of DEIS schools have built up instrument banks and are in a position to provide lessons for children in the school and surrounding areas. A number of other service providers run music-based programmes for young people in Limerick. Blue Box and Music Therapy Ireland offer music therapy to children and young people in pre-primary and secondary school settings; the Irish World Academy of Music and Dance and Mary Immaculate College have been involved in a number of projects with refugee, asylum seeker, migrant and Travelling communities.

Choral music has thrived in the city in recent years. Sing Ireland – the National Association of Irish Choirs is based at the University of Limerick. Much of the choral activity for young people is school-based and is reliant on schools having a skilled choral leader on its staff. A number of high-level choirs exist in the city, both for adults and in schools, but there is little for children and teenagers outside of these. Cantette is a mixed choir of 40 young people aged 9-16, but is often operates a waiting list for new members. Mary Immaculate College has been operating a children's choir for a number of years and its membership is made from children attending DEIS band schools (aged up to 11). This choir serves as a training and mentoring initiative for student teachers. For orchestral playing, the presence of the Irish Chamber Orchestra has been hugely significant in the musical life of Limerick and has meant a small, but significant increase in professional musicians have located themselves in the city and its environs. The LSoM, Redemptorist Centre of Music and University of Limerick orchestras also offer participation opportunities for amateur musicians in the city; though a significant proportion of members hail from outside the city boundary.

Brass and reed bands, along with pipe bands and a fife and drum band, still operate throughout the city, with Limerick hosting an international marching bands competition in which over 1,000 players take part annually. These bands have been successful in training young players in the past, but a reliance on goodwill and volunteerism has meant that results and delivery can

be inconsistent. The Redemptorist Centre of Music has provided an extensive band programme in the city for children and adults since 2010. Limerick Jazz Society has been promoting jazz activity in the Mid-West for over 35 years and in 2007 set up the Limerick Jazz Workshop (LJW) to promote participation in playing jazz, and a junior workshop was established to provide jazz education to secondary school students.

Limerick City has also been home to many successful indie rock bands, including the Cranberries, The Hitchers, and The Brad Pitt Light Orchestra, among others. A number of community initiatives have also supported music activity in this area. The Learning Hub has initiated a band incubation project, which supports young people through all aspects of music production in a purpose –built rehearsal room with recording studio. Lava Java's Youth Café, run by the Limerick Youth Service, provides young people with opportunities and events that allow them to develop their creativity through band projects. Limerick has access to a number of recording studios and band rehearsal rooms in the Learning Hub and through a number of youth centres in the city. RTÉ Lyric FM[16] runs outreach courses in radio techniques and broadcast communications.

While Limerick has a rich musical heritage, the stark reality is that many young people living in the city centre, and particularly in the regeneration areas of Southill, Moyross and St. Mary's Park, were not accessing music prior to the establishment of MGLC. In 2013, a stark statistic is that of Limerick School of Music (the largest provider in the city); of the school's 1,600 students, 96% were from outside of the Limerick City area. That meant that just 64 students lived within the city environs and, of these, four were from areas of designated disadvantage. A similar statistic pertained for Peter Dee Academy of Music. These statistics raise the question as to why this is the case in Limerick and what can be done to increase the numbers accessing music from the city centre area. MGLC is one such programme aiming to achieve this and this current study will explore the means by which this is happening.

Purpose and Significance of the Study

This study presents the first doctoral research into any MG programme in Ireland. As mentioned earlier, MG is Ireland's most recent development in the provision of music

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[16] RTÉ Lyric FM is an Irish classical-music and arts radio station, owned by the public-service broadcaster Raidió Teilifís Éireann

education. MG aims to achieve its vision of making music accessible to all across the country by working in partnership with national, regional and local stakeholders and engaging a PME approach. The focus of this study is to determine the extent to which Music Generation Limerick city creates a community of musical practice and if, in doing so, it fosters social action.

As this is the first doctoral study of any Music Generation programme, the findings of this research are invaluable to the continued development and sustainability of the MGLC programme and further to this to other MG programmes around the country. The purpose of this study is to explore how an approach to music education, that being performance music education, is being used in a way that has not been previously seen. The findings of this study demonstrate how an effective performance music education approach through partnerships may be used within the primary and secondary school system in Ireland. By examining current practices, findings are delivered to understand how effective structures and practices can be put in place between the arts and education world. Furthermore, by examining the current provision of music education in Ireland, the current thinking of music education is challenged. The findings of this research provide valuable insights and understandings into music education within communities of low socio-economic landscapes in Limerick City and addresses a knowledge gap in Ireland on the role of music in such communities. The findings of the research will inform the policies and practices of music education in regeneration areas within the context of national and international developments.

The primary research question in this study asks: To what extent does the performance music education approach of Music Generation Limerick City (MGLC) create communities of musical practice and to what extent do these foster social action? Further to this question, the following domains adopted from Wenger's social theory of learning (1998) are used to frame the following questions:

1. **Community** – What does it mean to belong to a community? In the case of this research, what does it mean to belong to a community of music? What defines or characterises a community of music as created by MGLC?

2. **Identity** – How does learning/teaching form and inform the participants and musician educators of MGLC'S identity and sense of self? What implications does identity formation have on our social and musical selves?

3. **Meaning** – How does the experience of music and music education affect the way children and young people view the world? In what way do children and young people make meaning of their reality based on their interaction with MGLC? Does 'new' meaning or 'changing' meaning foster social action?

4. **Practice** – What does a performance music education approach look like in practice? How does MGLC develop shared resources and tools to sustain and develop its practice for children/young people and for its musician educators?

Organisation of Dissertation

This dissertation will present its research in seven chapters as outlined below:

Chapter One – Introduction

Current Chapter

Chapter Two – Theoretical Framework

This chapter provides a theoretical framework to which certain assumptions as to the approach of this research are made explicit, as well as demonstrating the rationale behind the preferred approach to this research. This chapter lays the foundations that will support the analysis and discussion of the findings of this dissertation. This research is underpinned by Wenger's 'Social Theory of Learning' (1998), incorporating a model of Communities of Musical Practice (CoMP) to contextualise MGLC programmes. These theories further draw on the sociological concepts of social capital, habitus and field to provide focus of this research on issues of disadvantage and democracy of education. Alternative models and frameworks are considered, including Bronfenbrenner's Ecological Framework (1979), and Elliot and Silverman's Music Praxis (2015).

Chapter Three – Literature Review

This chapter provides a comprehensive review of literature pertaining to the areas of performance music education with a particular focus on literature relating to programmes in areas of social disadvantage. The literature review critically analyses the information presented identifying gaps in current knowledge and making reference to the methodologies employed in the dissertation. The literature presented in this dissertation explores Community, Partnership, Collaboration, Communication, Identity, Social Action, Musical Meaning, Performance Music Education, Learning Styles and Approaches, Quality and Assessment in Music Education.

Chapter Four – Methodology

This chapter outlines the methodologies, which are employed in this research. A qualitative approach is the primary approach taken in this research and the research presents its findings as a case study of MGLC. This chapter outlines case study theory and how it is applied to this research. This chapter also considers the role of the researcher along with providing the ethics framework to which this research adheres. The data collection methods and data analysis procedures are also presented in this chapter.

Chapter Five – Phase One Findings

A thematic presentation of the findings of this research is presented in this chapter. The findings of this study are presented as two phases and each phase. An explanation as to the process of coding and identifying themes is provided. Phase one of the data collection phase explores the viewpoint and opinion of the MGLC musician educator team, participating school principals and classroom teachers and the MGLC development officer.

Chapter Six – Phase Two Findings

Similar to chapter five, chapter six presents the findings of phase two of the data collection phase. Phase two of this study is concerned with the experience of MGLC programmes through the views of the children and young people who have participated in such programmes. Once again, a thematic presentation is provided including an explanation as to the process of coding and the process of identifying themes.

Chapter Seven – Discussion

This chapter provides a detailed discussion of the findings of both phase one and two of this study. Phase one and two of this study has provided insights from a number of perspectives. This chapter draws both phases of data collection and findings together in a detailed discussion of the insights derived from MGLC musician educators, participants, development officer, along with classroom teachers and school principals. This chapter discusses the findings by utilising the theoretical framework of Wenger's Social Theory of Learning as outlined in chapter two. This framework uses the four components of Wenger's theory to characterise the MGLC programme and analyse the extent to which it creates CoMP and the extent to which it fosters social action. Themes including collaboration and community, social action in music, social and musical inclusion, performance music education and learning approaches are all discussed.

Chapter Eight – Conclusion

Finally, chapter eight once again outlines the purpose and significance of the study along with outlining the limitations of this research study. This study's contribution to knowledge is made explicit. Chapter eight concludes with the provision of recommendations for the development of future policy, practice and research.

Chapter Two

Theoretical Framework

Chapter Two – Theoretical Framework

This research investigates a particular music education programme within an urban context in the Republic of Ireland. The core workings of this particular programme is music education within a variety of community settings. Throughout the history of music education, a number of different pedagogies, methods, and approaches have shaped the way we teach today. As outlined in the introduction chapter of this dissertation, Music Generation (MG) has adopted a Performance Music Education (PME) approach to its rollout and delivery of music programmes in Limerick City. This study seeks to investigate the delivery and implementation of PME as a pedagogical approach to music education within an urban context and the extent to which it can create communities of musical practice that can foster social action. A particular focus on PME as an approach in geographical areas of socio-economic disadvantage will be taken within this study. Furthermore, the opportunities and challenges a PME approach provides within the context of an urban music education programme will be investigated. This chapter will provide a theoretical framework which will be applied to this study. The rationale for the use of the chosen framework will also be provided.

Grant and Osanloo (2014) tell us that the theoretical framework is the "blueprint" for the entire dissertation inquiry. It serves as the guide on which to build and support your study, and also provides the structure to define how you will philosophically, epistemologically, methodologically, and analytically approach the dissertation as a whole. Furthermore, Eisenhart define a theoretical framework as "a structure that guides research by relying on a formal theory…constructed by using an established, coherent explanation of certain phenomena and relationships" (1991, p.205). He continued to say that the theoretical framework consists of the selected theory (or theories) that undergirds your thinking with regards to how you understand and plan to research your topic, as well as the concepts and definitions from that theory that are relevant to your topic (ibid). Mertens states that the theoretical framework "has implications for every decision made in the research process" (1998, p.3). Grant and Osanloo say that this supports their belief that the theoretical framework for a study must be identified at the inception of dissertation work (2014). For this reason, the theoretical framework for this dissertation was chosen very early on in the research process and has informed the study's methodology, presentation of findings, and discussion of findings.

This chapter will lay the foundations that will support the analysis and discussion of the findings of this research. This research will be underpinned by Wenger's 'Social Theory of

Learning' (1998) incorporating a model of 'Communities of Musical Practice' (CoMP) to contextualise MGLC programmes. These theories will further draw on the sociological concepts of Bourdieu and his theory of social capital, habitus, and field to provide focus to this research on issues of disadvantage and democracy of education. In order to distinguish Wenger's Social Learning Theory (1998) as most appropriate for this doctoral study, alternative models and frameworks will be considered. These include Bronfenbrenner's Ecological Framework (1979) and Elliot and Silverman's Music Praxis (2015). While Wenger's Social Learning Theory will be used, supplementary guidance will be taken from Bronfenbrenner and Elliot's work.

Social Theory of Learning

Wenger challenges the traditional concept of learning and education. He does this as he says "much of our institutionalized teaching and training is perceived by would-be-learners as irrelevant", saying that "most of us come out of this treatment feeling that learning is boring and arduous, and that we are not really cut out for it" (1998, pg. 7). Wenger's comments resonate with the earlier work of Dewey (1910, 1916, 1934, 1938), whose work argues education and learning are social and interactive processes, and thus the school itself is a social institution through which social reform can and should take place. Dewey commented that education is "imposed from above and from outside". Wenger's work has taken inspiration from the work of Dewey.

Wenger continues to comment on how we assess learning; "we use tests with which students struggle in one-to-one combat, where knowledge must be demonstrated out of context, and where collaborating is considered cheating" (1998, p.4). Wenger provides an alternative concept to this traditional approach to learning and education, suggesting that this alternative view is one that assumes learning is an innate skill everybody has. He points out that learning is as fundamental to humans as eating and drinking, highlighting that "people are social beings, knowledge is a matter of competence with respect to valued enterprises, knowing is a matter of participating in the pursuit of such enterprises and that ultimately we need to place meaning on our learning in order to experience its true value" (ibid, p.4). Once again, Wenger's comments very much resonate with Dewey, who believed students thrive in an environment where they are allowed to experience and interact with the curriculum, where all students should have the opportunity to take part in their own learning (Dewey, 1910,1916,1934,1938).

Wenger explicitly tells us that based on his assumptions of learning, the primary focus of his theory is on learning as social participation. He comments that learning is inevitable and, if given the chance, as humans, we are actually quite good at it. Wenger's hypothesis draws us back to the fundamentals of being human, from the moment we are born we commence our learning experience and in turn develop and fine-tune our knowledge and skills as we progress through life. Wenger draws our attention to the concept of participation for the success of learning, highlighting that "participation is a more encompassing process of being active participants in the practices of social communities and constructing identities in relation to these communities" (1998, p.4). The focus here is on the word 'active' – what does this look like in practice? This concept of active participation is in direct juxtaposition with Wenger's earlier illustration of the traditional modes of learning.

Although Dewey's work took place in the early 1900's and Wenger's work in the late 1900's, this doctoral study argues that the work carried out by both Dewey and Wenger is still very much relevant to the current Irish education system and, in particular, in the case of the provision of music education. This study provides a literature review in chapter three which will give an in-depth discussion of the current music education model in Ireland. In summary, while there are many examples of a progressive approach to the provision of music education in Ireland, the general provision of music education provided for within the school's system and to a lesser degree in community settings still generally relies on summative assessment and a curriculum-based approach. This is in contrast to the work of MGLC who have adopted a PME approach that is very much centered on participatory engagement in music making and relies heavily on peer learning. This study will continue to question the extent to which Ireland has moved beyond traditional modes of education, utilizing Wenger's social theory of learning (1998).

Wenger's social theory of learning (1998) consists of four domains, as outlined in fig. 9 below.
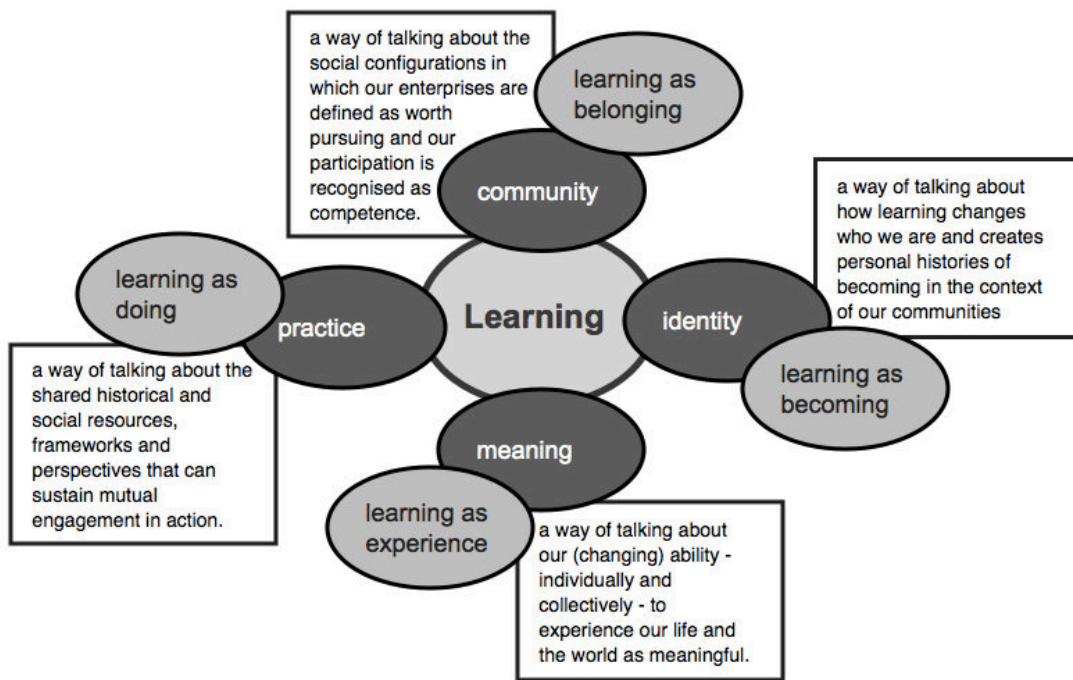
Figure 9 Domains of a Social Theory of Learning (Wenger, 1998)

The four domains of Wenger's social theory of learning (community, identity, meaning, and practice) will provide the theoretical framework for the development of this dissertation. These four domains are all central themes that will be used to explore the implementation and delivery of MGLC. The following is an expansion of each domain and the way in which this research will use the theme to explore Wenger's theory of social learning and how it can be embedded in MGLC. All of the following can be applied equally to the young musicians participating with MGLC, as well as the musician educators who provide the music education services.

1. **Community** – What does it mean to belong to a community? In the case of this research, what does it mean to belong to a community of music? What defines or characterises a community of music as created by MGLC?

2. **Identity** – How does learning/teaching form and inform the participants and musician educators of MGLC'S identity and sense of self? What implications does identity formation have on our social and musical selves?

3. **Meaning** – How does the experience of music and music education affect the way children and young people view the world? In what way do children and young people make meaning of their reality based on their interaction with MGLC? Does 'new' meaning or 'changing' meaning foster social action?

4. **Practice** – What does a performance music education approach look like in practice? How does MGLC develop shared resources and tools to sustain and develop its practice for children/young people and for its musician educators?

Wenger's social theory of learning implies certain criteria for the way in which learning is both delivered and received. This theory suggests that learners should learn like apprentices from a community of practice, and that knowledge should be applied in realistic contexts to be effective, and that learners start their journey on the periphery of communities of practice before becoming 'full members' through ongoing observation and practice. Wenger is clear that learning, as a participatory act, is not a separate activity that is removed from participation with the subject matter; he warns that learning is not something we do when we do nothing else or stop doing when we do something else. This suggestion reflects, in particular, MGLC's community programme, whereby children and young people are placed together in musical groups, where musician educators contribute their professional knowledge to the 'apprentices' while also facilitating peer learning. However, the criteria of what constitutes 'full membership' will be explored in this current study. Besar argues that social theories of learning tell us that "effective education requires learning that is embedded in authentic contexts of practice, wherein students engage in increasingly more complex tasks within social communities" (2018, p. 49). Once again, this idea of authentic contexts mirrors similar contexts to which MGLC operate – these being performance contexts where learning happens through participation and performance. Wenger suggests placing the focus on participation has broad implications for what it takes to understand and support learning. He suggests some of these implications include:

- For individuals, it means that learning is an issue of engaging in and contributing to the practices of their communities.
- For communities, it means that learning is an issue of refining their practice and ensuring new generations of members.

- For organisations, it means that learning is an issue of sustaining the interconnected communities of practice through which an organization knows what it does and thus becomes effective and valuable as an organisation (ibid, p. 7-8).

It is quite clear from the implications above to determine the possible benefits a focus on participation and, indeed, on developing a model based on Wenger's social theory of learning can have for organisations like MGLC. This study determines the extent to which the above implications manifest themselves within the MGLC network. Wenger's work draws us to reflect on the idea of 'learning'. Wenger tells us that our perspectives on learning matter: what we think about learning influences where we recognise learning, as well as what we do when we decide that we must do something about it – as individuals, as communities, and as organisations. Within a new programme, like MGLC, it is important that all those involved in the organisation, but most importantly the musician educators and children and young people themselves can identify what learning is and where and how it happens. It is through this recognition that the conditions for learning can be replicated for future participants and teaching practices/processes can be reflected on by future musician educators. Wenger cautions us that, if we proceed without reflecting on our fundamental assumptions about the nature of learning, we run an increasing risk that our conceptions will have misleading ramifications (1998). Once again, this caution warns us of the unsustainability of programmes where real reflection on learning does not take place. This study will illustrate the extent to which this reflection happens in practice.

Wenger outlines the benefits of a social theory of learning. He says it is not exclusively an academic enterprise. He continues that, while a social theory of learning perspective can indeed inform academic investigations, it is also relevant to daily actions, policies, and the technical, organizational, and educational systems that are designed. This suggestion can lead to a correlation being made with education programmes and the potential to foster social action. A conceptual framework for thinking about learning is then of value, not only to theorists, but to many others – teachers, students, parents, youths, etc. – who in one way or another must take steps to foster learning (our own and that of others) in relationships, communities, and organisations. Therefore, while this doctoral study is investigating a particular community of musical practice through the lens of a social theory of learning, the insights this study provides has implications for thinking on many other social and educational structures in our society.

Indeed, Farmer & Hughes argue that by adopting a social theory of learning, learning is seen as a "process or function of activity within a community of practice" (2005, p.4). As discussed, Wenger's social theory of learning manifests itself in 'communities of practice' (CoP). Wenger suggests that we belong to several communities of practice at any given time, and the communities of practice to which we belong change over the course of our lives (1998).

The following section will discuss CoP and illustrate what this might look like, as applied to MGLC.

Communities of Musical Practice

While Wenger's social theory of learning supports learning within a CoP this theory does not support the idea of independent learning. We must question the extent to which independent learning takes place within music education and how this type of learning might be complimented or impeded by learning within a CoP. MGLC's approach is very much grounded on the basis of group work and ensemble work. Is independent learning facilitated and to what importance is placed on such learning? While CoP and a social theory of learning supports knowledge gained through interaction with a community and knowledge passed from mentor to apprentice, one must question the extent to which creativity is supported within this model. For example, if knowledge is transferred from the mentor to the apprentice, how are new methods, processes, tools, and ideas generated? Within MGLC, can musician educators learn from the young musicians also? How fluid and reciprocal is knowledge sharing in these contexts?

While the advantages of a social theory of learning is evident, one must question the extent to which this model might be transferrable across society and, in particular, to standard formal modes of schooling and education. Do we have the resources and expertise within our schools to apply a CoP model to music and other subjects outside of music? The idea of a CoP focuses on the idea that members start out life as apprentices or on the periphery of the CoP before becoming 'full members'. It can be argued that this concept of apprenticeship is unclear in relation to MGLC and music education more generally. Who defines who the apprentice is? Can you be an apprentice in one community but a mentor in another community? How is 'full membership' determined?

It is clear that CoP have the potential for learning far beyond the domain. As CoP adopt a social theory of learning, members develop techniques in which they must communicate with each other, become resourceful and move from a role of apprentice to mentor. This extended learning is something this study seeks to explore and the extent to which this can foster social action. Jean Lave and Etienne Wenger first used the term 'communities of practice' (CoP) in 1991. The term CoP can be thought of as a process of social learning that occurs when people have a common interest in a subject or area and who collaborate over an extended period of time, sharing ideas and strategies, determine solutions, and build innovations (Wenger, 1991). Wenger further defines CoP as "groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly" (ibid). There are three required components of a CoP (ibid):

1. **Domain:** A CoP identified by a shared domain of interest (e.g. Music)
2. **Community:** Members of a specific domain interact and engage to learn from each other (e.g. Musicians)
3. **Practice:** Members are practitioners and engage actively in the community and with the domain. A shared repertoire of resources can be developed including stories, tools, experiences, etc. Practice over a passage of time is typical in this component (e.g. Music Workshops/Lessons/Sessions/Gigs)

Kenny extends the definition of communities of practice as discussed above to include those with a passion for music (2016). This research will seek to determine if MGLC creates CoP or, indeed, a Community of Musical Practice (CoMP). Participating in a community's action also means socialising in the community, where, through action, a member gradually adopts the language, habits, and methods of the community and moves from the margins towards plenipotentiary membership (Lave & Wenger, 1991). In the case of MGLC, this participation in the community could mean the way in which the participating children and young people socialise or, indeed, make music outside of the MGLC sessions. Wenger (1998, p.153; Wenger and Illeris, 2009, p.210) specifies that participation, not only shapes an individual's action, but also his (or her) identity – how he views himself, his belonging to the community, and his action in it. Identity forms an important aspect of this study. As new communities are developed, this study investigates the way in which identities are formed and informed by participation and interaction with these communities. It will be of interest to see the way in which participants' musical, as well as social, identities are formed and informed. Participation

in music, as an influence on identity formation in particular, highlights the extended role music programmes can have on the wider lives of those who engage in music programmes like MGLC.

Kenny tells us that a community of musical practice provides the framework for developing competence (2010). As a result, individuals begin to perceive targets for developing their competence, which earlier seemed unreachable but now appear as possibilities (ibid). The process proceeds through several milestones along with the action in the community (Hakkarainen et al., 2004, p.221). We are reminded of the process of learning from one's community, in the example of popular and jazz music, whereby skills in these genres have been learnt in interaction with experienced and peer musicians (i.e. by discussing, listening, observing and imitating). The importance of the performance element of jazz 'jam sessions' reminds us of the importance of these occasions for young developing musicians to become influenced and taught by more experienced musicians (Knowles, 1997, pp.211–12; also Gridley, 2003; Green, 2008). Similar connotations can be found within MGLC's approach to the delivery of music education and the role that musician educators play.

Concerning the activities and processes of communities of practice, Lave and Wenger (1991) demonstrated the socialisation processes of a new member of the community by inherent initiation methods. This study will examine the extent to which MGLC programmes feature an initiation method/period for new members. Lave and Wenger's research suggested that a key objective for new membership of a community was to maintain established practices among the group once new members are initiated. While this point is pertinent, how are new practices developed over time? Lave and Wenger continue to suggest that the characteristics of an active community of practice including shared goals, involvement, and common sociocultural tools – are, however, features which justify the maintenance of traditional approaches and thus limit its development (see Wenger et al., 2002). Therefore, caution is offered as to the extent Bruner suggests within a context of mutual learners, reality is made, not found (1996, p.19). This made-reality extends the idea of providing time and space for a natural learning environment to be created. Various views are presented on the division of

formal, informal, and non-formal approaches[17], which will be explored in-depth in chapter three of this dissertation.

Allsup (2003, 2012), Folkstad (2006), and Finney and Philpott (2010) warn that the perceived dichotomy between formal and informal music learning is false (regardless of context) (cited in Kenny, 2016, p.12). Folkstad suggests that music education can be looked on as 'two poles of a continuum' (2006, p.135). One of the important aspects of this research is that it takes into consideration and investigates this continuum from the perspective of the musician educators and participants. Finney and Philpott tell us that musicians continuously learn music through both formal and informal approaches in all traditions (2010, cited in Kenny, 2016).

The concept of a community of musical practice focuses very much on the processes by which learning takes place as opposed to what is actually taught/learned. Gatien also highlights this issue in relation to jazz education (2009), highlighting that jazz education has "focused more on 'what' has been transmitted than 'how' that transmission has occurred', which has meant that the traditional ways of transmitting this music have been changed, compromised, or subverted to formal methods of instruction that fit more comfortably in the formal habitat, or are more efficient in the context of classroom or group settings" (2009, p.95). This point has strong implications for this study, in that this study focuses very much on the processes of learning in a way that has often gone overlooked. Gatien continues to say that in educational implementations, the typical way that pop and jazz music mediate musical tradition should be taken into account in a more comprehensive way than they are today (ibid, p.114). What is of interest here is that MGLC provides the opportunity for young musicians to interact with professional musicians in a way that is often not possible in traditional music conservatories or music schools. The issue of a focus on 'what is being learned' as opposed to 'how it is learned' is further commented by a number of academics. The teacher-centered way of acting, which follows the training traditions of music institutions (e.g. Fautley, 2010; Creech, 2012) is reported to make teachers feel safe, but also bring challenges to student learning. This statement brings into question the reasons teacher may find comfort in a teacher-centered approach, as opposed to a learner-centered approach, where the child/young person guides the content/curriculum. Suggestions of working collaboratively with professional musicians have

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[17] Formal, informal and non-formal approaches to music education represent different process and contexts to learning from formal learning that is curriculum based and takes places in schools to informal learning that happens between peers in an out-of-school context. These approaches will be discussed in detail in Chapter Three.

been highlighted as a way to increase confidence levels among teachers. Some research reports have explained how working with a co-professional – a professional musician – has a positive connection to both the teacher's pedagogical competence and the development of musicianship (Virkkula & Nissilä, 2014; Frisk, 2014). Again, this is pertinent, as this current study explores the collaborative workings between professional musician educators and classroom teachers.

Barrett (2005a) suggests that more open, participatory approaches to music education, where learning is designed collaboratively, takes account of the broader environment and value systems, and is seen as a 'life-long' journey of musical learning (pp. 275-6, cited Kenny, 2016). This suggestion correlates very closely with both the MGLC approach and the abundance of research which tells us that musicians that perform popular music[18] acquire their musical skills mainly through informal learning (Finnegan, 1989; Cohen, 1991; Green, 2002a, 2002b, 2004; Woody, 2007; Robinson, 2012; McPhail, 2013). This idea of taking into account the broader environment and value systems could possibly have broader implications for the learner far beyond musical learning. The notion of taking into account the person's environment draws clear parallels with the ecological framework devised by Bronfenbrenner (1979).

An ecological framework places the child or individual at the centre and illustrates those systems or dynamic contexts, which surround the individual. Bronfenbrenner's contribution to the area of human development and in particular to the ecological framework has changed the way in which human development is viewed. Bronfenbrenner illustrates at the inner most level of his framework is the immediate setting, containing the developing individual (ibid). Bronfenbrenner suggests that the potential for development for that individual/child depends very much on their interactions within their own context and also environments where the child is not even present (ibid). Bronfenbrenner provides the example of a child's ability to learn to read in the primary grades may depend no less on how they are taught than on the existence and nature of ties between the school and at home (ibid). Similarly, links can be found here with the way in which MGLC engages with students and the context at which the participant finds themselves both in their school and home life. Bronfenbrenner states clearly that it is the environment as it is perceived rather than as it may exist in objective reality that matters for behaviour and development (ibid). This statement demonstrates that it is not necessarily the

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[18] Popular music is music with wide appeal that is typically distributed to large audiences through the music industry.

reality of the content or methods of delivery but how the material and methods are being perceived. Bronfenbrenner suggests that there can be an incongruence between reality and perception (ibid). This viewpoint raises important questions as to the method of delivery and content delivered by MGLC and the perception of the students to what they are receiving.
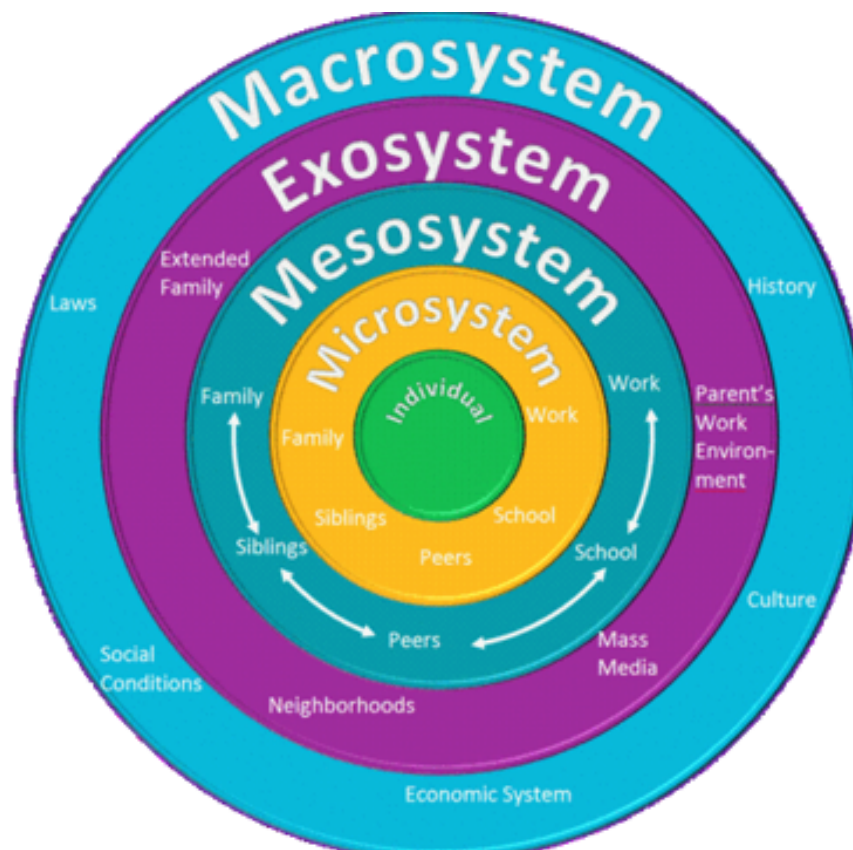
Figure 10 Bronfenbrenner's Ecological Model (1979)

Bronfenbrenner refers to human development through the interconnections between the layers of his model, as indicated in fig. 10 above. He suggests that, to function effectively, the context for development is seen to depend on the existence and nature of social interconnections between settings, including joint participation, communication, and the existence of information in each setting about the other (ibid). Bronfenbrenner refers to ecological transitions as occurring whenever a person's position in the ecological environment is altered as a result of a change in role, setting, or both (ibid). While Bronfenbrenner's model provides a comprehensive framework for the contextualisation of MGLC programmes within the overall layers of strata in one's environment, this current research will be limited in its ability to investigate all layers of strata of one's ecological framework. Instead, the focus of this research

is on the layers aligned with the individual child/young person and their direct interaction with MGLC. Bronfenbrenner's ecological framework could be equated to many CoP contained in many layers or strata.

A Musical Praxis

While Bronfenbrenner discusses human development through the relationships between the individual and the different layers of social networks that surround the individual one could also use a similar model to investigate the relationship between an individual and their relationship and engagement with music. Again, if we place the individual or young person at the heart of the model, we can see that the immediate relationship the individual has with music is through processes, which take place, processes such as listening, responding, and exchanges of communication. Moving on from the processes, we then get musical products in the form of compositions and performances. All of these processes and products take place within contexts. Some of these contexts are more direct than others. For example, a particular music programme might be taking place in a school, which is the direct context, but this context is very much shaped by a context often far removed from the individual which is in the shape of education policy and procedure. While all the processes and products can be seen as musical they can also co-exist as social processes and social products; for example, the process of communication and the development of self-esteem and confidence, the breaking down of stereotypes, and development of a holistic world view. Social products can exist in the form of increased attendance at school and higher class grades. Theorists of the sociology of music have long argued that it is impossible to separate music from its social context. "If personal and social meanings are not mere contextual variables but are themselves part of musical content, segregating musical meanings from personal and social ones is no longer something we can do in good conscience" (Bowman in Colwell, 2002, p.76). Elliott provides this model of conceiving musical praxis.
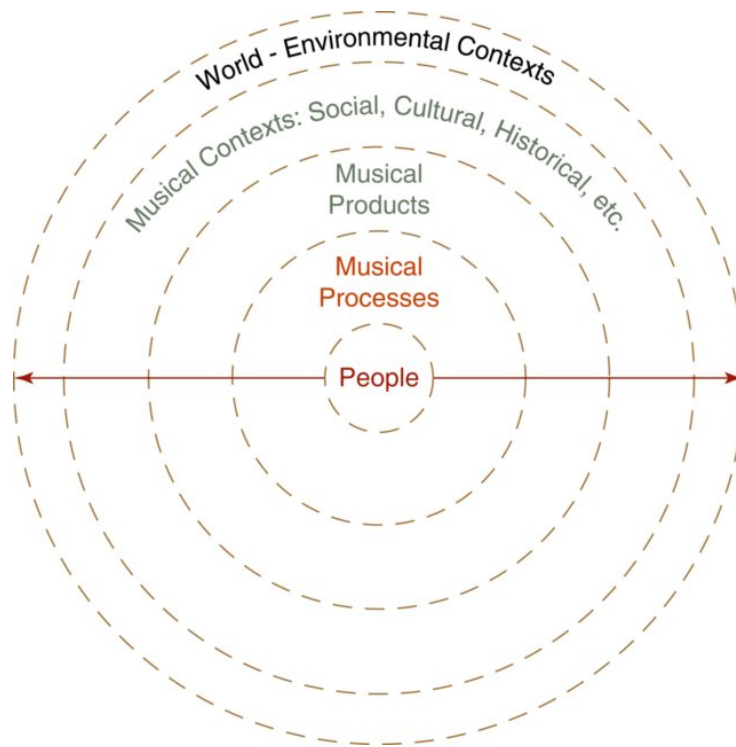
Figure 11 Model of a Music Praxis (Elliot and Silverman, 2015)

Elliot and Silverman's model of a music praxis contains four continuously interactive and dynamically related dimensions of people, processes, products and contexts (Elliott and Silverman, 2015). This model resonates with Bronfenbrenner's ecological model. Elliot's model similarly places the individual at the heart of the framework with the individual's relationship with musical process, products, musical and world contexts clearly illustrated. Elliott speaks about musical development in a similar way to Bronfenbrenner's discussion of human development. Elliot suggests that each kind of musical understanding fuels and drives the music processes (performing, improvising, listening, etc.) that lead to the creation of the musical products (compositions, improvisations and so forth) of a specific music (rap, metal, classical, jazz, traditional, etc.) (ibid). This study will take guidance from Elliott and Silverman's model of music praxis. It will do so by taken into consideration the different strata of processes, products and contexts both musical and social that form part of the MGLC programme. This study will not frame itself using this model but instead use Wenger's social theory of learning and his domains of community, identity, meaning and practice to illustrate the holistic manifestation of participatory music making. Elliott and Silverman's model moves away from a traditional philosophy of music education that views music making as a purely aesthetic experience. A paraxial education emphasizes that music (as products-and-processes) ought to be understood in relation to the meanings and values evidenced in actual music

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making, music listening and musical outcomes in specific cultural contexts. This study would align itself to a paraxial understanding of music education. Furthermore, this research seeks to understand the importance of the meaning and value potentially evidenced in MGLC programmes and if this in turn fosters social action. While Elliott and Silverman's paraxial model helps us to understand the importance and implication of the meaning and value placed on music making, this study would see limitation with Elliott and Silverman's model in that it doesn't extend fully to incorporate the importance of community, practice and identity offered by Wenger's model.

It would be remiss of this study to not include both Bronfenbrenner's Ecological Framework (1979) and Elliott and Silverman's Musical Praxis (2015). Both these frameworks have been hugely influential in the area of music education and offer guidance to this study in so far as contextualising the MGLC case study as both part of an ecological system and too part of the musical praxis offering a view of the music making of MGLC. However, as discussed this particular study has chosen to focus more succinctly on one particular layer of the ecological framework while utilising a broader and holistic view of the many facets of music making that incorporates the idea of community, meaning, practice and identify as central domains.

Social Disadvantage

While this research focuses on the implementation and delivery of a music education programme in an urban setting there is a particular focus on those programmes in areas of social disadvantage. In order to provide a theoretical basis for exploring the issues pertaining to a discussion on social disadvantage, education, and music, we must look to the field of sociology to provide us with the appropriate lens to which to frame any such discussion.

Disadvantage, as described by the Collins English Dictionary, describes "an unfavourable circumstance, state of affairs, thing, person, etc., an injury, loss, or detriment or an unfavourable condition or situation" (2014). This description depicts the word 'disadvantage' as something negative and unfavourable. In order for something to be described as negative or unfavourable, it must be compared to the alternative of that which is positive and favourable. In society, there is a constant comparison made between the status of situations, objects, and people. By the use of the word 'disadvantage', there can be an assumption that moving to the status of the more 'favourable' 'advantage' would be desired. Lakov warns that language makes a difference, and how someone or some situation is described, especially by powerful

forces who wish to remain in power is crucial (Lakov, 2004; Lakov, 2008). This point is extremely important, in that we do not overstate the need for social action or change among those described as 'disadvantaged'. The extent to which those who find themselves labelled as disadvantaged wish to engage in 'social action/social change' or indeed 'transform' will become apparent through the data collection procedures. It will be of relevance to question the extent to which the role of 'disadvantage' plays in PME. Is it possible that a particular 'advantage' comes with 'disadvantage', in what ways can 'disadvantage' and 'advantage' work side by side and is there even a need to categorise the participants of a PME programme in terms of their socio-economic background?

Sociologists describe society as being divided into different layers or what they call 'strata'. The inequality which exists between these layers is called social stratification (Giddens and Sutton, 2013). One such form of stratification is the class based system – class is defined as a large grouping of people who share common economic resources, which strongly influence the type of lifestyle they are able to lead (Giddens and Sutton, 2013). Class structures are very evident in Irish society and terms such as 'disadvantaged area' and 'areas of affluence' are words used in popular discourse. While there is a class system in Irish society, we must question to the extent this class system transcends to the provision of music education programmes within the MGLC model. Through this analysis, we can begin to question and answer issues such as the equality of provision of music education in Limerick through MGLC PME approach, the depth, and breadth of the diversity of musical genres and styles offered to participants and also the extent to which engagement in music effects social/cultural capital and social mobility.

Social capital is defined as "the social knowledge and connections that enable people to accomplish their goals and extend their influence" (Giddens and Sutton, 2013). It is the idea that a person's status in society can be helpful in progressing and developing in their society. Moore (2008) tells us that capital is taken to be "types of assets that bring social and cultural advantage or disadvantage" (p.104). Bourdieu however points out the inequality, which exists in access to such capital, he tells us that capital "is not readily available to everyone on the same basis" (Grenfell et al., 1998, p.18). It has been noted that men have more social capital than women, whites more than non-whites, and the wealthy more than the poor (Giddens and Sutton, 2013). Social capital encompasses much more than this however and refers to a person's address, their accent, the school they went to and even their hobbies and interests.

People who actively belong to organisations are more likely to feel 'connected', engaged and able to 'make a difference' (Giddens and Sutton, 2013). When discussing music education, we are specifically referring to what Bourdieu calls cultural capital. Grenfell et al. (1998) define cultural capital as the "product of education" (p.21). This research will be particularly interested in the exploration of the social and cultural capital that MGLC participants, along with the musician educators, possess and the nature to which this capital has the potential to increase/decrease as a result of participation in a particular MGLC programme. Questioning the extent to which participation in a MGLC programme can assist an individual to gain capital will allow this research to explore what categories of capital is available and how the acquisition is achieved? It will be pertinent to explore the capital participants bring to the programmes initially and how this characterises the individual and, indeed, the community of practice. If indeed cultural capital is shown to increase or decrease with a participant's involvement with a MGLC programme, it will be of note to comment on the non-musical effects this may have on a person's identity and life.

Habitus and capital are constructed within particular social spaces, or what Bourdieu terms fields. Bourdieu tells us that habitus is a "generative and unifying principle which retranslates the intrinsic and relational characteristics of a position into a unitary lifestyle, that is, a unitary set of choices or persons, goods, practices" (Bourdieu, 1998, p.8). This definition can further be seen as a set of dispositions that develop "from our social positions, and through our lives" (Hodkinson, Biesta, and James, 2008, p.38). In essence, habitus manifests as "a subjective but not individual system of internalised structures, schemes of perception, conception, and action common to all members of the same group or class" (Bourdieu 1998:86). Bourdieu says that habitus provides a "practical sense" for how to act in any particular social reality (1998, p.25). What is of interest to this study is that MGLC bring people together from varying social classes and unites people through a commonality of music. With this diversity of socio-economic classes a diversity of habitus is also evident. A person's habitus may be seen as an individual's prior exposure to education and to music. It may extend to an investigation of the culture of education and music, which existed for participants of MGLC prior to their involvement with the programme. Moore argues, "Capital is objectified as habitus, and is embodied and realised in practice" (2008:111). So how does this meeting of multiple and diverse habitus within MGLC create new experiences and inform habitus in a way for habitus to be transformed into 'new' capital which can be realised in 'practice. One such effect of an increase/decrease in social capital is that of social mobility. Social mobility is the term used to describe the

movement upwards or downwards in a class system (Giddens and Sutton, 2013). There are two types of social mobility – intragenerational mobility and intergenerational-mobility. Intragenerational mobility relates to how far people move up or down the social scale in the course of their working lives whereas intergenerational mobility refers to mobility across generations of grandparents, parents, etc. It will be of interest to explore the participant's ideas of social mobility and how they feel engagement in a MGLC programme may contribute to their social mobility and indeed if they desire social mobility at all. These finding will contribute to the body of knowledge relating to participation in music education programmes, the acquisition of social capital and the potential for social mobility.

Reay (2004) identified four aspects of habitus: habitus as embodiment, reflected – for example – in the ways in which musicians make music and in the bodily actions of "talking, eating, walking and exercising" (Reay, 1995, p.354); second, habitus and agency: habitus can generate a "wide repertoire of possible actions" (Reay, 2004, p.433); third, habitus as a compilation of collective and individual trajectories, so that a musician's individual habitus is also part of a collective habitus, reflecting the idea that musicians occupying similar positions in social spaces have aspects of similar (but not identical) habitus (Bourdieu, 1998); fourth, habitus as a complex interplay between past and present, so that individual history plays a strong role in the development of a durable habitus that nonetheless responds to present circumstances (Jenkins, 2002). It is clear from these accounts of habitus that a person's prior experience, knowledge and social capital will have a prominent impact on the interaction and interplay participants will have with each other, with their 'musician educator' and ultimately with their entire experience of music education. Rimmer (2010) coined the term 'musical habitus', highlighting that the notion 'musical habitus' is an orientation towards action (practice) that reflects, and is orientated by and "through our social positions and through our lives" (Hodkinson, Biesta and James, 2008, p. 38). Reay tells us that our musical habitus manifests itself in different ways of performing, playing, practicing, engaging with different musics, our listening preferences, as well as ways of talking, dressing, walking and exercising (1995, p. 354). Similarly, each 'musician educator' will bring with them their own individual habitus. MGLC employ a diverse team of musician educators from a variety of social and musical backgrounds. A musician educator's habitus will ultimately determine how they interact with MGLC as a programme, with their colleagues and most importantly with the children and young people who make up MGLC. Along with the potential for the acquisition of social and cultural capital among the participants of MGLC programmes the same acquisition of social

and cultural capital is possible for the musician educators. A comprehensive discussion on this will lead to important findings, as to reciprocal learning between participants and musician educators.

Bourdieu's concept of 'field' can be seen as a much more physical component. Bourdieu uses field to describe the social space within which actions take place (1984). Bourdieu uses the analogy of a football field to explain this particular concept. Bourdieu tells us that football players must take certain positions on the field and play within certain boundaries indicated by lines on the ground, he says that new players learn the game before coming onto the field and that over time the rules of the game are implicit (ibid). Bourdieu reminds us that the referee of a match doesn't explain the rules of the game prior to each match, they are assumed and taken for granted (ibid). Once again, this concept of field can easily be applied to music education. When a group meet as a musical ensemble, there is a certain etiquette that emerges as 'rules' and rehearsals and performances take on a certain format which allows the musical practice to happen. Bourdieu coined the term 'doxa', using this term to refer to the 'rules of the game' (ibid). As MGLC operates within a variety of contexts and 'fields', a careful analysis of these will take place with an account of the 'rules' of engagement and membership. Bourdieu tells us that people can participate in many fields at once, for example school/work, hobbies, family/social environments, etc. Similarly, to habitus, it can be clearly seen how the concept of field can affect practice.

Returning to Bourdieu's concept of 'field' briefly, Bourdieu asserted that the game being played upon the social field was competitive. He argued that actors use a range of strategies to maintain or improve their position in the field. The object of the game was to accumulate various types of capital. Thomson (2012, p.69) points out, however, "unlike a carefully manicured football field, there is no level playing ground in a social field; players who begin with particular forms of capital are advantaged at the outset because the field depends on, as well as produces more of, that capital advantage. Such lucky players are able to use their capital advantage to accumulate more and advance further". Once again, a careful exploration of the use of 'capital' within MGLC programmes will be examined.

Conclusion

This chapter has presented Wenger's social theory of learning (1998), as well as Kenny's model of CoMP (2016), as its theoretical framework for this dissertation. While using both

these models this research will align and underpin its research methods with the sociological concepts of social capital, habitus and field in its quest to investigate in particular the pedagogical approach of MGLC in areas of social disadvantage. Alternative frameworks have been considered including Bronfenbrenner's Ecological Framework (1979) and Elliott and Silverman's Model of Musical Praxis (2015). Both these models also provide important philosophical guidance for this study but as outlined in this chapter, these models are limited in their scope. However, guidance will be taken from these models and utilised in a wider sense as incorporated as part of an analysis of MGLC as a CoMP.

Chapter Three

Literature Review

Chapter Three – Literature Review

This chapter provides a comprehensive review of the most current literature available in the realm of music education, specifically relating to the approach of Music Generation (MG) and Music Generation Limerick City (MGLC). This chapter will present literature in order to situate MGLC's approach to music education, with gaps in existing knowledge highlighted. This literature review forms the lens to which methodologies have been developed to further investigate the delivery and implementation of MGLC programmes. Furthermore, this chapter is organised using Wenger's domains of his social theory of learning (1998) – these themes include community, identity, meaning, and practice. These themes and the organisation of this chapter will follow a similar structure to the presentation and discussion of findings. The rationale for the use of Wenger's social theory of learning can be found in chapter two. The domains of community, identity, meaning, and practice are used in this chapter to ensure a holistic exploration of literature relating to music education and in particular, performance music education, communities of musical practice and social action.

Community

A detailed discussion of the concepts of communities of musical practice can be found in chapter two of this study. This section of this chapter will specifically explore and address current literature and academic thinking on the concept of 'community' in a broader sense. In particular, this chapter will discuss 'partnership' within communities and the current literature available on 'collaboration' and 'communication' within partnership working. 'Community' is a term that has proved complex to define. Veblen (2007) suggests the concept of 'community' is both an ideal and a reality. Veblen continues to say that in the past, theories of community have attracted the attention of much academic attention (ibid). Veblen highlights the work of sociologists and anthropologists (e.g., Durkheim, 1933, 1960; Weber 1947; Redfield, 1956). Veblen points to Hillery's (1954) compilation of ninety-four definitions of 'community', which is frequently cited as evidence that the concept is complex and, perhaps, meaningless. Indeed, it is clear from Veblen's work that community is a complex idea, proving a challenge to those trying to define it. This current study is concerned with 'community' in the context of MGLC, and it asks, does MGLC create a community or indeed communities and what does it mean to belong to these communities? Furthermore, do communities of musical practice, in themselves, act as a pedagogical approach to music education and, in turn, foster social action? Veblen's discussion of community continues to suggest that, more recently, 'community' is

viewed as an "idea of belonging" (Anderson, 1991; Appadurai, 1990; Amit, 2002). This viewpoint aligns itself with Wenger's concept of community in the context of his social theory of learning (1998). The idea of belonging reflects concepts of identity, which will be discussed later in this chapter. This current study will articulate the characteristics, which define community in the context of MGLC and further add to the literature of what constitutes musical communities. While Veblen provided an understanding of community in a broad sense, the work of Everitt provides a practical understanding of what community means (1997). Everitt defines what he believes it means to belong to a community, suggesting that "through the use of coded, expressive modes of behaviour or communication, including language, dress, institutions, religion and the arts…our cultural identity is what makes us feel we belong, in a deep and permanent way, to a group, a community" (ibid). While the definition of community can be of a geographical nature, Everitt's definition can extend to feature MGLC ensembles and groups. The use of coded expressive modes of behaviour can reflect the ways in which musicians interact and communicate with one another, the way in which musicians will start and end a piece of music together, often through non-verbal cues. Similarly, musicians may wear similar style clothing or agree a 'dress code' for performances. MGLC ensembles also attach themselves to the wider Music Generation network. Indeed, ensembles will often have the same musician educators working with them, and all musicians will have a shared understanding of the vocabulary and musical terminology used within the session/group. It is clear that MGLC aligns itself to Everitt's definition of community.

In the context of music making, 'community' is often linked with the field of 'community music'. The field of community music has been one which has found difficulty in its own identity and definition. Phelan comments that community music shares a tradition of robust resistance to categorization or simplistic definition (2008). Willingham (2017:3) speaks of community music as a field that has been gaining steady momentum over the last decade. Willingham summarises the meaning of community music as an activity where community musicians intentionally set out to create spaces for inclusive and participatory musical doing (ibid). The idea of the creation of physical space for music making demonstrates the importance of context for the field of community music – this is an area pertinent to the work of MGLC's community programme. Willingham continues to tell us that community music activity comes from a belief that music making is a fundamental aspect of the human experience and is therefore an intrinsic and foundational part of human culture and society (ibid: 3). It is clear from these characteristics that 'community' and 'music' can be intrinsically

linked in a way that demonstrates music making as a social process. While MGLC identify themselves as a music education programme, this current study asks if MGLC aligns itself closer to a community music programme or indeed creates a new hybrid model of a community music education programme. Current literature does not provide to any great extent a discussion of the interdisciplinary work of community music and music education. However, this study would suggest the interdisciplinary work of community music and music therapy provides a helpful model to which 'community music education' might be explored further. It has been outlined that music therapy is a profession that has aligned itself with a 'medical model' in order to provide legitimacy within the world of therapeutic intervention (Ansdell, 2014, p. 42). While this may have been the case, literature has highlighted that music therapists have found themselves working outside of traditional medical settings and engaging in work within people's communities utilising a more flexible approach (Ansdell, 2014; Pavlicevic and Ansdell, 2004). This mix of the two worlds of the medical and social models has resulted in the development of the established profession of 'community music therapy'. Strong parallels can be drawn here with the way in which traditional music education practices have explored innovative or non-traditional pedagogical and assessment strategies and where community music embraces non-formal and informal approaches as viable means of learning. This study would argue the case that a further discussion of the development of community music education as a legitimate field in its own right is called for and furthermore a discussion of further interdisciplinary work between community music and other fields of practice i.e. social care, youth work, etc.

While Willingham suggests there is a common understanding of the field of community music within the UK and Ireland, community music is considered to be amateur or inferior music in many circles, and to attempt to define it in other terms frequently leads to a narrow or inadequate description (2018). This consideration of community music may possibly provide a reason as to the divergence of identifying MG as a community music programme and labelling it a music education programme. Willingham continues to tells us that the understanding of the term community music is dependent upon cultural norms and practices (ibid). Willingham discusses the use of the word 'intervention' in the context of community music, suggesting that while an intervention of some kind can act as a function of community music, this word can come with difficult connotations. Willingham refers us to other definitions of 'intervention' such as medical intervention whereby, intervention may mean "to interrupt a process, or to arrest a negative trend" (ibid). The work of MGLC could be

considered as an intervention – aligning itself further to the field of community music. As will be discussed later in this chapter MGLC acknowledge their intention of assisting in some way with the social regeneration of Limerick city and indeed have been provided with specific funding in doing so. The work of MG clearly complexes the attempt to further articulate what 'community music' actually is and indeed questions how we define music education. While defining the field to some degree is of benefit and has implications in terms of the strategic planning and support a programme may receive Phelan provides a reminder that forming definitions are also problematic. Phelan says *"that the problem with such definitions, and perhaps the reason why community musicians and ritual practitioners alike have an intuitive suspicion of this exercise, is that definitions usually become a set of criteria for judging whether an activity is 'in' or 'out', based on its ability to conform to these characteristics"* (2008). Throughout this study it becomes apparent that the identification of MG and indeed MGLC to any homogenised system or definition is avoided to ensure the programme can adapt to local needs it is questionable as to the extent to which a wider articulation of the work of the programmes would be beneficial and provide a greater influence on future policy and practice of MG.

Partnership

Music Generation has adopted a partnership approach to its delivery of music education programmes. Partnerships in education, and specifically music education, are not a new phenomenon. Indeed, international literature endorses such an approach. Within the UK a network of government funded music hubs provide music education provision in a similar way to the MG network in Ireland. The Arts Council England points out that "excellent partnerships offer invaluable insight into the needs of children and young people and provide ways to collectively widen reach and quality outcomes" (2022). Interestingly, MG's local music education partnership approach appears to adopt a similar model as outlined for music education partnerships in the UK.

Hallam (2011) outlines that partnerships in music education can be both strategic and operational. Hallam continues to outline characteristics of effective partnership working and outlines the following as important factors for partnerships: takes account of context; requires good communication, time, leadership, mutual trust, clarity of roles and responsibilities, and the support of senior management (ibid). Furthermore, Hallam warns that training needs must be identified and addressed along with planning, monitoring and evaluation becoming central

to any partnership (ibid). Hallam provides a useful diagram as to several types of partnership models which may exist (see fig. 12).

Researcher	Model	Description
Macintosh	Transformation	Working in partnership to convince the other partner(s) of your own values and objectives.
	Synergy	Working to produce added value beyond what would have been achieved separately.
	Budget enlargement	Achieved when partnerships generate extra resources.
Stewart	Facilitating partnerships	In which developing trust and accommodating relationships is imperative to the attainment of partnership goals, making issues of process are highly important building blocks to success.
	Coordinating partnerships	Which relate primarily to the oversight, in both strategic and practical terms, of initiatives to which a wide range of organizations have committed themselves to make a contribution. Activities are either hived off to task-based bodies or are delegated to departments or sections within one or more of the partner organisations.
	Implementing	Which are specific in focus and time-limited in nature. They are responsible for the implementation of pre-agreed projects. Project delivery is acknowledged as of mutual advantage to the key partners and the means by which it is to be effected is fairly clear. A key function of the partnership is to secure funding and resources for the projects and to manage the implementation process.
Griffiths	Cooperation	A basic form of partnership, involving mostly the sharing of information as organizations get to know about each other's work. For example, they may cooperate over dates to avoid conflicting events.
	Collaboration	In which two or more organizations collaborate over events or programmes. They jointly plan the nature and content, and identify targeted groups. The partners understand each other's work and how to develop the roles needed for successful collaborative work.
	Confederation	This is the most complex. It involves the integration of the work of two or more organizations and is using all the local and regional resources available.
ContinYou	Cooperate	Partners may share information and recognize one another's existence. However, there is no joint planning and resources are kept separate.
	Coordinate	Partners will do some planning together and may focus on a specific project. There will be some sharing of roles and responsibilities and some shared resources and risk taking.
	Collaborate	Partners commit themselves to longer-term projects and make organizational changes so that there is a higher degree of shared leadership, control, resources and risk taking.

Figure 12 Models of Partnership (cited in Hallam, 2011)

From the above figure, it is clear that 'partnership' can mean a number of different things to different people, while, equally, it appears that no one model or approach is the 'best'. However, in the context of MGLC, it will be of interest to discover which model of partnership it aligns itself to, and if this model is a shared model between MGLC and its partners. Hallam

(2011), while acknowledging partnership can mean different things to different people, does concede that having a common understanding of 'partnership' is important.

Music Generation's use of a partnership approach acknowledges the important contribution of other organisations and agencies, suggesting MG is cognisant of a collaborative approach to the delivery of music education. A partnership approach to music education is not a new approach in Ireland. Indeed, many efforts have been made to provide an infrastructure to such an approach. In 2012, the 'Arts in Education Charter' was established in Ireland. This charter harnesses the significant contribution the arts world has made to the experience of arts within Ireland's education system. This charter aims to place the arts in a central position in the Irish education system. The Arts in Education Charter makes specific reference to the work of Music Generation, stating the following:

> "The Arts Council and Music Generation will seek out ways in which it could enhance this national programme by supporting initiatives to do with the involvement of professional musicians and the performance dimension of young people. The Arts Council will look to encourage all arts organisations in receipt of public funding to develop policies and programmes in arts-in-education and to assist them in establishing sustained provision of quality practice in line with Artists ~ Schools Guidelines (2006), produced by the Arts Council and the Department of Education and Skills."

The inclusion of Music Generation in this charter makes it clear that MG would become a central provider of music education provision in the country. The 'Artist ~ School Guidelines', as referenced in the Arts in Education Charter, provides a guiding document for any artist/school partnership.

It would appear that the work of MGLC school programme would largely align itself to a "model four" partnership, as characterised by the Artist ~ School Guidelines. This model suggests that arts experiences are characterised by collaboration between schools and artists / arts organisations, leading to projects or programmes of work distinguished by intensive engagement between the partners. The guidelines suggest that this model requires the most negotiation and cooperation between all parties. The guidance continues to tell us that the development of rich and distinctive arts experiences requires careful planning, skilful implementation, as well as sensitive evaluation. The Artist ~ School guidelines put forward a guidance map (see fig. 13) of engaging in a partnership, as suggested by model four above. Figure 13 can be summarised as follows:

- **Planning** involves Exploration and Commitment by all parties in the partnership. Planning 1: The Sequence sets out the issues to be considered and the typical order in which they might be addressed.

  Planning 2: Sources and Resources outlines the key resource issues.

- **Implementation** enacts what has been planned. Once 'green-lighted', a project or programme is implemented through a process of Detailing and Resourcing.
- **Evaluation** consists of Reviewing and Learning. All aspects of the programme are reviewed to assist the attainment of the agreed goals and to provide the learning for all concerned, in relation to future actions within and beyond the current programme.
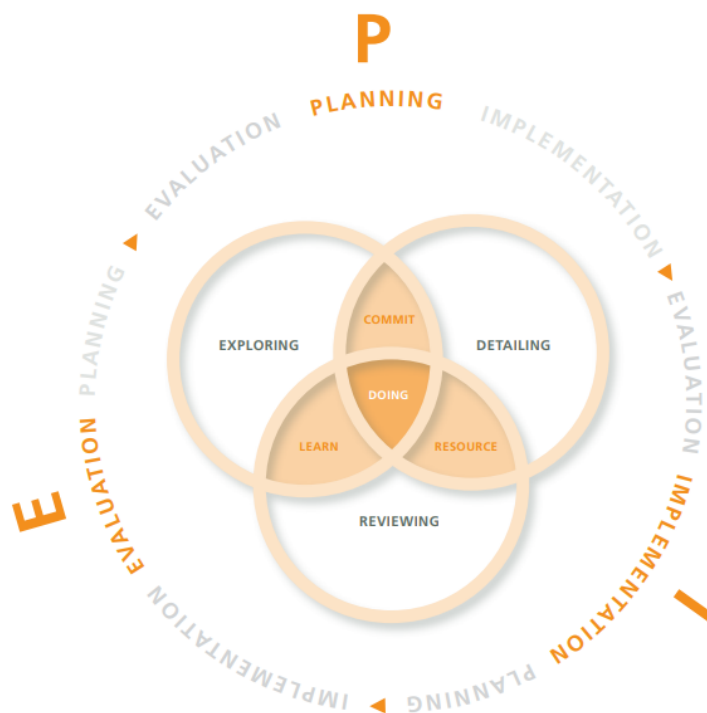
Figure 13 Guidance for the development and sustainability of partnerships

(Artist ~ School Guidelines, 2006)

As seen by these guidelines, partnerships are a complex endeavour, with continuous communication, collaboration, and compromise being made on all sides of the partnership. This current study, through its data collection procedures, will investigate the extent to which MGLC adhere to guidance, as suggested by the Artist ~ School Guidelines or indeed how they create their own guidance regarding the nature of partnerships.

Music Generation's partnership model has been evident since its inception, and through working with its philanthropic donors there is evidence of partnership working. MG is delivered regionally through its Local Music Education Partnerships (LMEP's), where these LMEP's, in turn, work with local partners to deliver their programmes locally. Most recently, in 2016, Flynn and Johnston addressed the issue of partnership with the MG structure, suggesting six layers of partnership within the overall structure.
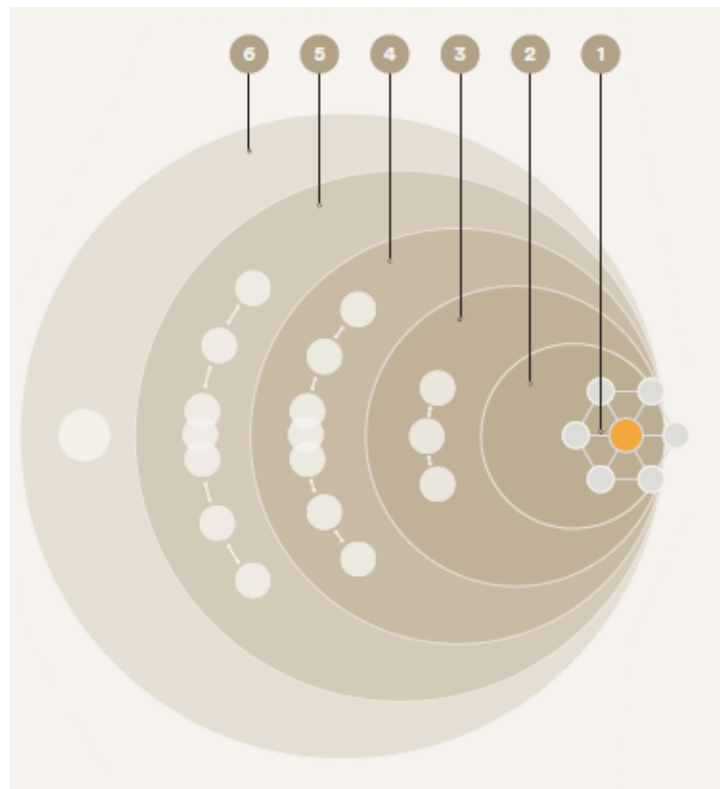
Figure 14 Ecological Model of Partnership (Flynn and Johnston, 2016)

Level 1: Interaction level	This level involves children and young people's music-making interactions with others. These interactions are meaning-making partnerships which support children and young people in striving towards their future possible selves. For example, weekly one-to-one instrumental lessons
Level 2: Individual level	This level of partnership supports children and young people's music-making at an interaction-level. Individual-level partnerships are nurturing and fortifying partnerships, which foster and

	strengthen the engagement of children and young people at an interaction-level. An example might be the relationship between a hip-hop tutor and youth worker which supports a young teenager as he engages in hip-hop workshops at his local community hub.
Level 3: Meso level	These are partnerships between local and individual levels. They are gatekeeper partnerships which facilitate engagement between the LMEP and children/young people. They also work to develop trust and accommodate relationship-building between those at local and those at individual/interaction level. As an example, consider a choral composition project which happens with Transition Year students in a post-primary school. The school principal and classroom teacher act as gatekeepers between the local Music Generation initiative and the young people in their care.
Level 4: Local level	Local-level partnerships are symbiotic and synergetic partnerships where partners come together to achieve more than - and add value beyond - what could have been achieved separately, where resources and expertise are pooled and shared in order to achieve the partners' often diverse aims and intentions, and where collaborative efforts are encouraged in planning and implementing programmes and developing the roles required for such collaborative work. As an example, Na Píobairí Uilleann has worked with two LMEPs to establish uilleann pipes programmes. With this partnership, Na Píobairí Uilleann can achieve its aim of promoting the uilleann pipes and generating and nurturing an interest in playing the uilleann pipes amongst children and young people, and LMEPs can achieve their aim of providing access to high-quality instrumental tuition to children and young people who may not otherwise have had such access.
Level 5: National level	National-level partnerships are transformative, advocacy, and/or governing partnerships which have the potential and capacity to influence the direction and efficacy of local-level operations in line with the wishes of the donors. The primary national partnership is between the Board/Executive of Music Generation and the

	Department of Education and Skills. National partnerships also include Music Generation's partnership with the Arts Council whose objectives are shaped around the strategic aims of each organisation. Interesting extensions of national-level partnerships are the international partnerships which have been forged, including those partnerships with the CME Institute for Choral Teacher Education and another with The John Lennon Educational Tour Bus.
Level 6: Philanthropic level	Philanthropic-level partnerships within Music Generation's ecological model of partnership are visionary and catalytic funding partnerships which productively and positively use their power and influence to challenge the status quo, shift thinking and enable capacity-building in performance music education on a national level.

The above layers of partnership (Flynn and Johnson, 2016) suggest that partnership is multi-layered and complex. The layers above also indicate that partnerships are fluid, some may be short or long term partnerships. Indeed, partnerships might not be formed evenly throughout the layers discussed above and may be concentrated on certain levels of this ecological framework. This current study will seek out to what extent partnerships are developed and sustained in the context of MGLC.

Music Generation tell us that "the continual development of partnerships based on trust, integrity, a shared agency and an understanding of the shared common goals are overall considerations for Music Generation in this area" (2019). It is clear partnership is a core keystone on which MG is based. However, who can become partners and who do these partners represent? Equally, what is the role of the musician educators in this partnership structure? Further to this, are the children and young people participating in a MGLC programme partners with each other and partners in their own learning?

As outlined, MG is a partnership organisation. Originally branding itself as Ireland National Music Education Programme, MG have recently re-branded itself as Ireland's National Partnership Programme. This re-branding has a number of connotations. As outlined previously, the move away from its definition as a national music education programme

suggests the organisation is reflecting on a more specific remit of providing certain aspects of music education and acknowledging the work of other organisations in providing different aspects of music education. The move to labelling itself as Ireland's national partnership programme further grounds itself as an organisation, which functions on the communication and collaboration with individuals, groups and organisations far beyond its own organisation. While partnership in the previous section of this chapter was seen to be something, which can be welcomed and encouraged and with the potential for positive outcomes, this section of this chapter will highlight further the opportunities and challenges of collaboration and communication within arts programmes and, more specifically, music education programmes.

Sigurjonsson comments that while collaborative practices may enrich children's lives by providing musical experiences, musicians entering educational settings may have more motivations than purely altruistic (2010, p.276, cited in Christophersen and Kenny, 2018). Sigurjonsson cautions us that other interests can be a motivating factor behind many collaborations and partnerships, in terms of financial interests, and in terms of sustaining ongoing funding for a programme or partnership or through "audience development" – building up a relationship with a group of people to encourage long-term musical interactions through the creation of a new audience pool (ibid). Indeed, as is the case with MGLC, the funding structure relies on matched funding in order to sustain its programme delivery. This fact raises the question of whether a matched funding structure actively encourages partnerships to develop or whether the encouragement of partnerships sustain matched funding streams for the delivery of a wider suite of programmes.

When we consider collaborations, Christophersen and Kenny suggest that there is some implication of equity, though this is not always the case (2018). Kenny and Christophersen continue to say artists and arts organisations may assume, or are granted, the lead and possibly the power of definition, leaving the teacher or the school to take on a more passive and supportive role (ibid). Christophersen and Kenny add that, even if mutual recognition and respect are preconditions for effective partnership, many collaborations entail a sense of hierarchy, where the musician is discursively positioned as "the expert" and, consequently, granted power of definition (ibid). It will be important to draw insight as to the relationship MGLC musician educators have with classroom teacher. To what extent is there equity, or is there a hierarchy present? This insight will allow for recommendations for best practice in delivering the most beneficial outcome. Kenny and Christophersen tell us that, if an equal

partnership is to be created, it would be necessary to strengthen the schools and teachers' positions. This appears extremely pertinent in the case of MGLC. MGLC employ musician educators who often come from a non-traditional teaching background. These musician educators are often professional and very accomplished musicians. Thus, it is important to question the extent to which a shared expertise of knowledge and skill of both the classroom teacher and musician educator is needed for the most positive of outcomes. It is suggested that a working partnership between musician and teacher should entail equality, mutual respect, trust, dialogue, and room for negotiations, as well as for constructive criticism (ibid). Indeed, Rolle et al. show that "musician" and "teacher" are not just individuals; they are social roles that come with expectations and assignments (2004). For example, a musician may be hired into the educational setting because of his or her particular expertise; however, the expertise could disempower and alienate the teacher, who then takes it upon himself or herself to function in a more subordinate role, thus reinforcing the notion of the artist as an expert. The question must then be asked as to the extent to which professional artists working in educational settings are disenfranchising classroom teachers. Holdhus and Espeland argue that neither education nor visiting arts programmes seem to have adjusted their practices to recent trends in Western performance practices and aesthetics, nor to an educational practice that builds sufficiently on a pedagogy of relations. Whether it is artists visiting schools (Bresler et al., 1997; Christophersen, 2013; Holdhus and Espeland, 2013) or school groups attending performing arts centers as part of youth performances (Bresler, 2010), the discrepancy of goals and shared practices between members of those distinct institutions makes for limited educational opportunities. This suggests that, although partnerships have been formed, the depth of collaboration is lacking in a way that negates detail of expectation, role, and sharing of expertise.

The concerns of classroom teachers, principals, and indeed the children and young people around access to music education within the school context is highlighted by Moore (2019). At primary level in Ireland, music is taught mostly by generalist teachers and these teachers have to deliver a very broad curriculum which includes music. This extensive list of subjects and curricula places excessive demands on the teachers (ibid). At second level, education is divided into a Junior Cycle (12-15 years of age) and Senior Cycle (from 16-18). At the end of the Junior Cycle, students sit a standardised examination called the Junior Certificate Examination. Music is not compulsory in secondary schools and many do not offer music as a subject (Smyth, 2011 cited in Moore, 2019). Moore (2019) explains that publically-funded

Irish secondary schools that do offer music as an optional subject often only have one music teacher and that the dedicated music room often features minimal resources such as a piano and guitars. From this brief account of music in the Irish school system, although we can summarise that a general music education is provided for, should a specialised music education provision be catered for within the school system? If a specialised provision is required, then who delivers this? Is this special provision provided for by arts organisations like MGLC, or is there a need for the professional development of existing classroom teachers, along with further support and funding for resources, including instruments and music technology?

It has been commented on that education may be described as something "other" than aesthetic experience: as rigid, intellectual, moralistic, rule-driven, and restricted. Arts, on the other hand, may often evoke connotations of emotions, freedom, flexibility, and groundbreaking, or even transformational, experiences (Holdhus and Espeland, 2013; Kenny, 2010). This balance of education and arts provides a challenge for MGLC in its endeavour to legitimise an approach to music education that has been scarcely seen within the realms of formal education. These challenges are further articulated by Rolle et al., who describe art and education as disparate communicative systems ruled by different logics, thus causing discursive tensions within collaborations (2004). Such discursive tensions could manifest as disagreements on what actions are appropriate and how to relate to curricular goals and the concept of learning (ibid). According to Myers, collaborations "suggest a mutually beneficial relationship based on the contributions of individuals to a whole that is greater than the sum of its parts (2003, p.7). To this extent, it would seem of upmost importance that the dialogue between MGLC and the school its works in is comprehensive and clear in a way that provides clarity of purpose and a rationale while addressing concerns and worries of all those involved.

Christophersen and Kenny tell us that an artist working in a school classroom does not in itself constitute collaboration (2018). Indeed, it is highlighted that, if relationships are needed to be central to collaboration, developing collaborations means developing the musician teacher relationship (Myers, 2003; Snook and Buck, 2014; Wolf, 2008). As noted by Kenny and Morrissey (2016, p.26), an effective partnership requires long term, sustained working relationships between teachers and artists. In other words, developing relationships that allow for trust, vulnerability, risk taking, discussion, negotiation, and a sense of collegiality is hard work and will take time. Furthermore, it is pointed out that shorter projects or once-off happenings are less likely to provide necessary conditions for developing sustainable

partnerships than long-term efforts (ibid). While the length of a project is important, with regards to the sustainability of the partnership, the length of the project also has an impact on the extent to which the programme can have a meaningful impact on the participants of such a programme. Myers (2003) claims that a lasting effect of the arts takes more than brief encounters and haphazard instruction, with Hanley (2003) stating that "[m]eanigful learning in any discipline occurs over time. Exposure to the arts is just that – exposure" (Hanley, 2003, p.14). Therefore, it will be pertinent to explore the length of collaboration or indeed partnership MGLC enter into with other stakeholders and organisations. To this end, is MGLC exposing children and young people to music or are they providing a more substantial music education provision?

Identity

Wenger's domain of 'identity', in the context of his social theory of learning, discusses learning as 'becoming' (1998). In this regard, Wenger suggests identity, in the context of learning, as a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities (ibid). Within a programme like MGLC, identity and self-identity influences the dynamics of any potential community of practice that may be formed. MGLC has the potential too, to form and inform new identities, which allow social action to occur. Identity in music education is a complex issue, and this section seeks to highlight the most pertinent issues in this area, which will inform the data collection phase of this study later. This study is concerned with the way in which a musical programme can create communities of music practice and the extent to which these CoMP can foster social action. MGLC has a vision of working with children and young people who often find themselves at a social disadvantage and where music education is often inaccessible to them. MGLC work with children and young people up to the age of 18 years, with MGLC's secondary school programme and community programme specifically working with adolescents. We are told that adolescence is a pivotal time for identity development, as the childhood self learns to integrate with important peers as well as adults (Erikson, 1968). Thus, as part of this development of identity during adolescence, an individual's peer group is highlighted as having an important role to play in the shaping of individuals identity. Within an individual's social identity, belonging to a peer group is paramount (Newman, Lohman, & Newman, 2007; Tarrant, MacKenzie, & Hewitt, 2006). Altenbaugh, Engel, and Martin tell us that those individuals who find themselves alienated from a peer group often suffer negative

consequences and have been found to have a higher incidence of dropping out of school and an increase in psychological and behavioural problems (1995). Furthermore, Rutter & Berendt suggest alienation can also lead to higher levels of hopelessness, hostility, and negative self-concept, contributing to increased suicide risk (2004). It is quite clear from these statements how important adolescence and indeed the influence of one's peer group is for the development of a positive sense of identity and belonging. The extent to which MGLC consider the role its programmes have for the development of identity and the nurturing of peer groups within its programmes must be investigated. Regardless of whether MGLC do consider their programmes from an identity formation perspective, it is certain its programmes will have an impact on individuals' identity formation. Tajfel reminds us that social identity theory suggests that we are all members of social groups and such groups can be large and based in political affiliation or gender, or are small, such as peer groups, where membership is usually earned (1981). Tajfel's point affirms that regardless of intent the formation of social groups will undoubtedly have an effect on social identity. Tajfel's point as to membership usually being earned is interesting in the context of MGLC. Is membership 'granted' by participation in a MGLC programme or does membership have to be 'earned' and given by a young person's peer group or a musician educator? McMillan considers this further and suggests that social identity formation is gained, not only by physical membership of a group, but also the emotional significance attached to such membership (1996). This point goes one step further and suggests that in some way the importance of a group to a person will dictate the extent to which identify might be formed or informed. Both these points have significance for MGLC in that they reaffirm the potential for MGLC programmes to have a strong influence on identity formation among its members.

Parker (2014) states that adolescents' music listening and playing preferences have been found to act as a "badge of identity" outside of school (North & Hargreaves, 1999; Tarrant, North, & Hargreaves, 2000). Furthermore, students' levels of ownership and autonomy influenced out-of-school engagement and motivation (Hargreaves & Marshall, 2003). It will be of interest to consider, therefore, whether those individuals participating in an MGLC programme align their music listening and playing preferences with those offered in-school. Indeed, do out-of-school music programmes such as the MGLC community programme offer experiences more aligned to personal taste? This pertinent question will determine the extent to which in-school music programmes offer opportunities for individuals to explore their own sense of identity and engage in experiences where they feel 'belonging'.

MacDonald, Hargreaves and Miell introduce the concepts of 'identities in music (IIM)' and 'music in 'identities' (MII) (2002). IIM is defined in terms of the ways in which people view themselves in relation to the social and cultural roles existing within music: to the professional career patterns of musicians and to the curricula of music courses within educational institutions (ibid). In the case of MGLC, the role and identity of the musician educators will be of interest. MG, nationally, employ individuals who are generally professional musicians, some of which may have experience in education, but often they are individuals who are performers of music. It will be significant to ask how a musician's identity responds to a different musical landscape i.e. music education. Furthermore, in what way does identity evolve in response to its interaction with other musician educators and students? MGLC's PME approach often sees children and young people as almost co-workers or collaborators with the musician educators. Virkkula (2015) tells us that cooperation with a professional musician builds very much on the students' conception of a musician's work and the required knowledge and skills. Furthermore, to participate in a music session as the professional's co-worker, the student assimilates the expert's tacit knowledge and working culture, and gradually becomes a member of a music community (see Wenger, 1998, 2009; Nonaka & Takeuchi, 1995 cited in Virkkula, 2015). This suggests that having a professional musician in some way admits the child or young person into the world of a professional musician and, in doing so, allows them to experience what the actual membership of a musician's community is like, as opposed to the study of hypothetical communities. In this regard, how does this relationship with a musician educator form or inform identity among the children and young people, as well as the musician educators?

'Music in identities' (MII) is referenced to mean the ways in which music may form a part of other aspects of the individual's self-image, such as those relating to gender, age, national identity, and disability and identity (MacDonald, Hargreaves and Miell, 2002). MII speaks of individuals' different self-concepts, which, we are told, can be context-specific, or domain-specific (ibid). In this case, it will be of interest to explore the way in which music connects individual children and young people according to their age, gender, and specific musical tastes. MGLC brings together a diverse group of individuals that often cross socio economic landscapes, as well as a diverse age range, gender spectrum, and a wide range of musical tastes. Indeed, this current study questions the impact of this diversity on a participant's identity.

O'Neill (2002) described the process by which children's musical self-perceptions can determine their levels of motivation to succeed in music, and hence their actual development and achievement. O'Neill draws on Dweck's (1986) social-cognitive model of achievement motivation, as well as Dweck's (1999) notions of 'self-theories'. Dweck proposes that people have differing views about their own abilities, with some she describes as 'entity theorists', believing that their abilities are innate and relatively fixed, such that there is little that can be done to change them. This point is particularly relevant for children and young people who may feel they are limited musically, also feeling the opportunity to progress is limited. This current study will question the ways in which MGLC can assist in alleviating a sense of 'helplessness' with regards to musical talent. Other characterisations include 'incremental theorists', where the individual displays 'mastery-oriented' rather than 'helpless' behaviour, because they believe that the work they do can influence their abilities. In this case, there is a direct correlation between practice and achievement. Again, this current study will look at the ways in which children and young people 'progress' musically and the way in which their identities are formed and informed by this practice.

Hargreaves and Marshall highlight the importance of context in relation to the formation of self-identities. They say that the contexts of music-making – school, home, or a 'third environment' – may well determine its authenticity for young people (2002). Two key factors which are closely associated with different contexts are: the level of autonomy and control which they possess, and, to a lesser extent, the genres and styles which predominate in those contexts (ibid). This statement clearly highlights the importance the context of music making can have with regards to identity formation. Once again, the role MGLC has to play with regards to the development of identity among its children and young people, as well as its musician educators, is of high importance. This current study explores two main contexts for music making: a school setting and a community setting. Both these contexts will play a part in the identity formation of the children and young people MGLC engages with, and this current study seeks to explore these contexts. The contrast between the musical taste of students and the musical education they receive has been highlighted, with Hargreaves and Marshall stating that many pupils' musical identities are strongly bound up within the cultural associations of pop music out of school. However, most secondary school music teachers are the products of the Western classical tradition, which still dominates a good deal of secondary school music (2002). Furthermore, Hargreaves and Marshall continue to point out a conflict, which often occurs for classroom teachers. They say a central issue in the research literature

on the identities of music teachers is the extent to which they see themselves as musicians or teachers, and how this balance changes over their careers (2002). This juxtaposition of identity, musical taste and experience will be one which will be explored in detail during the data collection and analysis phase of this current study. The importance of peer and friendship group influence is proposed in the existing research literature, where both peer and friendship group influence is widely held to contribute to musical tastes and engagement, particularly through the social affiliations of shared music preferences in adolescence (Tarrant, North and Hargreaves, 2002). Davidson and Burland tell us, with regard specifically to teenagers, that those "who were more successful in music and more motivated to participate were those who surrounded themselves with other teenagers engaging in similar musical activities" (2006, p.477). The potential for programmes like MGLC to harness peer learning and self-directed learning in a way that provides motivation and interest for its participants appears to be great.

While the focus of this current study is not to analyse the work of MGLC, in relation to its diversity of participants and musician educators, it is pertinent to explore identity in a broad sense, in order to determine the extent to which the individuals involved in MGLC apply meaning to their music making based on their own self-identities. Gender as a form of identification has received a lot of academic attention. Originally, the term 'gender' was introduced to signify social and cultural interpretations of sex (Stoller, 1964). However, music and gender cannot be separated, Green stated, "We learn our gendered relationships with music, not only from wider historical, political and educational contexts, but also through musical experience itself" (1994, p.99). The significance of gender is shown to be evident in a number of areas: for the construction of popular music history; the perceived masculine or feminine nature of particular genres/styles; audiences, fandom, and record collecting; occupation of various roles within the music industry; youth subcultures; as well as gender stereotyping in song lyrics and music videos (Shuker, 2005). It is clear that programmes like MGLC have a very important role to play in the experience children and young people have with gender and music.

In relation to diversity within music education, and equitable access to music education regardless of gender, we can explore the way in which instruments can be 'gendered'. Evidence has shown that society attributes gender associations to instruments and that certain instruments are often qualified as either "feminine" or "masculine" (Abeles, 2009; Boultona & O'Neill, 1996; Cramer, Million & Perreault, 2002; Creech, Hallam & Rogers, 2008; Griswold

& Chroback, 1981; Harrison & O'Neill, 2000; Marshall & Shibazaki, 2012; Wych, 2012). While gender associations to particular instruments is clear, this current study will seek to understand the extent to which MGLC maintain or dissolve these gender issues. When we speak of access to music education, it has previously been mentioned that access can mean access to opportunity. Are MGLC however, providing access to positive gender role models which promote the inclusivity of all genders and the promotion of all musical instruments in a way that break down previously created gendered stereotypes? Harrison & O'Neill (2000) found that both boys and girls had similar ideas of which instruments would be played by either sex. Wych (2012) pointed out that children possess an acute awareness of these associations, as they frequently assign "feminine" instruments to girls and "masculine" instruments to boys when asked who should and should not play what. Boys who see (or don't see) male role models associated with certain instruments may develop a belief that such instruments are (or are not) the most appropriate for boys to play. Boys cluster around traditionally masculine instruments at an age when girls exhibit broader interests. These comments highlight the significant role organisations like MGLC have to play in promoting inclusivity and diversity in music education. The consequences of not challenging gendered stereotypes could lead to Eros' (2008) assertion that the association of gender with particular instruments can significantly influence a student's instrument choice, resulting in multiple negative consequences, including fewer instrument choices, limited ensemble participation, and peer disapproval. Wrape (2016) found evidence that gender stereotypes associated with musical instruments continue to remain entrenched and pose a persisting problem for music educators. Abeles (2009) cautions us further, to the consequences of maintain gendered stereotypes, highlighting that these consequences can reach far beyond the music classroom and may restrict vocational aspirations for all musicians (ibid). Leonard (2007, p.181) argues that the differentiation between men and women in the music industry is, not simply a hangover from the domination of early rock 'n' roll by male performers, nor is it premised solely upon the fact that male performers in rock have been more visible within rock practice, but results from a process of reproduction and continual enactment. With regards to social action, the argument can be made that an adherence to traditional gendered roles within music education can potentially reinforce those same roles within society and lead to an unequal society that lacks diversity and inclusivity. One could suggest that the experience gained of gender and music could be applied to how children and young people interact with members of the same and different genders outside of a music context.

Meaning

Social Action

MG's Strategic Plan 2016-2021 explicitly outlines its social agenda. This social agenda can be applied to all MG programmes including MGLC. Chapter one of this study has contextualised MGLC programmes within Limerick city and it is clear MGLC intends to assist in the regeneration movement of the city in a way that will provide positive musical experiences. This, in turn, will lead to more positive outcomes for the children and young people it engages with. There is an abundance of literature and research to suggest that music and music education can have positive effects for children and young people (e.g., Fiske, 1999; Vaughan, Harris and Caldwell, 2011). Indeed, Hallam (2010) provides evidence of the positive effects of the impact of musical learning on children's cognitive development and on the acquisition of language, literacy, and numeracy. This current study examines MGLC attempt at creating communities of musical practice that instil a culture of social action. Social action is defined as individual or group behaviour that involves interaction with other individuals or groups, especially organised action toward social reform (Collins, 2021). Social action is further described as being about people coming together to help improve their lives and solve the problems that are important in their communities. It is described as involving people giving their time and other resources for the common good, in a range of forms; from volunteering and community-owned services to community organising or simple neighbourly acts (Dept. of Culture, Media and Sport, 2015). It is clear from these two definitions that social action has two elements – people coming together physically with the intention of forming or informing a particular social situation or context. MGLC is not the first music education programme to attempt an approach to music education with a social agenda, it is possible to gain great insight into the work of MGLC by exploring other similar music programmes.

El Sistema (which translates to The System) is a publicly financed, voluntary sector, music-education program, founded in Venezuela in 1975 by Venezuelan educator, musician, and activist, José Antonio Abreu. It later adopted the motto, "Music for Social Change". As of 2021, according to official figures, El Sistema - Venezuela included more than 700,000 young musicians with plans to expand to 1,000,000 musicians (www.sistemaeurope.org). El Sistema's music centre's follow a system of education that provides music education to those who normally would not be able to access such education, in an attempt to harness music education as a tool for social action. While this programme has developed into an international

model of music education across the world, and many El Sistema programmes highlight the success of their programmes, more recently El Sistema has become the topic of music critique and debate as to the transparency of actual social change that takes place.

While music and its positive effects are to be welcomed, there is a danger that programmes can 'hide' behind any potential positive benefits, which potentially can lead to the actual practice of deliver and implementation of any such programme largely going unquestioned. For example, the evaluation of 'Big Noise', El Sistema's sister programme based in Scotland, has conceded that the issue of academic achievement is contentious, drawing attention to the issue of correlation versus causation. The evaluation questions the extent to which children who learn music may be higher academic achievers because of their personality or upbringing, rather than because of any direct influence of music (Scottish Government, 2011, pp. 67-68). Winner and Cooper's (2000, p.65) study provides a comparable caution: "we have as yet no evidence that studying the art has a casual effect on academic achievement". Similarly, Glodstien et al. (2013, p.8) found no more than tentative evidence in relation to the impact of arts education on behavioural and social skills.

Thus, those critical of the El Sistema approach often regard it as including children in its world but excluding them from their world (Baker, 2015). They describe a cult-like organisation that removed children from their sociocultural context and re-educates (or indoctrinates) them (ibid). While MG programmes are not as widespread as the El Sistema programme, does MGLC provide a structure which enables its participants to retain their own individual identities while part of a bigger programme? Research on the El Sistema programme suggests children and young people often lose their own individual musical tastes and interests as they are amalgamated into a bigger system of music education that often is based on the Western classical tradition. This re-socialisation, so to speak, could potentially have an impact on the social and cultural development of the children and young people involved. This current study bears this important issue in mind, as it explores the potential for social action to occur with MGLC programmes.

An evaluation of 'Big Noise' highlights the complexity of inclusion. "Big Noise understands that real inclusion is much more complicated than simply being open to everyone. True inclusion means putting in place the support, the informal and formal processes and the ways of working, including staff attitudes, to actively encourage and enable everyone who can take part and who wishes to take part, to do so" (Scottish Government, 2011, p.11). This insight is

important in the context of MGLC, as it clearly points out that inclusion is far more complex than physical inclusion. This current study will explore the mechanisms and supports within MGLC to allow for diversity to flourish in a system that claims to be person-centered and based around the individual needs of the children and young people in engages with.

Woodford (2005) highlights that, "Music instruction alone, without lessons in compassion, humility, self-restraint, and mutual respect…is no more likely to contribute to the development of good citizenship and humane values in children that is mere exposure to music likely to make them smarter". Woodford's suggestion alludes to the way in which music teachers or, indeed, musician educators have the potential to model good practice of human values to the children and young people they work with, where it is through these values that social action can be nurtured thorough the participants. Equally, this suggestion reinforces that music alone cannot instil social action to occur but it needs to be modelled and reinforced by those who often provide that education. As mentioned, MGLC are certain they have a role to play in relation to the social development of those it works with. However, the question must be asked as to the extent to which the musician educators are aware of this remit, and if they have been provided with the resources and skills necessary to model what Woodford has suggested. Or is it a case that musician educators engage in music education, with the hope that social action will happen as a by-product of music making.

MG, and more specifically MGLC, highlight its inclusive nature of its programmes. Inclusivity and engagement of participation in an activity sounds like it has the potential to generate a dynamic that produces an environment of respect and mutual understanding. However, inclusivity appears to be far more complex than merely including people in an activity. Indeed, the Cultural Policy Collective argues that inclusion might appear a progressive ideal, but it serves as "a form of regulating the poor" rather than challenging inequality, and is "less…a mechanism of liberation than a top-down programme of social control" (2004). In this respect, there appears to be a connotation that inclusivity is something which is decided by those who are in a more privileged position than those who appear to be 'the excluded'. Is there a way that 'inclusivity' can be 'designed' by those who seek to be included? Beyond Social Inclusion's report (2004) critiques social inclusion as a paternalistic, normative narrative: "Too many programmes are governed by a missionary ethos, projecting a set of hierarchically-defined cultural interests from the centre to the margins." Consequently, "social inclusion policy in the arts offers very little to progressive social change." This statement refers to the

idea that those who often find themselves 'excluded' or face barriers to inclusion are invited into an inclusive programme in some way by those who act as 'gatekeepers' to inclusion. This has connotations of something on the periphery that "begs' inclusion, as suggested by Vianna (2011, pp.247-248). There is a danger here however, that this type of inclusion can often have assumptions that those being 'included' lack culture, technology or an economy (ibid). In the context of MGLC, it will be of importance to question the extent to which the children and young people view their own position in music education and the extent to which they feel they were/are included/excluded. Is it a case that organisations like MGLC assume exclusion, or is it a case that certain groups in society are excluded to particular elements of another's culture or, indeed, education?

Musical Meaning

Returning to MGLC as a music education provider, we can look to the work of Swanwick and his suggestions of creating a programme that provides musical meaning, as well as educational meaning. Swanwick (2011) suggests a number of ways music teachers can begin to teach music more 'musically', suggesting that the aim of the music teacher is to bring music from the background into the foreground of awareness. Whenever music sounds, whoever makes it and however simple or complex the resources and techniques may be, the musical teacher, is receptive and alert, is really listening, and expects students to do the same (ibid). Swanwick alludes to a teaching practice that continually questions a teacher's practice to the extent to which the practice is musical and whether the practice has a strong sense of musical intention linked to educational purpose. This study would question the extent to which this practice occurs within the schools system within Ireland. The Irish school music education system is one very much built around a curriculum, this study will determine the extent to which this curriculum is delivered via interactive and engaging methods as opposed to a theory based approach.

Interestingly, Swanwick comments on the departmentalisation of 'musical elements' i.e. pitch, rhythm, duration, dynamics, tempo etc. Swanwick comments that it is often the case that these musical elements are taught as individual elements and taken out of context of the 'music'. This separation of musical elements is referred to as 'subsidiary awareness' – the act of isolating a dimension or feature (Polanyi and Prosch, 1975). Swanwick warns us that attending to one or two dimensions or elements are possibly pushing other musical elements into the background. Swanwick says that this departmentalisation is only one way to analyse music

and he challenges us to consider alternative ways that may provide a more musically holistic approach to music education. The primary music curriculum in Ireland provides a curriculum that very much departmentalises musical elements and asks students to utilise these elements under the strands of listening/responding, composing, and performing. Further to Swanwick's discussion of the defragmentation of music into musical elements, he argues that the insistent nature of some music programmes on naming notes and intervals, identifying chords, reading rhythm patterns, etc. will mean that individuals will "get stuck at the level of these materials", and that this material will feel very separate and isolated from the act of listening, composing, and performing music. Swanwick cautions us to the fact that an over reliance on this theoretical understanding of music will not allow students to experience what it is to 'express' music and truly perform 'musically. It will be of importance to investigate the extent to which MGLC offers an alternative to this departmentalisation offered at schools level, additionally, to what extent can school provision learn or take guidance from the work of organisations like MGLC who are not bound by curricula.

Swanwick reminds us that all students come to us as educators with musical experience and understanding. Therefore, it would be remiss of any educator to not consider the wealth of musical listening and experience a child or young person has when they enter the classroom. This current study asks the question as to the extent children's and young people's previous experience of music listening or practice is taken into consideration in any music programme they should engage with. Swanwick warns that this musical experience and understanding must not be dismissed and replaced by what we as educators feel is important for musical analysis but instead should harness the experience and understanding that is already present. Swanwick's suggestion here highlights the difference between music education that often happens within the school system and bound by curricula, and music education that happens outside of the school system i.e. MGLC programmes that are not bound by curricula or syllabi.

Practice

Performance Music Education

Performance music education (PME) is a broad term which defines the learning of music through the creation and performance of a diverse range of musical genres in various contexts. There appears to be a significant gap in the literature articulating specifically what a PME approach is, what it looks like and with any analysis or exploration of such an approach. This

study seeks to articulate this approach in a way that adds to the literature available. While PME can vary depending on the genre of music, the context and process by which it is transmitted, MG nationally and locally through its Local Music Education Partnerships (LMEP) are certain that their approach to music education is a PME approach. MG, at national level, have clearly defined its programme as a focus on PME as an area of particular need, pointing out that, before their establishment, there was no coordinated national infrastructure for this type of music education (Music Generation, Policies and Priorities 2010-2015). While MG acknowledges Ireland as having a steeped tradition of PME in the community, it points out that, the infrastructure for this type of music education is one of the weakest by international standards (ibid). Music Generation comments on the dispersion of performance opportunities and equates it to a 'geographic lottery' (ibid). Music Generation also recognises that those opportunities, which are available, are often present due to the good will and volunteerism of members of the community (ibid). In order to characterise the type of learning/teaching which takes place in a MGLC programme, it is pertinent to consider a number of approaches. As such, this chapter will begin by exploring formal, non-formal, and informal learning processes, in an attempt to situate PME.

Types of Learning

Formal Learning

Green (2002) outlines the commonalties among formal music education settings, saying that formal music education often takes place in educational institutions (Green, 2002, pp. 3-4). She lists some of these institutions as primary schools to conservatories, partly involving or entirely dedicated to teaching and learning of music, along with instrumental and vocal teaching programmes, running either within or alongside these institutions (ibid). Green further characterises formal music education settings as having written curricula, syllabuses or explicit teaching traditions; professional teachers, lecturers or 'master musicians' who in most cases possess some form of relevant qualifications (ibid). She says these institutes and programmes often have systematic assessment mechanism's such as grade exams and a variety of qualifications such as diploma and degrees along pedagogical texts and teaching materials (ibid). This concise summary of formal learning is quite accurate in describing the way Ireland provides music education. MG represents something very different to these characteristics. The teaching strategies, curriculum content and values associated with Western style formal music education derive from the conventions of Western classical music pedagogy. For a large

portion of the twentieth century, music education was almost exclusively concerned with classical instrumental tuition outside the classroom, and classical music appreciation and singing inside the classroom (Green, 2002). Once again, this description is evident in the music education system of Ireland and also represents something very different to the model of music education being delivered by MGLC. Clear examples of formal music education settings can be found within Limerick City, some of those were mentioned in chapter one. For example, Limerick School of Music offers a systematic process by which the individual can learn to play an instrument, receiving tuition, sitting graded Associated Board of the Royal Schools of Music (ABRSM) instrumental exam,[19] and then progressing to the next grade. While ensemble playing is often offered, it comes in addition and secondary to individualised formal music tuition. Similar institutes in Limerick include the Peter Dee Academy of Music and the Redemptorist Centre of Music. Finnegan (1989, cited in Veblen, 2012) describes the formal learning experience as a sequential method based on notation, which is "self-evidently the form of music learning" (Veblen, 2012, p.245).

Informal Learning

Finnegan (1989) describes informal learning as a "mode of self-taught ('on the job' learning), which functions without any necessary reliance on written music or acquaintance with the classical music cannons" (cited in Veblen, 2012). Green expands on these definitions and describes informal learning as "a variety of approaches to acquiring musical skills and knowledge outside formal education settings" (2002, p.16). These characteristics of informal learning resonate with MGLC's PME approach. When we think of music learning outside of formal settings, we think of images of a teenager learning to play guitar from their bedroom or a band rehearsing and learning from each other in a members' garage. There is an abundance of research, which tells us that musicians who perform popular music[20] acquire their musical skills mainly through informal learning (Finnegan, 1989; Cohen, 1991; Green, 2002a, 2002b, 2004; Rodriguez, 2004; Woody, 2007; Robinson, 2012; McPhail, 2013). It is most common during the early learning stages of the popular musician to copy recordings by ear; this is the predominant learning-practice (Bennett, 1980; Finnegan, 1989; Green, 2002b). Bennett tells us that this informal method of learning by aural copying is an 'essential trait and is not to be

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[19] The ABRSM is an examination board with its headquarters in London. It offers graded exams in most instruments from Grade 1-8. The board uses set syllabi from which it exams from.

[20] Popular music is music with wide appeal that is typically distributed to large audiences through the music industry.

overlooked' (1980, p. 132). MGLC largely focus their efforts on the education of popular music. While MGLC is an established organisation it is relevant to question the extent to which informal learning practices might be replicated within a structure such as MGLC. Woody points out that practice sessions of popular musicians are "marked by a real musical context" (2007, p. 34), rather than by spending time in a practice room for an isolated practice session. This illustration can be juxtaposed with the image of a classical musician practicing scales, arpeggios, and other technical studies. Green tells us that popular musicians do not intentionally use exercises to develop their techniques but focus more on the expression of the music. Therefore, the music they play is 'real music', rather than scales and technical exercises (Green, 2002b). Once again, this resonates with MGLC's approach in that the 'song' or 'musical piece' takes precedence over individual skills or techniques. Green tells us, popular musicians are active music-makers in that they both play and create music, although the amount of time they devote to practice or rehearsal may vary (ibid). This suggests that informal learning or music making has the potential to develop skills now alone in performance but in composition and indeed direction thus providing a holistic approach to music making and music learning.

Green (2008) further expands on the informal practices of popular musicians. She includes: (1) music chosen by the students, rather than the teacher; (2) copying recordings by ear as a conventional learning strategy, rather than strategies driven by notation; (3) learning in small peer groups; (4) learning in a chaotic and holistic manner, rather than a traditional simple-to-complex learning sequence; and (5) the integration of composition, improvisation, arranging, and other creative processes throughout the learning experience. These informal practices are considered to be requisite with popular and vernacular music learning (Green, 2008), and they have been reported to positively influence both music skill acquisition (Cope, 2002; Jaffurs, 2004) and the development of aural musicianship (Woody & Lehmann, 2010). Informal learning means typically learning other than what takes place in formal, curriculum-based education (Livingstone, 2001). It is often connected to action, whose main aim is not learning (Beckett & Hager, 2002). Green's characteristics of informal learning will be taken into consideration as MGLC music sessions are observed and explored in order to situate MGLC's approach to learning.

An informal approach to music education is widely endorsed and there are many benefits for such an approach. Woody tells us that the learning activities engaged in by popular musicians

"seem more intrinsically motivating than the solitary, technique-intensive, notation-based practice that teachers ask formally trained music students to do" (2007, p. 35). It has also been found that one of the most important aspects of making music for popular musicians is to be 'on fire' (Finnegan, 1989; Green, 2004). Green speaks of one popular musician who went so far as to affirm, "... if I had died at that point, at any time when I was playing, I couldn't have died doing anything better . . . I'd have been completely fulfilled . . . doing my utmost for something I believed in, you know, it was great" (2004, p. 236). Numerous authors have described a disconnect between children's in-school and out-of-school music experiences and have proposed that the genuine use of popular music in music classes can provide a connection between these seemingly disparate sources (e.g., Allsup, 2011; Woody, 2012). MGLC have chosen to use popular music in the classroom, but as this current study progresses, it will be of interest to see the extent to which this has positive effects on the experience of music making among the children and young people involved.

A leading example of how an informal learning approach can happen in practice is that of the UK based organisation, 'Musical Futures'. Musical Futures is largely based on the academic work of Green and provides materials and resources for teachers and schools to adopt in their approach to providing a framework for informal learning to take place in their school settings. The 'Musical Futures' approach is reported to be adopted in over 600+ schools within the UK and overseas (www.musicalfutures.org). The Musical Futures approach examines the informal learning processes which take place among young people and replicate these processes within school settings. Young musicians largely teach themselves or 'pick up' skills and knowledge, usually with the help and encouragement of their family and peers, by watching and imitating musicians around them and by making reference to recordings or performances and other live events involving their chosen music (Green, 2002). MGLC attempts a similar model, in that it provides young people with time and space and the expertise of established musicians to recreate a natural learning process, which generally takes places outside of formal settings. Cayari (2015) draws our attention to some of the positive benefits of informal musical learning. He tells us that informal music learning can lead to student autonomy (Feichas, 2010), as well as dialogue and critique (Allsup, 2008), which can "foster lifewide and lifelong musicing" (Jones, 2008, p. 11). In 2016, Musical Futures launched its programme in Ireland and commenced a pilot study in a number of primary and secondary schools. A report published on the findings of this pilot study found the Musical Futures approach can boost confidence and musical knowledge and skills in generalist primary teachers and, consequently, enable

more access to music for students at primary level (Moore, 2019). The report explained that, at secondary level, the Musical Futures approach could enable all students, regardless of background or financial circumstances, to learn how to play a number of instruments, also affording leadership opportunities for students who already play outside of school (ibid). While the positive impact of informal learning is evident in the work of Musical Futures, one must question the level of contact time MGLC have with its participants. Indeed, it appears that MGLC have limited time per term with large groups in its primary and secondary school programmes, limiting the intensity and depth at which it can deliver its programmes. However, in its community programmes, contact time is quite regular and work takes place in smaller groups. Much of the research on how popular musicians learn is similar to the approach MGLC takes, with a significant difference being that, while informal learning practices are encouraged, they often take place in formal settings such as a school, community centre, youth centre, or music hub. This leads to the concept of 'non-formal learning'.

Davis and Blair (2011) have pointed out that the use of popular music is often associated with a variety of informal learning practices, which differ from those practices commonly found in traditional school music classrooms. Livingstone tells us that informal learning means typically learning other than what takes place in formal, curriculum-based education. We are told that informal learning is often connected to action, whose main aim is not learning (Beckett & Hager, 2002). It appears that MGLC falls somewhat between these two categories, often taking place in formal contexts with an informal approach but often with the aim of musical learning, MGLC's approach can in broad terms be considered non-formal. It is of interest to note MGLC's position on a continuum between formal and informal. Within the literature, there appears to be a lack of discussion on programmes that fall into what is considered the non-formal category

Non-Formal Learning

Coffman (2002) describes non-formal learning as similar to formal learning, in that it is systematic and deliberate; however, it is less regulated and occurs outside educational structures. Colley, Hodkinson, and Malcolm (2003) studied both informal and formal learning and described them mainly as the minimum attributes to learning which are present in all learning situations. Formal learning always contains informal elements, while informal learning can include formal elements. The attributes of formal and informal learning are connected to each other in different ways in different learning situations. Veblen (2012) –

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using Folkstad's (2006) model to compare these styles of learning under the categories of physical situation, learning style, ownership, and intentionality – developed the following chart that clearly illustrates the characteristics of each of these approaches.

	Formal Learning	Nonformal learning	Informal learning
Physical context or situation	School, institution, classroom	Institution or other un-regulated setting	Unofficial, casual, unregulated setting
Learning style	Activity planned and sequenced by teacher or other who prepares and leads teaching activity	Process may be led by a director, leader or teacher, or may happen by group interaction	Process happens through interaction of participants, not sequenced beforehand
Ownership	Focus on teaching and how to teach Teacher plans and guides activities	Focus on learning Student usually controls learning or goes along with teacher or group choice, but has ultimate control	Focus on learning, how to learn (student perspective) Student chooses voluntarily and controls Learning takes place, intended or not
Intentionality	Focus on how to play (work, compose) Intentional	Focus on laying music Social aspects and personal benefits intertwined Intentional or incidental	Focus on playing music Incidental or accidental
Modes for transmission	Often has notational component	May use aural and/or notation components, tablature, or other systems	Variety – by ear, cyberspace – many uncharted processes

Note. Adapted by Veblen expanding upon Folkestad (2006, pp. 141–142) with research drawn from Coffman, 2009; Cope, 2005; Green, 2006; Jaffurs, 2006; Kors, 2005; Livingstone, 1999; Mans, 2009; Rogers, 2004; Smilde, 2009; Szego, 2002; Veblen, 2007; Veblen, 2008; Waldron & Veblen, 2009.

Figure 15 Formal, Non-Formal and Informal Learning Practices

Peer Learning

While formal, informal and non-formal learning are very much context dependant, peer learning can be seen to be possible regardless of context. Reid and Duke (2015) indicate

multiple different interpretations of peer learning, depending on the context. Peer learning can include students teaching one another, students working together on a joint project (Slavin, 1990), students assessing each other (Boud et al., 1999), or it may describe the learning and interactions in a particular group of students (Reid and Duke, 2015). Peer learning is relevant to the work of MGLC – MGLC are based upon a partnership model. This partnership model can be seen to be extended as to the partnership between the children and young people themselves thus encouraging a culture of peer learning and collaboration. Reid and Duke (2015) state that, within a peer learning setting, "The interesting thing is the interplay between formal and informal situations where in formal situations it is intended that the learners should learn what the teachers already know, in contrast with more informal situations where the learner has more autonomy in deciding what to learn and how" (p.223). Depending on the context in which peer learning occurs, it has the ability to apply different elements of both formal and informal approaches. This peer-directed learning in the popular musicians' world "involves the conscious sharing of knowledge and skills, or even explicit peer teaching, through, for example, demonstration of a rhythm or chord by one group member for the benefit of another" (Green, 2008, p. 7). Pitts (2005) found, with her informant groups, that "the social aspect of rehearsing with friends emerged as a strong reason for participation" (p. 57). Group learning is an essential aspect of learning for Western popular musicians (Bennett, 1980; Cohen, 1991; Finnegan, 1989; Green, 2002b, 2008). Green (2008) explains that group learning is where there is "no conscious demonstration or teaching as such, but where learning takes place through watching and imitation during music-making, as well as talking about music during and outside of rehearsals" (p. 7). This idea of group learning resonates with the earlier concepts of identity formation discussed and the way in which the collective forms and informs the individual. Learning in a group can be seen as a form of natural interaction or exchange of ideas. In band rehearsals, Green (2002b) explains, "skills and knowledge are acquired, developed and exchanged via peer direction and group learning from the very early stages, not only through playing, talking, watching and listening, but also through working creatively together" (p. 79). Therefore, the band members do not simply learn their parts on their own. Instead, at every stage of their band's rehearsal, they are working collectively to acquire skills and compose together. Once again, this has connotations of collaboration and reinforces the idea of partnership at all levels within the MGLC structure.

Co-operative Learning

Finally, this section will discuss co-operative learning. Whitener states that co-operative learning is derived from the social interdependence theory, which is concerned with how people behave in small groups. Briefly, the theory states that the fundamental nature of a group (two or more individuals) is the interdependence (mutual dependence) among its members, creative by common goals held by all group members. (2014, p.224). Citing Johnson and Johnson (2002), Whitener (2014) states that, within the cooperative classroom, students tend to interact in one of three ways: competitively, individually, or cooperatively. He uses the vast amount of research on cooperative learning (Johnson et al., 2007; Johnson and Johnson, 2002) to list the different elements or conditions that provide for the most productive cooperative learning environment:

1. Clearly perceived positive interdependence: This element asserts that for the group as a whole to succeed, each individual member must succeed. There needs to be a clear goal or structure that unites the members.

2. Clearly perceived individual accountability: Members of the group need to be individually accountable, to avoid an uneven share of workload. The focus is for the group to work together to strengthen the quality of work produced by the entire group, rather than individual efforts.

3. Considerable promotive (face-to-face) interaction: Within the group, tasks are shared and members are encouraged to facilitate each other's learning in order to succeed.

4. Frequent use of relevant interpersonal and small-group skills: The interpersonal skills students need to use in order to achieve the best cooperative learning experience include leadership, decision-making, conflict resolution, and team building.

5. Frequent and regular group processing to improve the group's future effectiveness: This is a reflexive process where the group assessing how they are functioning in order to improve for maximum learning results.

Co-operative learning appears to be most relevant to the MGLC's community programme. The community programme creates and develops bands and ensembles with group members all working towards a goal of performance. While all aspects of learning as discussed can be evidenced within the community programme, co-operative learning can illustrate the individual roles and dynamics of learning which take place within a group/band.

Situating MGLC

It can be seen from exploring the work of MGLC that there is an overlap between contexts and approach. The majority of MGLC programmes take place in formal settings i.e. primary/secondary schools or community venues however, they characterise their approach as very much informal. This combination of formal and informal translates to a non-formal approach. This is characterised by MGLC employing a team of 'musician educators' and not 'tutors'. MGLC's musician educators are musicians who are largely self-taught and who often come from informal music education backgrounds. MGLC's work is often characterised by a distinct lack of curricula or syllabi but a move towards guidelines and assessment is not by means of a test but by individual musical and personal growth and retention rates, learning is facilitated and in partnership with the musicians and young people. What takes place in a MGLC setting tends to be spontaneous and focuses very much on creativity and a 'natural flow'. In addition, while MGLC works with a number of music genres, the focus tends to be on popular music, rock, rap, and hip-hop. Colley, Hodkinson, and Malcolm (2003) comments on informal and formal learning and describes them as the minimum attributes to learning which are present in all learning situations. Formal learning always contains informal elements, and informal learning can include formal elements. The attributes of formal and informal learning are connected to each other in different ways in different learning situations.

While informal, non-formal, and formal approaches to music education are equally valid and accepted, it is interesting to correlate each approach within the spectrum that is community music and music education. While music education and community music can be looked upon both in terms of similarities and differences, the link between informal and non-formal

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approaches and community music is strong. Community music is internationally understood "as an approach to active music making and musical knowing outside of formal teaching and learning situations" (Higgins, 2012, p. 4). Therefore, while it can be viewed that MGLC works within a structured formal framework, its approach and methodology to education can be seen as largely a non-formal approach, which resonates with the field of community music. It is important to point out that the agenda of community music practice may be different to that of traditional music education. Olseng (1990) characterises community music by the following principles: decentralisation, accessibility, equal opportunity, and active participation in music-making. He suggests that these principles are social and political ones, and that community music activity is more than a purely musical one (ibid). These characteristics further define MGLC as a community music programme. This correlation may have proven problematic however, as Music Generation nationally claimed to be Ireland's national *music education* programme. This claim has changed in recent times, and Music Generation now refer to themselves as Ireland's National Partnership Programme. The connotations of labelling the programme as a music education programme possibly resonates with funders and state stakeholders such as the Department of Education and Skills. However, does it accurately represent the approach which is being taken? It also raises the question as to whether a *'Community Music Education'* approach can exist. Figure 16 figure builds upon the spectrum of music education to illustrate the overlap between informal and formal music education. This figure shows that it is possible for the lines between music education and community music to overlap in a way that potentially creates a new field of community music education. Further to this the spectrum between formal and informal approaches can be seen as a sliding scale where at any particular time an approach to music making can move up or down the scale.
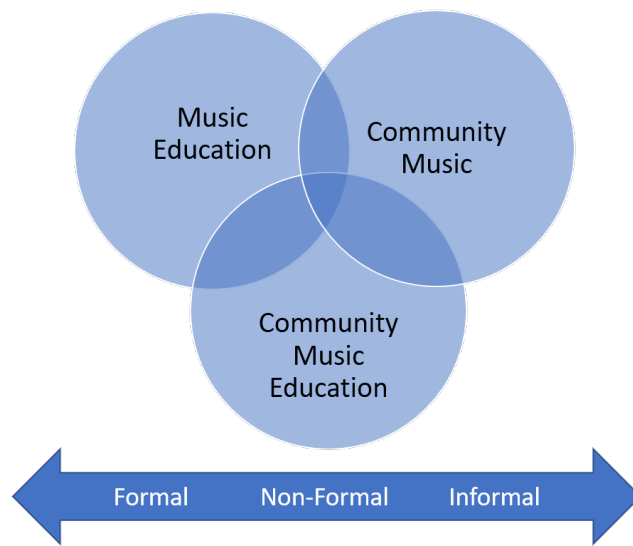
Figure 16 Community Music Education

Different Forms of Learning and its Link to Communities of Musical Practice (CoMP)

Eraut (2004) classifies the informal learning present at work into three categories according to awareness. 'Implicit learning' describes learning that is unconscious and which takes place without the learner necessarily noticing his/her learning. This kind of unplanned learning is very typical of learning attained outside formal education (ibid). 'Reactive learning' describes learning which is present at work but which is unplanned and does not include any particular reflection on learning. It involves reacting to issues that arise at work and modifying the approach to them (ibid). 'Deliberative learning' sets clear targets and goals for the results when working. These three types of learning can be seen to take place as part of what Wenger calls communities of practice (CoP), as discussed earlier (1998, 2009). Learning in this regard requires active participation in the function of the community (ibid). According to Wenger (1998, p. 4, 2009, p. 210), learning in communities of practice is based on four cornerstones:

1. man is a social creature when learning is tied to social situations;
2. knowledge is competence tied to an issue (e.g., singing, repairing machines, writing poems);
3. knowing is participation in order to gain knowledge;
4. meaning is the outcome of learning.

These components will be used through the data analysis phase of this study to determine the extent to which MGLC creates CoP, or beyond that. furthermore CoMP.

Pascual-Leone highlights that playing a musical instrument requires more than factual knowledge about the instrument and the mechanics of how it is played. He comments that "given complete information about hand position, finger motions, and sequence of keys to push for how long and with what force, I would still be unable to play even the simplest piano sonata" (2001, p.315). From this comment, it is evident that musical learning and musical performance requires two elements: the first being an understanding of how to actually play an instrument, and the second being the practice and performance time needed to become competent in the performance of music. It is noted, however, that, while many popular musicians rely solely on a process of self-learning sometimes, this method of learning is supplemented by private lessons (Bennett, 1980; Finnegan, 1989; Cohen, 1991; Green, 2002b). As MGLC offer a PME approach, does this require children and young people to be competent in an instrument prior to their involvement with MGLC? If this is the case, then where does this knowledge come from?

Popular music has often been the genre of choice for those who engage in a PME approach. A number of challenges have emerged with such an approach, however. Indeed, authors have reported numerous reasons why teachers may be hesitant to include popular music in their classes. These reasons include the following (cited in Fitzpatrick-Harnish, 2015):

1. A perception of poor aesthetic quality in comparison with other genres (Fowler, 1970),
2. A perception of negative effects on morality and student values (Fowler, 1970),
3. A belief that school instructional time should not be spent on popular music since students experience it outside of school (Fowler, 1970),
4. A lack of curricular resources for successful inclusion in music classes (Davis & Blair, 2011; Dunbar-Hall, 2002),
5. A perception of rebellious, anti-educational characteristics (Hebert & Campbell, 2000; Wolford, 1970), and
6. A lack of popular music performing experience (Allsup, 2011).

This current study will delve into the perspective of schools and classroom teachers as to the approach MGLC take and the extent to which they may or may not view it as a legitimate approach to music education. It will be of importance to discuss the extent to which the use of popular music is used within the school system by MGLC and the extent to which classroom teachers and principals endorse such an approach.

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While a PME approach does not align itself to any particular pedagogical approach, there are similarities with other internationally recognised approaches to music pedagogy. Informal pedagogies associated with popular music learning are notably similar to the Orff Schulwerk approach (Dunbar-Hall, 2000; Dunbar-Hall & Wemyss, 2000).

Dunbar-Hall (2000, p. 24) lists four similarities between Orff Schulwerk and popular music learning, including:

1. A strong emphasis on creativity throughout the learning process,
2. The presence of group work throughout the learning process,
3. A basic pedagogical approach following an observe–imitate–experiment–create scheme, and
4. An emphasis on experiential learning (i.e., experiencing musical concepts actively before identifying/labelling them cognitively).

Other aspects of informal learning are similar in the contexts of Orff Schulwerk and popular music, including the practice of listening and copying (echoing), as well as other activities that are intrinsically motivating by nature (Woody, 2011). He states, "teachers who use Orff Schulwerk recognize the value of giving up absolute control of a classroom so that students may employ their own creativity and natural musicianship" (p. 17). This openness to an informal approach to teaching reflects a broader theoretical connection between Orff Schulwerk and popular music learning (Woody, 2011). Similar features are found in the results of research into jazz musicians' learning. They are connected by the contextuality of learning, wide social interaction, belonging to social networks, and stressing the aural learning (Berliner, 1994; Laughlin, 2001). Springer (2015) reminds us that numerous authors have described a disconnect between children's in-school and out-of-school music experiences and have proposed that the genuine use of popular music in music classes can provide a connection between these seemingly-disparate sources (e.g., Allsup, 2011; Bowman, 2004; Woody, 2011).

It appears a PME approach emphasises the way in which students learn as opposed to the way in which teachers teach. This is evident in the way in which musician educators are employed, as opposed to those who may consider themselves 'music teachers'. It is well documented that in the past there has been a strong focus on teaching and teacher, not actually on learning (Fiske, 2012; Lebler, Burt-Perkins & Carey, 2009; Sloboda, 2001; Veblen, 2012). Indeed, Cox (2002, p. 697) called for widening the definition of music education so that "attention should

be paid to the actual teaching and learning of music; and that music education is a broad area encompassing both formal and informal settings." Although MG and MGLC represent a change in the re-definition of music education, it is still pertinent to question the extent to which a focus on individual learning styles is prevalent in practice within the MGLC programmes.

Ecological Framework and Music Generation

In 2016, Music Generation commissioned a major research study in partnership with St. Patrick's College, Dublin City University. This study conducted by Flynn and Johnston entitled 'Possible Selves in Music' tells us that its aim is to develop the understanding and thinking needed to secure a future direction for Music Generation that supports transformative experiences in music for children and young people. This research proposes a model that encompasses the depth and breadth of the work of MG in Ireland. A significant outcome of the research is the articulation of the types of understandings needed to encompass the range of partnerships and co-operative activity that support children and young people's music making. Of particular significance is the identification of a range of approaches to performance music education that, while not necessarily rooted in distinct genres, have different intentions for music-making (Flynn and Johnson, 2016). This ecological framework is based on the work of Bronfenbrenner (1979). Flynn and Johnston have attempted to articulate MG's PME approach in a way that encompasses all of the possible contexts to which it might be utilised through the MG network (2016). Flynn and Johnston propose three PME modes, which include dialogical, participatory, and presentational (ibid). The dialogical band includes the type of PME where there is a strong interchange between the musician-educator and the student. This band can be viewed in an instrumental or an ensemble lessons. The participatory band was evident where the motivation and intention for children and young people is learning through engagement and participation. The example of festive/celebratory happenings, engagement with communities of practice, community music encounters, and autonomous encounters were given. This band was described as an occurrence where the children/young people are engaged in a self-directed participatory performance and peer learning with 'light-touch' guidance and supervision from an experienced musician. The final mode, the presentational mode, is an integral part to most MG programmes. Within this mode, an occurrence happens that has the capacity to elicit profound musical, personal, and relational meaning for the children/young people. The example of a child/young person being presented as a musician, being presented to as an audience, presenting through a recording for an audience, and engaging in musicking activities is provided below.
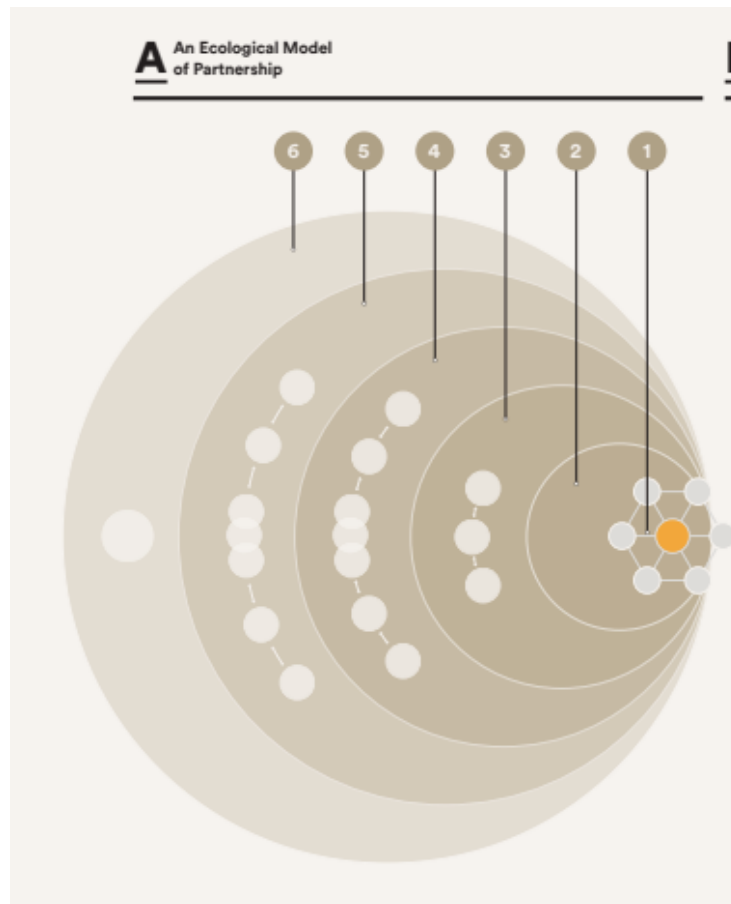
Figure 17 An Ecological Model of Partnership (Flynn and Johnston, 2016)

MGLC have chosen genres of music which they believe were lacking in terms of its education provision within Limerick city. These genres include pop, rock, rap, along with their sub genres. There is an abundance of literature available to suggest that use of popular music in music education can have very positive outcomes. It is noted that the use of popular music in music education can promote the development of musical skills through experiences with composition, improvisation, and arranging (Davis & Blair, 2011; Dunbar-Hall & Wemyss, 2000; Hebert & Campbell, 2000). Flynn and Johnston comment on the use of particular musical genres (2016), stating that classical forms of instrumental PME have been dominant

for some time. They continue to say that one reason for its prevalence may be because it has a long established tradition of a well-articulated and highly structured skills based approach. A word of caution is given as to the importance to not misrepresent this as the common approach to all genres. Interestingly, Flynn and Johnston suggest that, to some, the unquestioned dominance of a classical approach is perceived as a type of cultural oppression and that, equally, an exclusive traditional or rock approach would be equally culturally oppressive. These statements suggest the idea that 'one size does not fit all'. Flynn and Johnston continue to characterise the culturally sensitive nature of other musical genres; for example, Irish traditional music prioritises collective performance through a common repertoire, an individual approach to interpretative ornamentation, stylistic regional conventions and an aural approach to learning. While rock music values originality, innovation, experimentation, authentic expression and draws on technological advances for performance and recording. It prioritises live performance events with bands and solo artists performing original songs, but it is also transmitted through recordings and videos. Its transmission is through recorded rather than notated formats and learning is frequently based on repeated listening to recordings and the working out of patterns and sections. Learning is peer-to-peer, often in informal contexts that draw on imitation of recordings or through autonomous learning. These autonomous learners are frequently deeply knowledgeable about and richly steeped in the culture, with a strong awareness of seminal performers and bands. As a more recent tradition, it has suffered the most from misrepresentation. As its techniques are frequently caught rather than taught, attempts at teaching by those not steeped in the culture may sometimes be overly simplified, inauthentic to the culture and lack stylistic understanding.

Flynn and Johnston reinforce this when they point out that it may be difficult for each genre to understand the values of the other, and there may be an assumption that quality lies within the norms of their own genre. Flynn and Johnston continue with their word of warning and tell us that it would be a mistake to limit our understanding of MG's work to a music tuition model. While the pedagogy of classical music appears to dominate the musical education landscape of Ireland, one can look to other music genres to take insight as to alternative approaches to music education provision. Incorporating popular and jazz music into formal education has meant that music which was earlier learnt through self or peer-learning began to be studied under the supervision of a teacher (cf. Ake, 2002; Green, 2001). Research into the way in which jazz musicians learn can provide insights and are useful in the context of PME. It was noted that jazz students are connected by the contextuality of learning, wide social interaction, belonging

to social networks, and stressing the aural learning (Berliner, 1994; Laughlin, 2001; Louth, 2006; Watson, 2008). This insight provides a wider view of music education and the components that are of importance. It can be seen that the act of 'practice' and 'interaction' are important characteristics in this regard. Once again, these components are defining characteristics of the MGLC programme. Folkestad (2006) tells us that the objectives of a professional musician's education, especially in popular and jazz music, cannot be achieved only by teaching in a teacher-directed way. Folkestad continues to tell us that music education has to be seen in a wider context, which takes informal learning into account more consciously. Folkestad, here, is drawing on what is often considered unquantifiable learning, adding that it is notable how important it is to build learning environments which center on making music, not teaching it (2006).

Quality and Assessment in PME

Music Generation is Ireland's most recent development in the provision of music education to children and young people. With any service that is publicly funded, the organisation is open to be challenged on the effectiveness of its programmes to provide a 'quality' service and a service that delivers. The measurement of effectiveness and quality of any programme is hugely problematic, however. The very nature of the word 'measurement' suggests a numerical figure, with the word 'effectiveness' subjective; indeed, what makes something 'effective' and of quality can take on numerous meanings depending on who is defining the word. So how do we know the programme works? Philpott tells us that music has been the most assessed of disciplines, both in the school context and beyond (2012, p.210). Fautley argues that it is only a specific aspect of music which is traditionally been assessed, namely performance, and that within this, only a limited range of instrumental skills have been looked at' (2010, p.1). This following section seeks to provide a review of the current literature in relation to assessment and quality. While this doctoral study is not an evaluation of MGLC and nor does it seek to quantify its effectiveness, it is still pertinent to explore ways in which one can contextualise the work of MGLC and explore the degree to which MGLC is able to deliver on its vision. As mentioned earlier, music programmes that are publicly funded are accountable in relation to their effectiveness. Thus, any justification of programme delivery deserves discussion.

When we look at music education programmes in Ireland prior to MG, we can see many examples of programmes that have an assessment procedure built into them i.e. State

examinations, graded music exams, etc. MGLC, in contrast to this, do not incorporate a similar assessment mechanism, though the literature argues that there are many kinds of assessment and that there is not one size fits all approach. Fautley (2010) provides two contrasting views of assessment. The first illustrates a view of assessment that is separate to teaching, an activity that generally occurs at fixed points in a student's progression. This view of assessment suggests that assessment is, not only separated from teaching, but also is undertaken by an unknown third party who has little or no contact with teacher or learner, either beforehand, or afterwards. This way of assessing music detaches assessment from teaching. This view of assessment can be very much viewed in the context of Irish state music exams or, indeed, graded music exams. It would appear that MGLC do not utilise this form of assessment. In contrast, Fautley (2010) suggests assessment is an ongoing activity, which he proposes teachers do in every interaction they have with students. He tells us that teachers make judgments on a continuous basis as to how the student is progressing, what work/skill to move to next, what pace lessons should take, as well as whether or not students understand the learning objectives of a lesson. This view of assessment appears to be far more pertinent to the work of MGLC, and the findings of this current study will discuss the ways in which this form of assessment is utilized by the MGLC musician educators. Swanwick (1999) summarises these two contrasting views when he tells us that assessment ranges from making instantaneous choices in our daily life to the relative formality of analytical reporting. Swanwick very frankly tells us that "…to teach is to assess" (Swanwick, 1988, p.149 cited in Fautley, 2010). While it can be argued that both these approaches to assessment are legitimate, it may appear that there is a preference for the aesthetic nature of a quantifiable assessment as opposed to a qualitative assessment. For those not concerned with music education, and who are more concerned and responsible for public finances, one could suggest that the former assessment method would be of more benefit. However, is this the most beneficial for the student?

Within the Irish education system, elements of both assessment methods are visible, though summative assessment does form a major part of a young person's education system. The Irish Leaving Certificate is the final state exam taken by many students in Ireland, whereby the results of this exam determine the allocation of university places. Fautley comments on summative assessments and tell us that they are used to provide information which will be used to certify pupil achievement in some way (2010). Harlen (2005a cited in Fautley, 2010, p. 35) continues to say

"…in the case of summative assessment there are various ways in which the information about student achievement at a certain time is used. These uses include: internal school tracking of students' progress; informing parents, students and the students' next teacher of what has been achieved; certification or accreditation of learning by an external body; and selection for employment or higher education."

Fautley reminds us of one of the most common international summative assessments for music is provided by the Associated Board of the Royal Schools of Music (ABRSM)[21]. Similarly, in Ireland, the Royal Irish Academy provides a similar assessment framework (RIAM)[22]. As discussed in this study, MGLC's school programme forms a significant proportion of the entire programme delivery. How does MGLC's programme delivery fit with the rest of the school curriculum? It can be argued that MGLC's school programme can stand alone within the overall school curriculum, however it would be of interest to note the extent to which students could benefit in a broader academic sense through participation which such a programme. Do classroom teachers, principals and parents of a music education programme such as MGLC, where summative assessments are not used, view such programmes as 'legitimate'. The answer to this question has significant implications for the way in which MGLC and similar programmes 'embed' themselves in the education system. It is of interest to note that, in the UK, The Universities and Colleges Admissions Service (UCAS) include ABRSM Grades 6-8 as a 'point tariff' towards UK University and college entrance; accomplishments through the ABRSM qualify students to receive college credits, and at the discretion of individual institutions. As mentioned, one could question whether participation in music education programmes like MGLC could offer a similar benefit to students.

In contrast to summative assessment, formative assessment happens where the purpose of assessment is to elicit information which will be of use to the pupil and the teacher in deciding what ought to be done next in order to develop learning. Formative assessment appears to be the assessment of choice for the musician educators of MGLC but also as a form of self-assessment for the children and young people who participate in a MGLC programme. William and Black (1996 cited in Fautley, 2010, p. 35) tells us that,

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[21] The ABRSM is a UK based exam board that provides graded music exams for instrumental and vocal candidates from grade 1-8.

[22] The RIAM is an Irish based exam board that provides graded music exams for instrumental and vocal candidates from grade 1-8.

"…in order to serve a formative function, an assessment must yield evidence that, with appropriate construct-referenced interpretations, indicates the existence of a gap between actual and desired levels of performance, and suggests actions that are in fact successful in closing the gap."

It appears as though the 'role' of the assessor shifts from the musician educator within the MGLC schools programme to that of the child/young person in the MGLC community programme. This role shift appears to happen when the type of learning shifts from the musician educator to a peer learning/non-formal context within the community programme. The data collection phase of this current study will determine the extent to which formative assessment is used by the musician educators within the school programme and beyond that by the children and young people within the community programme.

Tunstall and Gipps tell us that

"Formative assessment is that process of appraising, judging or evaluating students' work or performance and using this to shape and improve their competence. In everyday classroom terms this means teachers using their judgments of children's knowledge or understanding to feed back into the teaching process and to determine for individual children whether to re-explain the task/concept, to give further practice on it, or move on the next stage" (1996, p. 389 cited in Fautley, 2010).

Once again, it will be of interest to examine in particular the degree to which formative assessment occurs within the MGLC community programme, as the student also becomes the teacher.

Fautley (2010) has documented the problematic nature of assessment. Formal assessments represent specific moments in time during the teaching and learning process. Teachers and in particular music teachers, have long viewed assessment as being a process external to their teaching. This problematic nature of assessment has the likelihood of appearing in a MGLC partnership with schools. It will be important to consider the communication of expectation of assessment within any school partnership. Fautley (2010) outlines the many reasons we might assess a programme, many of which are dependent on who the assessment is for. For example, teachers may assess to help them develop and implement their lesson plans, school leadership teams may assess to audit the performance of their teachers or school departments and central and local government may assess to justify public expenditure. Once again, the different reasons of assessment can all be seen within the MGLC structure. From an educational perspective assessment is necessary for the development of skills and learning but as we move beyond the layers of the children and young people assessment becomes a tool for the

justification of resourcing and financing. Elliott (2006, p. 42 cited in Fautley, 2010) describes the problematic nature of assessing for so many different reasons: "…most teachers see assessment as a means of supporting their students' growth and development, many administrators, school boards, and test designers do not. The latter care more about using summative assessments to identify "failing" students and "failing" schools…". Elliott's suggestion can allow us to believe that, depending on who is looking for assessment, data can very much influence the assessment process and what exactly is being assessed. An interesting theory described by Fautley (2010) is that of McNamara's fallacy, which highlights the danger of 'selective-blindness' in assessment. The following observation summarises McNamara's fallacy:

> "The first step is to measure whatever can be easily measured. This is OK as far as it goes. The second step is to disregard that which can't easily be measured or to give it an arbitrary quantitative value. This is artificial and misleading. The third step is to presume that what can't be measured easily really isn't important. This is blindness. The fourth step is to say that what can't be easily measured really doesn't exist. This is suicide." (Handy, 1994, p. 219 cited in Fautley, 2010).

This current study will question the extent to which MGLC assess their own work, the process of assessment they have in place, who and why they assess, and whether there is evidence of McNamara's fallacy.

Conclusion

This literature review has provided an extensive and holistic view of the four domains of Wenger's social theory of learning – community, identity, meaning and practice. These domains have been broken down into their respective areas, which illustrate the many facets of a music education programme like MGLC. This literature review has highlighted research on best practice, with words of caution provided by rigorous academic studies. However, questions and areas of further investigation have been highlighted within this literature review that this current study will explore further. The main points that can be taken from this literature review are as follows:

Community

The problematic nature of defining community was explored. In summary, the idea of community 'as belonging' emerged as the general agreement of what community means in the context of MGLC. It was highlighted that community in the context of MGLC extends far

beyond individual communities of musicians/students. MGLC's partnership model connects organisations which may not normally work together. The idea of partnership was explored with several models of partnership identified by Hallam (2011). Within Ireland guidelines for best practice of partnership were explored. Artist – School Guidelines (2006) outline a procedure for the implementation and delivery of partnerships.

Identity

Identity in the context of Wenger's social learning theory (1998) is seen 'as becoming'. It is clear from the literature that music education has a huge role to play in the identity formation of children and young people. The literature reviewed in this study has led to questions as to the extent to which MGLC actively consider the potential their programmes have on identity formation and development. Indeed, the literature in this review has posed the question as to the extent such music programmes have a role in providing programmes that allow children and young people the freedom to explore identity in a creative way.

Meaning

This research examines the potential for social action to be fostered through music. Social action often manifests itself through the meaning we place on the interactions and encounters we have through music. The literature examined in this chapter show that participation in a music programme like MGLC offers opportunities for both social and musical meaning to be explored and developed. While the opportunities for social and musical meaning can flourish in music education programmes the extent to which it fosters social action is questionable and very much determined by a number of factors. Examples of social action music programmes such as El Sistema have shown that while the social agenda of music programmes is largely welcomed the cost to which of over stating the benefits of such a programme can have detrimental effects in other areas of programme delivery. A word of caution is offered to organisations like MGLC to provide an honest and transparent description of the extent to which its programme is fostering social action.

Practice

MGLC's PME approach calls for the examination of the different types of learning contexts. This chapter presented a summary of formal, informal, non-formal, peer and cooperative

learning. This chapter places MGLC's approach as largely a non-formal approach which aligns itself with the characteristics of CoMP. MG's own literature outlines an ecological model of partnership which demonstrates the multi-layered dynamics of the MG programme. Practice in this study is concentrated very much on the interactions between the musician educators and children and young people.   Flynn and Johnston propose three PME modes, which include dialogical, participatory, and presentational (ibid). Flynn and Johnston's (2016) dialogical band appeared to be the most prevalent in the work of MGLC. This band demonstrates a strong interchange between the musician-educator and the student.

Chapter Four

Methodology

Chapter Four – Methodology

Music Generation Limerick City (MGLC) is a city wide music education programme for children and young people up to the age of 18 years old. MGLC programmes take place in many different sites and contexts across the city, including music education programmes in primary and secondary school settings, as well as community settings. MGLC's document 'Pathways in Music' was the blueprint document for the programmes it set out to deliver over a three-year period, commencing in 2013. This document proposed six programme strands to which MGLC are to deliver. These strands included:

1. Live Music Experiences
2. Young Voices Choir and Youth Ensembles
3. Music Education Citywide Residencies
4. Pre-school Pathways to Music
5. Primary and Secondary Schools
6. Programmes in Community Settings

As MGLC's programme has developed and progressed, the above strands have changed, and the focus of the work of MGLC has developed in response to its experience on the ground as providers of music education. Strands five and six have become the focus of the work of MGLC. However, strands one, two, and three have all been adopted as part of the work of strands five and six. Strand four has seen some work taking place but does not form the focus of MGLC's provision of music education in the city. For these reasons, this study will focus its attention on the schools programme and the community programme, with reference made to the other four strands. While the strands above represent different contexts of musical provision, MGLC have adopted consistency in their approach to music education, thus maintaining a performance music education approach to all of its work it engages in.

This current research takes a qualitative approach, and this chapter will state clearly the research questions of this study, with this study's methods of inquiry and data collection also discussed. Qualitative methods will be explored, with an in-depth discussion of interviews and focus groups. The role of the researcher will be given careful consideration, with an analysis of the potential of researcher bias and conflict provided. As with all research, ethical consideration is paramount to this study. To this end, a discussion of this study's ethical consideration is offered later in this chapter, with a specific discussion on the measures put in

place to ensure the highest level of ethical consideration. Then, the validity and reliability of this study, along with this study's approach to accessing and sampling research participants, will also be discussed. Finally, a comprehensive account of the data analysis procedure will be provided.

Research Questions

This study's primary research question is "To what extent does the performance music education (PME) approach of Music Generation Limerick City (MGLC) create communities of musical practice and to what extent do these foster social action?"

This research question has a number of sub-questions:

These sub-questions are categorised using Wenger's domains of his social theory of learning (1998). These questions were outlined in chapter two but are once again presented here:

1. **Community** – What does it mean to belong to a community? In the case of this research, what does it mean to belong to a community of music? What defines or characterises a community of music as created by MGLC?

2. **Identity** – How does learning/teaching form and inform the participants and musician educators of MGLC'S identity and sense of self? What implications does identity formation have on our social and musical selves?

3. **Meaning** – How does the experience of music and music education affect the way children and young people view the world? In what way do children and young people make meaning of their reality based on their interaction with MGLC? Does 'new' meaning or 'changing' meaning foster social action?

4. **Practice** – What does a performance music education approach look like in practice? How does MGLC develop shared resources and tools to sustain and develop its practice for children/young people and for its musician educators?

These research questions are grounded in a thematic basis, exploring MGLC's PME approach and investigating the extent to which it is forming and informing the social and musical

landscape of Limerick City. As discussed this study is grounded in a theoretical framework based on Wenger's Social Theory of Learning (1998). Wenger's components of his theory including community, identity, meaning, and practice are all central themes through which this study has collected data, presented its findings, and discussed its results.

Qualitative Approach

Before deciding on a methodology, Creswell and Creswell (2018) recommend examining the research topic thoroughly, to ensure that the researcher chooses the methodology based on the topic to be explored. For this reason, a careful exploration and analysis of the literature and consultation with stakeholders of this research, including MGLC and the research supervisor, took place prior to the choosing of a research methodology. As this study is concerned with the experience of participating in music education programmes, a qualitative approach has been the approach used, as it is possible to explore issues and themes that may arise throughout the qualitative methods employed. Cohen defines qualitative methods as "making sense of data in terms of the participants' definitions of the situation, noting patterns, themes, categories and regularities" (2007). Qualitative research can provide insight into individual or personal experiences, which Yilmaz (2013) contends is not possible in quantitative research. Qualitative research methods that are used in this current research include observations, individual interviews, and focus group interviews among participating children and young people, musician educators, classroom teachers and principals, and the MGLC development officer. This research hopes to create an account of the experience and process of MGLC programmes from the perspective of a number of people.

Creswell outlines some of the characteristics of qualitative research. He points out that qualitative research takes place in a natural setting and is concerned with the actual experiences of the participants (2003). As mentioned earlier, the participants of this research project are the children and young people who have or are participating in a MGLC programme , along with the musician educators. Qualitative research is often recommended when there is little research on a concept or phenomenon, or for exploratory work (Creswell and Creswell, 2018). This research study is the first study of its kind to investigate any MG programme in Ireland, therefore an exploratory research methodology is of great advantage to discover the processes and inner workings of such a programme. A qualitative approach requires a researcher to be open-minded, curious, flexible, and have empathy while listening to the stories being told by

participants (Hennink et al., 2011). Included in this type of research is a need to embrace and understand the contexts of the participants and to be able to complete this research in a natural setting (Merriam and Tisdell, 2015). As MGLC is an organisation presently operating and continuously developing, the ability to investigate its programme within its natural setting is important as it provides an account of the programme based on its current workings. Qualitative research is interactive and humanistic, which implies qualitative research is immensely person-centered (ibid). A person-centered approach is very much in keeping with the ethos of Music Generation, with the importance of a strong relationship between the researcher and the participants reinforced, as Creswell says that it is important to build rapport and credibility with individuals in the study (ibid). This relationship will be strengthened by the shared interest of music between the researcher and research participants. Creswell tells us that qualitative research is fundamentally interpretive (ibid). The qualitative researcher systematically reflects on who he or she is in the inquiry and is sensitive to his or her personal biography and how it shapes the study (ibid). This introspection and acknowledgement of biases, values, and interests typifies qualitative research today (ibid). The personal-self becomes inseparable from the researcher-self (ibid). This 'personal-self' or 'personal biography' will be reflected on later in this chapter. This level of reflection represents honesty and openness to research, acknowledging that all inquiry is laden with values (Mertens, 2003 cited in Creswell, 2003).

Case Study

This dissertation will present itself as a case study of the MGLC programme. Case studies are a mode of inquiry where the researcher explores in-depth a programme, an event, an activity, a process, or one or more individuals (Stake, 1995). The case(s) are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time (ibid). This dissertation will provide a case study of MGLC's school programme (primary and secondary) and community programme (Limerick Voices/Band Explosion). As this study is based on a programme that is actively running and continuously being developed, a case study approach allows this current study to provide a snap shot in time of the programme. Stake highlights the distinction between quantitative and qualitative methods and states that quantitative researchers have pressed for explanation and control while qualitative researchers have pressed for understanding the complex interrelationships among all that exists (2005). This case study will support Stake's distinction

and focus on the relationships and experiences of those involved in MGLC, in order to explore the research questions. Nisbet and Watt further define the nature of case studies as a specific instance that is frequently designed to illustrate a more general principle (1984, p. 72). The idea of case studies examining the 'particular' and studying 'an instance in action' is further reinforced by both Stake and Adelman (Stake, 1995; Adelman et al., 1980). Creswell (1994, p. 12) defines the case study as a single instance of a bounded system, such as a single instance of a bounded system, such as a child, a clique, a class, a school, a community. In the instance of this study, it is a particular music programme within a particular community, which will be the focus of the case study. Yin (2009, p. 18) argues that the boundary line between the phenomenon and its context is blurred, as a case study is a study of a case in a context and it is important to set the case within its context (i.e. rich descriptions and details are often a feature of a case study). For this reason, this current study will be extremely careful to frame the work of Music Generation in Limerick City, in terms of its social and demographic context. This contextual data has been provided for in chapter one of this study. Yin suggests case studies provide unique examples of real situations, enabling readers to understand them with abstract theories or principles. He continues to point out that case studies can enable readers to understand how ideas and abstract principles can fit together (Yin, 2009, pp. 72-3). It is important to point out that there are many variables applicable to case studies and, in particular, the Music Generation programme. As MGLC is very broad in its scope i.e. the age range of participants and the context and setting of its programmes, a number of perspectives of the MGLC programme will be gathered to provide a holistic picture of the MGLC programme.

This current study will take caution from Nisbet and Watt who outline a number of issues to be avoided in case study research. They warn that the use of a journalism style approach, i.e. picking out more striking features of the case, can lead to a distortion of the full account and selecting only evidence which will support a particular conclusion, all of which will misrepresent the entire case. This current study follows the guidance of a grounded theoretical framework, which was discussed in chapter two. This framework will guide the research in a way that will not offer undue emphasis on any distinct area of the MGLC programme but will provide a comprehensive lens to which to discuss the entire programme. The dangers of adopting an anecdotal style of research is highlighted by Nisbet and Watt (ibid). They warn that an anecdotal style of research can easily occur in qualitative research, as the research does not rely on statistics, but on experiences and relationships (ibid). The researcher is further cautioned to be careful to not strive to derive or generate profound theories from low-level

data. Indeed, this current research will be extremely careful to not overstate or over claim any possible theories or results which may become apparent. As this is a case study, any theories or results are somewhat limited to the variables which exist in this research.

While Nisbet and Watt (1984) point out the dangers to be avoided in case study research, they also acknowledge the strengths of such a method. They tell us that the results of case study research are more easily understood by a wide audience (including non-academics), as they are frequently written in everyday, non-professional language. The findings of this particular study will be of interest to a wide range of readers from a variety of backgrounds and experiences, and for this reason the use of a case study will allow for ease of dissemination and understanding of the findings of this study. Nisbet and Watt continue to point out that case study research can catch unique features that may otherwise be lost in larger scale data (e.g. surveys). The importance of case study research to other cases is also highlighted by Nisbet and Watt, who tell us that case studies provide insights into other, similar situations and cases, thereby assisting interpretation of other similar cases. However, caution is suggested, as the results of case study research may not be generalisable, except where other readers/researchers see their application. This current study is of a Music Generation programme in one particular area of the Republic of Ireland and so its results and findings will be insightful for other Music Generation programmes around the country and, indeed, other music education programmes both nationally and internationally.

Data Collection Procedures

This section will outline the procedures this current study will take to collect data in a qualitative fashion. Stake suggests case study research is not sampling research (1995), pointing out that we do not study a case primarily to understand other cases (ibid). Stake emphasises that our first obligation is to understand each case individually, pointing out that the first criteria in choosing a case is to maximise what we learn (ibid). This point is important in that this study investigates MGLC specifically and some of the findings maybe location and context specific to this particular case study, however where possible findings will be presented in a way to highlight insights from this case study which will be of relevance to programmes beyond the reach of MGLC. Stake asks the researcher to consider which cases will lead to understandings, to assertions, or even to modifying of generalisations (1995). For this reason, the selected sites have been chosen in order to be understood individually and to provide the highest level of data for analysis. The selected case sites have been chosen with the help of the

Music Generation Development Officer in an effort to choose sites which will yield the richest data source and be representative off all programmes being offered by MGLC. As mentioned, the case study of MGLC in this study will provide data relating to both MGLC'S schools programme and community programme.

Three contexts have been selected including primary schools, secondary schools, and community settings. These sites capture the entire age range, 4-18 years, of those involved with MGLC. The primary and secondary schools follow similar programmes, with community programmes varying in terms of design and content. These contexts provide the setting for data collection to take place. Stake (1995) reinforces the importance of collective cases as they provide balance and variety in the research. Stake argues that certain activities, problems, or responses may come up repeatedly and that, from this, certain generalisations will be made. Stake justifies case study research by pointing out that the real business of case study is partularisation, not generalisation (ibid). Again, this point reinforces that this research is limited to particular programmes during a particular time period; however, common themes or issues that have become apparent can be applied to other similar programmes or settings.

Data Collection took place over a course of two phases. Phases one specifically takes into account data relating to the experience of MGLC programmes from the perspectives of classroom teachers, school principals, musician educators and the MGLC development officer. Phase two then explores the experience of current and past participants of the MGLC community programme. Both data collection phases are outlined below:

Phase One – December 2016 and April 2017

Schools Programme	Interviews X4 Primary School Principals
	Interviews X1 Primary School Teacher (Music Coordinator)
	Interviews X1 Secondary School Teacher (Music Coordinator)
	Focus Group X1 Schools Programme Musician Educator Team N=7
	5 schools total – 4 from areas of regeneration (see fig. 7, p.9); 1 from outside regeneration area but within City environs.
Community Programme	Focus Group X1 Musician Educator Team N=8
Other	Interview X1 MGLC Development Officer

Table 1 Phase One Data Collection

Phase Two – April 2021 and September 2021

Study Code	Name	Gender	Age	Current/Past Participant
PP.1	John	Male	Adult	Past
PP.2	Sarah	Female	24	Past
CP.3	Kevin	Male	16	Current
CP.4	Claire	Female	15	Current
CP.5	Emer	Female	15	Current
CP.6	Kieran	Male	15	Past
CP.7	Paul	Male	17	Current
PP.8	Daniel	Male	18	Past

Table 2 Phase Two Data Collection

Both semi-structured interviews and focus group interviews were the two chosen methods of data collection, these are illustrated in table one and two above. Semi-structured interviews and focus group interviews will now be discussed in the following section.

Semi-Structured Interviews: Children/Young People/Classroom teachers/Principals/MGLC Development Officer

As Music Generation is based upon a community partnership model, a number of key community stakeholders were consulted, including the Development Officer of MGLC, the principals of primary schools and the music teachers from the primary and secondary school sites. These interviews were conducted in order to collect data from an organisational and administrative perspective, as opposed to the participant perspective, which was received from the children and young people involved with MGLC. Semi-structured interviews were conducted, resulting in themes relating to organisational effectiveness, impact of programmes, sustainability of programmes, and general effectiveness of programmes. Creswell points out some of the common advantages and disadvantages of the use of interviews (2003). He points out that interviews are useful when participants cannot be observed directly and participants can provide historical information. This information is vital in the case of MGLC, as it will help contextualise the different elements of its programme. Creswell, however, warns that interviewing provides 'indirect' information filtered through the views of interviewees and that the researcher's presence may bias responses (ibid). Thomas points out that the use of semi-

structured interviews by researchers can be overly relied on (2017) and Bell and Waters (2018) highlight the disadvantages of relying on interviews; they are time-consuming, can be highly subjective and there is always a danger of bias. However, the adaptability, allowing for follow up questions and deeper probing (Bell and Waters 2018) and the possibility of the interviewer and interviewee sharing the interpretations of the world they live in (Cohen *et al.* 2018) is why this method was chosen. To ensure a high standard during the process an interview schedule was used (see sample interview schedule in appendix six), which explored possible issues, questions and probes (Thomas 2017). This interview schedule very much reflects Wenger's (1998) domains of community, identity, meaning and practice. The flexible nature of semi-structured interviews allowed participants to share their insights and areas of interest significant to them (Bell and Waters 2018). The researcher was careful not to interrupt interviewees, or attempt to influence their responses, (Thomas 2017). This conscious effort to minimise potential biases was so the validity of any findings would not be compromised (Morrow 2005; Mackieson *et al.* 2019).

MGLC Musician Educators – Focus Groups

Focus groups are unstructured discussions among a small group of participants led by an interviewer (Fowler, 1995, pp.105-10; Krueger and Casey, 2000 cited in Singleton and Straits, 2005, p.278). Two focus groups, comprised of musician educators from MGLC, representing each identified educational context, were carried out (see table one). Each focus group had a maximum of eight musician educators. Creswell suggests that focus group interviews should have between 6-8 participants at a time. The current focus groups contained unstructured and open questions. The topic of discussion at these focus groups related directly to the research questions and the themes identified earlier. Focus group discussions were chosen for the qualitative approach, in investigating the views of MGLC musician educators. As this study examines the experience of different key players in MGLC programmes, a focus group allowed for the sharing of experiences among musician educators. This sharing of experiences and ideas may lead to new themes developing that may have not been previously explored; a quantitative approach would not provide this flexibility.

Focus group interviews enabled the researcher to probe topics that were mentioned in the group, which lead to important information, which may have been lost if not for the probing, a quantitative approach would not allow for probing either (ibid). Focus groups have been found to be an efficient way of acquiring qualitative data from relatively large numbers of people

(Krueger, 1994; Barbour and Kitzinger, 1999 cited Gomm and Davies, 2000, p.225). The dynamics of the group discussion enabled the participants to challenge one another and probe each other further on the themes and topics being discussed. The key to the distinctive nature of focus groups is the way in which group interaction – the way in which members of the group talk to each other, and discuss the subject about which the research is concerned – actually leads to obtaining data (ibid). The disadvantages of focus groups are also highlighted and we are told that focus groups can lead to a situation where the researcher loses the direct one-to-one element that can be found in interviews (ibid). However, some of those advantages of focus groups include flexibility, probing, and potential depth. People are influenced by the comments of others, and sometimes make decisions after listening to advice from people around them (ibid). As the MGLC musician educators are knowledgeable in terms of their own place of work, there is an increased chance of ideas and themes developing which may have not been considered. In one-to-one qualitative interviews, it is difficult to capture the dynamic nature of the group interaction – the exchange of ideas and the stimulus to new ideas. Focus groups also provide the opportunity for debate.

Reflexivity and the Role of the Researcher

This section will explicitly identify any bias, values, or personal interests the researcher may have in relation to this study. Self-awareness and reflexivity are necessary throughout all phases of qualitative studies (Korstjens and Moser, 2018; Barrett et al., 2020). Rettke et al. (2018) propose researchers develop an awareness of their assumptions, viewpoints, and interests. It is pertinent that these issues are identified early on in the research in order to ensure the validity of the study and to ensure confidence in the reader. Barrett et al. (2020) caution researchers to clarify their underlying assumptions. The current researcher employed Bassot's (2013) integrated reflective cycle (see fig. 14) as a means to enhance reflexivity throughout the research process. The Integrated Reflective Cycle is a model of reflection that will guide the researcher through four steps, to make sense of and learn from an experience. The model allows the researcher to explore feelings, assumptions, and professional practice. The following cycle was utilised as a reflective tool by the researcher at key stages of the research journey.
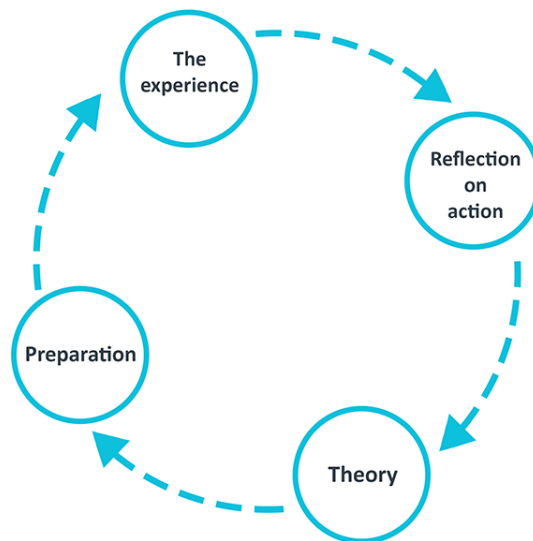
Figure 18 Integrated Reflective Cycle (Bassot, 2013)

The following is a short reflection on I, the researcher, and illustrates my own music education and experience to contextualise myself as the researcher of this study. It is of importance to include this reflection as I, the researcher, have been a music educator and musician for many years, thus it is important to highlight any potential bias I may have in this research.

I grew up in a working class family in Limerick City in the Mid-West region of the Republic of Ireland. My experience of music education through my childhood was minimal; my memory of music in primary school is limited, apart from my participation in fifth class with the Nationals Children's Choir and our school performances at both the First Holy Communion and Confirmation ceremonies. It was not until my first year in secondary school I was first introduced to playing a musical instrument. I joined a marching band close to where I grew up. The marching band was based in a socially disadvantaged area of Limerick City, to provide a creative social activity for young people in the area to engage with. There was very little in the area to do at the time and the area had high levels of anti-social behaviour and crime, particularly among young people. The band was seen as an alternative to get children and young people involved in something positive and meaningful. The band ensured music was made accessible to children through the provision of lessons at just £1 per week, which included the use of an instrument. It was this ethos and the opportunities I received while in this band that have contributed towards the work I engage with now. I have a very strong personal belief that music should be made accessible to all regardless of their background and that music can be used as a tool for social change. To this effect, my previous work experience has seen me develop a music centre, with a strong ethos on making music accessible through

a variety of community initiatives. My current work sees me teaching music fulltime in Limerick prison while also continuing to teach in the local community.

Prior to commencement of this study, I was a committee member and representative of a local stake holder for Music Generation Limerick City. However, since commencement of this study, I am no longer a member of the Music Generation Limerick City board. A conflict of interest may have arisen if I had remained on the Music Generation committee, and this may have compromised the researcher/committee's ability to disclose information and possibly raise difficult issues. While I am very aware of my own personal and professional beliefs and values, I am conscious to not let this impact my collection and interpretation of data in this research study. These reflections on my value and belief system remind me at every stage to remain impartial and objective in this study. As an educator and community musician in the Limerick area, careful consideration was taken as to the extent to which the researcher's own experience and skills in music education would be used as part of the data collection, analysis and discussion of findings in this study. The researcher has chosen to not include their own voice within this study. This decision has been taken as to ensure the voices of those participants of this study including children and young people as well as school principals, teachers and MGLC employees remain central to the data collection, findings and discussion without any undue interaction with the views and/opinions of the researcher. While the researcher practices within the area on music education and community music the findings of this study will with out doubt impact on the future practice of the researcher.

Ethical Considerations

Ethical considerations are not viewed as a standalone topic within this chapter but as an integrated part of the entire research process (Braun and Clarke, 2019). In addition, the interpretative nature of this research required that ethical procedures and practice be integral in the planning and implementing of this study (Mertens, 2017). The approach which aligned most comfortably with the researcher was to be guided by procedural, professional and personal ethics (Cohen et al., 2018). This research study has been granted full approval from the Mary Immaculate College Research Ethics Committee (MIREC). Approval has also been granted from the committee of Music Generation Limerick City. Research sites have been chosen in liaison with the Music Generation Limerick City Development Officer. These research sites have been chosen jointly because the Development Officer of MGLC was able to advise, where appropriate, the sites which would be most applicable to the research questions

and which sites will offer the maximum opportunity for the research. As the COVID-19 pandemic developed, this study was challenged in a way which made it difficult to access research participants. The MGLC development officer was able to assist with gaining access to individuals who have contributed to this study.

As this research is concerned with the lived experiences of participants, all names and identifying information will remain confidential. As this research is based on a very specific programme based in a specific area in the Republic of Ireland, the researcher acknowledges that while confidentiality will be maintained, anonymity is not possible to guarantee. Pseudonyms were assigned to all participants of the research, and all participants were informed through the use of participant information sheets (see Appendix 1 and 4) as to the nature of the research undertaken. Following receipt of this information, each participant completed a consent form (see Appendix 3 and 5), declaring their willingness to participate in the research project. In the case of participants under the age of 18, parents and guardians were given research information sheets and were required to sign that their child was allowed to participate in the research project (see Appendix 2 and 3). Howe and Moses (1999) tell us that the use of informed consent is a cornerstone of ethical behaviour, as it respects the rights of individuals to exert control over their lives and to take decisions for themselves. The use of consent ensures that all participants are informed, respected, and protected. Diener and Crandall define informed consent as "the procedures in which individuals choose whether to participate in an investigation after being informed of facts that would likely to influence their decisions" (1978, p.57). Along with informed consent, all participants had the option to withdraw from the research at any stage, even if the research had begun. While this research was respectful of participants' decisions to take part in the research, it must be acknowledged that quite a lot of the participants of this research were under 18 years of age. Children and young people in this age group have a natural imbalance in power in the nature of their relationships with adults. The researcher was aware of this power imbalance and strove to ensure all participants had access to and understood the relevant information and that each individual felt comfortable in the knowledge that they could decline participation if they so wished.

Validity and Reliability

To demonstrate reliability and validity in qualitative studies, Braun and Clarke (2013) suggest using the parallel criteria developed by Guba and Lincoln (1981), which have since become

the gold standard of measuring these concepts (Braun and Clarke, 2013; Korstjens and Moser, 2018). Guba and Lincoln outline four criteria that can provide a structure to which validity and reliability can be tested (1981). The first concept, credibility, Yilmaz (2013) likens to the concept of internal validity. Building rapport with participants throughout the research period, allowing plenty of time for the interview, and clarifying meaning during the interview all contributed to the credibility of this study. The second concept, transferability (Guba and Lincoln, 1981), is compared to external validity (Yilmaz, 2013). This study can be viewed as having more internal generalisability. While the insights and findings of this study will be of use to music education programmes beyond MGLC, this study's findings can have a direct impact of the future direction of this particular programme. The third and fourth concepts, dependability and confirmability, are compared to reliability and objectivity, by Yilmaz (2013). A clear record of steps taken during this research project has been kept (Bryman, 2016). In addition to the four criteria from Guba and Lincoln (1981), reflexivity was used to establish further rigour in this study (Rettke et al., 2018).

Reflexivity is an awareness of the researcher's role in the practice of research and the way this is influenced by the object of the research, enabling the researcher to acknowledge the way in which he or she affects both the research processes and outcomes (Haynes, 2012). Haynes tells us that reflectivity is often termed as the process by which research turns back upon and takes account of itself (Alvesson, Hardy, & Harley, 2008; Weick, 2002), described by Clegg and Hardy (1996, p. 4) as "ways of seeing which act back on and reflect existing ways of seeing". Alvesson and Skoldburg suggest there are two key elements embedded within reflexive research: interpretation and reflection (2000). Within this research, a careful reflection of the researcher's own philosophy of music education was undertaken, along with an exploration of the researcher's own journey in music education (a short reflection of this can be found earlier in this chapter). This reflection was then interpreted, the potential for bias was identified, and throughout the research process, these areas of concern were returned to so as to minimise the extent to which bias may occur. As discussed earlier under reflexivity and the role of the researcher, an awareness of the researchers role as a music educator in Limerick city has been made explicit, along with the researchers former involvement as a committee member of MGLC.

Access and Sampling

Non-probability sampling is commonly the method used for selecting participants in qualitative research (Merriam and Tisdell, 2015). Purposive sampling is the most common form of non-probability sampling, which Patton (2015) refers to as purposeful. The main aim of purposeful sampling is "based on the assumption that the investigator wants to discover, understand and gain insight and therefore select a sample from which the most can be learned (Merriam and Tisdell, 2015, p.96). Although it is argued that purposive sampling can be biased and non-representative (Cohen et al., 2018), there are advantages to using purposive sampling. It is less expensive, the set-up is not as complicated, and it can indicate the need for further research (Cohen et al., 2018). Additionally, Robinson (2014) argues that, when participants have unique perspectives on the topics being researched, purposive sampling is appropriate. The power of qualitative purposeful sampling can lie in emphasising the rich information, provided by a deep understanding, which allows for depth of knowledge regarding important issues in the study (Patton, 2015). As previously mentioned, both the MGLC development officer and the musician educator team were invaluable at assisting this study in accessing research participants. While it must be acknowledged that there is the potential for bias, as the research participants were chosen by MGLC staff, this method was also the most appropriate in light of the Covid-19 pandemic. By utilising the knowledge base of the MGLC development officer and musician educators purposive sampling was possible.

Data Analysis

Data was obtained in this research study through two phases. Phase one and phase two findings are presented as two separate case studies. These two presentations feature as there is a time difference between each phase of the data that was collected and the two data collection phases differ in that they offer the opinions of two different groups of stakeholders of the MGLC programme – Phase One (Musician-Educators, School Principals, Classroom Teachers and the MGLC Development Officer) and Phase Two (Current and Past Participants of MGLC programmes) (please refer table one and two on page 94 and 95) . These case studies will illustrate the MGLC programme, including the primary and secondary schools programme, along with the community programme. These case studies will be in the form of a detailed description of the context, followed by a thematic analysis of the data. All data obtained was transcribed and then coded. Coding refers to the process of organising material into what Rossman and Rallis refer to as 'chunks' (1998, p.171). Creswell further defines coding as

taking the data and labelling it into categories with a term, often a term based in the actual language of the participant (called an 'in vivo' term). Bogdan and Biklen provide a list of possible codes to be used as a guide for data analysis. These may change, dependent on the data collated. These codes include: setting and context codes, perspectives held by subjects, subjects' ways of thinking about people and objects, process codes, activity codes, strategy codes, relationship and social structure codes and preassigned coding schemes (Bogdan and Biklen, 1992, pp.166-172). This coding process generated a description of each of the case sites, leading to the development of themes. These themes and the discussions, which follow, form the main findings of this study.

There is rarely any particular method or methodology that's a perfect fit for a research project, but it should align with the purpose, research questions, and methods (Braun and Clarke, 2021). To develop an analytic sensibility (Braun and Clarke, 2013), and ensure that qualitative data is analysed effectively, it is argued that "bringing order, structure and meaning to the masses of data collected" (Bloomberg and Volpe, 2016, p.189) is necessary. Thematic analysis was chosen to analyse the data in this study, specifically Braun and Clarke's (2006) reflexive framework. Several factors influenced this choice: flexibility within the model, accessibility for novice researchers, the fact that it is less labour intensive, and the model's simplicity (Braun and Clarke, 2013). However, the possibilities offered by the model to "highlight similarities and differences across the data set" and its ability to "generate unanticipated insights" were key advantages of applying this model relating to the research questions of this study (Braun and Clarke, 2006, p.97).

The first and second steps of Braun and Clarke's (2006) model involved becoming familiar with the data through the transcription process, repeatedly listening to the interviews, and beginning to notice things (Braun and Clarke, 2013). A review of transcripts followed the transcriptions, and amendments were made to ensure accuracy. During this process, the researcher became immersed in the participants' narrative, tentatively exploring possible patterns and meaning being formed (Braun and Clarke, 2006). Generating clearer patterns and meaning is part of the second step in the Braun and Clarke (2006) model. Here, initial codes were created to facilitate the possibilities of potential themes (ibid). The search for themes began in earnest with the analysis of the initial codes. This third step ensured potential themes were emerging. Themes were reviewed as part of the fourth step of the Braun and Clarke (2006) model. Once the two-step process of reviewing the coded data and re-reading the entire

data set was completed (ibid), the overall story became a little clearer. In the fifth step, a detailed analysis of each theme was conducted, as part of the process of 'defining and refining' the themes (Braun and Clarke, 2006), giving each theme succinct names. The final step of Braun and Clarke's (2006) thematic analysis was the production of the findings and discussion chapters, where clear arguments were made relating to the research question. During the discussion phase of this study a thematic map (see appendix 7) was used to consider the extent to which the findings presented in chapters five and six correlate with the theoretical framework as set out in chapter two. At this stage it was possible for the researcher to explore the possible relationships between themes and develop a holistic view of the MGLC programme (Braun and Clarke, 2006).

Conclusion

This chapter has presented a comprehensive account of the methodologies that are employed in this research study. In summary, a qualitative approach will provide the framework for two phases of data collection. Phase one explored the opinions of the MGLC musician educators and development officer along with interviews with classroom teachers and school principals. Phase two explored the experience of MGLC through the viewpoints of current and past participants of MGLC.   The findings and discussion will provide a comprehensive case study of the MGLC programme.

Chapter Five

Findings – Phase One

Chapter Five – Findings – Phase One

This chapter will provide a thematic presentation of the findings of Phase One of this study. Phase one data was collected during the period between December 2016 and April 2017. The findings of this phase of the study will be presented as a case study of MGLC's school and community programme. This research investigates the delivery and implementation of MGLC programmes, with a particular focus on areas of social disadvantage. The following findings relate specifically to data gathered from musician educators, the MGLC development officer, and school principals/teachers on the implementation and delivery of MGLC programmes. This research sets out to determine the extent to which MGLC forms CoMP and if it can foster social action through its work.

The Phase 1 data set comes from those programmes at primary (4 schools), secondary (1 school), and community levels (Band Explosion/Limerick Voices). Phase 1 data set is derived from the following data collection:

Schools Programme	Interviews X 4 Primary School Principals
	Interviews X 1 Primary School Teacher (Music Coordinator)
	Interviews X 1 Secondary School Teacher (Music Coordinator)
	Focus Group X 1 Schools Programme Musician Educator Team (n = 7)
Community Programme	Focus Group X 1 Musician Educator Team (n = 8)
Other	Interview X 1 MGLC Development Officer

Table 3 Phase One Data Collection

All participants of this research have been provided with pseudonyms. The following is a guide to the referencing procedure for interviewees:

PS = Primary School   SS = Secondary School   S1-S4 = School 1 – School 4

ST = Schools Team   CT = Community Team

P = Principal; T=Teacher; ME=Musician Educator; MGDO=Music Generation Development Officer

The findings are presented using themes that have emerged from the data. Each interview transcript was read, and words and phrases which were repeated or were similar in the transcripts were identified. These common/similar words became codes as illustrated in figure below :

Figure 19 Phase One Codes

The above codes were generated by carefully reading through the interview transcripts and highlighting relevant words or phrases, an example of this process is illustrated below and demonstrates how codes were then grouped together into emerging themes.

Theme: Access

"*No music* in the school" (Thomas, PS.S3.P)

"*No performance* before this" (Thomas, PS.S3.P)

"The *exposure* the boys get to different genres of music" (Marie, PS.S4.P)

"I don't think the children *see enough* live music" (Marie, PS.S4.P)

"It might be *the only music education* they get in their lives" (Thomas, PS.S3.P)

From the transcriptions it was clear issues of access to music education became apparent among the interviewees as illustrated by the above examples. The above quotes all highlight areas of concern around access to music education and so this became an emerging theme.

Theme: Collaboration and Communication

"Its refreshing to see *different approaches*, that's why I like to sit in as well" (Karen, SS.S1.T)

"The musicians come in and *do their thing*" (Karen, SS.S1.T)

The above quotes all provide insight to the level of collaboration and communication that occurs between the musician educators and the school teachers/principals and so becomes an emerging theme)

Following the process described above, several emerging themes became apparent and all codes were categorised using these themes. This categorisation is illustrated in figure 20. The following is a list of the emerging themes of phase one.

Access
Collaboration and
Communication
Musician Educator
Identity
Social Action
Inclusion
Expectations
Performance Music
Education
Musical Skills

Figure 20 Phase One Emerging Themes

Community

This current study explores the concept of 'community' in relation to the social structures created by MGLC. Using Wenger's domains of his 'social theory of learning', community is described as 'learning as belonging' (1998). Wenger tells us that community, in the sense of learning, is seen as a way of talking about the social configurations in which our enterprises

are defined as worth pursuing and our participation is recognised as competence (ibid). The participants of this phase of data collection provided evidence to support the hypothesis that MGLC does create musical communities within the different contexts it works within. The participants of this phase of research provided strong evidence to support the assertion that MGLC was providing greater access to certain areas of music education that were felt missing from current school provision of music education and, by doing so, creating a musical community that responded more directly to the desires of the children and young people. This phase of data collection, however, did highlight some significant challenges in relation to collaboration and communication within the newly established communities. These difficulties, as highlighted in this chapter, appeared to interfere with the potential of the musical communities to develop, with the sustainability of such communities becoming questionable.

Access

Music Generation is quite vocal in its attempt to create greater access to music education for the children and young people of Ireland. The first step in becoming a member of a CoMP is accessing the community in the first instance. There was a clear sense among the principals and teachers participating in this phase of data collection that MGLC was providing greater access to music education to their students. It appeared that principals and teachers hoped MGLC would bring a greater level of access to music education in their schools. All the principals and teachers that took part in this research made a distinct between music that was included in the school curriculum and music that formed part of extra-curricular programmes or included an instrumental tuition/performance element. It was clear from all focus groups with the school principals and teachers that they invited MGLC into their schools in an effort to provide their students with access to music education that was often perceived by the interviewees as absent. It was interesting to note that, while music forms part of the primary school curriculum and offered as an optional secondary school subject, all class teachers and principals agreed that access to music education was limited or even non-existent in their respective schools. This opinion appeared to be present due to what was described as a lack of instrumental tuition, music performance, and music composition within the respective schools that took part in this study.

Karen, a secondary school teacher, commented that MGLC was the first attempt at a structured music programme in the school. However, it became apparent that some students had access to music education outside of the school context. The teacher said, *"It was the lack of music.*

There is a real hunger amongst the lads[23] for music. A lot of the lads are learning instruments outside of school" (Karen, SS.S1.T). While the findings of this study reflected a perceived lack of access to certain elements of music education, Rachel, a primary school principal, spoke of when she started in her school. She said that the school had developed a number of programmes and links with existing music providers prior to the commencement of the MGLC programmes; this confirmed that there was access to a wider offering of music education prior to MGLC's involvement. The principal said there was a music programme established for the past 8-9 years (Rachel, PS.S2.P). James, a primary school principal, outlined the demographics of his school. He said that the school had a mixture of social backgrounds: *"there would be those who are fabulously well-off and those who would be the modern homeless living in hotels"*. This school has 670 students. The principal said the school had a number of successful music programmes, but they were based on individual classes depending on the musical background of the classroom teacher. The principal said that, generally, the MGLC programmes ran in classes where the classroom teacher did not have a strong music background (James, PS.S1.P). Thomas, a primary school principal, explained his reasons for inviting MGLC into his school:

> *"No music in the school, absolutely thrilled. Obviously it's one of these subjects where you need a talent, you know, you would feel more empowered if you had a natural talent in music and teachers would be guided more by workbooks and CD's and that kind of thing rather than having an extra qualification or if it was an elective or whatever they would have in college. It's really getting it going in the school. There was no performance before this"* (Thomas, PS.S3.P).

While most teachers spoke about access to music in a way that focused on the creative and musical skills music education brings, Thomas, the primary school principal, spoke of the way in which greater access to music education was bringing an activity, which was uniting the pupils in his school in a way that surpassed language barriers. Thomas said, *"We'd have a huge non-English speaking population now in junior infants. So something like music then would be another language that would unite everybody"* (Thomas, PS.S3.P).

Rachel, a primary school principal, acknowledged that some of her students had access to instrumental tuition outside of school but added that MGLC gave greater access to a diverse range of musical genres and cultural experiences (Rachel, PS.S2.P). She pointed out that her

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[23] "Lads" is a term used in popular discourse in Ireland in reference to a group of usually young men or boys. It is sometimes used to refer to people of all genders. In the context above, it is used to refer to groups of teenage male students.

school was not very multicultural and acknowledged that this was very unusual for schools now. The principal spoke about MGLC providing access to music education, which provides cultural awareness. The principal spoke about one musician educator who was part of the African diaspora and commented that they *"wouldn't normally have people from Africa coming in doing you know rap or rap music; a different cultural range you know"* (Rachel, PS.S2.P). Karen, a secondary school teacher, said her wish in relation to music education and her students, is that MGLC might *"try and develop a culture of them realizing it doesn't have to cost the moon and the stars"* (Karen, SS.S1.T). Rachel, a primary school principal, pointed out that she felt the role of MGLC in her school was to develop an interest or a passion in music. However, Rachel felt that the focus of MGLC was not the primary school programmes:

> *"Primary schools are not the focus of their main body of work. The focus of their main body of work I would say would be secondary plus other musicians out there who mightn't have had any outlet for their music".* The principal continued to say: *"I have sometimes got the feeling really that the primary element of it is a little bit by the way that they feel they have to provide something and what they provide is kind of this forum"* (Rachel, PS.S2.P).

By this forum, Rachel was referring to the classroom group music workshops provided by MGLC.

Marie, a primary school principal commented that one of the most positive aspects of the MGLC programme was, *"the exposure the boys get to different genres of music"*, adding that *"to have two or three very competent musicians coming in and if you like working with the children and performing with the children at a level maybe the class teacher wouldn't have the resources to do is a huge thing for them"*. The principal continued this point and said she didn't *"think children see enough live music, most of the music they hear is through radios or iPads or whatever"* (Marie, PS.S4.P). Thomas, a primary school principal, spoke of the reasons he re-invites MGLC back to his school each year: *"Oh, its music education because it might be the only music education they get in life. I mean it's an option when they go to secondary school, they might never choose it or they mightn't have an option of taking it on a timetable"* (Thomas, PS.S3.P). Thomas continued to say that, out of 300 students, maybe about 2 of his students receive music lessons outside of school: *"music suffers all the time, and again I would think if they don't have it in primary there is no foundation"* (Thomas, PS.S3.P).

It appeared that there was a greater level of access to music education in all schools that participated in this phase of the research, however there was evidence that this access did

present challenges. In particular, the frequency/quantity of sessions provided a challenge to schools. Rachel, a primary school principal, said accessing MGLC was positive, however with just three or four sessions a term, she found it difficult to see how the MGLC programme fitted with the existing school music programme (Rachel, PS.S2.P). It appeared, through this phase of data collection, that all schools participating with a MGLC programme paid a financial contribution to access the services provided[24]. Indeed, there was concern among some schools that they felt this financial contribution could preclude some schools who may like to have a MGLC programme in their school from accessing it. Rachel, a primary school principal, commented that the school pays for the MGLC programme, but added that she felt other DEIS schools found the cost too much and that they could not afford it. Marie, also a primary school principal, commented that her school pays €900 a year for nine sessions of MGLC, adding that this *"isn't cheap for a school"* (Marie, PS.S4.P). James, another primary school principal said his school pays €900 a year, stating that although the school manages to pay this, this cost could be a lot for some schools. Regarding some school principals, he stated, *"they might have to make a decision whether to heat the school or bring in Music Generation"* (James, PS.S1.P). When asked further about the financial contribution, the principal agreed that charging something for the programme was important, as it placed a value of the work of MGLC and the programme would not be taken advantage of (James, PS.S1.P).

Collaboration and Communication

A repeated theme which emerged in all data collected, was that of collaboration and communication. There was evidence that some classroom teachers observed and interacted with the MGLC workshops, however it appeared that this did not happen in every school. It appeared that in the schools, where classroom teachers observed and engaged with the workshops, there was evidence of continuing learning on the part of the classroom teacher. Where there was observation and interaction taking place on the part of the classroom teacher, the feedback was very positive as to the learning outcomes expressed by the classroom teacher. Karen, a secondary school music teacher, said, *"it's refreshing to see the different approaches, that's why I like to sit in as well. We don't get a lot of observance of music teachers"*. James, a primary school principal, commented that the MGLC programme was very beneficial to his classroom teachers, as they were learning skills and resources that they could use in their own practice (James, PS.S1.P). While there was evidence of some interaction between the musician

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[24] A financial contribution of €100 per MGLC session.

educators and the classroom teachers, there was no evidence to suggest any structured, consistent, or formal collaboration taking place. It appeared that, if there was any engagement or interaction between the classroom teachers, it very much happened in an ad hoc manner. Karen, a secondary school music teacher, acknowledged the educational benefits of observing the MGLC workshops, pointing out that she got the feeling that other teachers in the school saw the MGLC workshops as a 'break' and used the opportunity to engage in other activities including correcting homework (Karen, SS.S1.T). Karen continued to say that she had little if any input or information as to the programme that was being delivered in her school. The teacher said the musician educators come in and "do their thing" (Karen, SS.S1.T). She did comment, however, that she would like more involvement and said that this could help her contribute throughout the week to the work of MGLC. Rachel, a primary school principal, said she didn't believe her classroom teachers were engaging in any collaboration with the musician educators (Rachel, PS.S2.P).

MGLC's intention is to not replicate the school curriculum, however it did appear that there was overlapping of the provision of music education. One school principal felt there was a disconnect of musical information being provided by the MGLC musician educators. Thomas, a primary school principal felt his classroom teachers were not collaborating with MGLC but they were supplementing their work. He commented that he felt this was happening, as there was a gap in theoretical musical knowledge being provided by MGLC. He said that he felt MGLC's approach was informal and often lacked musical theory linked to the musical elements that were being taught by MGLC. Thomas described MGLC's approach as one that teaches musical elements such as note values, rhythm, pitch and ear training but said the musician educators did not name the musical elements for the children or used musical terminology like *"crotchet or quaver"* (Thomas, PS.S3.P). The principal acknowledged that he had come from a more *"formal and structured setting"*. The principal questioned the extent to which the musician educators were qualified or trained but did comment on how talented he thought the musician educators were (Thomas, PS.S3.P). Thomas commented that he felt that his classroom teachers would supplement this theoretical *"gap of musical information"*. Thomas pointed out that his classroom teachers would not have a discussion or a briefing from the musician educators but the musician educators would ask for involvement of the teachers in the groups (Thomas, PS.S3.P). He said that there was reluctance among his teachers to get involved, but he hoped that this would change in time (Thomas, PS.S3.P). Thomas did not expand on why there was a reluctance to become involved.

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Aside from any form of structured or consistent collaboration, there also appeared to be challenging issues for all stakeholders in relation to communication with one another. There was very strong evidence among the musician educators working on the school programme that communication between them and the MGLC coordination and administration team was challenging. There was a strong sense in the musician educator focus group that it was often difficult to get answers to questions the musician educator team might have for the MGLC coordination and administration team. It was commented that a re-location[25] to a permanent building would provide stability for the team and would mean the musician educator team would have more access to the coordination and administration team. The issue of communication was also apparent with the school principals and teachers. Karen, a secondary school teacher, mentioned that, while the school was in close physical proximity to the MGLC offices, she still feels very separate and distanced from the organisation (Karen, SS.S1.T). There also appeared to be a lack of information regarding the overall MGLC framework and how primary or secondary schools might place themselves into the overall service provision. Rachel, a primary school principal, said she would like to see some type of a document which explains what the primary school programme is about and if there was an opportunity for the primary school programme to link with the secondary schools programme (Rachel, PS.S2.P).

Identity
Musician Educator Identity

Identity was a recurring theme for the musician-educators. Musician-educators provided significant insight as to how they identify themselves and their role within MGLC. MG has labelled its staff who provide music education to children and young people as *"musician educators"*. This term has evolved from the earlier use of the word 'tutor' when MG was first established in 2013. A clear diversion away from identifying as a teacher among the musician educators was evident in this research, identifying as a community musician appeared to be preferred among the musician educators. One musician educator commented that the reason they were all hired was because of their *"creative selves"* and the fact they are all active musicians (Ian, ST.ME). When asked if the group considered themselves music teachers, they all said no and agreed that they were *"community musicians"*. One musician educator commented that they felt that they were *"facilitators of confidence"* (Caoimhe, ST.ME). These

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[25] The relocation to a permanent building took place after Phase 1 data was completed – During phase two data collection it appeared that the issues around communication and collaboration outlined above remained the same despite this relocation.

reflections were all very much in contrast to the term MG uses – 'musician educator'. It was interesting to note that the musician educators who are all active musicians themselves spoke about their work with MGLC in a similar style as if they were describing a gig or another performance situation. For example, musician educators referred to reading cues from the young people they work with in a similar way as reading an audience at a gig, it would be evident if the 'crowd' didn't like what was being presented to them.

Adam, a musician educator said,

> *"I tend even myself to vary my sessions a lot based on the kids that are in front of me at the time but I'm working straight from the plan. I maybe just go about doing it a slightly different way to engage with them a bit more. That's down to a sense of reading the crowd I suppose from our experience outside of Music Gen, gigging".* (Adam, ST.ME)

While all musician educators appeared to be very confident of their 'musical selves', there appeared to be a distinction made as to their 'educational selves' with those who were described as *"full-on music teachers"*. This distinction appeared to manifest itself in an attitude and tone which appeared in the focus groups which suggested the musician educators were performing and collaborating with the children and young people but not necessarily providing theoretical or educational knowledge to the children/young people. However, there was an acknowledgment that the musician educators were 'teaching'.

Ian, a musician educator, said,

> *"One of the most important things that all of us would bring is kind of like the more natural approach to music as opposed to like the theoretical side of it and the more education based side of it, you know, we all pretty much come from a background just like hacking out our own way of playing and doing it so that side of it is valuable even though now we would all know far more and could teach them a lot more but it's that initial thing that some of the more like, people who would be full on music teachers, I assume obviously because we didn't come up that way, we just have a different approach and that's valuable especially with the primary school stuff"* (Ian, ST.ME).

While there was a clear distinction being made by the musician educators between them and what they considered 'traditional teachers', it was interesting to note that this distinction was further reinforced by one primary school principal. Marie, a primary school principal, was quite vocal on what she felt a teacher should look like and behave like; she appeared to believe that the MGLC musician educators did not fit her stereotype of a teacher. The principal commented on the musician educator's identity, saying that *"as a teacher, I'd behave and dress*

accordingly and my hair style reflects my profession…musicians maybe are more relaxed about how they appear, their first love is their music and you know I think it's refreshing to see some of the musicians coming in here, they are a breath of fresh air". Marie spoke of education as a *"conforming profession"* and that *"being an educator maybe shouldn't be a stereotypical role"* (Marie, PS.S4.P). While Marie spoke about not stereotyping educators, she did offer a generalised opinion as to why she felt musicians become teachers, saying that she felt *"that most people who teach music are musicians who possibly have to teach to fund. I would think first and foremost most of them would prefer to be performers because that's their love. But teaching is a way of funding things".* This opinion offered an assumption as to why musician educators may decide to become musician educators. This opinion appeared to question the motivation of musician educators as a financial motivation, as opposed to one with educational merit. It appeared that this opinion did not have any basis in any communication with a musician educator. This opinion puts the educational merit and motivation of musician educators in question and could potentially lead to a misinformed relationship between the classroom teacher and musician educators. It would be of interest to see how this opinion might be altered if collaboration and active communication between the classroom teachers and musician educators were featured more as part of the MGLC programme.

The musician educators spoke of their identity as not changing since they started with MGLC. One musician educator said, *"I've been doing youth work stuff for about fifteen years I guess, I wasn't really worried about any of it in that I sort of knew what to expect"* (David, CT.ME). It was very interesting to note that the musician educators were in agreement that they were grateful to MGLC for bringing them together as a team which was very diverse musically. The musician educators agreed that, because their style of music varied so much from each other, it would be rare that they would get to perform together and that there was a greater mutual respect for each other's chosen genre of music.

Robert, a musician educator, reflected on his musical upbringing:

> *"On a personal level I started playing music when I was fifteen with other friends and until we were seventeen or eighteen there was nothing for us in Limerick at all. There was nothing. Like you could go to lessons during the week or whatever but that wasn't playing music with your friends. You could go to stage school or you could play sports, not relevant at all to what I was in to"* (Robert, CT.ME).

Robert's reflection here offers an insight into his motivations to becoming a musician educator. It was also of interest to see Robert reflect on his own musical development as having a

distinction between the 'formal' music lessons and the 'informal' performing with friends. It appeared that Robert preferred the performance element of music making music in line with the ethos of MG.

Robert continued to reflect on his identity as a musician, he said:

> *"As a kind of rock musician, I suppose you always have a sense that you are younger than you are, especially when you're performing and recording and writing albums. It's easy to keep in touch with your younger self so it's easy for me to think back at that time and go "ok here's what I would like if I were that age again, here's a platform I would like" and I always keep that in mind when teenagers are coming in here to us, they're coming here because there really isn't anywhere else they can do this that they know of and we just provide that space and provide that opportunity and it's kind of up to them then to go with it and thinking back if this was here when I was this age I would have loved this"* (Robert, CT.ME).

Again, Robert in this sentiment is reflecting on his own musical journey and feels that MGLC is providing something for young people he didn't have growing up but felt would have been beneficial to him. Interestingly Roberts reflection illustrated a physical space where young people could come together and be creative within this space. This physical coordinated space appears to be what Robert refers to as being missing from his musical upbringing. The creation of physical spaces, whereby children and young people can express their creative selves, reflects the creation of greater access to PME as desired by MGLC.

Meaning
Social Action

In all focus groups and interviews, there was evidence that MGLC was fostering social action in a variety of different ways. Karen, a secondary school teacher, pointed out that she had noticed a positive impact on attendance on the days MGLC were in the school. The teacher said attendance in the school was normally *"up and down",* but she said attendance was very *"healthy"* on the days MGLC were in (Karen, SS.S1.T). The teacher also noted the impact of the MGLC sessions outside of the MGLC session. The teacher spoke of one student who came to her with a rap he wrote about his recently deceased grandparent. The teacher said that his rap was *"deeply personal"* and he was able to express himself through the rap writing process, stating also that this was as a result of work he had done with MGLC (Karen, SS.S1.T). Thomas, a primary school principal, explained how music was having a positive impact for his students: *"They engage with it and its cool and it doesn't look like school stuff and that's what*

I mean by the formal way you're teaching sometimes that they go out here and its cool and the tutors are cool. The image etc. is very positive for them" (Thomas, PS.S3.P).

There appeared to be a unanimous feeling within the musician educators focus group that it was very evident how participation in the community programme was having a social impact for the young people it works with. Robert, a musician educator, said: *"You have kids who come in, their eyes are on the ground and then a couple of months later or whatever or a year later or two years later, they are up on stage banging on the drum…and that's great"* (Robert, CT.ME). Alice, a musician educator, continued to say that participation in the community programmes leads to *"personal growth as well as musical growth. Or personal growth through music I guess"* (Michelle, CT.ME). Robert commented on the young people who come to the community programme: *"We see kids coming in that are very shy…because an instrument can be a shield you sit down and play the guitar that's your shield"* (Robert, CT.ME). Alice continued to point out that that the community programmes are very inclusive, regardless of the background or experience of the young person: *"I think there is a level of involvement we always make sure people get involved even if they can't do anything, we will find some role for them to play in the band or group"* (Alice, CT.ME).

David, a musician educator, spoke about the way in which MGLC was fostering social action through bringing young people from across various areas of Limerick city together:

> *"They are all from rival areas as well so you could have two kids from like the rival areas and then you have one kid from XXXX, also somebody else from like XXXX, like and they're all there and they're bonded by the music. Now this is something, the part that knits it all together is the fact that they actually have to share life together in this space, they have to share life together and that grows you"* (David, CT.ME).

Sean, a musician educator, spoke further about the musical union of young people from across diverse geographical areas of the city. He said that it gets him *"a little bit emotional because at the end of the day these are people that are not supposed to get along. These are people that society will tell you just don't work"* (Sean, CT.ME).

Sean continued to speak of the MGLC musician educator team, adding that the musician educator team is diverse itself and all the musicians come from a variety of different social and musical backgrounds. Sean said that he believed that this had an impact on the breaking down of stereotypes among the young people they work with because the young people have role

models in the musician educators (Sean, CT.ME). Robert, a musician educator, commented further on the challenges the young people MGLC works with face. Robert said for

> *"some of the lads we work with, they weren't actually coming to town at all and this has been their first time to actually come to the city regularly. In some respects, its paranoia but in other respects, if they meet the wrong gang of lads on the street on the way up here, they'll get their head kicked in and its quite interesting that they just continue to come, now that maybe has been revealed as paranoia in that they actually can just walk around the city and that was a big thing to realise as well. I think they're trapped down there a little bit. They thought that as soon as they would leave the area that they would get in trouble and they haven't and I think that's been a big realisation for a lot of them that the actually can just, that it is their city I guess"* (Robert, CT.ME).

Michelle, a musician educator, commented on the long term value of participation in the MGLC community programmes and its potential for breaking down social barriers,

> *"the longer they do stuff like this the more its instilled because being surrounded by an environment like this is really cool for them because it's a get away from what they've been used to sort of living in areas where there's a lot of violence and stuff like that. This is a kind of "get-out" for them and I think the longer they do that, the better. So I think it would have very positive effects long term"* (Michelle, CT.ME).

It appeared that there was not much, if any, family involvement in the week to week community programme. However, there was evidence that families would have some interaction with MGLC during gigs or larger showcase events. The musician educators said that parents would be very positive about the programme when they would meet them at performances. It was interesting to note that some musician educators mentioned that, for some parents, attending a MGLC event was their first time seeing their son/daughter perform.   Alice, a musician educator, said a parent told her at a performance that they *"totally forgot I wasn't looking at kids anymore…it was brilliant"* (Alice, CT.ME). Robert, a musician educator, made a further comment as how he thought parents were viewing their child's work with MGLC:

> *"It's like you're seeing your kid in a totally different light. Like I can't believe this is my son or daughter because I never see them like that and when they come in they find it hard to accept at the start. It's a kind of total revelation to them to see their kids because the kids act so differently when they are on stage or when they are performing because it's not the 12 or 14-year-old they have at home in the room"* (Robert, CT.ME).

Robert continued to tell us that he had overheard a parent tell their child at a performance that they *"thought they were just messing up in the shed",* in relation to their child practicing in the garden shed (Robert, CT.ME).

Ciaran, the MGLC Development Officer explained that expression, and in particular self-expression, was the other main priority of MGLC. Ciaran expanded on the idea of expression as *"confidence and ability"*. In relation to the social impact of MGLC, Ciaran highlighted the areas of confidence and security. Ciaran described MGLC as *"an idea of a safe space, just creating a space in which the kids are confident enough to say or do whatever"*, Ciaran described MGLC as a space where *"you can say anything and not be judged"*. When asked about the methods MGLC use to create this 'safe space', Ciaran said that it was down to the people (musician educators) and their sense of gentleness, adding the musician educators are non-judgmental and non-authoritarian. Ciaran was asked how musician educators maintaining a non-authoritarian approach might find it challenging in an environment where they might be presented with behaviours that challenge from children or young people during a workshop. Ciaran explained MGLC's approach: *"Exclusion as absolute last resort and, because it never works and sometimes, often the classroom teacher is always there. So they remain in charge of that, and we have situations where a classroom teacher will come in and exclude or shout or whatever and that puts us in a horrible position, because it's not the way to…I suppose solving the problem"*. He continued to say, *"We make sure there is a second tutor and the second tutor will try and engage with the troublesome element positively"*, stressing that MGLC take a policy of 'positive engagement' in relation to managing behaviours. Ciaran reflected on the various classes of students and schools MGLC work with and described the 'different cultures' that exist among different groups. Ciaran said he felt that *"it's incredible how powerful and how much influence teachers have, even when the teacher might not be present"*. He explained that the attitude and mood laid down by a teacher was apparent in the dynamics of different groups.

Through the community programme, Ciaran, the MGLC Development Officer said *"a lot of parents take the time to come up and say they (MGLC) were having a huge impact on the kids, in terms of their self-confidence and moodiness and all that"*. He explained the MGLC model is not like a 'regular' music school and it was rare for musician educators to have contact with parents, adding that he felt the young people like knowing that they had independence from their parents while part of a MGLC programme. While week to week contact with parents might be minimal, Ciaran said during gigs or performance the majority of the audience is made of parents and family members. He said that the use of technology, and in particular

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YouTube,[26] has helped MGLC inform parents of the programmes they run and showcase the work of the children and young people. It appears that parents, family, and friends are actively encouraged to interact with MGLC via their social media platforms[27]. MGLC's use of technology appears to be quite advanced, and MGLC have produced many very creative recordings of their participants and musician educators.

Ciaran reflected on the name 'Music Generation' and explained that it is similar to 'Regeneration', which is a word in popular discourse in Limerick city. Ciaran explained, because of this similarity, MGLC is often associated as being a programme directly related to the work of Limerick Regeneration[28] and actually helps with the visibility of MGLC in the community. He said on occasion there were concerns among parents about their children going to certain geographical areas of the city, adding that sometimes these concerns are not explicit and often there is an undercurrent of 'chatter'. He explained that *"by engaging with it, you are validating it"*, adding that they *"try to get the parents to name the concern"*. Ciaran did point out that there was a *"certain demonization"* of class distinction in both ways from the *"disadvantaged to the privileged and vice versa"*, referring to stereotyping of both people and geographical areas from both those who would be considered as socioeconomically privileged and disadvantaged. It would appear that those from areas of 'disadvantage' would hold certain negative connotations about those from 'privileged' areas and vice versa. This finding is of interest, as it suggests that people who do come from a 'disadvantaged' area do not particularly see that as a negative issue or, indeed, may not identify themselves at all as coming from a place of 'disadvantage'. This finding opens up the debate to what is considered 'disadvantaged' and to a degree 'is there advantage in disadvantage?'.

Inclusion

Inclusion appeared as an overarching priority for the MGLC coordinator. Ciaran, the coordinator, spoke of inclusion in a broad sense, saying that MGLC would be inclusive of all, not just those considered marginalised or disadvantaged but also for those who would be

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[26] https://www.youtube.com/c/LimerickVoicesArchive/videos

[27] Facebook: https://www.facebook.com/MusicGenerationLimerickCity/
Instagram: https://www.instagram.com/music_generation_limerick/
Twitter: https://twitter.com/musgenlimerick

[28] The Limerick Regeneration Framework Implementation Plan launched in 2013 envisaged one of the largest capital programmes and largest regeneration programme in the Republic of Ireland. The Plan included a €253m investment on physical, €30m on social and €10m on economic programmes (Limerick City Council, 2013).

considered advantaged or well-off. Ciaran expanded, saying he felt MGLC was to cater for where there may be gaps, and he acknowledged that in Limerick city gaps were very prevalent where economic resources were an issue. When discussing the idea of bringing young people together from across geographical areas of Limerick city, Ciaran spoke about the challenge of this was to actually bring them together in the first place. He said there was a challenge in bringing people from different socio-economic backgrounds together *"because there is such engrained suspicion on all sides",* he continued to say *"it's not just demographic but also in terms of culture, it's never coming from the kids or teenagers, they are up for anything. It's more institutional".* He continued to explain how this challenge was from both sides of the socio economic divide, describing the way in which it was often difficult to encourage some people from marginalized areas to go into a theatre and equally difficult to get those from privileged backgrounds to come to certain areas of the city. He commented that when groups do mix from different socio economic backgrounds there is generally no issues, *"often what happens is the young people from disadvantaged backgrounds might be particularly skilled in for example rap and those kids from privileged backgrounds would hold this skill in high status and look up to these young people".* He then explained that this type of integration of social backgrounds tends to happen much more in the older age groups and specifically in the community programmes. While Ciaran spoke very passionately on inclusion and MGLC, this appeared to only refer to social inclusion and Ciaran did not have anything to add in relation to inclusion in a wider sense i.e. people additional needs.

Expectations

This theme draws on the ideas expressed by the interviewees on what their expectations were within the MGLC programme. It was interesting to note that expectations often translated to what a stakeholder saw as being important in the context of the provision of music education. The musician educators spoke about their role as outsiders going into the school environment. Adam, a musician educator, expressed a feeling of disempowerment as an outsider going into a primary school environment: *"National schools are unusual because I like national schools but there's a weird dynamic when you're not there as a teacher but you're there as someone who has to come in and do a musical educational workshop"* (Adam, ST.ME). The conflict of expectations between the organisation MGLC, the school teachers, the children, and what the musician educators themselves had envisaged to deliver was very apparent in all the focus groups and interviews. What was apparent when speaking about expectations of the MGLC

programme was that there was a lot of uncertainty and lack of clarity among all interviewees as to the expectations of the programme. Shane, a musician educator, continued to express a lack of clarity around his role and a lack of knowing the boundaries and limitations of his role as a musician educator. He specifically mentioned the area of discipline as being an area of concern and lacked clarity as to how to manage behaviour among his groups: *"The teachers see you coming in as something so the teachers expect something from you and the kids expect something from you and then the whole idea of discipline is the really weird grey area because you're not the teacher"* (Shane, ST.ME). Similarly, Caoimhe, a musician educator, expressed her conflict as to the expectations she felt were being imposed on her. She spoke about an expectation she felt coming from classroom teachers of covering their school curriculum, saying that she felt classroom teachers often expected the MGLC team to cover the curriculum as she felt the classroom teachers were 'afraid' of music and teaching music largely because of the classroom teachers own experience of music education:

> *"I find the national schools very interesting because Music Generation expect you to do x, y and z. Then the teachers come in and as you know, most national school teachers are terrified of music 'cos they had a bad experience themselves and then they expect you to come in and cover their curriculum basically but that's not what we're there to do and the kids see it because either they've been in a workshop and they've enjoyed it or else they've seen something and they've enjoyed that and they go 'oh this, that fun thing'. Then it's the whole thing of trying to keep everyone happy"* (Caoimhe, ST.ME).

It was of interest to note that Caoimhe's comment in relation to classroom teachers' fear of music alludes to a possible disenfranchising of skills in music education. Furthermore, Marie, a primary school principal, was asked whether she thought the MGLC session was replacing curriculum time for music on the weeks MGLC took place: *"I would think that they probably put down that as their half an hour for music"* (Marie, PS.S4.P). Karen, a secondary school music teacher, commented that she felt other teachers in the school did not mind MGLC working in the school, as they were working with the first years. However, there may be an issue if they started to work with exam classes. The teacher commented that the feeling she gets *"is they're very happy to have music there because it's a break for them"* (Karen, SS.S1.T). Both these comments from Marie and Karen allude to a further disenfranchising of skills in music education.

The musician educators were quite certain that a conflict of expectations was often rooted in the lack of communication between them and the teachers. It appeared that musician educators may take a few minutes at the beginning of a workshop to speak with a class teacher. Beyond

this informal conversation the findings showed there was no time allocated for co-planning or co-reflection as part of the music programme. When asked if there was a time when the musician educators could sit and meet with the teachers outside of the workshop time, Elaine, a musician educator, said:

> *"We've all fed back that we need to do this but the problem is with the Croke Park Agreement, teachers will literally do what teachers do. That's fine because you know they're general education teachers so they have to cover everything. Then the fact then that they kind of have so much on them, anything extra, they're like, well I'll do it this one hour and if you want to do it then – brilliant, but trying to get in that one hour is a nightmare. So then Music Gen gives all of the information to the principals but then that doesn't always get drizzled down. So then you kind of have to do it for the first five minutes of class when you're supposed to be teaching or giving a workshop"* (Elaine, ST.ME).

Performance Music Education

MGLC take a performance music education approach to the delivery of music education programmes in both primary and secondary schools. This approach is evident in the strong focus of performance as a primary means of communicating musical concepts and techniques. Performance appears to also be the main approach to identify gaps of musical knowledge among the children and young people MGLC work with. The MGLC musician educators said they do not use a set curriculum, but they would have specific goals which they aim to achieve in a session. The musician educators spoke of the method of achieving these aims was very flexible and not decided in advance of a session. While particular goals were evident in the workshops/sessions provided by MGLC, the musician educators referred to the structure of their work as being very loose but having a 'start, middle and an end'. The musician educators spoke of the children/young people very much dictating the pedagogical approach or method used in a session. It was made clear that the children/young people attending workshops would let the musician educators know if they didn't like a particular method or approach being used.

Ian said,

> *"It's nearly like having a session. If you can have a beginning, middle and end of sessions and then you can just go right, I've started the last two sessions with the mindfulness breathing and stuff, I'm not going to start this session with that but you have something else that fits into the start because as soon as boredom creeps in or as soon as, I've noticed anyway, as soon as with any sessions, if they've done it a couple of times they start to go like "this again". So you need to have it varied enough that it keeps their attention as well or else you're just making it harder on yourself"*. (Ian, ST.ME)

Ian further commented on the way in which he noticed music being embodied by the children and young people, speaking of how he felt music was so 'natural' and that the children and young people just 'did it'. He noted that an end of year performance event appeared as a marker for him in deciding if he felt the year's work was a success or not.

> *"I think the nice thing about what we do as well is because it's so natural, everything that we do is really natural and it's easy for the body to understand as well as their bodies just do it instinctively and I think it's nice 'cos they don't even realise that they're actually learning and when you see the skills being put into practice at the event and they're all clearly doing it and clearly getting it right even with a different element, a live band, then you go, oh, it was a really good year it actually really worked".* (Ian, ST.ME)

While Ian spoke of the children and young people embodying music, Elaine spoke of the way in which she felt as a musician educator that she embodied music and was passing on her skills to the children and young people: *"It's music, that's the cool thing about it. Once you get started you kind of feel at home quite quickly. I'm just doing what I do anyway. I just had to pass it on".* (Elaine, ST.ME)

It was commented on by the musician educators that exercises such as mindfulness breathing at the start of sessions appeared to have a calming effect on participants, grounding the sessions for the work to follow. The approach to music education was described in terms of its link to the senses, how we hear, feel, and move to music. A link to a weekend course attended by one of the musician educators in Dalcroze[29] was made. Musician educators spoke of the approach to begin with music familiar to the participants before venturing to unfamiliar repertoire. The musician educators spoke about an inclusive approach to their workshops. They spoke about all children in a class being able to get involved regardless of previous musical experience. However, there was evidence to suggest that those children and young people with prior formal musical training outside of MGLC often struggled with the performance aspect of the MGLC team's approach. It was noted that those with formal training found it difficult to work with music without written notation and struggled with improvisation and composition exercises. There appeared to be a link made by the musician educators with those who had formal music training as coming from a different socioeconomic background than those who had no formal training. It appeared that there was some stereotyping of schools and of students based on the socioeconomic location of the school by a small number of musician educators. This

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[29] "Dalcroze" refers to the Dalcroze method, also known as Dalcroze Eurhythmics. This method incorporates the basic elements of music—rhythm, melody, harmony—with body movement, to provide a multi-dimensional approach to music learning.

stereotyping was evident in the tone of voice and the way in which the musician educators spoke about the students with a formal often classical music background. It would appear that this stereotyping was also being made by those musician educators who they themselves came from a musical background that did not consist of 'formal' training. This stereotyping appeared to manifest itself in a way that illustrated a lack of confidence in areas of music education that were unfamiliar by some of the musician educators. This stereotyping appeared to be in favour of those from a lower socio-economic group. Stereotyping of this nature would question the extent to which the music programme is 'fully' inclusive of participants from a wide spectrum of musical and social backgrounds. This study would have concerns with the link made between socio economic background and particular pedagogical approaches to music education. This study would be concerned that certain pedagogical approaches are being chosen based on a perception of need depending on a particular socio economic background.

It appeared that MGLC placed an emphasis on large scale end of year performance events as a means of culminating extended periods of work. It was evident that the end of year 'performance' was an event that focused workshops/sessions and this 'performance' very much provided an impetus for the shared use of goals across all the schools MGLC works with. On this, Elaine said:

> "You do need a plan obviously, a goal. The reason why we do is because we've got different groups of us that go to different schools and we can't all be running into different schools with different things because at the end of the year we have to come together. So we do need, ourselves, we do need a plan. I wouldn't call it a curriculum…more of a methodology'" (Elaine, ST.ME).

This end of year performance was met with a difference of opinion among those participating in this research. James, a primary school principal, explained that he felt the large event at the end of the year didn't work too well, *"it became unwieldy, unruly, confusion and then people were…who'd have like to continue and then people were…who'd have like to continue but felt they had to buy into something that they felt wasn't as beneficial as the in-house programme"* (James, PS.S1.P). Instead of the 'big event', the principal favoured an in-house showcase of the children's work so other classes in the school could see the students work and also families could be invited in to see their children's work. *"I would still think that there should be a big celebration, a big show of eight, ten minutes or whatever it is and they all come and celebrate together and say that is what we did. We took these words, we took this concept…"* (James, PS.S1.P). It was unanimously noted that family involvement with the schools programme was

very limited. The reason given for this was largely due to the fact that the schools programme takes place during school hours and inside the school; however, as expressed by James above, he felt that an in-school performance would allow for greater family involvement. There was evidence that the MGLC showcase event had an impact socially on the children and young people. Karen, a secondary school teacher, commented on the 'big showcase event' at the end of the term, saying of her students: *"they came off the stage and they were just oozing confidence"*. The teacher continued to say that her students *"did so much chatting and mixing. It was fabulous…The lads and the girl's mix great. There should be more of it"* (Karen, SS.S1.T).

Difficulties in assessing or evaluating the work musician educators engaged in emerged in the findings. It appeared that MGLC's PME approach lacked opportunities for the musician educators to have a structured process by which they could reflect and evaluate their own work. However, it did emerge that informal reflections and evaluations were taking place. While the focus group process by virtue of its nature provided an opportunity for the musician educators to reflect on their work, there was some evidence that an ongoing informal reflective practice/evaluation took place amongst the musician educators. While discussing the ways in which musician educators might evaluate their own work and question the extent that their methods are effective at fulfilling their aims and objectives, the musician educators commented that an advantage of the programme structure is that they very rarely work on their own and working with another musician educator allowed them to debrief after sessions in a way to reflect on the work they carried out. One musician educator commented that they were their own *"greatest critics in evaluation"* (Adam, ST.ME). The musician educator carried on to say that at least 5-10 mins at the end of every session was given to a reflection of the session. However, this reflection was only with other musician educators and not with the classroom teacher or with the MGLC coordinator/supervisor.

Similarly, to the school programme, it was evident that the approach the MGLC community programme took was one which was performance based. Musician educators spoke of the community programme as being very *"loose"* and very much working by *"trial and error"*. The musician educators spoke of the young people who come to the community programme and commented that they all come from a variety of backgrounds and different levels of social and musical experience. The musician educators spoke of this variety of experience as a challenge to the programme but one they embrace. Sean, a musician educator, said: *"The*

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programme itself is very lose I guess in that it's not…it's not prescriptive I guess, it's more reactive whatever they need rather than what we want I guess" (Sean, CT.ME). Michelle, a musician educator continued to say, *"There is no structure but we try and make it goal orientated with the gig at the end of something, so they have something to work towards"* (Michelle, CT.ME). Alice, a musician educator, supported the idea of peer-learning and commented that she believed that, as long as the young people turned up to the groups, they would *"get better because they are surrounded by their peers and they are good at it"*, she said *"if you are constantly here, you are probably getting better"* (Alice, CT.ME). David, a musician educator, expanded on Alice's point and spoke about the challenge of attendance. David said,

> *"That's one of the set-backs of the programme, things like planning can be very difficult because it's a free programme, so they are not obliged to show up, so you could have 2 or 3 weeks waiting for someone to show up who is part of some band that are together. You have to move on without them after 2 weeks and things have to start and then they turn up the 4th week and they think everything will be the same again and you have to explain to them, we know this free, you are not obliged to show up but it does require a certain amount of dedication if we are going to get things going"* (David, CT.ME).

Sean, a musician educator, commented that attendance was not such an issue for those young people doing rap. Sean said, *"Ours is more of a drop in arrangement as in they don't necessarily have to come each week because most of them are doing solo stuff, so it's not quite the same as, if every bass player is missing you are fucked"* (Sean, CT.ME). Michelle, a musician educator, commented that there was a similar issue with an oversupply of guitar players but not enough bass players and that this impacts on the instrumentation of the groups they can form (Michelle, CT.ME). David, a musician educator, spoke of a musical group that was formed as part of the community programme who have now established themselves beyond that of MGLC:

> *"we've let go of the reins a long time ago but now they're, do you know, now I'm following them. They started out doing workshops, we would do workshops with them and now they're successful off their own back. We don't push them. Music, it's not babysitting. As much as it looks like artists babysitting, it's not"* (David, CT.ME). David continued to say, *"We actually just give you the tools and we give you everything that you need and then we watch you grow. At the end of the day those guys ended up getting older and now they're doing their own thing so at the end of the day, Music Gen, we just shape, so I guess our job is to support"* (David, CT.ME).

Alice, a musician educator, spoke about the fluidity of the community programme. She explained how young people come to the community group to initially play one particular

instrument and end up moving between a number of different instruments. Alice said, *"we have seen cases where kids come in as a guitar player and end up as a rapper or switch to bass, one kid switched to drums, etc."* (Alice, CT.ME). Alice continued to explain that it was often the case that the young people come to the community programme because their friends are going also or they heard about it on social media. Similarly, to the schools programme, it was interesting to note that the community team spoke about their approach to the programme similar to a gig. Sean, a musician educator, said:

> *"It's almost like a gig, you kind of treat it all differently. Like each week you've something different"* (Sean, CT.ME). Sean continued to say, *"You can't set a set format because what you have to deal with is different all the time so you have a format it would probably stifle…it's not like you're trying to prepare for an exam, you know, you're trying to let these people breath and express themselves"* (Sean, CT.ME).

There was also concern among the group that the number of live performances/gigs for the young people had begun to decline and that this was such an integral part. Robert, a musician educator, spoke of the opportunity the young people have to play in 'good' live music venues that often take many years for experienced musicians to get the opportunity to play in (Robert, CT.ME). Alice, a music educator, ended the focus group by acknowledging the high quality music she felt was coming from the young people involved with MGLC:

> *"The programme is so artist orientated, down to them catering for themselves it is amazing what can come out of these teenagers, the fact that the programme is there you actually get results. I'm just tipping my hat too because even if I wasn't working for Music Gen I would be kind of like "wow, these kids", you know what I mean making that kind of stuff so yeah, you're giving them exactly what they need at that time because that's something I didn't have"* (Alice, CT.ME).

Musical Skills

In relation to musical skills, Ciaran explained that MGLC are not particularly working with technical skills but instead how to apply musical skills often learnt elsewhere. Ciaran, once again, emphasised the idea of expression as a major skill MGLC encourage through their work. In relation to the secondary school programme, Ciaran said that the goal was very much to provide a foundation of musical experience in order to encourage the young people to attend the after-school community programmes. He said that there was a direct progression from the primary programme to the secondary programme. Ciaran said there was *"a lot of progression into the hubs"*. He then discussed MGLC's performance music education approach: *"the way we look at is, everything is about performance, because what's the point in doing music if you*

are not going to perform. So, it's all about the opportunity and the expression there is no point in having expression if you have no one to express it to, in the same way there is no point in having a platform if you don't have the tools to know what to do". Ciaran said that many of the young people who attend the community programme play an instrument already:

> *"in terms of the gap we fill in Limerick we are not another music school because there is no need for that. So even the teaching we are doing at the hubs is a little bit sort of under the radar because it's free and it just kills the model of everyone else's…so our main thing would take the technical skills they are learning elsewhere and use them in performance".*

Ciaran's comments above define MGLC's approach, and it is clear from his summary of MGLC's approach that it is not trying to replicate music education that can be accessed elsewhere in the city but is trying instead to offer access to a performance platform where children and young people can apply skills obtained sometimes outside of the MGLC framework in a creative manner. Ciaran did comment that MGLC are doing some individual teaching somewhat 'under the radar', thus it would be of interest to see if MGLC could have a further reflection on its partnerships and collaborations to see how best existing providers of music education could work with MGLC, to ensure a more transparent network of music education provision in the city. In summary, it is clear from Ciaran that MGLC is providing greater access to certain elements of music education.

Ciaran explained that MGLC was built upon the strength of its people and their image (musician educators) and that this was problematic as if one musician educator moves the nature of the programmes and the 'personality' of the programme changes too. He explained that the human resource aspect of MGLC was problematic, as Music Generation employ active musicians who are not registered teachers. This is problematic in terms of providing full-time contracts to the people who provide the musical services. Ciaran did, however, emphasise the advantages of engaging with active musicians. *"We are not grooming people to be professionals in the world of song writing and stuff, if you focus on that you are actually not going to express yourself, you are going to express what you think the commercial thing is".* He explained that the musician educators were showing realistic models of how professional musicians can make a career: *"Our working musicians who like most working musicians find it very hard to earn a living through the music, so it's like this is part of their career and we are showing the kids…there is a way you can do it, you are living through music you just need to be creative and open-minded".*

Conclusion

Phase one of this study has provided insights from musician educators, classroom teachers, school principals, and the MGLC development officer. The main findings of phase one of this study are as follows:

Access

It appeared that access to music education was far more complex than physical access. Schools differentiated between music education provision that happens in school and out-of-school. Lack of access to instrumental tuition, performance opportunities and composition appeared to be the main areas of music education lacking within the schools system while theoretical elements of music making along with listening and responding to music was provided for within the schools

Collaboration and Communication

The findings supported the great potential of continuous professional development for both the musician educators and the classroom teachers. However, time and space appeared to limit collaboration and communication efforts. There appeared to be ambiguity as to the vision and purpose of the MGLC programme among the schools and indeed the musician educators. It appeared that the MGLC programmes within schools was running very much simultaneous to the school provision of music education with little if any support of cooperation of each other. Evidence was provided too of poor communication between the musician educators and the MGLC management/administration team.

Identity

There was strong evidence to suggest that the musician educators employed by MGLC do not see themselves as 'teachers' in a traditional sense. They view themselves very much first as musicians who facilitate learning. This distinction was demonstrated by the way in which the musician educators spoke of their vision for learning and indeed teaching but also in the comparative accounts of their approach to education in contrast to their perceived approach of classroom teaching.

Social Impact

Evidence was provided that MGLC was having an impact socially on its participants. It was commented that school attendance was improved on the days a MGLC programme was taking place. Classroom teachers spoke of the methods of song writing as a way for students to express personal narratives that may be difficult to express in other ways. All research participants commented on an increase in confidence among the children and young people and the inclusive nature of the MGLC programme was highlighted.

Inclusion

The inclusive nature of the community programme was highlighted. It appeared that the community programme was not targeted at any particular social group of people. It appeared that its participants came from a cross section of affluent and socio-economically disadvantaged areas of the city. This inclusivity was evidenced to break down barriers and stereotypes among the children and young people.

Expectations

It emerged that there were a range of expectations of the MGLC programme coming from the musician educators but also the classroom teachers and school principals. This range of expectations often led to ambiguity as to boundaries and limitations. It appeared that this ambiguity could be resolved with better communication and collaboration as previously discussed.

Performance Music Education

PME was defined by a lack of curriculum, participant led and learning through participation. While a lack of curriculum or syllabus was noted, the importance of having goals that were musical was highlighted. The embodiment of music as a physical act was commented on as having importance as a PME approach. Evidence also showed that children and young people with prior formal music education experience often struggled with the informal/non-formal nature of MGLC's PME approach. Evaluation of the work of MGLC PME approach appeared to happen in an ad hoc fashion through informal reflection among the musician educator team.

Musical Skills

Evidence provided suggested MGLC is not seeking to replicate other music programmes in the city. MGLC's approach, which focuses on performance works with individuals to apply technical musical skills often, learned elsewhere to a performance music experience. It was acknowledged that the schools programme sows the seeds for the community programme, while the community programme often relies on technical instrumental skills developed elsewhere.

Chapter Six

Findings – Phase Two

Chapter Six – Findings – Phase Two

This chapter will provide a thematic presentation of the findings of Phase Two of this study. Phase two data was collected during the period between April 2021 and September 2021. This research investigates the delivery and implementation of MGLC programmes, with a particular focus on areas of social disadvantage. This research sets out to determine the extent to which MGLC forms a community of musical practice and if it can foster social action through its work. While phase one of this research focused on the experiences of MGLC stakeholders including the musician educators, Development Officer, school teachers, and principals, phase two specifically examines the experience of current and past participants of MGLC programmes, regarding the implementation and delivery of MGLC programmes.

The phase two data set comes from those programmes at community level; several of the participants who contributed to this research while currently or previously are/were involved at community level also have experience of MGLC through their primary/secondary school. All participants of this research have been provided with pseudonyms and any identifying person/s mentioned during the interviews have also been given pseudonyms to further protect the identity of the participants. The following is a guide to the referencing procedure for participants:

CP = Current Participant   PP = Past Participant

1-8 = Denotes the number of the interview conducted

Phase two data set is derived from the following data collection:

Study Code	Name	Gender	Age	Current/Past Participant
PP.1	John	Male	Adult	Past
PP.2	Sarah	Female	24	Past
CP.3	Kevin	Male	16	Current
CP.4	Claire	Female	15	Current
CP.5	Emer	Female	15	Current
CP.6	Kieran	Male	15	Past
CP.7	Paul	Male	17	Current
PP.8	Daniel	Male	18	Past

Table 4 Phase Two Data Collection

All interviews took place at the Music Generation Limerick City Creative Centre, Cecil St., Limerick; except for Daniel's interview, PP.8, which took place online using the platform ZOOM.

The findings are presented using themes that have emerged from the data. Each interview transcript was read, and words and phrases which were repeated or were similar in the transcripts were identified. These common/similar words became codes as illustrated in figure below :

Figure 21 Phase Two Codes

The above codes were generated by carefully reading through the interview transcripts and highlighting relevant words or phrases, an example of this process is illustrated below and demonstrates how codes were then grouped together into emerging themes.

Theme: Community

Yes *100% a family* out the door. And that's a beautiful thing, because I know I really miss them as much as they do me. (John.PP.1)

"a father figure" (John.PP.1).

*"Like coming down **to look after kids** on a Saturday morning takes a lot…like you or anyone else, **a soccer coach**, they are doing a bit of fair do, we'd be in bed, we don't need to getting up for those things. But yet we do. And so that's…**that's family**"*. (John.PP.1)

From the transcriptions it was clear issues of community became apparent among the interviewees as illustrated by the above examples. The above quotes all illustrate the definition of community as relevant to MGLC and so this became an emerging theme.

Theme: Pathways to Music

"*dreadful, the tin-whistle*, I don't blame them because *how can you teach an instrument to 25 kids at once*". (Kevin, CP.3).

"I think that *learning piano for those first few years* was a good grounding as it had showed me that this is the music that *I would not be interested* in playing or *not be interested in learning*". (Paul.CP.7)

The above quotes all provide insight to the different pathways children and young people have to music and music education and so becomes an emerging theme)

Following the process described above, several emerging themes became apparent and all codes were categorised using these themes. This categorisation is illustrated in figure 22. The following is a list of the emerging themes of phase one.

Figure 22 Phase Two Emerging Themes

Community

There was strong evidence to support the hypothesis that MGLC creates communities of musical practice. While there were clear formal distinctions between the musician educators and the young musicians, there was an overwhelming sense from the participants of MGLC programmes that the relationship between the musician educators and musicians was fluid and symbiotic. When asked to describe the role of the musician educators, John, a past participant, called them *"family"*: *"Yes 100% a family out the door. And that's a beautiful thing, because I know I really miss them as much as they do me. And so you might come in at a less intimate relationship but you'll definitely leave with a compassionate relationship. That's the beauty of them."* John referred to one particular musician educator as *"a father figure"*. He spoke about this musician educator; *"Like coming down to look after kids on a Saturday morning takes a lot…like you or anyone else, a soccer coach, they are doing a bit of fair do, we'd be in bed, we don't need to getting up for those things. But yet we do. And so that's…that's family"*. Sarah, a past participant of MGLC, said,

"I would say I would first call them facilitators. I don't see them, well I didn't see them as tutors at the time. My memory of it is that you know we all gathered, they all were there if we needed help with anything. You know they were there for us. Sometimes it would be a bit more involved, that they would get involved in songwriting. Like workshops and sessions and stuff like that. But yeah there was no hierarchy that I felt anyway" (Sarah, PP.2).

While describing the physical environment of the MGLC programme, John said,

"it was just like heaven it was great, we were able to meet up with a couple of mates coming in on a Saturday morning, a load of bars. Like just be yourselves, be free. It was a place to be myself and nothing else. It was an open experience and I met people that came from similar backgrounds where I came from, or similar areas. And there was no resentment there was no nothing. This was a mutual ground in which you can come and as I said, whatever level you were at" (John, PP.1).

John's description of the physical space emphasises the importance of a 'mutual space' where creativity can flourish. This description of a physical space does not consider the human contribution of musician educators or music teachers – areas that often receive much academic attention but it does characterise the physical space whereby music can be explored in an open and creative way. It would appear from John's description that the creative space offered by MGLC contrasts with other musical spaces that are often not as accessible, such as those created within our primary and secondary schools and indeed 'formal' schools of music.

Specifically commenting on the community programme, Sarah describes why she thought MGLC created a community:

"I would say like that because we are all there for the same reason, for the same interest, like on a base level. But I think also, when you think teenagers having an outlet for a Saturday, pretty much all day, and then afterwards you probably end up hanging out until you had to go home like. I think that was huge in terms of us even forming that community outside of Music Gen. But yeah, I mean the facilitation as well I think and it was almost kind of autonomous as well you didn't feel like a child. So I think yeah our relationships with the facilitators then helped with that sense of community as well" (Sarah, PP.2).

Sarah, here, describes an autonomy she feels as a participant of MGLC. It would appear this autonomy has created a sense of identity, of an individual who can express their own interests with friends. Once again, it is the creation of a particular atmosphere and dynamic that appears to lend itself to a positive musical and social outcome. This atmosphere and dynamic are not necessarily concerned with a particular musical pedagogy or approach but a physical access to a creative space that encourages autonomy and individuality.

Kevin described a typical session, *"I walk in the door and there's always a bit of craic with the heads"*. Kevin explained who the 'heads' were – *"In Music Gen the heads would be like the people who are here regularly, but the heads are all the people who I like and get along with, the heads are in here the whole time"*. He said he would include the musician educators as being one of the 'heads', adding: *"The thing about the tutors, the line between guidance and actually playing with you does blur the whole time"*. After the initial welcome and chats with other people, Kevin said he then goes off to a room on his own when he was working with electronic music production. His description of the 'heads' suggests a level of mutual respect among the participants and musician educators. It would appear that this respect is built upon a playful interaction between those involved and also an acknowledgement of the expertise of the musician educators as musicians in their own right.

Kevin spoke about the way in which new people are absorbed into the MGLC music sessions:

> *"When I came in I knew no one. So basically my strategy was cherry pick who the best musicians are in your head, who you really like and play a similar style to you. And so I had no interest in grunge and stuff, so I never went to talk to the people playing grunge. But again, a good mate of mine whose far more amazing guitar player at making operatic stuff and classical stuff, James randomly wandered into my room on a Saturday morning. My band mate didn't get out of bed, so I was like just do you want to jam and we jammed for an hour"*.

Kevin's description of a MGLC music session demonstrates the way in which a creative space, like that created by MGLC, can lend itself to exposure of different genres of music and creative collaboration between young musicians. It appears this access to a wide range of genres has led the young musicians to further explore their own musical interests and develop new interests.

Claire, a current MGLC participant, spoke about feeling in the minority as a girl within the MGLC groups: *"I'm really grateful to have Siobhan on the team, it's just much easier to talk to a girl regards just little issues that you'd have in terms of just how to fit in, going into a group. Because I myself joined a little bit late"*. She continued to talk about the way in which new people are often stereotyped into a particular genre of music. While Claire reflected on this stereotyping, she did say that she felt the participants of MGLC were very open minded and enjoyed exchanging musical ideas. Claire spoke about the social network which has developed from participating with MGLC: *"some of us will go out afterwards, but it's really like we wait until the end of the lesson and we haven't planned anything in advance, we'll just call home and say we'll hang around for another 2 hours and we'll go for a coffee. But it's*

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never really the same group of people which is nice". Claire focused on the idea of being present as a major cornerstone of MGLC being a community: *"Attendance is important, showing up…. not necessarily having to play but showing up to gigs, jamming with new people and old people…being present"*. Claire's comments, here, reflect the way in which sustained attendance consolidates an individual's role within the community and the way in which a person moves from being a 'new-comer' to an 'old-timer'. Both the concepts of 'new-comer' and 'old-timer' are concepts discussed as part of membership of a community of musical practice. These concepts will be discussed in the context of these research findings in chapter seven of this study.

Kieran, a current MGLC participant, said that he considers MGLC a community in the same way as people attend the local skate park: *"You have people attending the skate park each day and they are just like from all different places but you have a community of people. It's the same here (MGLC), it's just a place for people to make friends"*. Paul, a current participant of MGLC, referred to MGLC as a community, defining community as follows:

> *"when you walk in there isn't one person in charge or when you go into a room there's a different band, there's not one person who's giving orders, barking at everyone. It's always a very inclusive process and everyone is depending on each other. It feels like a safe environment and it has a warm sense of community"*.

Daniel, a past MGLC participant, spoke about familiarity as a cornerstone in defining MGLC as a community. Daniel spoke about how important it was to know everyone's name, recognise the same faces each week and generally know what's going on (Daniel, PP.8). While Daniel felt MGLC did create a musical community, he felt that the strength of this community varied with the different dynamics of new members joining the groups and older members leaving. Daniel also commented that he felt his age had an important part to play in how he felt as a member of the community, and that as he got older there was more of a disconnect between him and the MGLC community (Daniel, PP.8).

Pathways to Music

Access to music education is a key priority for Music Generation (MG Strategic Plan 2016-2021. As part of this data collection phase, current and past participants were asked to share their experience (if any) of music education prior to their involvement with MGLC. It was interesting to note that all respondents had access to music education in some form; however, the quality of that music education, as described by the respondents, varied; in what was

described as very poor experiences to good and positive experiences. It appeared that there were a number of respondents who, prior to their involvement with MG, were already attending music lessons in private music schools. All the respondents who were attending lessons prior to their involvement with MGLC described their music education experience as different to that of MGLC. They said that their lessons had been very formal and with very few, if any, opportunities to really perform. However, all respondents said their private music education experience was helpful to the work they were doing with MGLC. These findings were in contrast to finding of phase one of this study. The musician educators in phase one of this study suggested that, in some instances, prior musical education sometimes impeded a participant's experience of MGLC. A young person's prior musical experience or skill did not appear to form much opinion among the musician educators or indeed classroom teachers/principals in phase one of this study. However, the children and young people themselves in phase two all described their prior musical learning as having an effect on their experience with MGLC.

Sarah, a past participant of MGLC, spoke of how she became involved with the programme. She said that she had been a student of a local private music school where she was taking tuition in piano and guitar. Sarah said some of the MGLC tutors also taught in her music school and encouraged her to attend MGLC (Sarah, PP2). Sarah said her main influence musically was her family. While Sarah had access to music education prior to her involvement with MGLC, it appeared that her access was limited to lessons on an individual basis and primarily based in the classical genre. Sarah spoke of the difference between her private music lessons and MG, saying she *"would never have gotten to perform or even practice as part of a group with lessons so Music Gen was a huge opportunity in that way. And I also like song writing as well and getting to perform live. Music Gen it was more kind of a collaborative environment I suppose"* (Sarah, PP2). Sarah was very clear on the difference between her experience of music education in school and privately, as opposed to her experience with MGLC:

> *"In primary school I remember we sang songs sometimes but I don't think music was really considered a subject. But in secondary school I took it for junior cert and leaving cert[30]. Loved the practical element. But I think some of the course work is just a bit of*

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[30] The Junior Certificate examination is held at the end of the Junior Cycle in post-primary schools. The Junior Cycle caters for students aged from 12 to 15 years and students normally sit the exam at the age of 14 or 15, after 3 years of post-primary education. The Leaving Certificate Examination is the final exam of the Irish secondary school system and the university matriculation examination in Ireland. It takes a minimum of two years' preparation. Both the junior and leaving certificate music exam comprises of a written exam, practical music performance element and optional music technology component.

a drag, like all those set works and just textbooks and learning stuff off. Yeah and then in terms of the practical then Music Gen would have helped me hugely with that side of it, because it's 50% so yeah, it was brilliant" (Sarah, PP2).

When asked how her school music and private music education affected her work with MGLC, Sarah said,

"the Music Gen programme is much more accessible, like in terms of studying it in school or college or anything like that. But it would have helped me like in terms of writing music, and then performing as well because we would have got a taste of that in school with the choir and stuff. Our music teacher was very involved. But yeah I think they all kind of helped each another. They all kind of influenced, each kind of situation influenced each other" (Sarah, PP.2).

Kevin, a current participant of MGLC, spoke about how he first got involved with MGLC. Similarly, to Sarah, he did receive music education in the past; according to Kevin, the quality of this education was poor. Kevin said that he had been attending private music lessons for many years prior to his involvement with MGLC, but it was through his music teacher that he was encouraged to go to MGLC. He spoke of his interest in song writing and how MGLC was able to offer him the opportunity to explore this interest in more depth.

Kevin provided a very honest account of his previous music education in school, saying that, in his primary school, music education was

"dreadful, the tin-whistle, I don't blame them because how can you teach an instrument to 25 kids at once. I completely feel sorry for the teachers. It's bizarre, it's like we need some way to teach kids music, we need to see we taught kids music, so we'll do this, we have no intention of actually teaching anything, but we'll say we have done something. That's clearly what the tin whistle is, you learn nothing" (Kevin, CP.3).

Kevin said his advice to primary schools would be *"don't let primary schools teach music, bring in people. Primary school teachers can't teach music in the same way as you teach maths".* Commenting on his secondary music education, Kevin said, *"I did the junior cert music, it's all classical, there's no jazz, it's mostly Irish traditional stuff and classical. And the most recent piece on it is 'Streets of London' and that's a 60's song. And that's depressing enough as it is. So I didn't enjoy junior cert music at all being honest with you"* (Kevin, CP.3). Kevin did say he got to perform in secondary school but added that

"they give you 12 songs to learn over 3 years and you have to learn what key they are in, the dynamics, that sort of thing. I forgotten all of it, none of it has stood to me

musically. It's like learning off...it's like doing geography and you are like, learning this is limestone, this is sandstone. It's not a music approach to music" (Kevin, CP.3).

Daniel, a past MGLC participant, had a similar experience to Kevin regarding music in school. Daniel spoke about MG being focused on performance and interacting with other musicians, and felt that his school experience of traditional Irish music and classical music did not focus on performance or musical interaction. He spoke about studying classical composers and having to learn facts and information about them, though he added that he or his class mates were never informed why they were learning about these composers or why they were so relevant to today's music (Daniel, PP.8). It was interesting to note that Daniel said his father was a professional musician, and he also mentioned that he did not know of opportunities to continue with MGLC after he turned 18. This leads to the question as to what happens when MG participants turn 18 and/or finish a course of learning with MG.

Claire, a current participant of MGLC, accessed MG initially through her primary school. Claire provided evidence that there was continuity between the MGLC schools programme and the community programme. Claire said her primary school had a MGLC programme in it and that, through that programme, and the exposure she received to music, it led her to pursue MGLC's summer programmes and eventually MGLC's community programme. Claire spoke about the freedom she had to explore song writing and trying out instruments during the summer programmes. Claire spoke of her own courage to try out something new, regardless of her own music background or ability. Claire did speak about her previous access to music education before MLGC, saying that music was a core subject in her primary school but it was *"a vague introduction to music theory that was irrelevant to me"*. Claire said she was attending a local private music school for piano lessons. She said she was being taught in a classical style and, while she felt her opportunities to perform in the music school were limited, she could apply her knowledge and learning to other areas of music she was interested in. Claire said she felt people who *"have music theory have an advantage"*. She added that because of her classical training, she felt she thought more "rigidly" about her music making. She aims for her graded music exams during the year and has fun making music during the summer months.

Once again, there was evidence of the continuity between the MGLC schools programme and community programmes. Emer, a current MGLC participant, said she started in the community hub because MGLC had started a programme in her school when she was in 1st year. Emer said she enjoyed the song writing programme with MGLC in her school so much that she was

encouraged to join the community programme. While Emer mentioned that she first started song writing with MGLC, she was taking singing lessons for some time before her involvement with MGLC with a local youth stage school. Emer also spoke about studying music in school. Emer said she loved it and recently did very well in her Junior Certificate exam. Emer said that the big difference between her school music and what she does with MGLC is that *"in school we are doing kind of like theory and here it's more like practical"*. While Emer said she preferred the practical aspect of music that she does with MGLC, she did say she felt her theory knowledge from school was of great help to her in MGLC. Emer mentioned that her mother sings and a number of her family members sing too, adding that some of her friends are learning the piano and they sing also. Emer said she was definitely influenced musically by her mother, who would always have music on the radio playing.

Kieran, a current MGLC participant, said he first started with MGLC a number of years ago when he enrolled in a MGLC music camp. He said he saw an advertisement in the local paper for the camp. Although he said he was studying music in school, the music in his school was very theory based and he did not get many opportunities to play a musical instrument. Kieran, speaking on the differences of his school music approach, as opposed to MGLC's approach, said, *"Well here (MGLC) it's a lot more focused on like you creating something by yourself or even with people. Whereas it's like kind of, in school it's very much we appreciate the greats or musical artists. Here it's more laid back as well, it's more creative"*. He said he felt music was treated like a joke in his school and that those students who didn't get their first preference of subjects ended up doing music. Kieran said he struggled doing music in school because he was in a class with people who had no interest in doing music, adding that his initial interest and introduction to music was through his parents, adding that he would regularly listen to his parents' records. Paul, a current MGLC participant, said that he first came into contact with MGLC when they visited his primary school. He said that he was inspired by the MGLC primary school programme to come to the MGLC community sessions. Paul described his primary school MGLC music programme as fun and remembers writing *"silly songs"*. He said everyone was involved and no one was left out. Similarly, to a number of the other participants, Paul already played an instrument prior to his MGLC involvement, where he had been learning piano for a number of years. However, when he came to MGLC, he decided to learn to play the bass guitar. Paul spoke of the influence his piano learning has had on his current musical journey:

"The music that I listen to and the music that I write now is very different to the classical piano that I used to play. But I think that learning piano for those first few years was a good grounding as it had showed me that this is the music that I would not be interested in playing or not be interested in learning".

Although all respondents in this research gave strong evidence that music education was made available to them prior to their involvement with MGLC, they felt the quality of this education was poor and not comparable with their experience with MGLC. From listening to the respondents, they all viewed their school music education as poor, outdated, and lacking in opportunities to perform, be creative, and explore the diversity that music has to offer. In comparison, the respondents felt MGLC provided access to opportunities to perform music, as opposed to what was described as appreciating other people's music in school. The respondents felt MGLC gave them access to other young, like-minded people as well as the opportunity to collaborate with other musicians. It is clear from the findings here that access is an issue that goes far beyond the basic physical access to music education, and that it encompasses the depth and breadth of access available and the quality of this access.

While MG nationally and locally emphasise that they provide music education programmes to those under the age of 18, there was evidence that access was also being offered to older teens and young adults. John, who is a member of the travelling[31] community, first participated with MGLC at the age of 21.

John explains how he became involved:

"Well first and foremost I got involved with Music Generation with going to college, I was in college at the time. One of the mentors that was in the class was the main man on the music technology and sound production courses. He said there was this festival known as 'Make a Move' and that I should go down to it. So when I went down to 'Make a Move', I met up with a couple of friends that I didn't know that actually rapped, and so I said why not. I went down and seen them perform they were absolute animals, they were fucking incredible man. I liked what they were doing and they said we will make you like us. So I was like fuck why not. So I got invited over" (John, PP1).

John continued to say that he felt MGLC gave him a chance, despite the fact he was older than 18. John pointed out that he often wondered where he would be if MGLC had not given him this opportunity. While he was creating and performing music prior to his involvement with

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[31] The Travelling Community refers to an Irish ethnic minority group. Travellers traditionally lived nomadically, moving from place to place, and followed their family routes around a region in Ireland looking for work and visiting fairs.

MGLC, he was certain that his music did not come from any music education provided in primary or secondary school but was influenced by the music he listened to at home and, in particular, the music his brothers listened to. While it is evident that, in practice, MG is offering programmes to over 18's, it is pertinent to ask the question as to whether MG needs to become more transparent with regards to this practice and whether this practice fulfils the brief of the original philanthropic donors.

Identity

All current and past participants of MGLC programmes were asked if they considered themselves to be musicians. All said they did. However, it was interesting to note the reasons why they felt it was justified to identify as a musician. John, a past participant of MGLC, identified himself as *"an artist"*. He believed that it took a number of years of music making before he felt he could call himself an artist. He described the way in which he made music in the past, as opposed to how he would do it now, and reflects on his earlier music as not being very good and not worthy enough to be able to identify as an artist or a musician:

> *"So for a couple of years, I would have been making songs. So I would put out songs where they would go out on MP3 format instead of WAVS and they would go out with bad videos and there was no mixing. And I was reluctant to listen to people around me, because I was like no I'm sure of this, this sounds good to me, I was making a fool of myself. So I suppose when I realised that I was going down the wrong road and the quality of my music and the quality of my work wasn't to the par of say what the industry would. Because having gone to college and doing the music tech and all that. I would have got a fair grasp of how things work. Prior to that I was making shit music. Like even in a two year period up to that, it was just rubbish. But then when I understand that industry you need to have things and there's different ways that you do them and it's like this is a whole new thing. So when I got the grasp of all of that and I put out a song, I was like, ok let's see how it goes. And people reacted a lot better, because they could hear a lot more, it was a lot clearer, my message was a lot clearer because it wasn't muffled into a bad old road…you know what I mean"* (John, PP.1).

John's quote above illustrates the learning he had in relation to becoming what he describes as *"an artist"*. He alludes to a knowledge far greater than the ability to write a good song or make a music video and highlights that he feels an inner knowledge of the music industry at large is required to succeed. He continued to reflect on his journey as an aspiring artist and said *"growing up in a small city which is Limerick and as much as you have friends you've better enemies, because everyone wants a spotlight and that's the truth about it. So often people would have latched onto other people to try to get their impression a bit further. Whereas I was like, nah I'm going to do it myself and see can I punch as much weight as I can"* (John,

PP.1). Here, John speaks of his independence as a musician, referring to others as collaborators of music making, which can often result in negative relationships.

Sarah, a past participant of MGLC, said she identified herself as a musician. She spoke very clearly that it was the performance aspects of her musical journey that helped her identify as a musician. *"I think during Music Gen we had so many opportunities to go and record. Or play like actual gigs and stuff. So I think maybe then, I really started to get really interested and invested. Performance is a very important part of being a musician"* (Sarah, PP.2). Performance as a key aspect of identification as a musician and it very clearly aligns itself with MGLC's performance music education approach.

Kevin, a current participant of MGLC, said he identified as a musician once he started doing gigs but now he reflects that he doesn't believe doing gigs defines a musician. He now thinks that anyone capable of making any sort of music, regardless of what it is, can be considered a musician. It was interesting to note how Kevin's definition of a musician has changed through his own personal journey. Kevin said,

> *"I always thought that musicians are someone who releases music and plays gigs. Whereas now it's just like, if you are playing guitar and you are enjoying yourself, even if it's bad you're a musician. I actually would define it more of enjoyment now rather than anything else. My mam has 7 grades in piano but was taught piano like maths.   I wouldn't consider her a musician in the slightest, she's far more technically gifted that I am, but never plays the piano"* (Kevin, CP.3).

Once again, it appears that performance has been a key factor in identifying as a musician. Similarly, the way in which Kevin identified the musician educators was based on a creative and fluid basis. Kevin, in relation to the musician educators and what their role is, said,

> *"It's definitely not a teaching scenario. It's very far from that. I don't feel it's fair calling them tutors or anything because 'a' it's not a script it's very free flowing environment. But 'b' I have gone through very difficult times myself and I had known no teacher who would have had something like this here for me, or would have had any sort of avenue to express myself looked out for me. I don't know what to call them but tutor is not it"* (Kevin, CP.3).

Claire, a current MGLC participant, has played music and engaged in music education for a number of years. She too was reluctant to identify herself as a musician:

> *"I play music for fun, I haven't done any proper gigs in front of anyone. I know that everyone else in the building has probably done it at least once. I'm getting the courage,*

I'm confident now that I have pieces together to do the next one. But I think the perception of others and also the perception of myself, I wouldn't consider myself a musician until I can confidentially say that I played alone, I have played with other people and I have played regardless of my own reflection of just so much as creating something at home or even on my own in this building" (Claire, CP.4).

Once again, it was very clear from Claire's own description of what she believed a musician to be, was a person who engages in performance, either as a solo person or as part of a group. Similarly to other respondents, Claire was confident that her description of the musician educators was not a teacher or a tutor. Claire said, *"I would refer to them as coordinators. Because tutors…they are not teaching us anything. I think there comes an age after maybe 13 where they assume that we are going to take the initiative to do stuff at home"* (Claire, CP.4).

It was of interest to note that, while the respondents were discussing their identity as musicians, Claire, a current participant of MGLC, spoke of her identification as a female as a sub category of being a musician. Claire spoke of the gendered music roles that exist within MGLC:

"You might notice a pattern, all the girls are singers/keyboardists and the boys are bass players and drummers and guitarists and the odd time singers. I think it is a small reinforcement of girls being told we have angelic voices and boys being self-conscious of the voice crack. And it's certainly a consequence of the industry itself, where we associate certain genres of music with girls and other genres with boys" (Claire, CP.4).

Emer, a current MGLC participant, spoke of the musician educators as like-minded people to her. She said that *"they are kind of helping us, they are there if we need them"*. Reflecting on the skills needed to be a 'good' musician, Emer said that patience was very important. Emer said that *"everything takes time, it's not all going to come in the one day"* (Emer, CP.5).

Kieran, a current MGLC participant, said he would consider himself a musician. Kieran said he hates the term 'singer/songwriter', Kieran said he felt this term *"reeks of Damien Rice[32]"* and that connotation makes him feel *"angsty"* (Kieran, CP.6). While Kieran didn't seem comfortable with the term 'singer/songwriter', he did acknowledge that he did identify as this. He said he felt like he could call himself a singer/songwriter after he wrote his first song and he had the opportunity to perform it at a MGLC gig. Kieran said he felt extremely proud after the gig and had been very nervous beforehand. Once again, performing appeared to be a clear determining factor in the participants of MGLC identifying as musicians. He said that he felt performing and gigging was very important to his identity as a musician, adding, *"it's getting*

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[32] Damien Rice is an Irish singer-songwriter. Rice's music centres on folk and indie rock.

other people's responses, the gigs are very important but it's even like playing stuff for people here (MGLC) or for friends or whatever" (Kieran, CP.6).

Similarly to other respondents, Kieran was very certain that the musician educators that worked with him were not teachers. Through Kieran's analysis of the work of the musician educators it was clear he felt there was a certain formal stereotype associated with school teachers. He said, *"they are like mentors, they are not teaching you because they are not like 'alright class, today we are going to…' you do whatever you want to do yourself and if you have questions you know who to ask"* (Kieran, CP.6).

Paul, a current MGLC participant, spoke of the reasons why he identified as a musician:

> *"I believe that someone is a musician when they have developed a talent for their passion. I'm not calling myself talented at all. But what I'm saying is that you enjoy making music with your heart and that is something that you love, you are able to convey your passions into music through a form of art"* (Paul, CP.7).

When asked about the musician educators' role, Paul said, *"everyone who works here is a musician and whether they are a vocalist, a guitar player, DJ, they are all musicians. Before I would call them teachers but now I would call them tutors because I am not being taught I am learning"*. Paul's distinction between teaching and learning is a pertinent point, as it highlights the importance of a focus on learning and learning styles, as opposed to teaching strategies within Music Generation.

Social Action

While there was evidence of social action taking place within the MGLC structure, it did appear that this was limited and very much a by-product or secondary to the performance music education element of MGLC. It also appeared that the level of social action or social impact on a participant was dependent on each individual participant's own story and sense of self when they began their journey with MGLC. The individual social impact appeared to be very much individualised on a case by case basis and so a generalisation could not be found.

John, a past participant of MGLC, provided evidence that MGLC had a direct impact on his life in a way that provided him with a positive experience and which took him from a period in his life that was very negative. He spoke very honestly about his experience before his involvement with MGLC. He said he experienced *"a couple of life altering situations, it was*

either go down the wrong road or start expressing how I really felt. And that's where I found music, it really is to be able to express who I am, in a less convicted way" (John, PP.1). Adding that:

> *"I was saying that I had the interest, but I had nowhere to go, I didn't have the knowledge, there was a place called Music Gen. Because these were just boys that I seen on the road. So the fact that there was a place like this. I was being something else, but also outside on that road is a whole different place than in these buildings and that's what you have to try and move away from. And I suppose the lads [33] seen that and they seen that that wasn't a life that I wanted to be living in, so they encouraged me and they put me on and they challenged me. But they made me! They helped me to get where I am"* (John, PP.1).

John expressed a desire to become a musician educator or a facilitator himself: *"I'm starting a non-profit organisation in Limerick City for travellers, that's what I'm looking to do because I come from a travelling background myself. And I'm also looking to be then be a facilitator".* It was clear from talking to John that MGLC had given him a space that was inclusive of his musical interests and provided him with a tangible activity that occupied his time and developed his skills in music.

Sarah, another past participant of MGLC also expressed the social impact MGLC has had on her. Sarah spoke about the skills and confidence MGLC gave her and how transferable this newfound confidence was:

> *"I made really strong friendships during my time there, people I have stayed in contact with, and that I'd still meet up with and stuff so it hugely helped me with that. Yeah and just kind of having the confidence in your performing and writing and also just meeting new people and having the confidence to just chat to people and work with people and play music with people. Yeah that definitely helped a lot because yeah I guess the lesson environment is kind of isolated. But that yeah definitely helped me a lot with my confidence, social as well"* (Sarah, PP.2).

Sarah spoke about the way in which MGLC brought people together from different backgrounds and communities: *"There would have been people coming in from I remember Clare and you know county Limerick as well. So I mean we definitely formed bonds with people we probably would never have met otherwise".* Speaking on what it was like to have a mix of different people from different communities, she said, *"You know like we were all in this one environment, obviously all very different people but it was never like a singling out or kind of judgmental place".* Sarah has now completed a course of study at third level, and she is

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[33] "Lads" here is in reference to the musician-educators

releasing her own music and still taking music lessons. She did speak further about the social aspect of MGLC and suggested that there should be more of a structure or concentrated effort to create a community for the participants of MGLC to engage with outside of their music sessions. She did say that she would meet up with other participants outside of MGLC, but a structured network or community would have been helpful (Sarah, PP.2).

Kieran, a current participant of MGLC, also spoke about confidence and the transferability of this confidence outside of music: *"It's a good thing for your confidence, because it's kind of like I would never have thought I could write a song before Music Generation, it kind of opens up doors for you. And you can probably use that kind of confidence in different parts of your life"*. He spoke about meeting people from different social, musical, and geographical backgrounds: *"I don't think I would have met the kind of people here before. I would never have met anyone who was interested in the same things as me. When you talk to other people who come from different areas than you, you learn about people who you would normally never get to meet"*, adding that, *"Stereotypes come from ignorance whereas when you get talking to some people they are just like normal people who are interested in the same stuff as you and do the same things as you. They are just your friends or mutual collaborators and it just stops being they are different"* Kieran said working collaboratively with his band mates *"is actually a great lesson in life on team work, because you do learn that you can't be the main guy all the time, you have to work with each other"* (Kieran, CP.6).

Kevin, a current MGLC participant, spoke about the opportunity MGLC gave him to make friends, and he reflected on his difficulty to socialise and make friends outside of the MGLC structure:

> *"I mean I made good friends through MG, most of my good buddies now would be through this. I play few sports, I was never kind of in the social circles of that because I had no interest. At school the only way to make friends is a sports group there is nothing else. This has been brilliant for me that way, I have made loads of really good friends who I get along well with and I see the whole time. And we are always making tunes together and having good craic"* (Kevin, CP.3).

Although it was evident that MGLC has created multiple communities of musical practice, these CoMP appeared to be specific to individual groups of children and young people who have formed specific bands or groups. Collectively, it was noted that MGLC have created multiple CoMP across the city but there was doubt that these CoMP had any more of a connection other than the fact they were being created by MGLC. Kevin, a current participant,

of MGLC said, *"I feel there's loads of musicians in Limerick, who just don't know this exists. Like especially in the music schools, like the amount of jazz musicians in the music school in Limerick who don't know this exists and want people to play with is mental"*. Adding: *"I don't know outside of going into secondary school, because a lot of the kids who are interested in music don't do leaving cert music because it's awful, they don't like it. So a lot of kids who are actually good musicians don't get to find out about Music Generation in their schools"*.

Kieran, a current MGLC participant, spoke about the impact COVID 19 has had on his MGLC experience, adding that because of COVID 19 he has not had the opportunity to perform and that he felt this was such an important part of his MGLC experience. Kieran spoke of the physical setting and environment and spoke about how important it was to be physically present to have a quality experience.

Emer, also a current MGLC participant, spoke of the difference in musical tastes between her group members and how a sense of respect developed among her groups because of these differences. Reflecting on this difference, Emer said, *"We all respect each other and it's good because some of us have difference taste, because then you can kind of work on with them, and then you might like to start to like those songs"* (Emer, CP.5).

Informal Learning

All interviewees described a similar experience of the process of a MGLC session. This shared experience appeared to be one which was fluid and symbiotic, lacking a formal structure, and included opportunity for peer learning and facilitation and assistance by the musician educators.

John, a past MGLC participant, said,

> *"Saturday morning, well there was Saturday morning going home with a week's work. So, Tom used to meet us at our level, there was never like the generic template for a kid to learn, he was engaged in your own means. And him and Lauren would come at you in a multitude of different ways to see how you react and they would test you. But they would also give you the makings for next week. So, like ok we'll do maybe, you need to refocus on your bars, I'm going home and thinking focusing on what bars? They will tell you. But it made me due to their inspiration and they were able to harness that energy"* (John, PP.1).

John's description, here, paints a picture of the musician educator facilitating a learning experience for the MGLC participant. It appears that the approach is very person centred and

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the participant was facilitated to reflect on their own musical process, to identify gaps or areas of improvement, which would then form the basis of work for the week.

John continued to describe the physical environment of MGLC being a place where multiple genres of music could take place at the one time. He reflected on the diverse range of music making taking place at the one time as a positive opportunity to meet musicians you would not normally meet and to explore genres of music that would be alien to you. John said this *"is great because you get sick of listening to beat and a YouTube beat man would wreck your skull. So when you see a real life drummer, oh my God. And it also encourages you then to want to engage with them and ask them about their trade or their talent and they do that in return. So yeah and I think these environments are great, but there's not enough of them"* (John, PP.1).

Like previous interviewees, John's description of the physical environment of MGLC encapsulates the benefits of a physical space where multiple music genres are shared. This shared space appears to provide music scope for collaboration and sharing of musical knowledge and skills. The majority of interviewees appeared to struggle to find any negative comments regarding their experience of MGLC. John did make some comments as to how he felt the programme could be sustained, stating that MGLC need to continue to recruit musician educators similar to the ones that worked with him:

> *"So in technical terms. So if you keep bringing people that have empathy and understanding, keep bringing people that they will answer any question that is out there. Like *Peter is a phenomenal man, because anything I have ever asked him over the years and there have been some fairly trivial questions, he's always had an answer, always. And that's what you want to do, when you learning off someone you don't want him to say, I'll let you know next week what the answer is. Google will let you know in 30 seconds, so that facilitator needs to be as fast. And that's what they are"* (John, PP.1) (*Not real name).

John continued to speak about the visibility of MGLC. He said in relation to the MGLC Creative Building, *"But outside of that there was no advertisement, there should be outside the door in big sentences 'COME HERE, ENROL TODAY,' A big sign, educate yourself today. Like there should be posters around the city, 'Want to get into music today, love rap…' engage".* John also spoke about showcasing what MGLC has to offer, stating, *"Social media is a lacking heavily, heavily."*

Sarah, a past MGLC participant, described her experience of MGLC sessions,

"We'd arrive and everyone would be chatting and it's like alright lads we actually have to go and do something now. And we'd split up into the rooms and we'd like just play music. And sometimes we'd write. There came a point then as well we were kind of put into groups and bands as well. So, I think that's when, not when the work started, but I think I ended up doing more stuff musically when I was split up into a band, we were called XXX. We gigged a lot and Jesus we got to go to recording studios in Dublin, I think it was fantastic. But it was a very casual environment in fairness yeah" (Sarah, PP.2).

While Sarah acknowledges the social aspect of MGLC, she contrasts this with the musical work she engaged in when she was placed in a group situation. Sarah suggested that a collaborative environment encouraged her to express her creativity in a way she may not have done so on her own. When discussing any musical differences or disagreements within a group, she spoke about the group itself working these out and if that wasn't possible then a musician educator would assist and facilitate the group. Sarah said *"I kind of remember like it was myself and two other girls and two guys and I do remember our drummer, Peter, we'd still be friends but sometimes there would be differences there, or like three against one now, all very playful. If ever there was anything, but I think we worked so well together. Yeah but I can't remember any tension or anything"*. If there was an area of musical difficulty within the group, Sarah said

"I think we would have tried ourselves to begin with but if it was ever noticed then by one of the facilitators then they would help us and stuff, or ask them for help. So yeah that was great, being in the same building if you are running into things like that so you'd just call on them and they'd help you out. Yeah that was great" (Sarah, PP.2).

Kevin, a current participant of MGLC, spoke about the difference between his formal music lessons at a music school and his music sessions he attends at MGLC. He spoke about how in his music lessons he learns guitar technique, learning to solo, ear training, and music theory, while in his music sessions with MGLC, Kevin said he gets to apply what he has learned in his music lesson to a performance context. He said that he has a big interest in music production and MGLC gives him the opportunity to explore this interest. While Kevin spoke of the differences between his two music education experiences, he said he was grateful to have these two contrasting perspectives.

"I think actually having the bit of knowledge really helped coming in. Because the thing about it, I don't do guitar lessons at all in Music Gen. I do music production lessons and I come for the Saturdays and the creative sessions. And the thing I find is that it's…what I like about the Music Gen system in terms of the creative session or anything like that. I'm not being told to learn this or that, I'm just having a problem and I have to fix it. And that's how I learn how to do the same thing, which is great" (Kevin, CP.3).

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Kevin said MGLC's approach was refreshing compared to his formal guitar lessons. It was of interest to note that when asked about reading music, he associated this with classical music. Kevin said that it absolutely was not important to read music, as he said he was not a classical musician and he never reads a score. He noted that the last time he read a score was when he was doing his junior certificate. If a musical problem or a technical issue arises for a group, once again there was evidence of peer learning and peer support. Kevin said,

> *"for example if the girls were having a problem with the mic and they are in the room next to me, I just peeped my head through the door and I was like just move the mic away from the amp, everyone is willing to help each other, it's just the way we are"* (Kevin, CP.3).

Claire, a current participant, spoke about the difference in MGLC's approach to music education, as opposed to her school music education. She spoke about the relevance of the choice of music explored and created in MGLC: *"With Music Generation there is a lot of open mindedness, I think with primary it's kind of outdated folk tunes, and even Broadway songs, with Music Generation there is so much freedom and choice in the way we can go about creatively as well"* (Claire, CP.4).

Emer, a current MGLC participant, spoke about wanting to improve her stage presence: *"I think performing because on stage you can sometimes look awkward when there is an instrumental or something"*. Once again, she provided evidence of peer learning, with minimal interaction with the musician educators. She said if her group are having difficulties musically, they will initially try to work it out themselves, but if they are still struggling the will call one of the musician educators for help. Emer reflected on the fact that each person in her group has their own area of expertise and that they *"all kind of chip in"* (Emer, CP.5).

Kieran, a current MGLC participant, said he tried to learn guitar a number of times, before joining MGLC, but he didn't have much success. He said that the group aspect of MGLC encouraged him to practice and gave him the desire to improve. His description of a typical MGLC session demonstrated the informal nature of a session and the creative process which exists. He said when he arrives he will go to a room with his band mates, *"we spend the days kind of working on songs or you know, having a laugh, working on new material. And then we kind of get chatting and see what the rest of them are up to."* He said he would not have a plan coming into a session and said the process of song-writing for his band was that everyone contributes something and that the end product is a hybrid of everyone's ideas (Kieran, CP.6).

Paul, a current MGLC participant, reflected on the way in which he learns at MGLC. He alluded to the fact that MGLC is learner focused and person centered:

> *"The interesting thing about the way they teach here is that the person who is getting the lesson is the one that has the say in most of the things. When I learnt piano I would always be told what piece to do, even if it sounded horrific or if I didn't like it. But when I sat down on my first day with Music Generation I was asked what song I would like to play. And that is something that I really enjoy about Music Generation and it's something that I include when I recommend it to others"* (Paul, CP.7).

He spoke of his experience in a group setting as a positive one:

> *"I have been playing at home for year, this would be one of the first times I have played with other musicians. I find just watching other people a really good way to learn. Before I came down here someone was showing me some new chords I hadn't seen before. There's no reason to feel embarrassed if you are not as experienced as some of the other musicians here because everyone here is always here to help"* (Paul, CP.7).

Paul stressed that the most important thing about playing music for him was whether you enjoy it or not, adding that if you are not enjoying it, then there is no point in doing it. He spoke about performing and commented that the most important aspect for him about performing is not the gig itself but the work that went into preparing for the gig: *"If you went onto a performance after practicing a song once then there's not much point going on to perform, but if you knuckle down and put in the dedication into perfecting a performances long as you are enjoying it and having fun that's most important"*. He said when he first came to MGLC he was asked what he wanted to do. He said he was not prepared to be put on the spot and he said he would recommend new MGLC participants to really think about what they would like to do, musically.

While the majority of participants described their first experiences with MGLC as a positive one, Daniel, a past MGLC participant, said his initial experience with MGLC was not a good one. He said he was put into a song-writing group and he said *"the group was a real mess, it was really like we didn't know what we were doing, and there wasn't much in a way of guidance I suppose"*. He said he felt that the musician educators presumed a lot more, regarding the experience of the group (Daniel, PP.8). Daniel said at the time it didn't bother him too much, but in hindsight he said it was very unproductive. While Daniel's initial experience of MGLC didn't seem to be a positive one, he did speak about skills which he obtained through the MGLC model, which he felt made him a better musician. He identified adaptability as an important learning point for him through the MGLC approach and he spoke about other music education

approaches such as those aimed at passing graded music exams as approaches that *"don't teach you musicianship exactly, you just learn when to press the specific buttons at the right time to get the best grade you can get in an exam"* (Daniel, PP.8).

Conclusion

This chapter has presented the findings of phase two of this study. This phase presented the findings of eight interviews with current and past participants of MGLC. All interviewees were very forthcoming with sharing their experience of MGLC. The findings of this phase were coded in a way which presented five themes. The themes discussed included Community, Pathways to Music, Identity, Social Action and Informal Learning. These themes have illustrated major strands of the implementation and delivery of MGLC programmes in Limerick City. The interviewees of this phase of research has provided invaluable insights into the actual experience of the participants of MGLC. The main findings of phase two of this study are as follows:

Community

There was strong evidence to support the hypothesis that MGLC creates communities of musical practice. The evidence suggested that community within MGLC was very much defined by the physical environment created by MGLC. This physical environment created a space and dynamic that was conducive to creativity, the exploration of individually and encouraged collaboration. Along with the physical environment, the participants of MGLC spoke of the relationship they had with the musician educators. This relationship being form on the basis of mutual respect, egalitarian and inclusive. A familial-like relationship was described embodying the principals of care and nurturing. While the communities created by MGLC appeared strong, they also appeared fluid and participants spoke of new-comers and old-timers to the community that focused on the importance of being present physically, socially and musically in the community.

Pathways to Music

While MG is clear on its role as providing greater access to music education it appears from this phase of the research that MGLC was providing greater access to certain elements of music education. The findings of this phase two showed that all respondents had access to music education in some form prior to their involvement with MGLC. However, the quality of that

music education as described by the respondents varied in what was described as very poor experiences to good and positive experiences. The findings of this phase of the research did show that MGLC was providing greater access to performance music education and composition.

Identity

This phase of research showed very strongly that performance and performing were key components of music making that influenced children and young people's identity as a 'musician'. Gender appeared as an area that requires challenging among MGLC programmes. It appears that there is some stereotyping of gender and instrument selection with the MGLC programme. The importance of having a diverse group of musician educators representing a spectrum of gender and nationalities would allow for greater confidence and reassurance among the MGLC participants.

Social Action

While there was evidence of social action taking place within the MGLC structure, it did appear that this was limited and very much a by-product or secondary to the performance music education element of MGLC. It also appeared that the level of social action or social impact on a participant was dependent on each individual participants own story and sense of self when they began their journey with MGLC. The individual social impact appeared to be very much individualised on a case by case basis and a generalisation could not be found.

Informal Learning

All interviewees described a similar experience of the process of a MGLC session. This shared experience appeared to be one which was fluid and symbiotic, lacked a formal structure and included opportunity for peer learning and facilitation and assistance by the musician educators. This facilitation of learning appeared to challenge the children and young people to reflect on their own musical ideas and skills in a way that highlighted areas of change or improvement and provided goals to which the participants could work on.

Chapter Seven

Discussion

Chapter Seven – Discussion

Introduction

This dissertation investigates the delivery and implementation of the Music Generation programme in Limerick city. Furthermore, this study questions the extent to which MGLC creates communities of musical practice and the extent to which these communities can foster social action. Through the research methods employed in this study, the participants of MGLC, both past and present, along with MGLC musician educators, school teachers, and principals and the MGLC Development Officer, gave their perspectives and shared their experiences in order to provide findings which will be used in this chapter to discuss the way in which MGLC has delivered and implemented its programmes. This discussion will provide an analysis of the findings of this study and critically reflect and address the research questions, as outlined in chapter four.

This chapter will discuss the finding presented in chapter five and six. A number of themes from phase one and phase two will now be merged. It is clear having presented findings of phase one and phase two that some themes very naturally 'spoke' with one another and allowed for the merging of two themes. The following diagram illustrates the merging of themes and the order in which they will be presented in this discussion chapter.

Phase One Emerging Themes	Phase Two Emerging Themes	Core Themes
Access	Pathways to Music	Access
Musician Educator Identity	Identity	Identity
Social Action	Social Action	Social Action in Music Education
Performance Music Education		Performance Music Education
Musical Skills		
Collaboration and Communication		Collaboration and Communication
Expectations		
	Informal Learning	Learning Approaches
Inclusion		Musical Inclusion
		Social Inclusion
	Community	Community

Table 5 Merging of Themes

This study is very much guided by the data that has emerged and the subsequent themes that follow. However, this study shows that there is close alignment between the themes illustrated

above with the theoretical framework as discussed in chapter two (See also thematic map – Appendix Seven). At this stage of the study the use of Wenger's domains of his social theory of learning allows for the themes to be articulated and discussed in a way that provides a holistic view of the MGLC programme and provides a strong theoretical grounding for the discussion of findings. This complete view of MGLC will highlight the most pertinent findings to this study. As can be seen by the following table there was a clear alliance between the themes and Wenger's domains of community, identity, meaning and practice.

Wenger's Domains (1998)	Core Themes
Community	Community
Community	Collaboration and Communication
Community	Access
Identity	Identity
Meaning	Social Action in Music Education
Meaning	Social Inclusion
Meaning	Musical Inclusion
Practice	Performance Music Education
Practice	Learning Approaches

Table 6 Core Themes

Chapter two introduced a social theory of learning (Wenger, 1998), where it was suggested that a significant portion of our institutionalised teaching and training is often perceived by learners as outdated and irrelevant. Wenger continued to comment that this teaching and training is often perceived as boring and arduous for students, with students compared to one another in a way to form assessments, with collaboration considered as cheating (ibid). Based on these observations, Wenger provided an alternative concept of learning whereby he said learning is an innate skill everybody has and is a process which is considered a social activity (ibid). Wenger spoke about learning as a product of social participation and stressed the importance of participation as an important factor for the success of learning (ibid). This current study found strong evidence, which has been presented in chapters five and six of this study to demonstrate that MGLC provides the conditions for social participation to be central to their learning environments.

This current study found that those MGLC participants that contributed to this research study had access to music education prior to their involvement with MGLC. Wenger's comments on

learning as perceived as outdated were made in 1998, however, it appeared in this study, two decades later, the experience of MGLC participants of access to music education prior to their involvement with MGLC was still similar to what Wenger pointed out back then. It appeared that the structure of MGLC provided an opportunity for the participants to be 'active' in their own learning, which in turn provided outcomes that were more positive than their previous experiences of music education. While MGLC did appear to provide the conditions for social participation, this study went further to investigate the depth and breadth of this participation and the extent to which musical communities could flourish and, indeed, the extent to which social action occurred. Participation is central to Wenger's theory and he suggests community, identity, meaning, and practice as four domains by which to understand the extent to which learning takes place and the outcomes of such learning (1998) (see fig. 20).

These domains have been used to frame the questions asked of the participants of this study. These domains have provide a holistic illustration of the MGLC programmes. In summary, the questions asked as part of this research included the following:

1. **Community** – What does it mean to belong to a community? In the case of this research, what does it mean to belong to a community of music/musicians? What defines or characterises a community of musical practice as created by MGLC?

2. **Identity** – How does learning/teaching form and inform our sense of identity and who we are? What implications can our identity have on our social and musical selves? Do participants of MGLC identify as musicians?

3. **Meaning** – How does our experience of music and music education affect the way we view our world? Can this meaning contribute to social action? In what way do we place meaning on our reality based on our interaction with MGLC?

4. **Practice** – How do we develop shared resources and tools to sustain and develop our practice as music makers (participants) and musician educators? How are these shared resources and tools used?

This chapter will explore the above domains and questions. Wenger's social theory of learning implies certain criteria for the way in which learning is both delivered and received. This theory suggests that learners learn through apprenticeship from a community of practice, that knowledge should be applied in realistic contexts to be effective, and that learners start their journey on the periphery of communities of practice before becoming 'full members' through ongoing observation and practice (Wenger, 1998). This study found that the community programme, in particular, created an environment where young musicians worked collaboratively through performance, with guidance from professional musician educators in much the same way as Wenger describes apprentices learning from the 'masters' (ibid). Learning was applied to authentic contexts via the performance music education (PME) approach adopted by MGLC. Both the schools programme and community programme focused very much on producing music – be it original music or covers of music. Learning was identified and achieved through the process of performance, which included rehearsing and public performance. Furthermore, this study saw that, through the passage of time, young musicians who engaged with MGLC in their youth often continued their musical journeys into adulthood and became peers of their musician educators. This study found that MGLC's PME approach provided the opportunity for multiple communities of practice to develop, which provided the conditions needed for learning to take place. This chapter will now discuss its findings using Wenger's domains of Community, Identity, Meaning, and Practice.

Community

This study explores the concept of 'community' in relation to the social structures created by MGLC. Using Wenger's domains of his 'social theory of learning', community is described as 'learning as belonging' (1998). Wenger tells us that community, in the sense of learning, is seen as a way of talking about the social configurations in which our enterprises are defined as worth pursuing and our participation is recognised as competence (ibid). Clear evidence was provided to show that MGLC created communities of musical practice between the children/young people and musician educators. This study saw that these communities sometimes occurred by design and sometimes by chance. However, the common factor for all members is their participation in some regard within the organisation, MGLC. This study

explored the definition of community, as applied to MGLC. Furthermore, the characteristics of a community were investigated and the extent to which membership of a musical community can offer conditions for social action to occur.

Although definitions of 'community' can vary, the idea of a group of people connected geographically or by a shared interest often forms the basis of what a community is defined as (Oxford Dictionary, 2021). While this simplistic definition of 'community' does indeed encompass the entire organisation of MG and MGLC, by virtue of the way in which it connects people through a shared interest in music and music education, it does not offer much insight into the specific dynamics and characteristics of musical communities created by MG that are dispersed all around the country. The theoretical framework of this study, as outlined in chapter two, introduced and discussed the concept of communities of musical practice (CoMP). The concept of CoMP discussed the way in which communities are created through practices: ways of engaging, rules, membership, roles, identities, and learning that are shared through collective musical endeavour (Kenny, 2017). It is at this level of detail that MGLC has been investigated in order to provide insight into the ways in which these communities can be created and developed. This study has shown quite clearly that MGLC does, indeed, create multiple communities of musical practice (CoMP) (See fig. 21). These communities are evident in individual programme strands such as those that take place once a week in the community setting and those individual schools that have a MGLC programme. While individuals could be seen as members of individual CoMP, this study showed that these individual CoMP's were also connected to a larger community of programmes that fell under the administration of MG. Being a MGLC participant provided opportunities for further collaboration with other MGLC communities, through engagement with larger scale activities and events. This current study also showed that the musician educators formed their own CoMP, a CoMP that was separate from the CoMP formed by MGLC participants.

Primary Programme: It can be seen that the primary programme represents the numerous primary schools that run a MGLC programme. Each primary school represents a different CoMP, with each community having its own distinct characteristics and dynamics.

Secondary Programme: It can be seen that the secondary programme represents the numerous secondary schools that run a MGLC programme. Each secondary school represents a different CoMP, with each community having its own distinct characteristics and dynamics. The

secondary programme allows for members of its CoMP to also become members of the community programme.

Community Programme: The community programme represents those programmes that take place outside of a school setting. In the case of this study, the community programme represents the Limerick Voices and Band Explosion programmes. It can be seen that the community programme, in particular, allows for multi-membership. It was clear in this current study that members of the general community programme often collaborate in several bands/ensembles and so having multi-membership.

Musician Educators: This study has shown that the musician educators created their own CoMP, where collaboration and communication allowed for the sharing of new musical ideas and a fusion of musical styles. This CoMP was independent of all other CoMP; however, the musician educators, by virtue of their role appeared to be also members of all the other CoMP created by MGLC. Figure 21, below, illustrates the multiple CoMP created by MGLC.
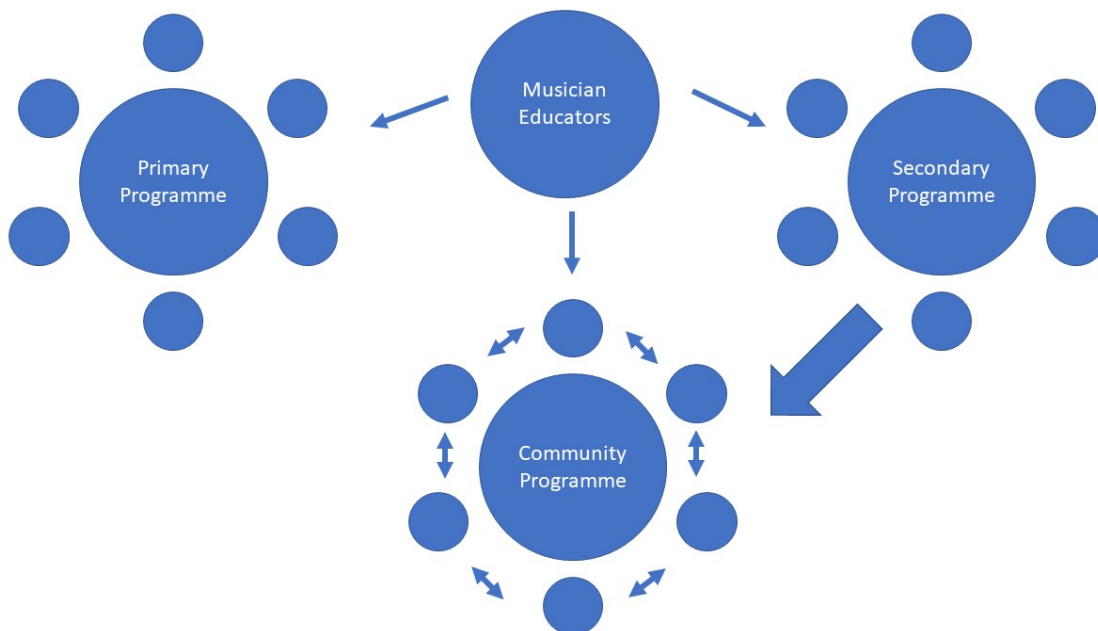

Figure 23 MGLC Multiple CoMP

Kenny discusses CoMP in great depth and suggests three components need to be in place in order to establish a CoMP (2016): domain, community, and practice. Domain relates to a

community of practice (CoP) identified by a shared domain of interest. In all MGLC programmes, music was very evidently the domain of interest. However, it must be pointed out that, while music was the overall domain of interest, particular genres and sub-genres of music characterised specific communities. This difference in musical choice was one of the factors that differentiated communities from each other. MGLC appeared open to any genre of music, but there were a number of genres that were evidently missing, such as, traditional Irish, classical, and jazz, and the sub genres that follow. The musical genres offered to potential MGLC participants included pop, rock, folk, and rap, along with contemporary fusions of musical genres and styles. It was of interest to note that these musical genres and styles prevailed for a number of reasons. The findings showed that, based on participants' prior experience of genres such as classical and traditional Irish music, these styles were rejected for a preference of more contemporary genres, in an attempt to express participants' own interests, as opposed to those laid out by school curricula or exam syllabi. It appeared that participants were drawn to MGLC because of the genres of music offered. It appeared that the musician educators employed by MGLC represented the musical genres on offer, with the exception of a small minority who represented other genres, including jazz and classical music. The inclusion and exclusion of certain genres and sub genres of music further narrow the domain to a specific characterisation. The inclusion and exclusion of certain musical genres limited the membership of the CoMP to those with a specific interest in that domain. The specific nature of the domain of the CoMP possibly suggests a certain level of exclusivity of membership and possibly acts as a barrier to access for certain potential members who may not share the same interest in a particular domain as existing members. This idea of exclusivity will be revisited later in this chapter, in relation to the inclusive nature of MGLC programmes.

While specific domains were evident, and for the most part were illustrated as specific sub-genres of music, it did appear that the domains displayed allowed for multi-membership of more than one CoMP. For example, it was noted that, if one particular band in the community programme was missing a member due to non-attendance, another musician would be invited into the group from another musical ensemble/band. While the community programme appeared somewhat exclusive in membership, once you were a member it was possible to have multi-membership of more than one CoMP. Wenger (1998, p.168) comments on multi-membership, stating that "across boundaries between communities of practice, multi-membership can also give rise to coexisting identities of participation and non-participation". In this regard, it would appear that CoMP have the potential to shape and inform each other

through multimembership and fluidity of membership. MGLC appear to provide the correct characteristics of musical collaboration for this to take place. Wenger does comment that boundary crossing in CoP has the potential to create tensions, but this was not observed in the case of MGLC.

Community, as the second component in place to characterise a CoMP, suggests that members of a specific domain interact and engage in order to learn from each other (Kenny, 2016). This was evident in the MGLC schools programme, whereby the children and young people actively engage and interact with the musician educators. It was evident that the children/young people and the musician educators engaged in listening and responding to each other. Within the community programme, engagement and interaction was far more peer led, with occasional interjections from the musician educators. The level of interactions and engagement by the peers led to learning and development of musical skills and ideas. The level of interaction and engagement appeared to correspond very much with the relationship the children/young people had with each other and with their musician educators. There appeared to be a familial and close relationship between the participants of the community programme and their musician educators. For instance, musician educators were described as 'family'; one participant went so far as to describe a particular musician educator as a 'father figure'. Comparisons were also made to other community figures such as a 'soccer coach'.

The practice component of a CoMP suggest members are practitioners and engage actively in the community and with the domain. It is suggested that a shared repertoire of resources could be developed, including stories, tools, experiences, etc., and that practice over a passage of time is typical in this component (Kenny, 2016). In the case of MGLC, this study found that many of the community programmes functioned very much on a drop-in basis. While the community programme worked on a drop-in basis, it was very clear that the majority of participants of the community programme were regular attendees and would attend their music sessions on an ongoing basis over an extended period of time. It also was of interest to note that the children and young people expressed how important it was for them that members maintained a consistent attendance at music sessions. Indeed, they expressed their annoyance when some members missed sessions and the consequences, both musically and socially, poor attendance had on their CoMP. There was a rolling intake of participants, with local advertisement and word of mouth being the main methods of recruitment. The schools programme, however, worked with the same group of children or young people for a defined

period, usually culminating in a large-scale performance showcase. The performance element of all MGLC programmes appeared to be central for each participant in the way in which a shared repertoire of resources was developed and equally delivered, in the form of music sessions, gigs, or showcases.

While this study did not set out to examine the communities created by the musician educators, it did reveal that MGLC brought together professional musicians from a wide variety of backgrounds through their employment as musician educators. This collection of musicians did, indeed, create a CoMP in itself. This current study showed that all musician educators were connected through the domain of music, with collaboration between the musician educators very evident. There was a strong sharing of knowledge and skills between the musician educators, which in turn led to creative outputs and productions that were utilised as part of the musicians' practice as educators. The musician educators commented that, only for the fact they were employed by MGLC, they may not have crossed paths. Thus, it gave them a greater appreciation for one another's skills and expertise. The musician educators commented that the diversity of the musical backgrounds of each of the team members introduced and challenged the team's opinion of different musical genres and created a space that was open minded and inclusive of a variety of musical styles. It was clear in this current study that the dynamic of the musician educator team had an effect on the dynamics created when the musician educators worked with the children and young people.

Community, in this current study, was explored in the context of the social structure of people connected through music, by virtue of their involvement with MGLC. However, it would be remiss to not return to a point expressed earlier in this study around the nature of 'music education' and 'community music'. The characteristics of community found in this study very much align themselves with the definition of 'community music'. Willingham (2017, p.3) speaks of community music as a field that has been gaining steady momentum over the last decade. Willingham summarises the meaning of community music as an activity where community musicians intentionally set out to create spaces for inclusive and participatory 'musical doing'. This understanding of community music correlates very much with the findings of this study. Willingham continues to tell us that community music activity comes from a belief that music making is a fundamental aspect of the human experience and is, therefore, an intrinsic and foundational part of human culture and society (ibid, p. 3). This idea of music making as an inherent activity of human life aligns itself with Wenger's social

learning theory and is reflected in the PME approach illustrated in the findings of this study. Furthermore, Veblen (2007) suggests we consider community music in relation to five issues: (a) the kinds of music and music making involved in a community music program; (b) the intentions of the leaders or participants in a program; (c) the characteristics of the participants; (d) the interactions among teaching-learning aims, knowledge, and strategies; and (e) interplays between informal and formal social-educational-cultural contexts. Veblen's issues, outlined above, illustrate community music as having a holistic remit, which appears to take into consideration a multitude of variables. When viewed from the issues above, it is easy to define the work of MGLC as a community music programme. The aims and objectives of MGLC have been evidenced to be far greater than pure music education. Equally, the participants of MGLC programmes appear to portray wide social diversity and delivers group of children and young people from many different backgrounds and contexts. Equally, MGLC, as seen in this study, provide their programmes in a variety of contexts, from formal to informal.

Veblen (2007) reminds us that community music is often seen as 'active music making', akin to the work of MGLC's PME approach. MGLC's intentions also demonstrate the strong social action objective, which is often found in community music programmes. It appears from this study that situating MGLC as a community music programme allows for the freedom and flexibility for a music programme to respond to the needs of its community. Considering MGLC as a music education programme appears to connect it with the robust systematic structure of the Irish education system. However, in practice it appears that MGLC are not concerned with how it may identify itself. This disconnect between the organisations 'identity' and that 'identity' observed in practice draws concern as to the wider implications of a 'confused' identity. This programme, which may label itself a music education programme but practices as a community music programme, raises questions as to how it is sustained among the wider provision of music education and community music programmes in Ireland. It can, therefore, be determined that MGLC sits on a continuum between the fields of music education and community music. The implications of this continuum will inform policy and practice of similar music programmes in Ireland and internationally. These implications include the way in which music programmes are funded i.e. education or social funding along with other structures in place for the regulation and monitoring of programmes. Community music and music education, while often crossing paths, have appeared to remain as separate entities. Further to this study, it will be of interest to question the extent to which both these

fields are collaborating with one another from a policy perspective and also from a practice and research perspective. It appears fundamental to the sustainability of programmes such as MGLC to highlight this overlap of approaches and call for a greater discussion on what this study calls a 'community music education'.

Collaboration and Communication

Collaboration and communication appeared to be central to the success of a PME approach. Positive collaboration and communication were seen as very important to the formation of communities within MGLC. This study comments on communication and collaboration in the context of peer learning among the participants of MGLC and among the musician educators themselves. Collaboration and communication among the CoMP created by the participants of MGLC and the musician educators themselves appeared to be very positive and provided the dynamics for the formation and development of musical ideas and outputs. However, collaboration and communication among MGLC and its partners i.e. primary and secondary schools was not always seen in this study as being very positive. Specifically, the communication and collaboration between MGLC musician educators and school teachers/principals appeared weak and, in some cases, non-existent. As can be seen from the research findings, collaboration and communication among those involved in the wider MGLC community were areas that repeatedly appeared to be a challenge and often appeared as missed opportunities. It appeared that all stakeholders involved with MGLC had a perspective on the value of collaboration and communication and what 'good practice' looked like.

MG is built upon a partnership model and collaboration and communication is also highlighted as important for partnerships, both in the Arts in Education Charter (2012) and the Artist ~ School Guidelines (Arts Council, 2006). It appeared that the musician educators who participated in this research study were not familiar with these guidelines and, indeed, the recommendations of planning, implementation, and evaluation recommended by the Artist ~ School Guidelines and discussed in chapter three of this study were not being followed.

The findings of this study indicate a lack of clarity and communication between teachers and musician educators. This lack of clarity emerged as an uncharted nature of one group of people (musician educators) entering the space of another group of people (teachers). This study saw that, at times, when the musician educators entered the space of the classroom teacher, this interrupted the 'regular' roles played by the classroom teachers. This interruption led to a

confusion on the part of the musician educator as to the extent of their role which in turn led to a lack of confidence in certain instances. This ambiguity appeared to stem from a lack of clarity as to the expectations of each stakeholder involved. The musician educators expressed feelings of disempowerment as outsiders going into schools. One musician educator specifically mentioned the area of discipline as being an area of concern and that it lacked clarity as to how to manage behaviour among his groups. These findings resonate with Christophersen and Kenny (2018), who highlight the challenge of creating meaningful collaborations: "It requires awareness and sensitive listening to what is said (the explicit), as well as to what is not said (the implicit and the null) and attention to ongoing negotiations within specifically designed structures to be able to work through these differences" (ibid). While this study has provided the opportunity for participants to express their views, it was clear that a mechanism is required to be built into the MGLC structure to allow this communication to take place on a regular basis with structure attached to it. Christophersen and Kenny (2018) tell us collaborative work requires time and commitment and that this time and commitment is not always part of an institution or a programme's structure. This was very evident in this study; a lack of dedicated time set aside for communication was evident in all of the schools that participated in this current research.

This current study also identified potential opportunities for learning, for both the classroom teachers and musician educators. It was commented on by the classroom teachers that they found it beneficial to observe the musician educators and saw this experience as somewhat of a training exercise for them. It was very clear that there was a distinctiveness and difference between the skill and knowledge sets of the musician educators and teachers. It appeared that these knowledge and skill sets would be of great benefit if they were shared with one another. Christophersen highlights this issue too and reminds us that teachers are often expected to demonstrate knowledge of educational research, philosophy, policies, and history, as well as a general insight into theories of upbringing, socialisation, development, learning, and classroom management in their planning and teaching, along with content knowledge of the subjects they teach (2013). All of these areas could be achieved with the right conditions for collaboration and peer learning among the musician educators and teachers. It is quite clear, for the potential of sharing of skills sets in a collaborative way, this is only made possible if skill sets and competencies are made explicit in a way that is conducive to collaboration. This was not observed in the schools that participated in this study, however; it appeared that there were

missed opportunities for professional development on both the part of the classroom teacher and the musician educator.

Time appeared to be of primary concern as to the reason structured communication or indeed collaboration was not evident in the programmes examined in this study. There was evidence that there was no time allocated for co-planning or co-reflection as part of the music programme. Christophersen and Kenny caution us that, even with available time, previous research (Bresler, 2010; Christophersen, 2013; Griffiths and Woolf, 2009; Kenny, 2010) has drawn attention to the possibility of tensions and conflicts associated with ideologies, identities, roles, and responsibilities surrounding partnerships. This suggests that time alone is, not only needed for structured collaboration and communication, but in some way a framework to ensure opposing ideologies are respected and facilitated in a way which allows for positive outcomes. Christophersen and Kenny tell us further that a degree of transparency and open dialogue is required to ensure all partners communicate their viewpoint clearly (2018). This current study did not find any evidence to show the purpose, or aims and objectives of the MGLC schools programme were made clear for either the classroom teachers/principals and the musician educators. There was a shared general feeling that the programme is something good and welcome, but specifics beyond this were not evident. It would appear that the educational benefit of music programmes such as MGLC need to be made explicit for both the musician educators and classroom teachers/principals, in order to find a common domain to which practices of collaboration and communication could thrive.

Partti and Väkevä (2018) suggest that school-community partnerships are generally encouraged as a means for creating links between schools and the outer world. However, to what extent would the introduction of an 'outreach programme' have an impact on the school curriculum? Interestingly, MG are quite clear that MG programmes are not to replace the school music curriculum. There was no evidence in this current study to suggest that any guidance was provided as to the ways in which the MGLC programme might complement or support the primary music curriculum, thus leaving MGLC schools programme working very much alongside the main school curriculum. It appears that this lack of guidance could lead to missed opportunities for the reinforcement of musical concepts and skills learned as part of either the school curriculum or, indeed, the MGLC programme. It was expressed by the musician educators that they felt an expectation coming from classroom teachers to cover their school curriculum. One musician educator said she felt classroom teachers were 'afraid' of

music and teaching music, largely because of the classroom teacher's own experience of music education. It is widely reported that teachers' confidence in relation to their own artistic skills may be low, particularly among generalist teachers (Halam et al., 2009; Kenny, 2017; Partington, 2016: Russell-Bowie, 2009; Welch and Henley, 2014). The musician educator's comment above highlights this lack of confidence evidenced in this study. Interestingly, this comment in relation to classroom teachers' fear of music alludes to a possible disenfranchising of skills in music education, especially if a collaborative teaching and learning environment is not developed between the teacher and musician educators.

MG is quite clear that its delivery of programmes is achieved in partnership with other people, agencies, and organisations. From the very inception of any MG programme, it can be seen that the foundations of such programmes are built upon 'local' knowledge through the use of Local Music Education Partnerships (LMEP's). These LMEP's are often involved in the initial application phase to secure a MG programme in their locality, but often their role changes as the MG programme is delivered. This current study has shown that the nature of partnership has evolved and changed throughout the lifetime of the MGLC programme. The original LMEP for MGLC was comprised of higher education institutions[34], local authority representation[35], community/youth organisations[36], local music education providers[37] and media[38]. This study found that, as the MGLC programme became established, some of these partner organisations had very little, if any, communication or, indeed, collaboration with MGLC. The current partners of MGLC appeared to be connected through the organisation that administers MGLC – the Limerick and Clare Education and Training Board. The links here appeared through partnership programmes with Limerick School of Music (also a subsidiary of LCETB), local youth organisation/clubs (often LCETB subsidiaries), and the primary and secondary schools that have invited the MGLC programme to their respective schools. This changing nature of partnership within MGLC begs the question as to the extent MGLC is continuing to respond to 'local need' and 'local provision' of music education. The omission, seemingly, of a continued partnership with an extended representation of music education

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[34] University of Limerick, Limerick Institute of Technology, Mary Immaculate College and Limerick College of Further Education
[35] Limerick and Clare Education and Training Board, Limerick City and County Council, Oscailt and Limerick Regeneration
[36] DEIS Post Primary Schools, Limerick Youth Service and the Learning Hub
[37] Limerick School of Music, Redemptorist Centre of Music, Peter Dee Academy of Music and the Irish Chamber Orchestra
[38] Lyric FM

providers/educators and youth organisation stakeholders from the city, suggests that MGLC's current knowledge of the provision of music education in the city is based upon limited information available. Thus, the opportunity for further collaboration and, indeed, the provision of greater access to PME to other young musicians who may be attached to other music education organisations is somewhat limited.

Access

This study explores the degree to which MGLC programmes, through the forming of CoMP, foster social action. Before this issue can be considered, the nature of access to these communities in the first instance must be discussed. Accessibility to performance music education is central to the work of MG and MGLC. For this reason, it would be remiss of this study not to investigate this fundamental issue. As mentioned previously, a quote often reiterated by MG is that of Bono, of the band U2, when he said of their vision for MG – "What we want to do is really simple. We just want to make sure that everyone, whatever their background, gets access to music tuition. That's the idea" (Music Generation, 2014). This quote, although very simplistic in its ideology is very complex in its delivery and implementation. The quote did not give detail as to what access looks like or, indeed, what is meant by music tuition. These details have been left to each LMEP around the country to decide. A simplistic view of access to music education might manifest itself as physical access to music lessons and/or musical instruments or, indeed, having the financial resources to accessing tuition. This research has seen that access is far more complex and multi layered than this.

It appeared in this current study that all children and young people who participated in this research had access to music education prior to their involvement with MGLC. This access was generally seen through the provision of music education in the primary school curriculum, music as an optional subject at second level education, and in the case of six of the participants private music tuition provided for in 'schools of music' within the local community. While prior access to music education was apparent, there was evidence to support lack of access to certain genres of music and certain elements of music education; specifically, performance and composition. Both performance and skills in composition appeared to be of high importance to the participants of this study. This study showed that schools who participated with this research all provided music education as per the curriculum overseen by the Department of Education. There was an agreement, however, that the respective schools felt there wasn't a

'culture' of music within the wider school, and that there was a lack of instrumental tuition, with few opportunities for performance experiences. The evidence provided in this current study suggested that a 'general' music education was provided for, but there was a desire from the children and young people to receive more than a 'general' music education. A lack of a 'culture' of music appeared as a feeling that the classroom teachers needed a particular 'talent' in music and confidence in delivery of programmes. There appeared to be a distinction made between the music taught within school and music that is experienced outside of school. This distinction is pertinent, as the children and young people who participated in this study also made this distinction. A relevant music education for the participants of this study was expressed as one which meant music choices that were contemporary to their interests and delivered in a way which provided opportunities to perform music and collaborate with others. The children and young people also expressed a desire for their existing musical knowledge and skills to be acknowledged within the school environment.

While it was evident that the teachers and principals participating in this study felt their schools were not providing an adequate music education, this was also reflected in the experiences of music education described by the children and young people. It was unanimous that music education in school lacked performance opportunities, access to a range of musical genres, did not provide opportunities for students to communicate musically with one another and there was a general feeling that students were required 'to learn off' information in order to pass an exam *(this was in reference to second level music only)*. While the prior experience of the provision of music education and the receipt of music education outside of MGLC programmes was described as poor and not adequate, it was evident that MGLC was providing increased access to certain aspects of music education. Routes to access to music education provided by MGLC can be best understood by the settings to which they are provided. This current study has seen that the main routes to access were through a school programme (primary/secondary) or through its community provision. It appeared that the majority of music education programmes provided by MGLC took place in these settings; however, access was not universally provided to all children and young people, with a certain number of restrictions or conditions applying.

Within the schools programme, children and young people had access to a MGLC programme in a school context if the school had decided to invite MGLC into the school to provide a service; however, if MGLC were present in a school, then not all class groups were chosen to

participate as part of the MGLC programme. This current study saw that not every school in Limerick opted for a MGLC programme and, those that did, choose certain class groups to participate in the programme and in doing so not making the programme completely accessible. There was no evidence provided in this study to suggest that the area of additional needs was explored by MGLC within either the schools programme or the community programme. There was evidence provided which showed that there was still a financial barrier to accessing music education as part of a MGLC programme. It was commented on that the financial contribution which was required by participating schools of MGLC prevented some schools, particularly those which are identified as DEIS schools, from participating. Teachers and principals also commented on the contact time their students have with MGLC and questioned the extent to which the amount of time was sufficient to make a marked difference, musically or otherwise. Within the community programme, children and young people were generally informed of the MGLC programme through, local advertising, referral by a music teacher, or word of mouth often from a friend or family member. The genre of music within the community programme was generally advertised as pop, rock, and rap, with elements of music technology and song writing.

While routes to accessing MGLC programmes are clearly provided for, the extent to which they are universally accessible for all children and young people can be challenged. This study saw that access to music education has certainly increased because of the presence of MGLC, however; it still does come with criteria for access, which can act as a barrier to accessing the programmes. It is of critical importance that the voices of the participants of this study and students across the country are listened and responded to, in order for access to music education to truly increase in Limerick and more generally across Ireland. The experience of school music education, as voiced by the children and young people in this study, painted a picture of music education that didn't appear relevant to their musical experiences and preferences. The participants of this study were very clear that the ways in which MGLC delivers its music education programme is preferable. MGLC's PME approach to music education can be looked on as a model to which schools may be able to construct their programmes.

It appeared that a prior knowledge and experience of music education provided a gateway for children and young people to access MGLC programmes. MGLC's community programme, in particular, appears to assume a certain level of musical understanding and ability. This experience and initial skills in music, while not explicitly named as a requirement for

participation in MGLC, certainly appear to be an important element for the musical interactions to follow for the children and young people. This insight is an important finding as to the skills required prior to participation with a MGLC programmes or, indeed, similar programmes which may exist. Equally, without this prior experience, it is arguable that participants will not have the same musical experience as their peers with prior experience. Indeed, this study showed that this experience was often poor and proved a struggle, musically, for those involved.

Identity

Wenger's domain of 'identity' in the context of his social theory of learning discusses learning as 'becoming' (1998). In this regard, Wenger suggests identity, in the context of learning, as a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities (ibid). This study found that the children and young people who participated with MGLC held very strong ideas on their own identities as musicians and their own role within their respective CoMP. Similarly, this study showed a very strong correlation between the way in which musician educators identified themselves and the way in which this influenced their work as musician educators.

MG pointed out that, prior to its establishment, access to performance opportunities were somewhat of a 'geographical lottery' (Music Generation, 2014). It was of interest to see that the children and young people that participated in this study corroborate with this assertion. It was clear from this study that there appeared to be a lack of performance opportunities which were of relevance to the lives of the participants of this study available to them within their own networks. The 'performance' element of music making appeared as central to the participants identifying themselves as 'musicians'. Of the children and young people who participated in this study, it was very clear that they all identified themselves to be musicians. However, it was only when they performed for other people that they felt they could label themselves as a musician. There was a clear sense that there was an ownership of the music being created and performed within MGLC; it appeared that this aspect further contributed to each participant's sense of self and identity. The evidence demonstrated in this study resonates with similar research that tells us that popular music is highly connected with the development of students' personal identities and their understanding of social experiences (Davis & Blair, 2011; Hebert & Campbell, 2000).

Music and, more specifically, the act of performing music was central to the children and young people who participated with MGLC and their own sense of identity as 'musicians'. Gender, however, also appeared to be an area that was of importance to the shaping of identity within the MGLC structure. It was pertinent to hear from a number of female participants who spoke about their identity as female within their CoMP. Evidence provided in this current study in relation to gender and identity reaffirms Green's assertion that music and gender cannot be separated (1994). Claire, a current MGLC participant, spoke about feeling in the minority as a girl within the MGLC groups. Claire's comments specifically spoke about her connection with a female musician educator and the way in which she feels new people are often stereotyped into a particular genre of music or stereotyped into choosing particular musical instruments. Claire's reflection here is supported by Gordon and Payne's research who tell us societal influences play a predominant part in musical instrument selection (Gordon, 1994; Payne, 2009). While Claire reflected on this stereotyping, she did say that she felt the participants of MGLC were very open minded and enjoyed exchanging musical ideas. It was of interest to note that, while the respondents were discussing their identity as musicians, Claire spoke of her identification as a female as a sub category of being a musician. This study has shown that programmes like MGLC have a role to play in the way in which continued stereotyping and gendering of instruments occurs. It appears that MGLC have a unique opportunity to provide a space that, not only encourages gender balance and equity in relation to the participants of MGLC, but also to the groups and bands that are formed as part of MGLC. While it is clear that MGLC considers itself as a space that is inclusive and does not discriminate, the extent to which it fosters social action in relation to issues such as gender can be challenged. Women and girls are prominent and successful in music educational settings, but are often in a small minority or even completely absent from many professional realms of music (Green, 2002). This study did not look specifically at gender and the extent to which gender has had an impact on the kind of music education received; however, this finding reinforces the influence an organisation can have at tackling areas such as gender discrimination and issues of equality. Gender and its role in programmes like MGLC is thus an area that warrants further investigation.

Chapter three, literature review, introduced MacDonald, Hargreaves and Miell's concepts of 'identities in music (IIM)' and 'music in 'identities' (MII) (2002). To remind us again, IIM is defined in terms of the ways in which people view themselves in relation to the social and cultural roles existing within music: to the professional career patterns of musicians and to the

curricula of music courses within educational institutions (ibid). In the context of identities in music, there was an overriding consensus that the musician educators who participated in this research did not consider themselves 'teachers' in any traditional sense. It was clear the musician educators wished to keep music and performance at the forefront of their identities. This, however, appeared in some ways to create a divide or a separation with what the musician educators felt they do in the context of music education, as opposed to what classroom teachers and even instrumental and vocal teachers based in schools of music do. While it was of interest to see a much grounded musical identity among the musician educators, this identity appeared to further disenfranchise the work of other music educators, in a way that creates difference and, in some ways, illegitimates and 'others' the work of non-performing music educators.

Virkkula (2015) tells us that cooperation with a professional musician builds very much on the student's conception of a musician's work and the required knowledge and skills. Furthermore, to participate in a music session as the professional's co-worker, the student assimilates the expert's tacit knowledge and working culture, and gradually becomes a member of a music community (see Wenger, 1998, 2009; Nonaka & Takeuchi, 1995 cited in Virkkula, 2015). This suggests that having a professional musician in some way admits the child or young person into the world of a professional musician and, in doing so, allows them to experience what the actual membership of a musician's community is like, as opposed to the study of hypothetical communities. In this regard, how does this relationship with a musician educator form or inform identity among, not only children and young people, but also musician educators?

'Music in identities' (MII) means the ways in which music may form a part of other aspects of the individual's self-image, such as those relating to gender, age, national identity, and disability and identity (ibid). MII speaks of individuals different self-concepts, which we are, told can be context-specific or domain-specific (ibid). In the case of MGLC, it was clear that music created connections with children and young people who would not normally meet. The creation of these 'new' musical identities assisted in the breaking down of stereotypes associated with gender, social class, and economic background among others.

Meaning

Wenger's domain of 'meaning', in the context of his social theory of learning, discusses learning as 'experience' (1998). In this regard, Wenger suggests meaning in the context of learning as a way of talking about our (changing) ability – individually and collectively – to

experience our life and the world as meaningful (ibid). This current study has a particular focus on the way in which music education, and specifically MGLC, can foster social action through its approach. This study comments on the experience of music and music education and the potential this experience can have on the way in which the world is viewed. Furthermore, this study investigates the way in which meaning is applied to the lives of children and young people through their interactions with MGLC.

Social Action in Music Education

Music Generation in their strategic plan 2016-2021 tell us that "through access to high-quality vocal and instrumental music education, it aims to empower and enrich the lives of children and young people by enabling them to develop their creativity, reach their potential, achieve self-growth and contribute to their personal development, within a vibrant local community". Within the MGLC programme, there is further emphasis on the work of MGLC in areas of socio-economic disadvantage and there is an element of response to the social needs of the city; these social needs have been identified in chapter one of this study. While any attempt to enrich the lives of children and young people is welcome, it is pertinent in the context of a national programme of music education provision to question the extent to which this empowerment and enrichment of children and young people's lives is taking place in the form of social action.

Chapter three of this study discussed the idea of 'social action' as a way of improving one's life or that of a community. It is clear that MGLC have the potential to foster social action as it works directly with individuals and communities and responds in a way that is local to the areas they work with. Furthermore, the meaning children and young people apply to their learning has consequences in their wider lives. MG, first and foremost, consider themselves to be a music education provider; however, the social action agenda of MG is evident through all of its literature and forms part of its core aims and objectives. This current study found evidence of social action taking place within the MGLC structure; however, it did appear that this was limited and very much a by-product or secondary to the PME approach of MGLC. It also appeared that the level of social action for a participant was dependent on each individual participants' own story and sense of self when they began their journey with MGLC. Social action appeared to be very much on a case-by-case basis and a generalisation could not be found. However, while the actual level of social action varied depending on individual

circumstances, there appeared to be certain elements and conditions in place to allow the potential of social action to occur.

There was very little evidence to suggest MGLC was fostering social action through its schools programme. It appeared that the schools programme generally involved a number of musician educators working with a large group of students from particular classes. While the evidence suggested that the students enjoyed their MGLC experience and it proved potentially educational, any substantial evidence of social action was not found. There was limited evidence in one school to support the idea that MGLC was helping to maintain school attendance on the days the programme took place in the school. However, this finding could not be generalised to all schools. While there was little evidence to support social action being fostered at the schools' level, there was substantial evidence provided to demonstrate that the MGLC community programme does provide a context in which social action can be cultivated.

Inclusion stood out as a very strong theme to which social action flourished among the community programme context. There was evidence to suggest that MGLC was socially inclusive and that both its musician educators and children/young people represented a diverse cross section of Limericks community. The community programme is open to children and young people from all over Limerick city. Those who participate with the MGLC community programme come from a diverse cross section of socioeconomic backgrounds. The inclusive nature of the programme, coupled with music as a common factor among children and young people from very different backgrounds, appeared to be beneficial to the breaking down of stereotypes among the participants. As discussed in chapter one of this study, within Limerick there are a number of socio economically disadvantaged areas of the city, which experience high unemployment, poor health, and often have high levels of criminality. Those living outside these communities often negatively stereotype these areas of the city. This stereotyping can lead to certain insidious assumptions about these communities and people from such communities. Some of these assumptions often are rooted in a deficit view of urban education (Delpit, 1995; Kutz and Roskelly, 1991; Ladson-Billings, 1994), or belief that urban students and schools are "less than" rather than "different from" students and schools in other settings. The musician educators provided evidence that children and young people often from "rival areas" were meeting together in a common space provided by MGLC. One musician educator went so far as to say that he gets *a little bit emotional because at the end of the day these are people that are not supposed to get along. These are people that society will tell you just don't*

work" (Sean, CT.ME). There was evidence to suggest that the MGLC musician educators provided an example of what pedagogical approaches to inclusion look like and often acted as a role model to the children and young people. This was also visible in the musical and social diversity of the musician educator team.

An important factor to consider when discussing the contexts to which children and young people participate with MGLC is the degree to which personal choice has influenced their involvement with the programme. Within the schools programme at both primary and second level, the children and young people generally do not have a choice to participate with the programme – it is generally the class teacher or principal that chooses whether a particular class group will participate with MGLC. However, within the community provision of music education, those attending a MGLC programme have invariably decided themselves to attend the programme. These young people are often young people, with some prior experience of music making. This is an important consideration, as to the extent music making can have on other areas of a child or young person's life. This important point draws attention to the debate as to whether the children and young people who seek out music or actively engaged in a music programme have a certain personality trait or social motivation, which directly influences the area of academic achievement. Do the children and young people who don't voluntarily engage in a music programme have a similar advantage as to academic achievement or do their personality traits and motivational characteristics put them at a disadvantage to their peers who seek out musical participation? This study recommends further research into those who do not attend a MGLC programme. This further research could provide greater insights into the specific reasons as to why children and young people engage/do not engage with programmes such as MGLC.

Social Inclusion

As mentioned previously, the 'urban' label is often used to talk about the provision of education within a city setting. However, this label can be seen as useful, only as it helps music teachers identify, share resources, and form community with others who teach and learn in educational contexts similar to ours (Fitzpatrick-Harnish, 2015). Beyond that, it is suggested that neither students or schools can be defined by a simplistic and often stereotypical label of 'urban' (ibid). Within the Irish system, this label of 'urban' which suggests social inequalities and

disadvantage can be equated with the designation system of DEIS [39] to Irish schools. While schools designated as DEIS are not always based in urban regions within the context of Ireland, they often have connotations that are similar to literary references to 'urban' schools. It appeared in this study inclusivity did not mean a concentrated effort to include those from marginalised groups but meant a programme that did not discriminate membership from anyone from any socio economic background. Ciaran, the MGLC development officer, spoke of inclusion in a broad sense, saying MGLC would be inclusive of all, not just those considered marginalised or disadvantaged, but also for those who would be considered advantaged or well off. A strong dialogue among the musician educators provided evidence that MGLC was assisting children and young people to take some time away from their 'normal' environments, which were often environments with high levels of crime and violence. MGLC was seen as providing a positive environment, where creativity could flourish and provided a safe space where stereotypes could be challenged and broken down. Michelle, a musician educator, commented on the long-term value of participation in the MGLC community programmes and its potential to breaking down social barriers: *"This is a kind of "get-out" for them and I think the longer they do that, the better. So I think it would have very positive effects long term"* (Michelle, CT.ME).

It appeared that there was not much, if any, family involvement in the week-to-week community programme. However, there was evidence that families would have some interaction with MGLC during gigs or larger showcase events. The musician educators said that parents would be very positive about the programme when they would meet them at performances. It was interesting to note that some musician educators mentioned that, for some parents attending a MGLC event, it was their first time seeing their son/daughter perform. Alice, a musician educator, said a parent told her at a performance that they *"totally forgot I wasn't looking at kids anymore…it was brilliant"* (Alice, CT.ME). Robert, a musician educator, made a further comment as how he thought parents were viewing their child's work with MGLC: *"It's like you're seeing your kid in a totally different light. Like I can't believe this is my son or daughter because I never see them like that and when they come in they find it hard to accept at the start."* (Robert, CT.ME). Robert continued to tell us that he had

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[39] DEIS - Delivering Equality of Opportunity in Schools (DEIS), the Action Plan for Educational Inclusion, was launched by the Department of Education and Skills in May 2005. The plan focuses on addressing the educational needs of children and young people from disadvantaged communities, from pre-school through second-level education (3 to 18 years). 852 Primary Level and Second Level Schools in Ireland are included in the DEIS initiative. 658 of these are Primary Schools while 194 are Secondary Schools.

overheard a parent tell their child at a performance that they *"thought they were just messing up in the shed"* in relation to their child practicing in the garden shed (Robert, CT.ME). While family involvement appeared minimal in this current study, there was some evidence to suggest that family involvement still proved beneficial. This current study found that MGLC should investigate ways to increase family involvement as part of its overall structure, to ensure the benefits of such involvement are maximised.

Flynn and Johnston have reiterated that MG should not become 'systematic' (2016). They refute the notion of one type of system for the Irish context and, instead, tells us that to work authentically within and across diverse contexts; an ecosystem provides a way forward (ibid). This ecosystem was clearly visible within the MGLC model. As outlined in this chapter, multiple CoMP were visible, which then extended to further external communities of stakeholders partnered with MGLC and MG. This ecosystem model that contained multiple CoMP appeared to provide the conditions necessary for a socially inclusive music education programme. In Philpott and Wright's (2012, p.455) vision of a socially inclusive music education program, there is no curriculum, learning is haphazard rather than sequential, and students identify their own needs and develop their personal projects. This current study has provided clear evidence to show MGLC offer this approach.

Musical Inclusion

Baker (2015) offers an interesting perspective on inclusion and equally exclusion. He says, in reference to El Sistema, [40] inclusion and exclusion are thus two sides of the same Sistema coin: as students are included in the orchestra, they may be distanced from the world around it (ibid). This would suggest that a holistic approach to music education ought to be aspired to in a way that provides children and young people to be able to operate both with inside their own CoMP and the traditions that comes with that but also to venture outside their own CoMP and collaborate and communicate musically with other domains. Baker furthermore argues that it is often the aim of music teachers to "bridge the gap and integrate those two musical likes", rather than "rescue" students from one of them (ibid). These assertions promote a culture of partnership that extends beyond social partners but musical partnerships too. This study did not find that MGLC were creating extensive musical partnerships with many other groups or

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[40] El Sistema (which translates to The System) is a publicly financed, voluntary sector, music-education program, founded in Venezuela in 1975 by Venezuelan educator, musician, and activist José Antonio Abreu.

organisations across the city, despite a very diverse offering of musical partnerships at the very inception of the programme in the city. It would appear in this current study that MGLC have the potential to "bridge the gap" between many musical worlds in Limerick city and further provide a more musically inclusive landscape.

Music is quite clearly the domain to which MGLC can categorise itself as a CoMP, as discussed earlier. Music in this sense was the common trait that brought together children and young people. However, within a particular domain, i.e. music, there is the potential to be musically inclusive or exclusive depending on the parameters set by those who have responsibility for membership of this particular community. While inclusion appears to be a strong guiding principle for MG, and a principle at which it would be difficult to question, this current study reveals that it is important to question what inclusion means within such programmes as MGLC and the extent to which claimed inclusivity is really 'inclusive'. As a result of the original guiding document, 'Pathways in Music', a music programme that emphasised the genres of pop, rock, rap, and hip-hop, along with their sub genres, was established. This suggested that other genres of music education were seemingly provided for within the Limerick city context. The pedagogical culture and tradition, which generally applies to the genres of pop, rock, rap, and hip-hop, have been retained within the structure of MGLC. However, this tradition can appear to exclude children and young people who would like to participate in a MGLC programme but come from a tradition that is embedded in a different genre such as classical, traditional Irish, or jazz background. Baker warns us that social inclusion is inextricably linked to issues such as curriculum and pedagogy, not simply physical access (2014). This suggests that the content and design of such programmes like MGLC have the potential to be musically inclusive or indeed exclusive. This study has shown that MGLC is, to an extent, musically exclusive.

This current study sheds light as to the inclusivity of other genres of music such as classical and jazz into the world of pop, rock, rap, and hip hop. This study found evidence to suggest that those children and young people with prior formal musical training often found MGLC's PME approach difficult; however, those with prior informal training appeared to excel. It was noted by the musician educators that some participants in the primary and secondary school programmes who had received formal musical training outside of MGLC's programme often struggled with the performance aspect of the MGLC team's approach. It was noted that those with formal training found it difficult to work with music without written notation and

struggled with improvisation and composition exercises. This study showed that a link was made by the musician educators with those who had formal music training as coming from affluent backgrounds than those who had no formal training who were perceived as coming from socially disadvantaged areas of the city. Evidence in this study suggested that a small number of musician educators who participated in this research stereotyped and generalised students who came from certain schools based on their socioeconomic location. This stereotyping was evident in the tone of voice and the way in which the musician educators spoke about the students. It became apparent during the focus groups with the musician educators that some musician educators did not regard the prior musical education of those with a formal often classical music background as a music education that they believed was a 'quality' education. So, while MGLC tells us it is an inclusive programme, it was evident that there were areas of musical participation that excluded certain skills sets in a way that favoured an alternative approach, as it was considered 'more inclusive'. In essence, there appeared to be a negative stereotype aimed at those from the middle classes developing among the musician educator team. It would appear that the musician educators' own musical background would have an effect on their views of 'formal' and 'informal' music education. It was quite clear from the focus group interviews that the musician educators all came from a predominantly informal music education background.

The issue of inclusivity is complex and the question has to be asked to the extent to which any programme can be fully inclusive or to the extent to which they aspire to be as inclusive as much as feasibly possible. In some way, this current study has found that those areas of music which were seen as under-represented from an educational perspective were now being exclusive of certain genres of music which would have a had a stronger presence in the city. This has connotations with Freire's assertion when he says, "the oppressed, instead of striving for liberation, then themselves to become oppressors, or 'sub-oppressors'" (2005, p.45). This study has determined that certain genres of music, which could be considered 'oppressed' i.e. pop, rock, and rap, are now potentially becoming the oppressor of other genres of music i.e. classical, jazz and traditional Irish. Throughout this study, there has been a clear link with formal education associated with musical genres of classical, jazz traditional Irish, and featuring very much as part of the state music education system. Informal music education was much more associated with pop, rock, rap and their associated sub genres and connected to performance music making in the community. Negative associations have been given to the formal music education system throughout this study, which leads to a negative association

with the musical genres attached. Based on these findings, this study suggest that there is the potential for musical genres to be disassociated with the way in which they have been traditionally taught to provide a more positive and inclusive light. This study would question the extent to which MGLC's PME approach could be applied to other musical genres. It is of importance to ask how other music educators in Limerick could collaborate with MGLC to bring an even greater accessibility to PME.

Practice

Wenger's domain of 'practice in the context of his social theory of learning discusses learning as 'doing' (1998). In this regard, Wenger suggests practice in the context of learning as a way of talking about the shared historical and social resources, frameworks and perspective that can sustain mutual engagement in action (ibid). This domain in some way represents the core of the actual act of music making and music learning as a physical activity. As discussed throughout this study, MG and MGLC have adopted a PME approach to its work. This study has seen that this approach has provided the conditions necessary for the cultural traditions of certain genres of music to be taught and equally learned in a way that can be viewed as sustainable and of relevance to those participating.

Performance Music Education

A PME approach has largely been left undefined and nationally this approach is evident in many different ways. MG have made efforts to articulate the depth and breadth of what they mean by a PME approach. MG's own commissioned research in 2016 provides an illustration of its PME approach. This effort to define its approach is discussed in detail in chapter three. This study has found that largely this description of PME is reflected in the work of MGLC. Flynn and Johnston (2016) suggests that MG should resist the attempt to make standardised definitions or create a system that is replicated throughout the country. MGLC's approach as seen in this study very much responds to the children and young people who participate in their programmes and while a structure of programmes is visible, one could not classify this as a 'systematic' approach. As discussed earlier, this study has shown that all participants of the research had access to music education prior to their involvement with MGLC; however, what has transpired in this study was that this access was to a particular area of music education. Flynn and Johnston refer to a dialogical band that runs through MG programmes, this band represents a learning interchange between musician and child/young person (2016). This

learning interchange is typically representative of instrumental lessons – in the case of MGLC this learning exchange often occurred prior/separate to participation with MGLC. However, Flynn and Johnston's participatory band was clearly visible in the approach MGLC's community programmes modelled themselves. This participatory band focuses on participatory experience in music learning. This study saw very strong evidence of this band and very much formed the core workings of MGLC's pedagogical approach. Flynn and Johnston's third and final PME mode is the presentational band. This band suggest that there is an audience-focused intention for music learning. This, too, was evident within the MGLC approach through the large-scale music performance of the schools programme to individual gigs and showcases of the community programme.

MG's Quality Framework Toolkit (2020) describes PME as the breadth of vocal and instrumental learning in all genres and styles of music. This includes a broad range of pedagogical approaches and practices appropriate to particular musical cultures and traditions, and is delivered by professional musician educators. This description is vague and diverse however, this description has allowed for flexibility in programme design and delivery. This study has found that this flexibility of MGLC's practice has allowed groups of children and young people largely define the direction of their own musical education. It appears evident that the definition of a PME approach is built upon its authenticity to the cultural norms of a particular musical genre. MGLC have largely based their provision of music education around the musical genres of popular music, folk, rock, rap and their related sub-genres. The cultural traditions of these genres are very distinct and different to that of other genres such as classical, jazz and traditional Irish music. This study has found concerns that resonate with Flynn and Johnston's warning that there could be a danger of using the standards of measurement of genres such as classical music and apply these to MGLC. It was very evident in this study that the cultural traditions and language of the genres offered by MGLC are unlike areas of music education that are often taught within the formal music education system and thus a lack of understanding around the area of quality can be present among those outside of the world of those particular genres. This study has found that this lack of understanding sometimes leads to elements of the programme appearing as lacking education merit. The insights of this study aim to articulate the educational benefits of such an approach in a way that will improve confidence across genres in a PME approach.

Formal, Non-formal and Informal Learning Approaches

In the context of MGLC, a prevalence of the provision of the musical genres of rock, pop, rap, and hip-hop can be seen. This chapter will now draw its attention to the cultural norms associated with the learning of these genres of music. Chapter three of this dissertation provided an analysis of current literature in relation to PME and, in particular, to learning that can be considered formal, informal, and non-formal. Returning to Veblen's summary of learning practices, as shown in fig. 23, we can situate MG as centering its educational pedagogy through non-formal practices and extending to both formal and informal practices depending on the learning context.

	Formal Learning	Nonformal learning	Informal learning
Physical context or situation	School, institution, classroom	Institution or other un-regulated setting	Unofficial, casual, unregulated setting
Learning style	Activity planned and sequenced by teacher or other who prepares and leads teaching activity	Process may be led by a director, leader or teacher, or may happen by group interaction	Process happens through interaction of participants, not sequenced beforehand
Ownership	Focus on teaching and how to teach Teacher plans and guides activities	Focus on learning Student usually controls learning or goes along with teacher or group choice, but has ultimate control	Focus on learning, how to learn (student perspective) Student chooses voluntarily and controls Learning takes place, intended or not
Intentionality	Focus on how to play (work, compose) Intentional	Focus on laying music Social aspects and personal benefits intertwined Intentional or incidental	Focus on playing music Incidental or accidental
Modes for transmission	Often has notational component	May use aural and/or notation components, tablature, or other systems	Variety – by ear, cyberspace – many uncharted processes

Note. Adapted by Veblen expanding upon Folkestad (2006, pp. 141–142) with research drawn from Coffman, 2009; Cope, 2005; Green, 2006; Jaffurs, 2006; Kors, 2005; Livingstone, 1999; Mans, 2009; Rogers, 2004; Smilde, 2009; Szego, 2002; Veblen, 2007; Veblen, 2008; Waldron & Veblen, 2009.

Figure 24 Formal, Non-formal, and Informal Learning Practices

The children and young people who participated in this current research provided very concrete evidence, as outlined in chapters five and six that MGLC did, indeed, utilise informal practices in their delivery of music programmes. While informal practices were evident, it must be pointed out that these informal practices often take place in formal settings and contexts, further defining MGLC's approach as non-formal. The MGLC schools programme takes place in a formal setting, musical activities are generally planned in advance by the musician educator team and the musician educators generally lead the group. There is a focus on a musical outcome such as the composition of a song, the understanding of a musical element or a discussion on a music listening activity. While the elements of the activity are structured, there appeared to be much room for the content of the activity to be student led in a way that allowed the session to be relevant to their interests and their skill levels. The MGLC community programme takes place in a non-formal setting, that being the MG building or often other community spaces. The music sessions generally happen through group interaction with learning generally happening through peer learning or by facilitation by a musician educator. Learning is controlled by the students either individually or collectively and learning is relevant to the interests and skill set of the student. Social aspects are very much an important part of this type of learning. Generally, learning happens aurally or with limited use of chords charts of tablature. A continuum between formal and informal learning has been apparent in the work of MGLC. This has been very evident in the work of MGLC and in some way represents the strengths of both approaches being brought together in a way that respects the strengths of both approaches and disregards the areas that might be considered irrelevant or not appropriate for each individual context. This has been evident in the ways in which MGLC have provided a context to which learning is student led and the content of learning is provided for in ways which is appropriate and relevant to the students. However, in keeping with formal tradition to some degree, a musician educator is on hand to facilitate learning if needed. It can thus be concluded that PME can be provided for through non-formal learning practices but sits on a continuum between formal and informal practices. This point is important to the future development of mainstream music education within the Irish school system.

A PME approach such as that provided by MGLC appeared to be of high importance for the children and young people who participated in this study. This study has shown that the current music education provision within the Irish school's system is largely curriculum based, with reference to very specific genres and styles of music that are often seen as having little relevance to the musical tastes of the children and young people who are in receipt of that

education. This current study has shown that a greater dialogue is required between MG and the Department of Education and Skills as to how the work of MG can complement and support the work of classroom teachers around the country and equally the work of classroom teachers can complement and support the work of MG. This dialogue would further ground and articulate the continuum of formal, non-formal, and informal music education within the Irish school system, allowing schools to maximise the benefits outlined in this study for the children and young people of Ireland.

Conclusion

This chapter has provided a detailed discussion of the findings of both phase one and two of this study. Phase one and two of this study has provided insights from a number of perspectives. It has been of interest to note a difference of opinion and of evidence provided in a number of instances between those participating in phase one and phase two data. Phase one of this study brought together the opinions of the musician educators, classroom teachers, principals and MGLC Development Officer. Phase two of this research heard from the participants of MGLC – the children and young people who have been part of a MGLC programme. Generally, a consensus was formed among the children and young people on a very positive experience of MGLC.

In doing so, this chapter has employed the relevant literature to draw insights from the findings presented in chapter five and chapter six. This chapter has discussed the findings by utilising the theoretical framework of Wenger's Social Theory of Learning as outlined in chapter two. This framework used the four components of Wenger's theory to characterise the MGLC programme and analyse the extent to which it creates CoMP and the extent to which it fosters social action. A summary of the main insights and findings are as follows.

Community

- MGLC did indeed create multiple CoMP among the children and young people but also among the musician educators. Outside of these CoMP a wider MG community was evident. These CoMP were shown to effective social structures to which a PME could thrive.

- CoMP were illustrated by evidence to support the three components of CoMP – Domain, Community and Practice (Kenny, 2016). These three components can be used for future design of CoMP. They can also be used to characterise or analyse similar programmes.

- Collaboration and communication was strong among the musician educators and among the children and young people. Collaboration and communication was a challenge and often non-existent among musician educators and classroom teachers/school principals.

- Time appeared as a key issue in regards to communication and collaboration. There also appeared to a lack of clarity and understanding as to the aim of MGLC schools programme among musician educators and classroom teachers/principals. A lack of overall understanding as to the way in which the MGLC can work alongside the school music curriculum was also apparent.

- The area of access is far more complex than physical access to music education. Access to music education prior to involvement with MGLC was evident however, there appeared to be a lack of access to PME.

- MGLC increased access to PME however it did rely on prior musical knowledge and skills. Access to PME was also not universally accessible it relied on a commitment of local schools and class groups to 'subscribe' to the MGLC programme hence providing an ad hoc provision of music education to schools.

Identity

- There was clear evidence that the musician educators employed by MGLC have developed strong sense of identity. This identity appeared to retain their sense of being

a 'musician' and a 'performer' with their skills in education seen as 'facilitating' learning.

- Performance was a key component to the children and young people as determining their own identities as 'musicians'. Performing a gig or concert was seen as criteria to becoming a 'musician'.

- Gender played an important factor as to the overall experience of MGLC participants. It was noted that females were in the minority both as participants of MGLC and as musician educators of MGLC. It was also noted that gender also played a role as to the instrument allocation/selection of participants.

Meaning

- Social action was not evident in the MGLC schools programme. However, there was ample evidence to suggest the potential of the MGLC community programme at fostering social action.

- Inclusion appears as a strong theme through the MGLC community programme. MGLC community programme was representative of a cross-section of the Limerick community. This led to negative stereotypes of people and geographical areas of the city being challenged and broken down.

- Diversity within the musician educator team contributed to an overall feeling of inclusiveness throughout the MGLC programme. This diversity was evident both musically and socially.

- MGLC provided an environment that did not distinguish people from being from either an affluent or social and economically disadvantaged area of the city.

- Familial involvement was shown to be beneficial for the development of positive family relationships. Familial involvement was however, seen as minimal.

Practice

- MGLC's PME approach cannot work in isolation to other approaches to music education. A PME approach was seen as reliant on previous musical knowledge and skills developed in other formal and informal approaches to music education.

- Low levels of confidence and support for certain musical genres can be attributed to a lack of understanding of these musical genres and the educational value these genres can give.

- MGLC's pedagogical approach can be considered a non-formal approach on a moving continuum between formal and informal approaches.

Chapter Eight

Conclusion

Chapter Eight – Conclusion

Introduction

This research set out to illustrate a case study of the Music Generation programme in Limerick city. This study asked the question as to the extent to which Music Generation Limerick City creates communities of music practice (CoMP) which foster social action. This research used Wenger's social theory of learning (1998) and applied this to what Kenny (2016) refers to as 'communities of musical practice' (CoMP) to provide a case study of Limerick City's Music Generation programme. This study took a qualitative approach and used a case study method to illustrate the Music Generation programme in Limerick City. The findings of this study focus on the areas MGLC dedicate most of their resources to, those being the primary and secondary school programme and the community programme.

Phase one of this study specifically heard the experiences and opinions of musician educators, classroom teachers, school principals, and from the MGLC development officer. Phase two, taking guidance from the findings of phase one, spoke directly to those individuals who have participated or are currently participating in a MGLC programme. The findings of this research provide invaluable insights into the delivery and implementation of the MG programme in Limerick City, which will inform the future development of the programme but also other MG programmes around the country. The insights of this study have also highlighted areas of concern within the current provision of music education as provided within the primary and secondary school education system in Ireland.

Purpose and Significance of Study

This study is the very first doctoral study focused on the work of any MG programme in Ireland. MGLC decided as part of its establishment in Limerick city that it was of importance to introduce a research element to its roll out to assist with the development of the programme. This research study is the product of the part-funded contribution of MGLC and Mary Immaculate College. As discussed earlier in this study, MG forms the most recent attempt in the Republic of Ireland at the provision of a nationwide programme of music education. From the outset of this study, it was made explicit that Ireland has a strong tradition of music making and music learning; however, the landscape of accessible music education has been commented as having a less than adequate infrastructure (Herron, 1985; Heneghan, 2001; Music Network,

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2003). A detailed discussion of Ireland's access to music education can be found in chapter one of this study. While any attempt at increasing access to music education can largely be welcomed, and may often go unquestioned, it is, however, very pertinent to investigate the quality of delivery and ask questions as to strengths and limitations of such a programme. This current study has provided an exploration and investigation of the MGLC programme in a way that has provided objectivity and a theoretical lens in its discussion of the findings.

At the time of writing this conclusion, in Spring 2022, Music Generation is moving towards reaching their target of providing music education services nationally. As MG move towards expansion nationally, established MG areas are consolidating their services and provision. As this process of expansion and consolidation takes place questions are now being asked as to the sustainability of the programme, and the quality of provision is being scrutinized. Most recently, in November 2021, the media[41] reported the launch of a review of Music Generation as a result of it receiving public funding. This media report comments that Music Generation has received more than €15 million from the Irish government in the previous five years. The online article reports that the Department of Education and Skills have said that the Music Generation review should ultimately "address whether there is effective use of funds and value achieved in how they are applied, whether this is the optimal use of resources and providing, to the extent possible, a comparison of the benefits and costs of the intervention". It was reported that a spokesperson for the Department of Education confirmed that it is currently tendering for an independent reviewer and that: "The review, similar to other reviews of Exchequer-funded programmes, will determine how the Department of Education public funding of Music Generation is spent and utilised, and whether it is the optimal approach to achieving the objectives of the programme."

As outlined by the media report, Music Generation is backed by a significant financial contribution from public funds along with all the human resources provided by those involved in music education in Ireland. While the justification of any publicly funded programme is important, and has implications for the sustainability of a programme, this doctoral study provides an academic lens to which a new phase of music education in Ireland is viewed. The findings of this doctoral study have confirmed that this new phase of music education provision in Ireland has created greater accessibility to certain areas of music education however questions have been raised as to the extent this accessibility is equitable and genuinely

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[41] https://www.thejournal.ie/u2-music-programme-review-5588713-Nov2021/

inclusive. While the contribution MGLC is making musically and socially within Limerick city is commendable, this current study has raised issues of collaboration and communication particularly in relation to how MGLC situates itself as a partner to the provision of music education in the primary and secondary school system.

Limitations of Study

This study commenced in 2013 when MGLC was just establishing itself as a programme. It has since evolved and changed in many ways throughout the course of its journey to where it is now. Similarly, the focus of this current study has evolved too and has responded to the changing dynamics of a programme that is continuously developing. The MGLC programme, by its nature, is diverse and wide in its geographical reach and in regards to the specific contexts to which it works. This study has not intended to investigate every particular programme MGLC offers but more so examine the particular PME approach it utilises in the context of its school and community programme. This study acknowledges that there have been many other ad hoc programmes and initiatives devised and implemented by MGLC. The main areas of MGLC examined in this study – school and community programmes have given this research and its findings greater scope for academic exploration and transferability to similar programmes in Ireland and internationally.

COVID-19 emerged in Ireland in March 2020 and with this brought many limitations to the MG programme nationally and locally, challenges to this study were presented due to the worldwide pandemic. However, similarly with the arts worldwide MGLC responded creatively and was fortunate to be able to offer in the first instance an online programme moving to a blended approach as COVID restrictions eased. However, during times of eased restrictions, in person interviews were able to take place along with the use of online meeting platforms such as ZOOM. This research was challenged in phase two of its data collection period, with access to MGLC participants proving extremely difficult.

This study presents a study of one programme, that being MGLC. This research acknowledges that the work of Music Generation nationally is quite diverse, however a performance music education approach is maintained throughout the country. As this study is limited to one study of one particular geographical area, there is the possibility that a similar study taking place with a different MG programme may produce different findings. However, the theoretical lens of Wenger's social theory of learning and his domains of identity, meaning, community and

practice are all transferable to other MG programmes and provide a theoretical lens that encapsulates the many facets of a MG programme. Equally, this theoretical lens is useful to view many other music programmes also.

With regards to inclusivity and other issues raised in this study, a word of caution must be given. This study specifically spoke to those who have been or are participating in a MGLC programme. Equally, this study spoke with musician educators, school teachers and principals who are/have worked with MGLC. This study did not speak with individuals who have not participated with MGLC. For this reason, there is an element of limitation as to the findings. The research has not been able to analyse the reasons why individuals do not participate with MGLC. It has been reported that understanding non-participation is a limitation in research across arts, sports, and leisure engagement (Allender, Cowburn and Foster, 2006). A recommendation for further research in to MG and MGLC programmes and the reasons why individuals do not participate who shine further light on the implementation and delivery of such programmes.

Contribution to Knowledge

This particular dissertation is the result of a call out for a research proposal in 2013 to investigate the delivery and implementation of MGLC programmes, this research received a financial stipend towards academic fees associated with this research. This study in no way sets out or indeed claims to evaluate the MGLC programme. It has been conducted completely independent of the organisation MG or MGLC. This study does however provide a theoretical analysis of the programme in a way which has provided clear insights, which will be of benefit to those who may undertake an evaluation, or review of such a programme. Further to this, its contribution to knowledge reaches a much wider remit. The theoretical and academic insights contained in this study offer a body of knowledge which is significant to the future development of policy, practice and research in music education on a much wider level.

Through the findings of this research, this study has shown that a performance music education approach brings together individuals in a way that creates communities of musical practice. Music education in this way correlates with Wenger's social learning theory and offers a progressive approach to music education which has been seen as hugely welcomed by those who participate in these programmes. These findings have implications for the way in which we deliver music education programmes in the Irish school system and through our community

education organisations. While the intentions of MGLC are not in dispute, this study has highlighted areas of concern for the sustainability of the MGLC programme. These areas of concern also highlight areas of significance for the development of similar programmes both nationally and internationally.

This study has found a performance music education approach offers the opportunity to explore musical concepts and elements in a way that incites interest and relevance to the lives of children and young people. The participants of this research study expressed many concerns in respect to the content and delivery of music education at primary and second level education. Music at these levels was viewed as outdated and not relevant. The act of performing was very much indicated as important in the identification as a musician. The children and young people who contributed to this research felt that there were not enough and in some cases any opportunity to perform at primary and second level. Where there were opportunities to perform, the participants of this study spoke once again about performing music that was relevant to their lives and interests as well as utilising musical skills they already have. This study acknowledges the work of 'Musical Futures[42]' whose aim it is to begin to offer its programmes within primary and secondary schools in Ireland. The establishment of these programmes in Ireland aim to address some of the areas of concern within primary and secondary music education found in this study. This research has found that music and musical experience needs to be viewed in a more holistic way that encompasses music as a lifelong activity and not one that can be departmentalised into musical experience inside and outside of school contexts or indeed music broken into various parts and taught in isolation of the bigger 'musical' picture.

It has widely been commented that the focus of the culture in music institutions has been on teaching and teacher, not actually on learning and its various contents (cf. Burwell, 2012; Lebler, Burt-Perkins & Carey, 2009; Sloboda, 2001; Veblen, 2012). This is evident in the suite of music education programmes currently being delivered in primary and secondary school, as outlined by the participants of this study. Equally the experience of 'school' music within this study has suggested that a review of teacher training in regards to music education in light of

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[42] Musical Futures is a not-for-profit music education program, pedagogy and resource platform built for teachers, children and youths. It was started in the United Kingdom in 2003 by the Paul Hamlyn Foundation and is now an internationally recognised enterprise.

programmes such as MGLC now providing music education programmes within schools would be pertinent.

Partnership is central to the work of MG and in the case of MGLC it was seen that communication and collaboration between musician educators and classroom teachers was not always as effective as it could be. The opportunities of collaboration and communication have been highlighted in this study. The wealth of experience and knowledge possessed by classroom teachers and principals coupled with the musical knowledge and skills of the musician educators has the potential for a rich holistic approach to music education. The area of collaboration and communication needs to be taken full advantage of. As discussed in this study, a mechanism within the MGLC to allow time for collaboration, reflection, planning and communication between all partners is strongly recommended. Similarly, the voice of children and young people have been very articulate in this study. Children and young people must remain central to the work of MG. This study has shown the importance of listening to the participants of music education programmes in a way that helps us shape and inform future policy and practice. This study would recommend the establishment of a representative body of children and young people who can act as a representative for their peer group on matters relating to the implementation and delivery of future MGLC programmes. This representative group would be best facilitated in a way that allows for not only the strengths of the program to be illustrated but challenges and weaknesses of the programme explored in order for the further development of the programme.

Cox (2002, p. 697) calls for widening the definition of music education so that "attention should be paid to the actual teaching and learning of music; and that music education is a broad area encompassing both formal and informal settings." This point is particularly relevant for music education in the 21st century. It has become apparent in this study that there appears to be a fragmentation of music education provision in Ireland. This study has shown music education provision as primary, secondary and tertiary education levels and within formal, informal and non-formal community settings. While it is evident in this study that a standardised system of music education for Ireland would not be appropriate, this lack of standardization should not discriminate the distribution of resources for those who offer music education services. As this study has shown those who provide music education across the wide depth and breadth of contexts in the country do not have equal access to resources. More specifically, within the context of MG, there appears to be a lack of job security with regards to musician educator

positions. This study would question the extent to which non MG programmes are offered equal support in their efforts at the provision of music education. This study has shown very clearly that MG is most effective when it is working in partnership and there is good communication and collaboration. In order to support this partnership, it is also important to recognise the entire spectrum of music education provision in Ireland.

This study has welcomed MG's own commissioned research report 'Possible Selves in Music' (Flynn and Johnston, 2016). This report has also provided interesting insights to the MG programme. Flynn and Johnston cautioned that there may be a perception that MG's first five years is somewhat of an exploratory phase and that it may be desirable to consolidate into a more homogenized 'system' (ibid). Flynn and Johnson tell us that this should be resisted at all costs as this could be detrimental to MG's aims and vision (ibid). While this word of warning was provided in 2016, this study has shown that MGLC have moved to a phase where 'a homogenized system' is beginning to appear. This study has identified elements of consolidation within the MGLC programme. While depth and breadth of diversity was evident, there appears to be an identity attached to MGLC as providing music education in the areas of pop, rock, rap and hip-hop with little collaboration with other musical genres. While any programme will undoubtedly align itself to certain operating procedures and ways of working this study would reiterate points made earlier by Flynn and Johnston that the move to a standardised model of working should be avoided and a process of continuous professional reflection takes place to reflect on the processes of music education provided by MGLC. As the provision of music education in Limerick city continues to change and new providers other than MG appear within the city it is vital that the content and design of MGLC programmes reflect the current need of music education provision in the city at any given time. Equally the demographics of Ireland and indeed Limerick continues to change due to the displacement of people from around the world and an increase in global mobility it is of importance that organisations like MGLC can respond to such a change.

It is clear from this study that the work of Music Generation Limerick City is providing greater access to performance music education in the city. It is also clear that the potential for social action to occur within MGLC programmes is abundant. The formation of multiple communities of musical practice have provided both physical and musical space for children and young people to express their creativity and individuality. It is clear too that the strength

of MGLC programmes is very much embedded in the professional and interpersonal skills of the musician educators.

Recommendations

This study has provided very significant and important findings for the development of MGLC, MG and similar music education programmes. The findings in this study also extend far beyond the work of MG and offer a discussion as to the development of music education within Ireland and internationally. The findings of this study have provided a number of recommendations for policy makers, for researchers and for those involved in practice as music educators. Those recommendations are as follows.

Policy

- As Music Generation moves towards its vision of a nationwide roll-out of programmes, it is pertinent for the Department of Education and the Department of Arts to review its Arts in Education Charter and Artist ~ School Guidelines. This review would consider the findings of this study that highlights two simultaneous music education programmes taking place within our primary and secondary school system.

- This study would recommend a review of funding allocated to non-mainstream and non-Music Generation programmes. This study has provided evidence as to the importance of community based musical schools and organisations. This study has shown these community based schools and organisations have a vital role to play in the sustainability of programmes like MGLC.

- This study would also recommend a policy document to be developed which maps and provides guidance to non-mainstream and non-Music Generation programmes in the country. This policy document would provide a national infrastructure for the implementation and delivery of community-based music schools and organisations. This document would outline guidance for best practice for collaboration and partnership with MG and with main-stream school-based music programmes. As this

study has shown the inclusion of non-mainstream and non-Music Generation community based programmes cannot go without formal recognition and guidance at a national level. This recognition and support will further enhance the entire landscape of music education in Ireland

Research

- Further research is required as to reasons why children and young people do not participate in a MGLC programme. This will provide further insight as to how programmes such as MGLC work.

- While MG and MGLC have decided to take a PME approach, it is recommended that further research might be taken as to the potential for other approaches to the provision of music education within Ireland. Is there the potential that MG could provide a hybrid model of PME along with other approaches to music education?

- This study has shown that MGLC are providing greater access to PME within Ireland through a partnership approach. This study would recommend research that would explore music provision other than MG in Ireland and the extent to which a network of music education providers could be mapped in the country to illustrate the extent to which music education in Ireland is equitable and inclusive. This research is recommended to investigate the ways in which non-mainstream and non-MG programmes could be supported to work in greater partnership with MG in a collective effort to form a comprehensive national provision of music education.

Practice

- This study recommends a mechanism to be included in the MGLC programme, which encourages and promotes parental and family involvement.

- The measurement of quality within the MGLC programmes approach must be appropriate to the musical genre in question and the use of assessment methods associated with different genres should be avoided.

- A greater dialogue needs to take place between MG and the Department of Education to ensure understanding as to how both provisions of music education can support and complement one another and to avoid to very separate provisions of music education working simultaneously but in isolation from one another within the Irish school system.

- The focus on the ways in which people learn as opposed to how we teach must be reinforced at all levels of teacher training. This study would recommend professional development training in regard to learning styles and approaches to different learning styles for those responsible for the provision of music education.

- A mechanism is required within the MGLC to allow time for collaboration, reflection, planning, and communication between all partners.

- This study strongly recommends the establishment of a representative body of children and young people who can act as a representative for their peer group on matters relating to the implementation and delivery of future MGLC programmes.

- This study would also recommend professional development training for those providing music education provision in the area of learning styles and approaches to different learning styles.

Music has provided many functions in society. From aesthetic and entertainment purposes, to its role in celebrations and moments of grief, as a tool for liberation and a tool for communication and expression. It is clear music plays a very important role in all our lives. As we emerge from the Covid-19 pandemic and move through a time of war in Eastern Europe, the power of music for individuals and groups in society is undeniable. The work of Music Generation is undoubtedly carrying on a strong tradition of music making and culture in Ireland. This study has explored its many facets and has indeed found significant insights for the future development of music making in Ireland. What is undeniable is the importance of music education, this study has shown music education needs to be at the centre of how we function as a society. It is vital music education receives the support and resources it deserves to flourish. To conclude with a quote from Bono, the lead vocalist in the Irish band U2 and also a philanthropic donor of Music Generation:

"Music can change the world because it can change people".

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Appendices

Appendix 1 – Participant Information Sheet

Music Generation – Participant – Information Sheet

My name is Andrew Jordan. I would like to ask you some questions about the Music Generation programme. These questions will be about what you do with Music Generation and how you like it. You don't have to do the interviews if you don't want to and if you feel like stopping the interviews that's okay, you won't get in trouble and you don't have to say why you feel like stopping.

This isn't a test or an exam and by doing the activity you are just helping out the people from Mary Immaculate College.

A study of the implementation and delivery of the Music Generation Limerick City (MGLC) programme with a particular focus on music programmes within areas of social regeneration

Parent/Guardian Information Sheet

Dear Parent/Guardian,

Andrew Jordan, a researcher in Music Education at Mary Immaculate College is conducting a study into the implementation and delivery of Music Generation programmes in Limerick City. Your child is being asked to participate as they attend a Music Generation programme.

What is the study about?

This research will investigate the effectiveness of Music Generation programmes in Limerick and will question the approach Music Generation takes in its delivery of its programmes. This study will specifically focus on areas of regeneration in Limerick.

What will you have to do?

If you agree for your child to participate in this study, they will be involved in the following:

- Observations of the music programme they attend
- Focus group interviews/interviews

Timescale

The research will take place over a six-month period beginning in March 2021.

What are the risks?

There are no risks in this research greater than those involved in everyday practices.

What are the benefits?

This research will inform future Music Generation practice. The findings of this research will help to ensure best practice is always met. It also strengthens further research and development into music education. If you wish you can receive information on the results of this study.

What happens to the information?

Any personal identification will be omitted so that your child will not be identifiable in the study.   Any reference to the participants will be anonymous. This study has been approved by Mary Immaculate College. This research will be used for academic and professional purposes only and all information regarding participants will remain confidential.   This research forms part of a doctoral study.

What if I do not want to take part?

Participation is voluntary. If you agree for your child to be in this study, but later change your mind, you may withdraw at any time. There are no consequences of any kind if you decide you do not want your child to participate.

Please fill in the consent form attached if you wish to take part in this study.

What if I have more questions or so not understand something?

If you have any questions about the study, you may contact:	If you have concerns about this study and wish to contact someone independent, you may contact:
Andrew Jordan	**MIREC Administrator**
Postgraduate Researcher	**Mary Immaculate College**
Dept. of Arts Education and Physical Education	**University of Limerick**
Mary Immaculate College	**South Circular Road**
University of Limerick	**Limerick**
South Circular Road, Limerick	**Tel: 061-204515**
Tel: 061 314924	**Email: mirec@mic.ul.ie**
Email: andrew.jordan@mic.ul.ie	

Appendix 3 – Parent/Guardian/Child Informed Consent Form

Parent/Guardian/Child Informed Consent Form

Study Title: A study of the implementation and delivery of the Music Generation Limerick City (MGLC) programme with a particular focus on music programmes within areas of social regeneration.

- I have read and understood the Parent/Guardian Information Sheet.
- I understand what the study is about and what the results will be used for.
- I am fully aware of all the procedures and of any risks and benefits associated with the study.
- I know that my child's participation is voluntary and that they can withdraw from the project at any stage without giving any reason.
- I am aware that the results will be kept confidential.
- I consent to my child taking part in this research study.

Child's Name (PRINTED)	
Parent/Guardian's Name (PRINTED)	
Parent/Guardian's Signature	
Date	

PLEASE RETURN THIS PAGE TO THE SCHOOL/CENTRE

Appendix 4 – School Principal/Teacher/Musician Educator Information Sheet

A study of the implementation and delivery of the Music Generation Limerick City (MGLC) programme with a particular focus on music programmes within areas of social regeneration

School Principal/Teacher/Musician Educator Information Sheet

Dear Participant,

Andrew Jordan, a researcher in Music Education at Mary Immaculate College is conducting a study into the implementation and delivery of Music Generation programmes in Limerick City. You are being asked to participate in this research as you represent one of the schools/centres which are participating/partnering with Music Generation Limerick City.

What is the study about?

This research will investigate the effectiveness of Music Generation programmes in Limerick and will question the approach Music Generation takes in its delivery of its programmes. This study will specifically focus on areas of regeneration in Limerick.

What will you have to do?

If you agree to participate in this study, you will be involved in the following:

- Focus group interviews/interviews

Timescale

The research will take place over a six-month period beginning in March 2021.

What are the risks?

There are no risks in this research greater than those involved in everyday practices.

What are the benefits?

This research will inform future Music Generation practice. The findings of this research will help to ensure best practice is always met. It also strengthens further research and development into music education. If you wish you can receive information on the results of this study.

What happens to the information?

Any personal identification will be omitted so that your child will not be identifiable in the study. Any reference to the participants will be anonymous. This study has been approved by Mary Immaculate College. This research will be used for academic and professional purposes only and all information regarding participants will remain confidential. This research forms part of a doctoral study.

What if I do not want to take part?

Participation is voluntary. If you agree for your child to be in this study, but later change your mind, you may withdraw at any time. There are no consequences of any kind if you decide you do not want your child to participate.

Please fill in the consent form attached if you wish to take part in this study.

What if I have more questions or so not understand something?

If you have any questions about the study, you may contact:	If you have concerns about this study and wish to contact someone independent, you may contact:
Andrew Jordan	**MIREC Administrator**
Postgraduate Researcher	**Mary Immaculate College**
Dept. of Arts Education and Physical Education	**University of Limerick**
Mary Immaculate College	**South Circular Road**
University of Limerick	**Limerick**
South Circular Road, Limerick	**Tel: 061-204515**
Tel: 061 314924	**Email: mirec@mic.ul.ie**
Email: andrew.jordan@mic.ul.ie	

Appendix 5 – School Principal/Teacher/Musician Educator Informed Consent Form

School Principal/Teacher/Musician Educator Informed Consent Form

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Study Title: A study of the implementation and delivery of the Music Generation Limerick City (MGLC) programme with a particular focus on music programmes within areas of social regeneration.

- I have read and understood the Information Sheet.
- I understand what the study is about and what the results will be used for.
- I am fully aware of all the procedures and of any risks and benefits associated with the study.
- I know that my participation is voluntary and that I can withdraw from the project at any stage without giving any reason.
- I am aware that the results will be kept confidential.
- I consent to taking part in this research study.

Your Name (PRINTED)	
Your Signature	
Date	

PLEASE RETURN THIS PAGE TO CO-ORDINATOR

Appendix 6 – Sample Interview Schedule – Children and Young People

Context

What age are you?

When did you first start participating with MGLC?

How did you become involved with MGLC?

What was your experience in music before MGLC?

Identity

Do you consider yourself a musician?

How would you describe your tutors?

Have you made any new friends through MGLC?

When you are older, will you continue music?

Have you learnt anything about yourself through the music sessions?

What kind of activities did you do before you joined MGLC?

What are the skills you think that makes a good musician?

Practice

If you don't know how to play a certain section/chord/phrase how do you go about learning it?

Tell me about the music you play/learn.

Do you do music in school?

Did you have MGLC in your primary school/secondary school?

Is MGLC the same/different/similar to the music you do in school?

What works well/doesn't work well in your music group?

Do you find it easy/hard?

What skills have you learned/developed through MGLC?

Community

Have you played with any other groups/performers?

Is everyone in your group the same age?

Is everyone in your group at the same level musically?

Did you have access to music before MGLC?

Describe a typical music session.

Do you socialise with the other musicians outside of the music group?

Meaning

Do you have friends who don't play music?

Have your parents/family/friends seen you perform?

Do you enjoy performing?

What do you find difficult?
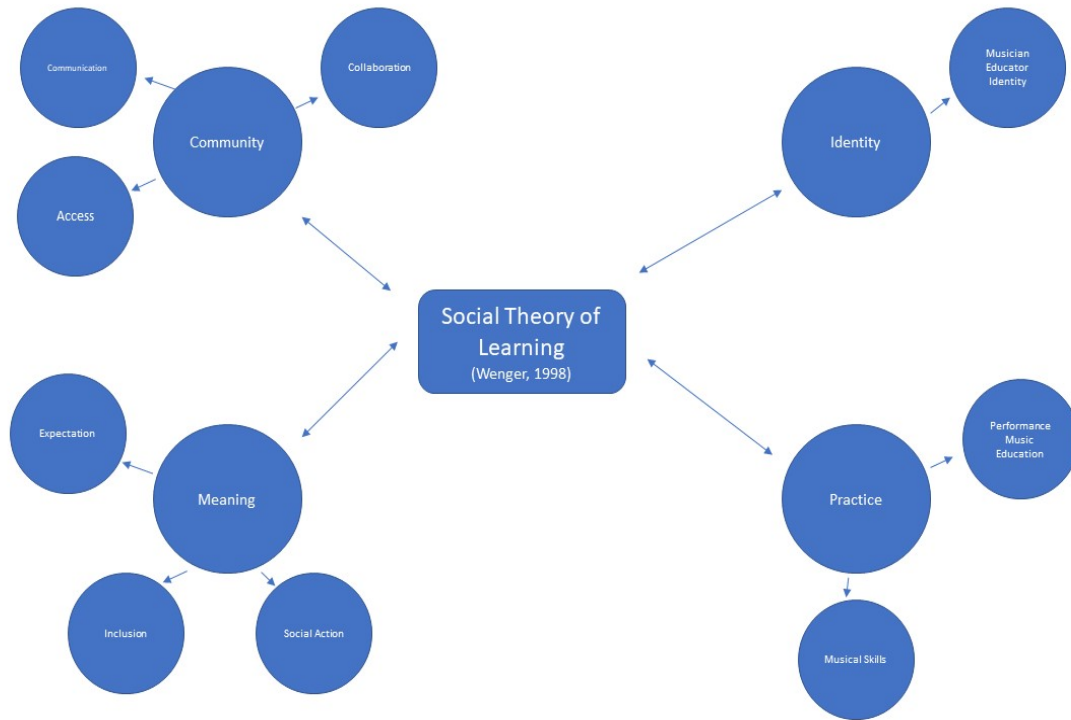
What would you change?

What would you like more of?
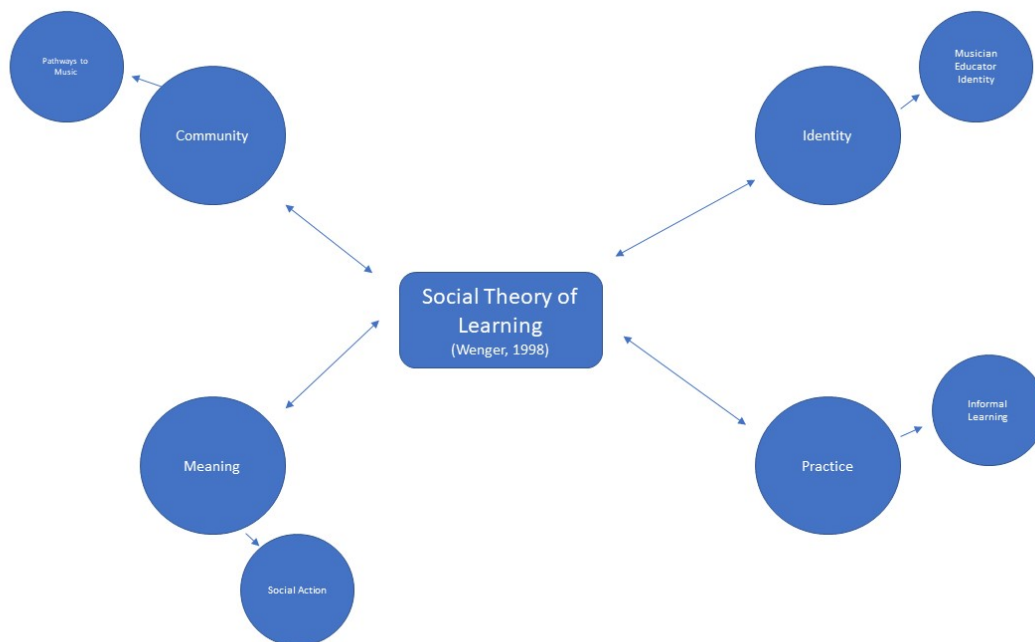
Do you enjoy MGLC, if so, what do you enjoy/dislike?

What do you hope to learn/get out of MGLC?

Appendix 7 – Thematic Map – Phase One and Phase Two

Phase One Thematic Map

Phase Two Thematic Map

Appendix 8 – Sample Interview Transcript

So could you tell me a little bit about how you got involved in music gen in the first place?

Well first and foremost I got involved with music generation with going to college I was in college at the time in Limerick, college for further education. And one of the mentors that was in the class was XX and at the time he would have been, [00;29]. But he was, he was the main man on the music technology and sound production courses. And so he had setting in it, there was this festival known as 'Make a move' that was on and that I should go down to it, because I had a little interest at rapping, I could be rapping at home. So when I went down to Make a Move, I had met up with a couple of friends that I didn't know that actually rapped, and so I said why not. I went down and seen them perform they were absolute animals, they were the same difference they were fucking incredible man. And XX was the DJ and so I was like looking at a whole new environment and then it was like, how can I get involved in this. And coming to this magical place called music generation. And I was like what are they doing and they were like make you like us. So I was like fuck why not. So I got invited over when we were up in [1:15] church, is that the redemption?

Yes the old building.

Yes the old building, so when we were up there, it was just like heaven it was great, we were able to meet up with a couple of mates coming in on a Saturday morning, a load of bars. Like just be yourselves, be free.

What age were you when you are doing all that?

Well I'm 29 now, so I suppose 21. I was late into music and late into rapping.

Yes and there was no issue with you starting, even though you were a bit older?

It wasn't, I think…well I presume they seen what I saw and it was giving me a chance. And they gave me the opportunity and they gave me the chance. And without them, god only knows where I would be. So I'm very grateful that I met in with other people and just to make sure

that I was ok. Because a lot of the other young fellows in there, I knew on a personal level they were my mates. So it wasn't like I was going in, invading, underage.

Yes and before you said you were doing a bit of rapping and all the rest of it. What was your experience of music before you started music gen, were you doing much of it?

So I would have, I always had a dedication in music, it was always music, always messing around in the background. I used to write stuff like little poems and then when we were in school, you'd be writing like, yeah your mother is a bitch, you'll never get rich and all that kind of stuff. But I kind of got handy at that. So I used to do it as a mess. And then life…a couple of life altering situations came in and so, it was either go down the wrong road or start expressing how I really felt. And that's where I found music really is to be able to express who I am, in a less convicted way.

And then I was saying that I had the interest, but I had nowhere to go, I didn't have the knowledge, there was a place called music gen, or these lads were doing it. Because these were just boys that I seen on the road. So the fact that there was a place like this.

Yes and can I ask, so in school and stuff like that, music would have been there.

Yes and I never went to a music class in my life.

So what school did you go to?

I started off in XX and then XX.

Yes and you can't ever remember music in school?

No, I had been writing. Funny enough when I was about 8 years of age, there was this tape came out, maybe 9 years of age, there was a tape came out 'Millennium' there was a song on it. And so the name was 'William' it was the first thing, will…but there's a song 'The Rain' that was on it and we used to have this old cassette where you press record on it and record over any tape. So you hear 2/3 of a song and then you hear 'ehha…yahhhh…' and carry on. So music has been there since…but I wouldn't have harnessed until I found this place.

And those early days, did you start listening to kind of rap and stuff, just because it was on the radio, or is it because your friends were listening to it?

My brothers yes my older brothers were fucking Eminem out the door. And I remember I think it was the Eminem the first time I got into that.

So it was at home really from just listening to it.

Yes in the background yeah, yeah.

Very good. And ok so strange question. Do you consider yourself a musician?

100%, an artist.

An artist ok, and at what point in your life do you think you kind of realised I'm an artist or you called yourself that?

So for a couple of years, I would have been making songs with…under great advice, I wouldn't really listen to it. So I would put out songs where they would go out on mp3 format instead of WAVS and they would go out with bad videos and there was no mixing, there was no [5:25] rubbish. And I was reluctant to listen to people around me, because I was like no I'm sure of this, this sounds good to me, making a fool yourself. So I suppose when I realised that I was going down the wrong road an the quality of my music and the quality of my work wasn't to the par of say what the industry would. Because having gone to college and doing the music tech and all that. I would have got a fair grasp of how things then became like so from 21, 22 years of age. Prior to that I was making shit music. Like even in a two year period up to that, it was just rubbish. But then when I understand that industry [6:04] you need to have things time laps and there's [6:08] and you have to bounce and there's different ways that you do them and it's like this is a whole new thing. So when I got the grasp of all of that and I put out a song, I was like, ok let's see how it goes. And people reacted a lot better, because they could hear a lot more, it was a lot clearer, my message was a lot clearer because it wasn't muffled into a bad old road…you know what I mean.

Yes so it sounds like what you are saying is musically you might have had it, but with that extra knowledge of how to present that music as such?

Yes.

That's what kind of made…made it more professional.

Yes that was definitely the turning point. And then so growing up in a small city which is Limerick and as much as you are friends you've better enemies, because everyone wants a spotlight and that's the truth about it. So often people would have latched onto other people to try and get their impression and a bit further. Whereas I was [7:05] I was like, na I'm going to do it myself and [7:11] and see can I punch as much weight as you are. And when I was listening to music one of my biggest influencers would be Mike Righteous he's an English MC. So I would have been influenced heavily by his style, the way I would have been delivering my bars and stuff. So when I reached out to him and I managed to get him on his [7:31] I'd send him 5 songs and he picked on, and he'd be like…I'm at my computer for a while, anyone would think they are an underdog send me your stuff, if I like it I'll hit you back. I'm a super fan now at this stage. I couldn't even believe the fact that he had sent me a message. And he got back to me and he said I love this sound and this is incorporated with all the GR mixes [7:55]. So he wanted it and then he came, one of the biggest artists that came to Limerick some of the [8:04]. And so we have done a song with [8:08].

You've met it.

I think when you start to play for an artist, you are not just a rapper. Outside of that I do a lot of short films and I write a lot of stories. I won Virgin Media short script competition in 2019 for a short script about a travelling boy with hearing difficulties basically there's a lot of discrimination. And there was 700 entries and I won.

That's fantastic.

So you got to believe in yourself.

Absolutely and then going back to music gen. So you used to come in, was it the weekend or that?

Saturday morning, well there was Saturday morning going home with a weeks work. And XX god bless him, one of the greatest facilitators you'll ever get, hands down one of the greatest men and you get. So XX used to meet us at our level, there was never like the generic template for a kid to learn, he was engaged in your own means. And him and god knows would come at you in a multitude of different ways to see how you react and they would test you. But they would also give you the makings for next week. So like ok we'll do maybe, you need to refocus on your bars, I'm going home and thinking focusing on what bars? They will tell you. But it made me due to their inspiration and just…[9:39] and they were able to harness that energy.

And what do you think changed, what do you think happened when you were in with the lads that made you kind of rethink or for something to change in you?

There was more it was a place to be myself and nothing else. It was an open experience and I met people that came from similar backgrounds where I came from, or similar areas. And there was no resentment there was no nothing. This was a mutual ground in which you can come and as I said, whatever level you were at. Like first coming in this door I was always rapping with a young [10:15].

You were being something else.

I was being something else, but also outside on that road is a whole different place than in these buildings and that's what you have to try and move away from. And I suppose the lads seen that and they seen that that wasn't a life that I wanted to be living in. So they encouraged me and they put me on and they challenged me. But they made me! they helped me to get where I am.

Sounds great. And just thinking about those guys out there then, it's hard to describe what their job is, and it's hard to even call them anything. You can use the word teacher, tutor, facilitator.

Family.

Is that what you call them family?

Yes 100% fucking. A family out the door. And that's a beautiful thing, because I know I really miss them as much as they do me. And so you might come in at a less intimate relationship but you'll definitely leave with a compassionate relationship. That's the beauty of them. And as I was saying to Andy a few minutes ago it was like, did your influences and life changed when you became a father? And he was like, yeah. And I said, you have always had the father figure which he had. Like coming down to look after kids on a Saturday morning takes a lot…like you or anyone else, a soccer coach, they are doing a bit of fair do, we'd be in bed, we don't need to getting up for those things. But yet we do. And so that's…that's family.

And would you now that you are a little bit older, would you see yourself doing what these guys are doing?

Yes I'm looking to get into…so I'm trying to… starting to go down non-profit organisation in Limerick City for travellers, that's what I'm looking to do because I come from a travelling background myself. And I'm also looking to be then be a facilitator.

And is that organisation you are talking about, is that a musical organisation or?

It will be just like a resource club that will have music. I'm aiming to be like one of the facilitators there along with a couple of mates that I know and graduate to [12:30] that are looking to get in. So yeah I'm looking definitely to get into a multitude to go around the country and see can I talk to people about it.

Excellent you have answered loads of stuff and it's great because it comes up naturally instead of me asking questions and all that. Just say now I'm going back with all this research stuff, and I have to talk to all the people who pay for all this stuff. What advice would you give them, or is there anything you would say that could be different could be changed more if something, not necessarily negative, but things that could be done maybe in a bit of a different way?

I have always said it, there is a few, first and foremost keep finding people like XX. People like XX that come from walks of life similar to ourselves, they turn a curve they are going to turn a curve, they are fucking inspirational people.

Just staying on that now right, and I'm playing devils advocate and I'm some fellow up in a big office with a pay cheque. I put out a job description, I can't write down someone like XX. So what do you look for?

So in technical terms. So if you keep bringing people that have empathy and understanding, keep bringing people that they will answer any question that is out there. Like XX is a

phenomenal man, because anything I have ever asked him over the years and there have been some fairly trivial questions, he's always had an answer, always. And that's what you want to do, when you learning off someone you don't want him to say, I'll let you know next week what the answer is. Google will let you know in 30 seconds, so that facilitator needs to be as fast. And that's what they are. And to engage more with communities in Limerick and I'm not on about central city, I'm on about go out to Moyross and do something with Moyross, go out to Garryowen. Sometimes you have to bring a bucket of water to the horse and you always drag him down the field. And illuminate shit. I passed this building and I know what it is, because I know the company for what it is. And but outside of that there was no advertisement, there was outside the door in big sentences 'COME HERE, ENROL TODAY,' nothing you get in tutors, you get them in foundation of knowledge and things like that. A big sign, educate yourself today. Like there should be posters around the city, 'Want to get into music today, love rap…' engage.

Yes do you think the reaching out thing, once you get in here it happens.

Once you are in here because standing outside that step, if you walk in a straight line, if you didn't know it, none of them buildings changed. And so that's what it is, it's about putting out that little hello, look at me here for a second. And then the lights will stay on, people will stay in jobs, kids will be behaving.

Yes and is there anything else even I don't know.

Social media is a lacking heavily, heavily. Like there should be age range. So for example say XX would be a little older than me. So XX putting out a season to kind of opposed to check out maybe XX's spoken word, where young kids mightn't really be into spoken…I'm just saying for example. And then you had XX whose a singer and she comes in and she'd be like, oh look at this pot and give variety. There is nothing there, it's just like 'Music generation turn up here today to amaze the people with a showcase…' share that a 1000s in a post. Whereas if you had personalized messages and aims and goals and fucking sponsor them, phenomenal buildings, you should have phenomenal pages.

Yes absolutely and you came in initially with rap and all the rest of it and I know rap had a 101 different sub genres and all that. What is your experience with other types of music from being just in here. You mightn't be doing it yourself but there's a lot of music happening in here ?

Yes and which is great, which is great because you get sick of listening to beat, a youtube beat man would wreck your skull. So when you see a real life drummer, oh my God. And it also encourage you then to want to engage with them and ask them about their trade or their talent and thus they do that in return. So yeah and I think these environments are great, but there's not enough of them and if there is, I don't see enough of welcoming for it. That's it.

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Ok cool.

I know I'll put this in but I'd like to thank you and especially music generation for everything that they have done. We have got to go to Belfast and perform in Belfast and we have got to go to Cork and do things there. A lot of great talent in Limerick, the forefront of Irish rap is Limerick. And the main leaders of that myself, John [17:26 our strange guy Bazy, we come from these doors. So, for anything to any young kids, just remember when you look at your lives and think how do I get there, go to music generation!

Nice one.   **End.**