

POSSIBLE SELVES IN MUSIC



**Summary of a research partnership
between Music Generation and
St Patrick's College Drumcondra**

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The transformative potential for children and young people of performance music education based on principles of diversity

Summary of a research partnership between Music Generation and St Patrick's College Drumcondra

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This publication is a summary of the outcomes of a research project on the founding principles, diverse contexts and structures of Music Generation, the purpose of which 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.

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It is with great pleasure that I welcome the publication of this important report – the outcome of a Research Partnership between Music Generation and St Patrick’s College Drumconra.

This research has been made possible as a result of in-depth, in-the-field engagement with local MEPs involved in Music Generation.

The process has involved the researcher, Dr Thomas Johnston, situating himself at the centre of the work of MEPs by observing practice, interacting with a range of partners, attending events, participating in meetings, gaining new insights, gathering intelligence, tapping into expertise and experience, and following journeys.

The outcome of the research, written with Dr Patricia Flynn, provides an entirely new way of thinking about performance music education. It reflects the values of Music Generation, brings together the myriad of approaches encountered in the local MEPs and, through developing a model, charts a future for Music Generation. This model is informed by a depth of literature in the area and ultimately focuses on the possible selves children and young people can achieve through meaningful music-making across a range of music genres and approaches, when supported by strong and interconnected partnerships.

This research would not have been possible without the co-operation and engagement of local MEPs in the process. Music Generation wishes to extend its gratitude and appreciation to all partners within MEPs for their willingness to share information and contribute new knowledge to benefit the future development of performance music education in Ireland and beyond.

It is this commitment to partnership by MEPs that is the hallmark of Music Generation’s achievements to date.

This publication is a summary of a highly detailed document in which examples of the breadth of work that is being developed is documented. Rich detail collected from each of the MEPs can be read in the full document, available online at musicgeneration.ie.

Rosaleen Molloy
National Director, Music Generation

Section 1

OVERVIEW



ONE OF THE MAJOR FINDINGS OF THIS RESEARCH IS THE BENEFIT THERE IS IN HAVING AN ENTIRELY NEW APPROACH TO ESTABLISHING AN INCLUSIVE AND ACCESSIBLE PERFORMANCE MUSIC EDUCATION PROGRAMME IN IRELAND.

Section 1: Overview

A new approach to performance music education

With the establishment of Music Generation in 2010, a structure was created that had the potential to complete the jigsaw of music education in Ireland. Music had long been publicly provided for in a general sense, as a curriculum subject at both primary and second level. However, the more particular specialist vocal and instrumental music education available in comparable countries has largely remained un-provided for outside of major urban centres. Prior to 2010 there remained large parts of the country where such 'performance' music education simply could not be accessed. This was prior to any consideration of barriers to access, such as financial, social, cultural and special needs requirements. One of the major findings of this research is the benefit there is in having an entirely new approach to establishing an inclusive and accessible performance music education programme in Ireland.

Historical context

Historically, Ireland has been trying to achieve this since the Vocational Education Act of 1930 was amended by the Minister for Education Richard Mulcahy to include tuition on instruments, together with the formation of orchestras and choirs. This was in the context of vocational training of musicians alongside the training of other trades. That this succeeded in only a minor way was not for the want of trying, at this and later stages. Various initiatives were put in place throughout the years. However, in a small country with competing aims and resource issues, it was difficult to sustain sometimes excellent beginnings. The nation ended up with patchy provision. This included a mix of private and public offerings but to a great extent there was a geographical lottery with little provision at all. Fifty-five years later this continued to be the case as highlighted by the *Deaf Ears* report in 1985¹. This found that above a line drawn from Ennis in County Clare to Dublin City, no publicly-funded music tuition could be identified. This continued to be highlighted in the PIANO Report² on orchestras and in the MEND debates and report³. Little had changed by 2003⁴ when the seeds for Music Generation were sown in Music Network's feasibility study on a national system of local music education services⁵.

1. Heron, D. (1985). *Deaf Ears? A report on the provision of music education in Irish Schools*. Dublin: The Arts Council.
2. PIANO Review Group, (1996). *Report on the provision and institutional arrangements now for orchestras and ensembles*. Dublin: Department of Arts, Culture and the Gaeltacht.
3. Heneghan, Frank (2001). *MEND Report: a review of music education in Ireland, incorporating the final report of the music education national debate*. Dublin: DIT.

4. It should be noted that Laois County Council had by then adopted a school of music, and Dundalk Institute of Technology had established a music department.
5. Music Network, (2003). *A National System of Local Music Education Services: report on a feasibility study*. Dublin: Department of Arts, Sport and Tourism.

European comparison

There is no doubt that as a country we are out of sync with other comparable European countries in making such music tuition readily available. Eighty years after attempting to put in place provision for publicly-supported performance music education it had still not been achieved. Clearly a new approach was required to finally initiate sustainable, inclusive and accessible performance music education.

Establishing infrastructure on a sustainable footing

There is an unexpected benefit in establishing this infrastructure at this particular time on a sustainable footing.

» 21st-century performance music education

Other countries are currently grappling with how to accommodate and meet 21st-century needs and expectations for performance music education in an infrastructure that was set up for a very different time, when there was perhaps a single dimension to such music education. Now in a more pluralistic time there is a wider understanding and valuing of diverse music traditions and practices that go well beyond an art/folk dualism. This includes all strands of the genres of classical, traditional, jazz and all strands and sub-strands of pop/rock including digital facets and techno as a genre. It includes the cultures, techniques and performance conventions that are part of these. It recognises that the particular ways of learning and gaining skill in these genres are distinct and does not try to shoehorn them into an assumed common method. It understands genre diversity as more than simply repertoire-based and does not judge one genre against another. Hierarchies are breaking down and the focus is on an inclusive rather than exclusive provision. Although coming late to the table, Ireland is in fact taking a lead on this in Europe. It is now in the surprising position of being looked to by those organising such provision in other countries.

» Inclusive idea of performance music education

There is also a wider, more inclusive idea of what performance music education is for. Music education in the 1930s sought to make provision for the development of professional musicians - a cadre of skilled instrumentalists and singers somewhat similar to developing skilled plumbers and electricians. The vision of Music Generation goes beyond simply training musicians. It is in fact about a type of self-actualisation through music and is particularly in keeping with the times and the current wider discussion on education for holistic human development. A strong argument for the dedication of resources to this area is its potential benefit to all of society.

» Music-making

Music-making is also now recognised as a means of engaging marginalised communities, connecting youth, enriching communities and combating disadvantage. It remains a deep and satisfying human endeavour, in any genre. It is an endeavour in which practitioners may wish to excel at various levels through sustained engagement, practice and the mentorship of a skilled musician. Its expressive capacity to engage and connect at a deep level is understood. Its role in shaping and communicating identity is now more widely understood. While accommodating these current understandings in a new approach, a careful balancing is needed to ensure that they are complementary and that one aspect is not seen to exclude another.

» Flexible infrastructure

The difficulty experienced in some other countries in turning major infrastructure around is in fact an object lesson on the desirability of developing a flexible approach that does not become systematised and so can respond to change and particular circumstances. A light-on-its-feet infrastructure, rather than a single dimension institution that is the music school model, is called for to avoid a fractured provision. This is an infrastructure not owned by one set of music values or belonging to a single system, but that can work appropriately and authentically in numerous contexts, be they conservatoires, field settings particular to a music tradition, community settings and practice, or through other public services⁶. Establishing Music Generation at this time, when there is an awareness of the breadth of approaches it will need to encompass, both allows for and necessitates an approach that avoids setting up a 'System' but rather enables an 'Ecosystem'.

» Wider understanding

Music Generation can benefit from these wider understandings and it is essential that it accommodates them if they are to be relevant to children and young people's needs in the 21st-century. However, it should not be assumed that everybody that engages with Music Generation holds them to be self-evident. Many will have received their own music formation in a narrower system or may be more particularly focused on the values and needs of their own genre, practice or aspect of the sector, rather than the wider endeavour envisaged by Music Generation. The sustainability of Music Generation's approach is dependent also on a programme of education and dialogue that develops and communicates these understandings with all involved and embeds this professional understanding at all levels of its provision including participants and stakeholders.

⁶ Other public services that MEPs currently provide performance music education through include the probation service, health services, direct provision service, primary and postprimary education services, a range of community-based services and library services among others.



THE VISION OF MUSIC GENERATION GOES BEYOND SIMPLY TRAINING MUSICIANS. IT IS IN FACT ABOUT A TYPE OF SELF-ACTUALISATION THROUGH MUSIC



Drawing on the principle of philanthropy

Finally, what is also in keeping with the times is that the new approach of Music Generation mirrors the public-private partnerships that are also prevalent in developing other national infrastructure. A strong example is the public-private partnership that facilitated the rebuilding of the Cork School of Music. While there are challenges in such a model⁷, the €7 million philanthropic donation from U2 and The Ireland Funds that established Music Generation is a strong example of philanthropy serving a persistently identified public need. This is clearly one that was not being achieved by other means. It also introduces an additional approach to the initiative now drawn from the concerns, strategic practices, principles and priorities of philanthropy. This is what makes it different to many of the approaches tried in the past.

7. See for example Staunton, D. (2015). Give it to them baby: the new philanthropy. *The Irish Times*, p. 37, or Schervish, P. (2000). The Modern Medici: Patterns, Motivations, and Giving Strategies of the Wealthy. In: *What is "New" About New Philanthropy?*. Los Angeles: University of Southern California Nonprofit Studies Center.

Section 1: Overview



» Establishment of new structures

As non exchequer funding, philanthropy does not give directly to government departments. Consequently new structures were set up to establish Music Generation as an independent subsidiary company of the music resource organisation Music Network⁸. This allowed Music Generation to exist as an independent entity with its own Board. The consequence of this was that it freed Music Generation from wider and competing concerns and allowed it to take on a role as a change-agent while focusing on the realisation of the intentions of the donors. A national music infrastructure is now being created through the agency of a body with the freedom and agility to act, while also strongly connected to government agencies and functioning as a co-connector and honest broker between sectors, in particular the arts and education sectors. Music Generation from its beginnings sought to create, as well as connect to, the structures and environment that would allow new ways of working to be supported. While challenges remain, Music Generation has created and fully occupied a space that did not exist before and that includes interconnected and robust structures.

» Future sustainability

A strong concern of philanthropy is to secure the future sustainability of what it has initiated so that a legacy of the donation remains rather than simply making a temporary financial contribution. While the funding was for a five-year period, the reputational leverage of the donors was instrumental in gaining a commitment from government in the long term to continue to co-fund the locally-based MEPs established through the donation. This was also essential in establishing the trust of those intending to become involved.

8. Music Network is Ireland's national music touring and development agency, and was founded in 1986 by the Arts Council/An Chomhairle Ealaíon.

» **A strong profile**

The donors' reputation also captured the general imagination and created a strong profile and visibility for the work of Music Generation. This continues in Music Generation's own emphasis on advocacy initiatives. Some still remain to be convinced of the merit of spending time and effort in gaining and maintaining a profile in this way, including the development of so called 'music spectaculars'. The soft power of these initiatives in knitting Music Generation into their communities and of nationally securing a strong and sustained place for Music Generation into the future should not be underestimated. Of more significance however is the lasting effect and benefit that being part of such seminal moments have on the lives of children and young people.

» **Music Network feasibility study**

A feasibility study carried out by Music Network in 2003 was the basis on which philanthropic funding was gained. With the backing of philanthropic values and ways of working, the blueprint of the Music Network model was updated, modified and reinterpreted for the changed context of 2010 and to more finely target the funding to secure a clear impact. A strong concern of philanthropy is to ensure that funding does not simply replace or supplement existing exchequer funding for current provision, but is targeted to establish what is missing. This resulted in an exclusive focus on instrumental and vocal tuition for children and young people under 18 years and a clear direction that it should not be used for mainstream curriculum provision at primary and post-primary level.



» **Matched funding model**

A locally-matched funding model is also one of the initiatives that resonates with the principles of philanthropy. While this again addresses future sustainability at both national and local levels, it also seeks to embed the initiative within local structures and leverage active partnership. Developing self-sufficiency rather than dependencies has long been a strong value of philanthropy⁹. Locally-based MEPs seeking funding through Music Generation commit to sourcing 50% matched funding, a percentage of which is in-kind support. While this is challenging for MEPs it should also be noted that the recognition of MEPs as co-funders rather than simply funding receivers, changes the relationship. It needs then to be acknowledged that they are key stakeholders in the initiative with an entitlement to influence and shape its future development. Matched funding comes from local statutory and non-statutory agencies and income gained within the MEP. This structure was also intended to provide a space through which local forms of philanthropy could develop. Music Generation was set up during a major economic recession and this aspect continues to be a latent potential, yet to be realised. The challenge of achieving the overall matched funding is also impacted by the economic downturn, especially for MEPs who are working in areas of major disadvantage. This however is a principle that is rigorously adhered to and remains a cornerstone of the model.

» **Partnership**

Partnership is a fundamental working principle of philanthropy and ultimately philanthropy is concerned with making effective partnerships to bring about change. In the case of Music Generation these are not just funding partnerships but also working and collaborative partnerships.

— **Local Music Education Partnerships**

While it then might seem counter-intuitive that funding is gained for an MEP through a competitive process, a local MEP must first be formed and registered in order to apply. The fact that this consists of local expert and interest groups and that only one MEP in each county is registered, as well as the fact that it is led by a local statutory organisation, (typically the Local Authority or local Education and Training Board (ETB)) means that a good deal of partnership working-out has already been done prior to application. It is clear however for many that this was an entirely new way of working. Post-application, further significant learning was required by organisations that were transitioning from working in familiar autonomous ways to working in new collaborative ways. 11 MEPs are currently funded by Music Generation. Of these, six are led by the local ETB, three by the Local Authority and two are jointly led by the Local Authority and ETB. This marks one of the many structural diversities in Music Generation.

⁹ No Author. (1900). Andrew Carnegie's principles of philanthropy. *The New York Times*.

— *Conditions of partnership*

There are a number of aspects of Music Generation that create the conditions for a wide range of working partnerships to develop beyond the steering group of the MEP. These again are influenced by philanthropic principles. Working partnerships are often based on a type of symbiotic relationship where the interests of both groups are met through joint action. A partnership between Na Píobairí Uilleann with an MEP is a case in point. As an existing provider this organisation could easily have viewed Music Generation as a competitor. However the conditions created allowed each to realise that they had similar aims that could be achieved through collaboration, without having to become the other. The outcome is an increase in the number of children and young people that have access to a high standard of traditional music education in the piping tradition.

— *Local delivery*

The design and delivery of all music programmes is entirely the responsibility of the local MEP, with the National Development Office of Music Generation setting high-level principles to guide this. This gives MEPs the freedom to work in a variety of bespoke ways with a wide range of partners or collaborators and in ways that best work for all involved. It has also given rise to huge diversity in the types of programmes offered and in the ways these are delivered. The challenges of doing this in often non-traditional ways within standard remuneration systems should not be overlooked. Nor should the time and resources required for development of new programmes that go beyond the simple delivery of programmes be underestimated.

— *Diversities*

Programmes range from hip-hop in Cork City, to harp in Laois, to choral composition in Carlow, to traditional song in Louth, to percussion in Mayo; from brass band, to wind band, to bucket band, to big band, to rock band, to ukulele orchestra, to young strings, to grúpa cheoil; from music-making on a bus, in an arts centre, in a church, in a school, in a local learning hub, in a seaside setting and at a festival. Cork City commissions established experienced organisations and providers to plan and deliver many of its programmes. Sligo designs many of their on-going programmes in-house but also develops particular projects with external musicians such as the Big Bang Composition project with composer Brian Irvine. Wicklow works with a panel of musicians, many of whom are also well-known performers, and students will meet them at concerts and events. Other MEPs bring experts to the area to work with and mentor local music educators to deliver programmes, as happens in Offaly/Westmeath. Music Generation Limerick City's 'Live Experience' events draw on a band made up of tutors and such events are used to create access, with follow-up work with participants.

WHAT IS AT THE HEART OF MUSIC GENERATION IS STRATEGICALLY LEVERAGING THE BEST OUTCOMES FOR CHILDREN AND YOUNG PEOPLE, PERSONALLY AND SOCIALLY WITHIN VIBRANT COMMUNITIES, WHICH HAVE MUSIC AS PART OF THEIR FABRIC



While these represent only a small amount of the diverse programmes and multiple different approaches taken by each MEP, it gives some sense of the structural and programme diversity that is at the heart of Music Generation. These types of diversities are an important part of the ways in which Music Generation achieves its aims in relevant, authentic and impactful ways. It avoids a one-size-fits all model. This is also a consequence of trusting people with a plan who have local knowledge and expertise and who as a consequence can find ways to enhance what is provided for children and young people through an understanding of the local context and needs. Each of the MEPs has developed in different ways depending on their original context responding to local circumstances.

A NUMBER OF IMPORTANT ASPECTS ARISE FROM THIS OVERVIEW.

- Firstly, it is clear that as a country we have been trying and failing for a long time to bring into being a locally-accessible and inclusive performance music education.
- Secondly, that the philanthropic gift from U2 and The Ireland Funds is the catalyst that may finally establish this, not just on a sustainable footing but in an advanced and far-reaching way.
- Thirdly, that this is not just a funding initiative. The existence and work of Music Generation has been made possible by new ways of working and thinking that create the context, structures and connectivities to achieve this, although this is not without its points of tension.
- Fourthly, that the ways Music Generation achieves an inclusive and accessible performance music education are dependent on being able to accommodate, nurture and develop many diverse approaches to music education within the one overarching ecosystem. This includes structural diversities across MEPs, participant diversities, music genre diversities, learning approach diversities, cultural diversities and learning context diversities among others.

Conclusion

One of the most significant future possible threats to what Music Generation has achieved would be a dilution of these elements of diversity. The perception by some perhaps, of Music Generation's first five years as an exploratory phase that it may be desirable to consolidate into a more homogenised 'system', should be resisted at all costs as detrimental to its ultimate aims and vision.

What is at the heart of Music Generation is strategically leveraging the best outcomes for children and young people, personally and socially within vibrant communities, which have music as part of their fabric.

As we will see in the next section of this report the achievement of the first five years of Music Generation was to bring this infrastructure into place as a working entity, delivering locally-based performance music education, increasing the participation in this by children and young people and developing a strong profile for, and wider awareness of, this work.



To some extent this has evolved quite quickly. Music Generation set overall principles and a vision for this service but this is essentially a collective achievement. It was significantly enabled by the participation and on-the-ground know-how of those who had been searching for many years for a way to establish an inclusive and accessible performance music education and who had already grappled with the complexities involved. While a small cohort of individuals had been working on these matters for some time, and now lend their experience to this endeavour, this is still an entirely new venture for many and the understandings are not universal. This became apparent in some of the challenges experienced across MEPs in their setting-up stages. Music Generation needs now to secure the future of its vision by developing a strong understanding of its components, together with all involved. It needs a way of capturing and articulating the breadth of this endeavour while also engaging in the dialogue that will ensure that this does not stagnate but continues to innovate, deepen and develop into the future.

This is the purpose of this research. It provides a model drawn from an analysis of in-depth, in-the-field engagement with Music Generation across its MEPs. It is also informed by an international base of current research and thinking from the literature. The model provides a means to articulate and examine the various layers of **partnership** in Music Generation whose ultimate purpose is to support children's music-making. It reveals often hidden aspects of the array of **approaches to performance music education** and provides a means for different genres and music practices to understand one another's intentions. This also provides new insights into how children experience meaning in music and how supporting this **meaning-making** can lead to children and young people developing strong **possible selves** in music. This is relevant whether they go on to become professional musicians, be part of a musical community or continue to be engaged socially and personally throughout their lives through music-making. The model is a 'thinking tool' that connects the visions and intentions of Music Generation to the lived experience of children and young people.

Section 2

MUSIC GENERATION



MUSIC GENERATION HAS BEEN PIONEERING IN ITS APPROACH TO THIS INITIATIVE, RECOGNISING THAT NEW WAYS OF WORKING AND ORGANISING THAT GO BEYOND WHAT WAS TRIED IN THE PAST ARE REQUIRED. IT IS CLEAR THAT WHAT HAS BEEN DEVELOPED GOES FAR BEYOND THE CONVENTIONAL MODEL OF A MUSIC SCHOOL AND LEAVES SPACE FOR MULTIPLE APPROACHES TO PERFORMANCE MUSIC EDUCATION.



MUSIC GENERATION SEEKS HIGH ARTISTIC AND EDUCATIONAL STANDARDS WITHIN SOCIALLY INCLUSIVE MODELS

Introduction

Music Generation is Ireland's recently established national infrastructure for performance music education; initiated by Music Network, philanthropically seed-funded, and currently co-funded by U2 and The Ireland Funds, the Department of Education and Skills (DES) and local MEPs. This infrastructure was set up for the first time in 2010. It was seed-funded for five years and tasked with incrementally establishing up to 12 locally-based MEPs¹⁰.

During its first five years Music Generation has incrementally supported, on a matched funding basis, 11 MEPs to provide performance music education services in 12 locations throughout Ireland. MEPs are locally-based and led by the ETB or Local Authority and an MEP co-ordinator. They call on a wide partnership across local statutory bodies and a range of locally-based NGOs and other (including private) organisations. The MEPs work with a steering group to achieve the aim of providing high-quality, inclusive, accessible, diverse, creative and sustainable vocal and instrumental music education, that is locally-designed and provided, within a national infrastructure.

¹⁰ Music Generation: Policy & Priorities 2010 - 2015.



Phased development

Through three open and competitive funding phases and one final closed phase, the Music Generation MEPs in figure 1 below have been established. Following the philanthropic funding period, each MEP then transitions to DES co-funding. This occurs on a phased basis and in each case philanthropic funding ceases and is replaced by direct co-funding from the DES (50% to a maximum of €200k per MEP). The remaining 50% of funding (cash and support in-kind) continues to be raised locally by MEPs. At the time of writing all MEPs had transitioned to DES co-funding.



Fig 1: Music Education Partnerships



MUSIC GENERATION IS SEEKING TO SHAPE A NEW INFRASTRUCTURE FOR PERFORMANCE MUSIC EDUCATION IN WAYS THAT PLACE CHILDREN AND YOUNG PEOPLE AT THE HEART OF MUSIC PROVISION.

Participation

Music Generation's most recent statistical report shows that currently almost 38,000 children and young people participated in 99 different programmes in over 640 different centres, drawing on the expertise of over 330 musicians. Participation figures are steadily rising with 19,000 and 26,000 recorded respectively in previous years.

Considering Music Generation is within its first six years of existence this is a strong achievement. However, strong participation numbers are but one aspect of Music Generation's goals. Music Generation seeks high artistic and educational standards within socially inclusive models. Included, but perhaps hidden, in these numbers are some of the geographic, economic, cultural, social and special needs inclusion that Music Generation aspires to as part of its core values¹¹. Music Generation is an emerging programme that is finding out in each locality and at national level, as well as across sectoral partnerships, how best to address such barriers to participation and to achieve its mission that: *Through access to high-quality vocal and instrumental music education, Music Generation will 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*¹². This is a notably broader statement of the outcomes and aims of performance music education than might have been expected in the past. It includes the idea of a type of self-actualisation through music. These are important facets that are complex in themselves and require a strong understanding of their complexity in order to bring them about. They are not well captured by numbers but by directly engaging with and understanding the experiences of children and young people.

¹¹. Ibid., p. 2.
¹². Ibid.



A pioneering approach

Music Generation has been pioneering in its approach to this initiative, recognising that new ways of working and organising that go beyond what was tried in the past are required. It is clear that what has been developed goes far beyond the conventional model of a music school and leaves space for multiple approaches to performance music education.

Music Generation from its beginnings sought to create, as well as connect to, the structures and environment that would allow new ways of working to be supported. This has been enabled by the backing of philanthropic values and ways of working, the blueprint of the Music Network model modified and reinterpreted for the current context, as well as broader 21st-century understandings of the breadth of music practices and diverse learning contexts. Music Generation is seeking to shape a new infrastructure for performance music education in ways that place children and young people at the heart of music provision. Through open structures that could be described as positively-disruptive of conventional patterns and that call for cross sectoral collaboration and partnerships at national and local level, Music Generation tries to combine a role that both challenges and supports key actors to consider this initiative from new perspectives and work in new and different ways.

Strategic and development role

This role as change-agent is enabled by Music Generation's existence as an independent entity with its own Board and a strong focus on realising the intentions of the donors. This gives it the freedom and agility to act while also being strongly connected to government agencies. It also makes it possible for Music Generation to take a role as a co-connector and honest broker between sectors. This is not without its inherent challenges. Reaching this point required a process of engaging and learning with the people involved.

The intention to combine this national strategic role with a strong development role is signalled in Music Generation naming its national office the National Development Office. This is also clear in the initiatives put in place to support the local development of performance music education within a national infrastructure. These include regular network group meetings of MEP co-ordinators, national conferences, musical events that bring children and young people together across MEPs such as The Big Sing, and advocacy initiatives such as the Young Ambassadors programme. These serve to connect MEPs in order to share learnings and understandings from their individual initiatives, showcase work and also provide a space for consultation and discussion as well as to ensure that all are aware of current developments. In this way the National Development Office strives not to be a distant funding entity but also retain a strong connection to and awareness of local developments. Similarly the Board of Music Generation gains an awareness of what is happening on the ground with children and young people through MEP visits. Maintaining this connection with practice in turn informs strategic partnerships such as that with the Arts Council and with The John Lennon Educational Tour Bus.

Music Generation's National Development Office also has a role in holding MEPs to account in terms of delivering on their plans and financial commitments, as well as working with them when issues may arise in these plans. It also has a reporting function to donors and strategic partners and stakeholders. This requires careful consideration to ensure that the information it gathers and reports is in keeping with its principles and priorities. What is counted and reported influences the perception of what is valued. It can strongly affect what is subsequently done. Too narrow a focus is one of the ways by which something becomes a system rather than multiple approaches within an ecosystem.

The major achievement of Music Generation within its first five years has been to establish this infrastructure as a working entity, delivering locally-based performance music education, increasing the participation in this by children and young people and developing the profile and wider awareness of this work. The challenge now is to secure the future of this service while retaining a multidimensional and innovative approach, especially while shifting from a founding/emerging stage to a development stage. The danger of having an early innovative and experimental phase that settles down into a homogenous and recognisably conventional model is very real.

Section 3

THIS RESEARCH



A SEMINAL MOMENT HAPPENED IN THE RESEARCH WHEN WE ASKED THE QUESTION ‘DIVERSITY FOR WHAT?’ DIVERSITY IS NOT GOOD IN ITSELF, BUT ONLY FOR WHAT CAN BE ACHIEVED THROUGH DIVERSITY.

Section 3: This Research

Background and context

The Board of Music Generation commissioned this research in partnership with St Patrick’s College Drumcondra (SPD) in 2013. The Board explicitly wished to go beyond a survey type evaluation with a preference for research that could guide the future directions of Music Generation. Given that at the time of the research new MEPs were being added and others were only in their start-up phase, an evaluation would have little point. It would only have currency for a brief time and its value and relevance would be easily overtaken by events. Broad aims were outlined for the research.

RESEARCH AIMS

- Capture and convey the texture and depth of the diversity of meaningful music-making which children and young people encounter across Music Generation’s infrastructure.
- Reveal (a) the barriers to meaningful music-making for children and young people and (b) the diverse conditions which are put in place at each level of Music Generation’s infrastructure to confront and challenge these barriers.
- Acknowledge and understand the involvement of all those individuals, organisations, bodies, etc. who ultimately enable children and young people to engage in meaningful music-making.
- Investigate the implications and outcomes of the public-private partnership model which stimulates and nurtures open partnership structures at local and national levels.
- Act as a tool to awaken, probe, advance, and transform thinking across the landscape of non-mainstream music education in Ireland.
- Provoke a sense of what is possible into the future among all those involved in Music Generation - including children and young people.

Research rather than evaluation

There is often a tension and sometimes a misunderstanding between the perceived strongly applied research goals and intentions of arts organisations and more academically-based research. The primary aim of academic research is to contribute new knowledge to the field and move thinking forward beyond a particular instance. The Board of Music Generation was prepared to risk the benefits of scholarly research. While this research is rooted in and draws on theoretical and conceptual dimensions, in this way moving thinking forward in the wider field of performance music education, it also develops the understandings, frameworks and ways of thinking that are useful in charting and informing the future directions of Music Generation. The fact that it was a research project rather than an evaluation project meant that the findings would not just be relevant for the present moment but would go on being relevant as Music Generation developed.

The research was carried out by Dr Thomas Johnston, Music Generation Post-doctoral Research Fellow in the Music Department of SPD, who worked with Principal Investigator to the project Dr Patricia Flynn. The research benefited from the direction and support of a Research Board which met frequently throughout the project and which included Prof Stephanie Pitts (University of Sheffield, UK) and Prof Emer Smyth (ESRI) as well as the National Director of Music Generation Rosaleen Molloy and Dr Patricia Flynn (SPD). Prior to its final publication, the research was discussed with a group representing the DES, Music Network, The Ireland Funds and the Board of Music Generation.

Methodology

At the time of the research Music Generation was a continuously evolving environment with some MEPs recently established and new MEPs who had gained funding in a set-up phase. In light of this a phased, embedded, multi-case study approach was used¹³, which was guided by a critical theory paradigm. This meant that the researcher spent extended time visiting each case study MEP observing and interacting with a range of people. Ten individual case and subcase studies across three MEPs (one from each funding phase) were included and were complemented by the investigation of what were termed 'cross MEP themes'. This was through workshop days with a range of groups such as musicians, in-depth interviews with individuals such as steering group members, site visits and documentary analysis across all 11 MEPs, as well as an embedded researcher approach in network meetings with co-ordinators and other events. The researcher interacted with and collected data from children and young people, musicians, parents, school teachers, principals, home school liaison and community workers, MEP co-ordinators/directors, MEP steering committees and local partners. A vital aspect was eliciting and richly capturing the voices of children and young people in co-constructing meaning. The researcher attended a series of music sessions in the case study MEPs but was also afforded the opportunity to hold discussions with children and young people on their experiences with music. With younger age groups drawing-elicitation and puppetry were used to facilitate discussion¹⁴. Analysis of the data drew on modified constructivist¹⁵ and grounded theory approaches¹⁶. The data was conceptualised into emerging theories and conceptual frameworks using a constant comparative method, cushioned by strong theoretical perspectives.

13 Yin, R.K. (2009). *Case study research: Design and methods*. 4th ed. Los Angeles and London: SAGE Publications.

14 Smith, A., Duncan J. and Marshall, K. (2005). Children's perspectives on their learning: exploring methods. *Early child development and care*, 175(6), pp. 473-487.

15 Charmaz, K. (2008). Constructionism and the grounded theory method. In: J.A. Holstein and J.F. Gubrium, eds., *Handbook of constructionist research*. New York: The Guilford Press, pp. 397-412.

16 Glaser, B.G. and Strauss, A.L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Chicago: Aldine. See also Glaser, B.G. (2011). *Getting out of the data: Grounded theory conceptualization*. Chicago: Sociology Press.



Diversity for what?

A seminal moment happened in the research when we asked the question ‘diversity for what?’ One of the strongest characteristics of Music Generation is the diversity in all aspects of its workings, structure, organisation, participation and provision. This is a deliberate intention as evidenced by its founding documents. At the outset, the research focused on this ‘diversity’ in performance music education. However, when the question ‘diversity for what?’ was posed, we realised that diversity is not good in itself, but only for what can be achieved through diversity. This led the research to focus on the transformative potential for children and young people of participating in a music service based on principles of diversity. It resulted in an overall framework that modelled how each part of Music Generation might be aligned to support that ultimate goal of transforming the lives of children and young people through music.

A model to guide future direction of Music Generation

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. An understanding of the alignment of these is required across all aspects of Music Generation in order to achieve its vision.

This includes:

- The alignment of its structure and partnerships (from the philanthropic to the national and through the local to the individual) on the goal of children and young people developing possible musical selves.
- To do this, these partnerships need to understand and support the full spectrum of performance music education, identified in this research as the modes of performance music education provided through Music Generation’s diverse musicians.
- Together with musicians, partnerships also support the meaning-making that this makes possible.
- It is this alignment of partnership, modes and meaning-making that creates the environment that allows children and young people to develop possible selves in and with music.

These categories and understandings arose out of the data collected in the research and are underpinned by a strong theory from the existing literature. Additionally they resonate with the donors’ intentions and Music Generation’s aspiration 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. The four components of the research model, **partnerships, performance music education modes, meaning-making** and **possible selves** create a framework to guide and inform future directions for Music Generation in order to realise its founding principles.

The resultant model operates as a thinking tool for questions such as:

- What does it mean to have possible selves in and through musical doing?
- What are the many ways music is significant and meaningful for children and young people?
- What are the breadth of ways through which children and young people engage in performance music education given the variety of contexts, genres/practices and functions of music?
- What are the nature of the partnerships that can support meaningful engagement in a range of performance music education modes and that nurture the development of children and young people’s possible selves in and through music?

The four components of the model provide a framework for the future development of Music Generation. Each of these areas of the model gives rise to new understandings, which are relevant to all performance music education initiatives. They also provide a thinking tool and a framework for those engaged in every layer of Music Generation to understand the diversity within its strategic and structural organisation, its processes, music practices, contexts and among its participants. At their best these work to achieve the common goal of meaningful music experience for children and young people.

The purpose of the following sections of this document is to briefly outline the four parts of this model, to illustrate these from the data gathered, to raise questions for the future direction of Music Generation and to consider the implications of the findings of the research. The model and a list of the components of each part are included on pages 32 and 33.



A SIGNIFICANT OUTCOME OF THE RESEARCH IS THE ARTICULATION OF THE TYPES OF UNDERSTANDINGS NEEDED TO ENCOMPASS THE RANGE OF PARTNERSHIPS AND COOPERATIVE ACTIVITY THAT SUPPORT CHILDREN AND YOUNG PEOPLE'S MUSIC-MAKING.



OVERVIEW OF THE MODEL

A

ECOLOGICAL MODEL OF PARTNERSHIPS ORIENTED TO MUSICAL MEANING-MAKING

1. Interaction level (meaning-making partnerships)
2. Individual level (nurturing and fortifying partnerships)
3. Meso level (gatekeeper partnerships)
4. Local level (symbiotic and synergetic partnerships)
5. National level (transformative, advocacy, strategic and governing partnerships)
6. Philanthropic level (visionary and catalytic partnerships)

B

SPECTRUM OF MODES OF PERFORMANCE MUSIC EDUCATION (PME)

7. Dialogical PME: a learning interchange between musician and child/young person
8. Participatory PME: a focus on participatory experience in music learning
9. Presentational PME: an audience-focused intention for music learning

C

MEANINGFUL MUSIC-MAKING

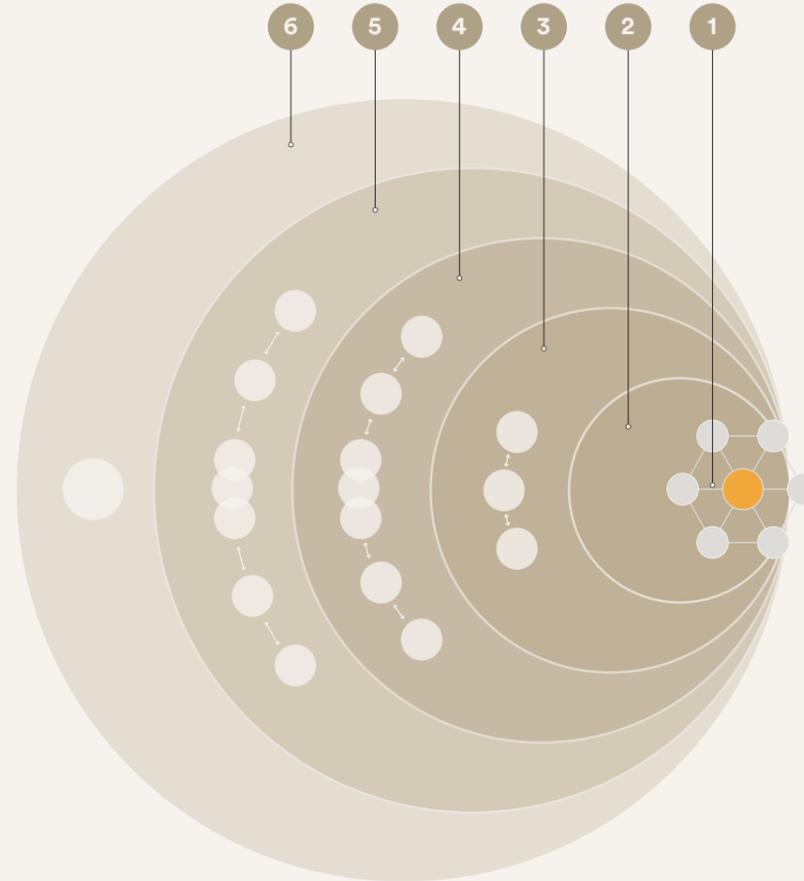
10. Musical meaning-making
11. Personal meaning-making in music
12. Relational meaning through music-making

D

POSSIBLE SELVES IN MUSIC

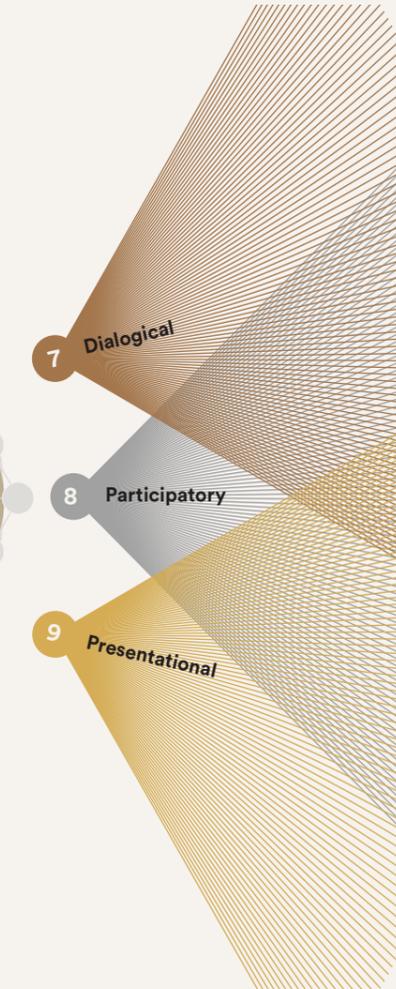
13. Musical Possible Selves:
 - Musically capable, confident, skilled, determined and persevering
 - Musically creative, innovative and inventive
 - Musically knowing, expressive, musically leading
14. Personal Possible Selves: Personally growing, having purpose, feeling confident, happy and achieving
15. Relational Possible Selves: Socially connected and belonging through music, recognised by peers and others
16. Unforeseen possible selves

A An Ecological Model of Partnership



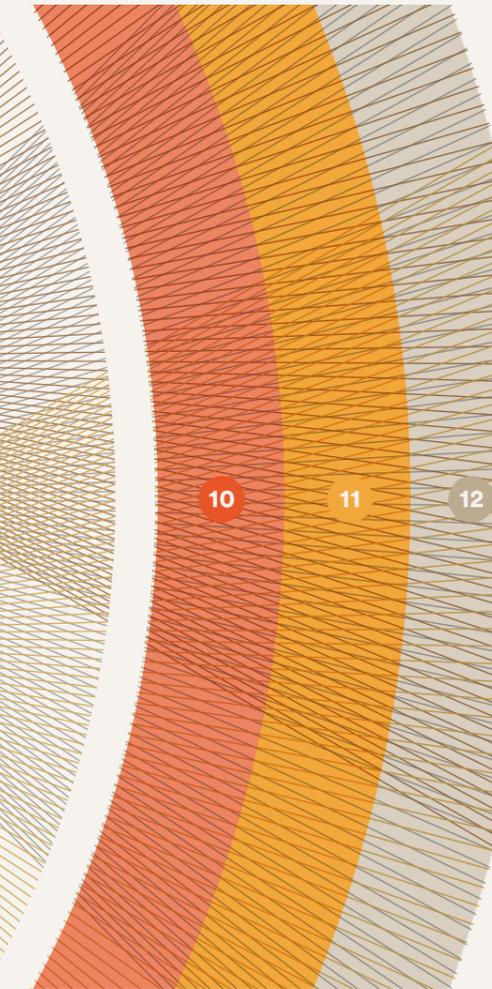
- 6 Philanthropic level**
Visionary and catalytic funding partnerships which productively and positively use their power and influence to challenge the status quo, shift thinking, and enable capacity building in PME on a national level.
- 5 National level**
Transformative, advocacy, and/or governing 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.
- 4 Local level**
Symbiotic and synergetic partnerships which share resources and expertise to achieve more than - and add value beyond - what could have been achieved separately.
- 3 Meso level**
Gatekeeper partnerships between local and individual levels which develop trust, accommodate relationship-building, and facilitate engagement between the MEP and children/young people.
- 2 Individual level**
Individual-level partnerships are nurturing and fortifying partnerships which foster and strengthen the engagement of children/young people at interaction-level.
- 1 Interaction level**
Children and young people's meaningful music-making interactions with others which ultimately support children and young people in striving towards their future possible selves.

B Spectrum of Modes of Performance Music Education (PME)



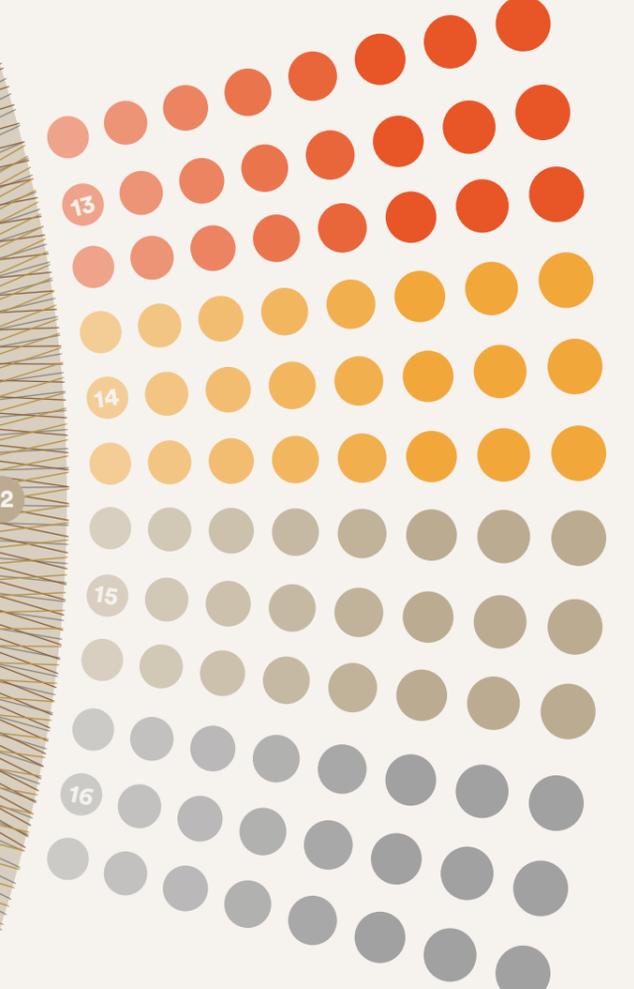
- 7 Dialogical PME.**
(e.g., think of a dynamic and engaging instrumental lesson)
- 8 Participatory PME.**
(e.g., think of an excellent community music initiative, traditional music session or celebratory event)
- 9 Presentational PME.**
(e.g., think of performing at a concert, gig, or sharing music online i.e. when music is presented and an audience is involved)

C Meaningful Music-Making



- 10 Musical meaning**
- 11 Personal meaning**
- 12 Relational meaning**

D Possible Selves in Music



- 13 Musical possible selves**
- Musically capable, confident, skilled, determined and persevering
- Musically creative, innovative, and inventive
- Musically knowing, expressive
- Musically leading
- 14 Personal possible selves**
Personally growing, having purpose, feeling confident, feeling happy, and achieving
- 15 Relational possible selves**
Socially connected and belonging through music. Recognised by peers and others
- 16 Unforeseen possible selves**
Unlimited, unintended, unplanned and unimagined outcomes

Fig 2: Conceptual model of the alignment of Music Generation to enable transformative experiences in music for children and young people.

FOUR INTERLINKED COMPONENTS:
PARTNERSHIPS IGNITED AND INFLUENCED BY A PHILANTHROPIC MODEL THAT ENABLE CHILDREN AND YOUNG PEOPLE TO MAKE AND TO EXPERIENCE **MEANING IN MUSIC-MAKING** ENCOUNTERS THAT CROSS A WIDE **SPECTRUM OF PERFORMANCE MUSIC EDUCATION MODES** AND THAT FACILITATE CHILDREN AND YOUNG PEOPLE IN DEVELOPING A MYRIAD OF **POSSIBLE SELVES** THROUGH MUSIC



Section 5

A SPECTRUM OF PERFORMANCE MUSIC EDUCATION



THE ACKNOWLEDGEMENT THAT THERE IS NO ONE SINGLE WAY IS A VITAL ASPECT OF MUSIC GENERATION ACHIEVING ITS VISION.

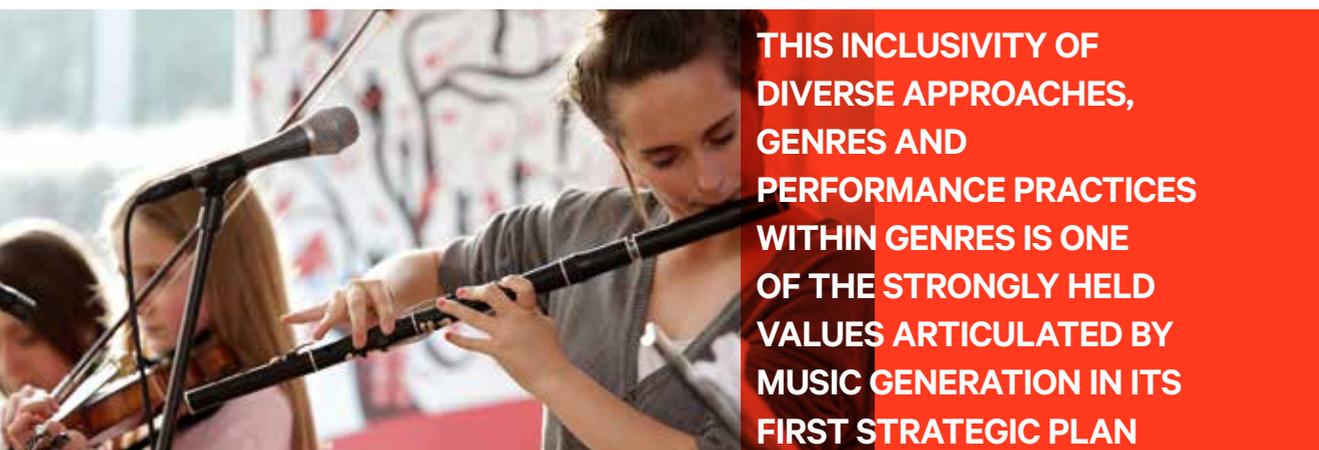
Section 5: A Spectrum of Performance Music Education



Broad range of approaches to performance music education

One of the challenges for Music Generation is how to encompass the very broad range of approaches to performance music education that it contains. This inclusivity of diverse approaches, genres and performance practices within genres is one of the strongly held values articulated by Music Generation in its first strategic plan. It seeks to represent these on an equal footing and to avoid a sense of any hierarchy, as befits a pluralistic 21st-century approach. In moving from an emerging stage of its first five years to a development stage into the future, it is likely that Music Generation will want to work with musicians and partners to articulate a shared understanding of 'high quality' and 'best practice' across its provision. This will require a strong collective appreciation of the values and diverse intentions for learning, not just within various music genres, but also within the broad range of contexts through which learning happens. This research developed a way of categorising a spectrum of approaches to performance music education, using the evidence from case studies, interviews, focus groups and relevant literature. These 'modes of performance music education' will be useful to Music Generation as a tool to more clearly understand the diverse practices and approaches contained within its programmes. They will also be useful in informing the future development of Music Generation in ways that go beyond genre-based assumptions of quality or value.

As an example, classical music, traditional Irish music and rock music (to mention a sample of very broad genres) each has its own recognised skills, techniques, processes, interpretative approaches and cultural norms and practices. In this context they also have their own distinct ways of passing music on. An important part of this is the embedding of learning within the culture of the genre.



Classical

Classical forms of instrumental performance music education have been dominant for some time. Based on highly-skilled and educated instrumental teachers, and in many countries a system of graded examinations, this genre is often orientated to professional development of musicians ideally begun in early childhood. One reason for its prevalence may be because it has a long-established tradition of a well-articulated and highly-structured skills-based approach. In this it prioritises music literacy, theoretical understanding and technique, as well as a culture of striving towards individual excellence within established interpretative conventions. It is important not to misrepresent this as the common approach to all genres. To some, the unquestioned dominance of a classical approach is perceived as a type of cultural oppression. It is equally important to ensure that this classical culture is authentically and positively represented for those learning within that culture, rather than cast aside in a zeal to include what was overlooked in the past. An exclusive trad or rock approach would be equally culturally oppressive.

Irish traditional

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. It emphasises a social context for music learning within a community of practice that initiates learners into the protocols and nuances of the tradition. It also values knowledge of the origins and cultural context of tunes played and of skilled performers. While largely a collective tradition it also has competitive and individual performance elements.



Rock

Rock music values originality, innovation, experimentation, authentic expression and draws on technological advances for performance and recording. It prioritises live performance events with bands or solo artists performing original songs, but is also transmitted through recordings and videos. Its origins as anti-establishment have led to it avoiding any association with a systematic way of passing on its musical techniques or expressive and stylistic approaches. As a recent genre, emerging in the 20th-century, it has not yet codified the virtuosic, complex, advanced and skilled techniques that have emerged through expert, unconventional and innovative performers. 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.

Values and practices across genres

It is clear that each of these broad genres have different intentions for learners based on the values and practices in each genre. It may be difficult for each to understand the values of the other and there may be an assumption that quality lies within the norms of their own genre. A clarinet teacher used to preparing students for advanced classical examinations may look with puzzlement on the apparently simple slow air played from memory by a traditional flute player, albeit with expressive phrasing and stylistically appropriate ornamentation. He or she may look with equal puzzlement on a free-style song development session with an emerging rock band. These are but a small sample from a much larger range of music genres (including individual strands within those genres) that are part of Music Generation.

IN CREATING A CULTURALLY AND MUSICALLY INCLUSIVE AND DIVERSE SERVICE, MUSIC GENERATION HAS BROUGHT TOGETHER SOMEWHAT COMPETING IDEOLOGIES, APPROACHES AND ORIENTATIONS TO PERFORMANCE MUSIC EDUCATION.



Contexts

The different approaches in Music Generation however are not only genre-based. The contexts of music provision from community choirs, to early years programmes, to composition commissions, to music programmes within the probation service, to locally-based festivals all have a range of different intentions for music learners. For some it is simply participation of marginalised communities through music education, for others youth engagement, for still others artistic innovation or community enrichment. A sample of the range of contexts which the research found in Music Generation can be gleaned from the descriptions below.

Carla (age 3) participating in an urban-based early years programme; Jack (age 17) practising his guitar riffs as he excitedly awaits his first showcase with his fledgling rock band; Sophie (age 16) meeting a group of her friends in her post-primary school's common room for a lunchtime jam; Mark (age 14) standing side-stage in preparation for his choir's end-of-term performance; Jim (age 16) collaborating with his Irish traditional music band to compose a new song; Sara (age 9) practising her bowing technique ahead of tomorrow's violin class; Anne (age 10) attending a percussion workshop in a local community centre; Bobby (age 15) meeting with his hip-hop tutor to work on his song lyrics for an upcoming recording session; Toyin (age 7) participating in musical games with a visiting musician where she lives in a direct provision centre; and Cormack (age 11) rehearsing his clarinet solo with the wind band under the guidance of the band leader.

The programmes that these children are engaged in include approaches that are both long-established as well as highly innovative, and those that are embedded in and across many musical genres and practices. In this context, it would be a mistake to limit our understanding of Music Generation's work to a music tuition model. It is clear that programmes also draw extensively on principles and practices of community music and social action, in addition to ways of engaging, learning and performing that are distinctive across genres. The contexts in which these occur are similarly diverse. Some programmes are linked to educational settings and happen within and outside schools, though are not curriculum-based.



Some programmes are embedded in the community such as local wind/ brass bands, choirs or traditional groups. Others address youth engagement and social or geographical inclusion and consequently occur in a variety of appropriate locations and situations such as Limerick City's Music Generation Express Bus. Still others connect with the contexts of the semi-professional and professional worlds of music such as established ensembles like the Rhombus Quartet from Music Generation Mayo or compositional commissions.

Diversity and intention for learning

While it may be tempting to view this diversity as neatly boxed into genres or repertoire, it is more revealing to consider the intention for learning that they contain. Simply singing a pop song does not mean that you are participating in a pop music programme. A choir may sing jazz songs among other repertoire, but its performance practice and interpretative style may be drawn from a classical model. Many traditional musicians learn by ear and in intergenerational social settings, however many also learn in classroom-like environments organised by age with some aspect of notation. Many instrumental and ensemble programmes across many genres rightly focus strongly on skills development. For some community musicians the initial aim might be inclusion, especially of 'hard to reach' groups, and although skills are certainly developed, the focus is often one of participation. One purpose (among many) is to enable and foster future engagement with the range of music programmes available. In such a broad spectrum there can often be a misunderstanding of the intention and a lack of recognition of the inherent values across the various approaches. An early years musician may look askance at the perceived rigidity of an instrumental lesson while the instrumental musician may wonder what is being achieved in an early years music session.

The acknowledgement that there is no one single way is a vital aspect of Music Generation achieving its vision. Two particular challenges face Music Generation. The first is how to authentically represent and encompass these different orientations while ensuring that children and young people gain the best experience in all of the approaches, purposes, practices and genres provided within each MEP. The second challenge is to guard against the danger of having an innovative and richly diverse 'set-up' phase, but settling down into something less complex, more homogenous and systematisable - in the process losing the richness, the flexibility to innovate and respond, and perhaps become a service only for very particular groups, rather than strive to achieve the broad ambition set out in Music Generation's initial strategic plan and the strong wishes of the philanthropic donors.

THE SPECTRUM OF PERFORMANCE MUSIC EDUCATION MODES

THE DEVELOPMENT AND ARTICULATION OF A SPECTRUM OF PERFORMANCE MUSIC EDUCATION (PME) MODES WITH WHICH TO UNDERSTAND THIS RANGE OF CONTEXTS IS ONE OF THE MOST SIGNIFICANT DEVELOPMENTS IN THE RESEARCH.

This is both for its application to the wider field of performance music education as well as the particular shared understanding it provides for Music Generation. In creating a culturally and musically inclusive and diverse service, Music Generation has brought together somewhat competing ideologies, approaches and orientations to performance music education. In order to address this, the research developed a way of capturing the different intentions for music learning in a spectrum of performance modes. This was informed by the examples gathered from children, young people and musicians. It was also informed by the literature on critical diversity, Paulo Freire's concept of 'critical pedagogy'¹⁷ and a range of research including Turino¹⁸ and Dunbar-Hall¹⁹.

Three broad categories were identified as a fluid interconnected set of modes that learners move through within performance music education in any genre:

- 1 Dialogical** performance music education (e.g., a dynamic and engaging instrumental lesson)
- 2 Participatory** performance music education (e.g., an excellent community music initiative, traditional music session or celebratory event)
- 3 Presentational** performance music education (e.g., performing at a concert, gig, or sharing music online i.e. when music is presented and an audience is involved)

The research describes these as a spectrum, as in a spectrum of light. While there are three bands, there are an array of colours or performance modes within each band and these blend into one another at the edges making it unclear where one ends and the next begins. In this way the PME modes are fluid categories and are not associated with any defined genre. Rather they are connected to an approach to music learning that children, young people and musicians can move through, sometimes in the one lesson. Alternatively a dialogical and participatory approach may move over time to a presentational approach in preparation for a performance.

The full spectrum of approaches within the three PME modes and the research that supports them are shown in figure 3.

¹⁷ Freire, P. (1996 / 1970). *Pedagogy of the oppressed*. London: Penguin Books.

¹⁸ Turino, T. (2008). *Music as social life: The politics of participation*. Chicago and London: The University of Chicago Press.

¹⁹ Dunbar-Hall, P. (2009). Ethnopedagogy: Culturally contextualised learning and teaching as an agent of change. *Action, criticism and theory for music education*, 8(2), p. 61.



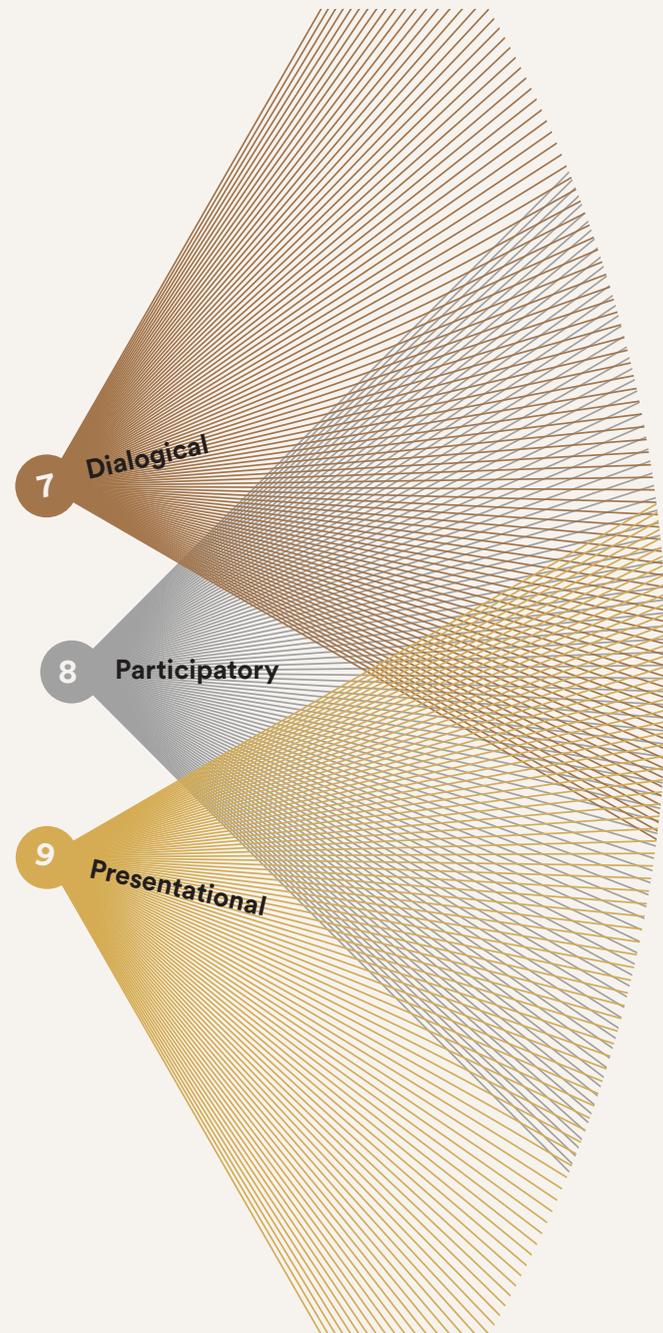


Fig 3

7

Dialogical

a learning interchange between musician and child/young person

Informed by literature from²⁰

Levels of intention	An active approach	Abrahams 2005; Freire 1970; McLaren 1997, 1998, 2002; McLaren and Giroux, 1990; Giroux 1983a, 1983b, 1985, 1988a, 1988b, 1988c, 1994, 1997; Hanermas 1982
	A latent approach	

8

Participatory

a focus on participatory experience in music learning

Festive celebratory happenings	Karlsen 2007, 2009; Snell 2005
Community music encounter	Higgins 2013; Mullen 2013; Schippers and Bartlett 2013
Communities of musical practice	Barrett 2005; Karlsen and Väkevä 2012; Kenny 2014; Lave and Wenger 2006
Fully-autonomous encounter	Alsip and Ollson 2012; Cunha and Lorenzino 2012;
Quasi-autonomous encounter	Green 1988, 1997, 2008; Gregory 2010

9

Presentational

an audience-focused intention for music learning

as musician	Green 2008; Johnston 2013; Small 1998; Turino 2008
as audience	
as recording	
as musicking	

20. For full references see the full research document *Possible Selves in Music* on musicgeneration.ie



DIALOGICAL

The **dialogical** band includes the type of performance music education where there is a strong interchange between the musician-educator and the student. This approach is typically found in instrumental or ensemble music lessons. It can be active where the children and young people become critical co-investigators in dialogue with the musician-educator.

- In the research this was where children and young people’s imagination and creativity were celebrated, their voices were included in the conversation, they learned in partnership and dialogue with the musician, and had the opportunity to teach as well as to learn. The musician’s pedagogical approach was flexible and individual to meet the needs of the children and young people.

At the other end of the spectrum, a latent dialogical approach includes musical encounters which align to a greater extent with a master-apprentice model.

- In the research this was where musical meaning often took precedence over personal or social goals, where the content and learning outcomes of a music lesson were often predefined and a high value was placed on the ‘transmission’ of a musical tradition, including genre-specific pedagogical practices.

Each approach had value, each had meaning-making implications for children and young people, and each potentially presents choices for musicians in terms of how they engage with children and young people. Each is also relevant to a range of genres.



Fig 4: Music Generation Louth string players (Dialogical PME)

Two dialogical moments are captured in figures 4 and 5. In both, children are focused and strongly attending to the instructions of the musician. The first shows a group of primary children focusing intently on the directions and feedback of their violin tutor. The second shows a young traditional musician concentrating on the musical techniques being demonstrated by the uilleann pipes tutor. In each context, the researcher observed how the musicians musically challenged the children over the course of each lesson, how the children progressively deepened and expanded their musical experiences under the musicians’ guidance, and how the musicians reflected on their practice to ensure that the young musicians were motivated to learn and have meaningful music-making experiences.



Fig 5: Music Generation Laois uilleann piper (Dialogical PME)

PARTICIPATORY

The **participatory** band includes approaches whose motivation and intention for children and young people is learning through engagement and participation. The spectrum includes (1) *festive/celebratory happenings* (2) *engagement with communities of practice* (3) *community music encounters* and (4) *autonomous encounters* (which could be quasi-autonomous or fully-autonomous).

Festive celebratory happenings

Festive celebratory happenings represent the intentions for learning that are included in the many festivals, musical celebrations, street festivals and musical, choral or brass extravaganzas that MEPs have initiated. In particular, it includes those that go beyond mere performance and whose primary intention is participatory. Without this category these could easily be overlooked as simply add-ons. They are an important opportunity for musical meaning-making and for relational meaning-making through music. Those that bring experienced and young musicians together also have a role in inspiring possible selves in music.

Engagement with communities of music practice

Engagement with communities of music practice include participation in the cultural practices of a music tradition such as engaging in traditional Irish music sessions and learning to make musical meaning within such a context. This again is an aspect that might be perceived to be an add-on and whose value could be overlooked or unacknowledged. The interaction with established musicians within a community of practice also influences the development of possible selves. In addition to traditional Irish music, the communities of practice observed in this research included those of wind and brass band and of singer songwriters.

Community music encounters

Community music encounters capture participatory encounters that draw on the intentions and practices of community music. They represent how musicians engage with and support 'hard to reach' children and young people and those that have 'diverse additional needs in challenging circumstances.' In these, musicians are responding to the often complex barriers which prevent access to meaningful music-making. While the intention certainly includes skill development, engagement, participation and the development of trust and self-efficacy through music are emphasised. This is an important intention within many MEPs.

Autonomous encounters

Autonomous encounters as part of the participatory spectrum arose through witnessing children and young people engaged in self-directed participatory and peer learning with a strong level of personal and relational meaning-making. In one secondary school a room had been set aside with instruments, although not formally announced as a performance space. Students began coming together at

lunch-time and during free periods to work out songs and play together. The peer learning which occurs in these is an important aspect of popular and rock genres. A second example occurred after a performance that included young traditional players. Waiting in the foyer of the performance space for the adults to decide to move off, the children began to play with one another to pass the time. It was less about performance for listeners than the satisfaction of engaging with one another. Either of these opportunities could have been closed down, either by someone collecting the instruments to keep them safe or by a formal organisation of the music room. In a final example, a musician facilitated an autonomous space with light-touch guidance and encouragement in what might be described as a quasi-autonomous encounter. It would be easy to forget to leave spaces and time for these types of autonomous encounters and so it is important that they are captured as part of the spectrum of the participatory mode.

In the following image, a group of young people are engaging in a quasi-autonomous participatory PME encounter as part of Music Generation Limerick City's Limerick Voices/Band Explosion Programme (this took place on the upper deck of the Music Generation Express Bus).



Fig 6: Music Generation Limerick City Band Explosion (Quasi-autonomous participatory PME)

The young people here are engaged in self-directed participatory performance and peer-learning with 'light-touch' guidance and supervision from an experienced musician. This is clearly a different type of learning to dialogical PME that is more akin to mentored learning. In this example, the young people involved expressed a strong sense of ownership of the programme and they were observed initiating and leading rich and meaningful music-making.

PRESENTATIONAL

The **presentational** mode was found to be an integral part of most Music Generation programmes. They were deeply valued and had the capacity to elicit profound musical, personal and relational meaning for children and young people. The spectrum ranged from (1) *presenting as a musician* (2) *being presented to as an audience* (3) *presenting through a recording for an audience* (4) *engaging in musicking activities*.

Musician

Presenting as a musician involves the child/young person in the role of 'artist' across a range of contexts and genres. It involves presentation to an audience. The preparation for this is an important learning context. The types of meaning-making involved are quite different to that of playing in front of other students in a group lesson or playing for your tutor. A lesson can often involve playing for correction and developing awareness by the performer of what is going wrong rather than right. If this intention is brought to a performance context it can adversely affect the performance and have negative consequences for the development of a possible musical self. For some, presentation for an audience and the engagement of that audience is a strong motivating factor. For others considered support is needed to develop a confident sense of performance. One distinction made by a group of children in the research was performing for an audience who are knowledgeable in the genre as in a local Feis or performing for a more general audience such as group of supportive parents. Interestingly these children preferred to perform for those who know and appreciate the work it took to reach this level of performance.

Audience

Being presented to as an audience is one of the ways we get to know about performance practice. MEPs such as Limerick City and Louth have included a showcase roadshow or live experience as part of their programmes.

Recording

Presenting through a recording designed for an audience allows for new types of meaning-making that are particularly relevant to contemporary genres, as in the photograph from Cork City of a rap and beats workshop (Figure 7). The meaning-making experienced with the preparation and presentation of their music-making as recording with an awareness of audience can happen in various media or electronic formats through video, Sound Cloud, Vimeo, CD and other formats. Ultimately it is the presentation of work that performers anticipate will be listened to.



Fig 7: Music Generation Cork City GMC rap and beats workshop

Musicking

Musicking involves tasks associated with experiencing presentational PME as a musician. This could include arranging rehearsals, rehearsing with an accompanist, promoting their music, engaging with audiences or developing programmes and producing programme booklets. These are all associated with engaging with the practical world within which musicians operate and that are part of presentational PME.

In the image below, a musician supports and provides guidance to a group of young people from Wicklow as they prepare for their end-of-programme presentational performance in a school gym. An opportunity to perform at this concert was a significant motivator for the young people over the course of this multi-instrumental programme.



Fig 8: Music Generation Wicklow (Presentational PME)



Section 5: A Spectrum of Performance Music Education

5. The spectrum of PME modes represents a way for musicians and others to understand one another's work, where it is coming from and how it has validity. As a framework, the spectrum of PME modes therefore attempts to provide a space for musicians, regardless of their musical background, their motivation, or intentions to situate what they do and reflect on why they do it in a particular way, as well as to consider the impact of this. It is thus a thinking tool for further development in musicians' work.
6. The spectrum of PME modes also supports Music Generation's decision to describe the music educators who work in each MEP as 'musicians' rather than 'teachers.' This decision was intended to accommodate the widest possible range of practices from across music genres and to respect and include genres that may not have a formal tradition of 'teachers' but would have a tradition of passing music on. It sought to ensure that it could move out of a conventional model of a music school into something quite new and innovative. The focus is on the child/young person's encounter and exchange with a vibrant practising musician who has the skills and expertise required to pass their music on to the next generation.

For Music Generation, the concept of modes of Performance Music Education aligns an understanding of music education with an evolved concept of performance. It provides a theoretical framework within which the 'musical doing' of children and young people, facilitated by musicians and the wider community, can be situated. It provides a means of understanding the spectrum of musical routes by which children and young people can engage meaningfully with music and develop a sense of their possible selves in or through music.

FUTURE IMPLICATIONS OF THE SPECTRUM OF PME MODES

1. Articulating performance music education in this way allows otherwise hidden, overlooked, and perhaps undervalued approaches to become visible. It identifies what is best about these approaches. For example, that an effective instrumental/vocal lesson is actively dialogical rather than a routine series of instructions.
2. Acquiring a language to discuss these modes is an important part of developing an understanding and awareness of their distinctive role and strengths. It also helps to avoid assumptions about the status quo that avoid further critical consideration. The resultant modes of performance music education and those areas included within each mode provide a framework to understand, encompass and account for the range of purposes, approaches and practices that are a significant and relevant part of music education in the 21st-century.
3. This articulation is useful to MEPs in assessing the balance of their programmes. For instance, it would be a concern if an MEP found that most of their programmes were participatory and that there were few or limited opportunities for children and young people to learn through dialogical or presentational modes, or equally, if most programmes were dialogical in nature.
4. Any future articulation of standards or exploration of 'high quality' across Music Generation's programmes should take account of the spectrum of PME modes in order to ensure that it is inclusive of these orientations, values and approaches.



Section 6

POSSIBLE SELVES AND MEANINGFUL MUSIC-MAKING



**THE CONCEPT OF POSSIBLE SELVES
IN MUSIC IS A POWERFUL ONE THAT
CONVEYS THE TRANSFORMATIONAL
POTENTIAL FOR CHILDREN AND
YOUNG PEOPLE'S MEANING-MAKING
EXPERIENCES IN MUSIC.**



The concept of possible selves in music is a powerful one that conveys the transformational potential for children and young people's meaning-making experiences in music. The research collected a range of these possible selves from participants, ranging from grand possible selves as a renowned performer to an eight year old's hope to be 'good at ukulele'. These imagined and hoped-for future selves in music are inspired and supported by partnerships at all levels of Music Generation. The most significant support however is the connection and engagement with musicians who model music behaviours and provide a window to the world of music practice. A vital aspect is experiencing music as meaningful and also experiencing meaning-making across a spectrum of approaches to performance music education. Because of the experiences children and young people have, it is possible for them to imagine a role for music in their lives and to strive on their own and with others to achieve this. There is a range of possible selves, from simply imagining music as a continuing part of one's life, to imagining a professional life in music. Possible selves can also be vulnerable and require support especially as they are part of a developing self-concept.

Range of possible selves

The range of possible selves in this research included:

1. being connected to others through music – being able, for example, to join a band, or play in a trad session because of the level of expertise developed.
2. those related with developing music competency and skills, which also require determination and perseverance and a self-concept as the sort of person who is determined and perseveres.
3. being musically creative, innovative and inventive with music in a range of contexts and at various levels of complexity.
4. having music as a significant, personally expressive part of one's life.
5. taking a leadership role in music.
6. being publicly recognised for music skill expertise and accomplishment in a wide range of contexts.

D

Possible Selves in Music

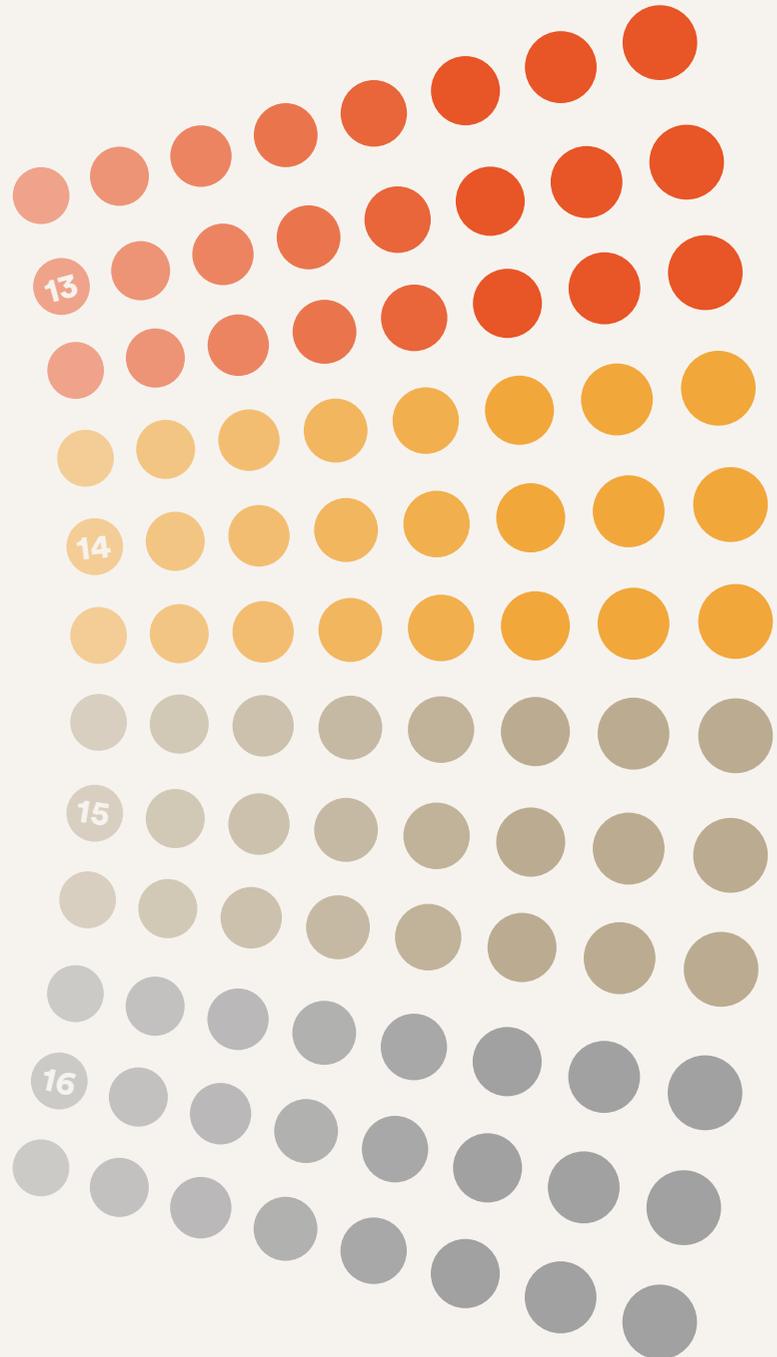


Fig 9

13

Musical possible selves

- Musically capable, confident, skilled, determined and persevering
- Musically creative, innovative, and inventive
- Musically knowing, expressive
- Musically leading

14

Personal possible selves

Personally growing, having purpose, feeling confident, feeling happy, and achieving

15

Relational possible selves

Socially connected and belonging through music. Recognised by peers and others

16

Unforeseen possible selves

Unlimited, unintended, unplanned and unimagined outcomes



BECAUSE OF THE EXPERIENCES CHILDREN AND YOUNG PEOPLE HAVE IT IS POSSIBLE FOR THEM TO IMAGINE A ROLE FOR MUSIC IN THEIR LIVES AND TO STRIVE ON THEIR OWN AND WITH OTHERS TO ACHIEVE THIS.



Self-concept

The concept of future possible selves was first introduced by Markus and Nurius²¹ in their work on understanding self-concept. One expression of this concept is that possible selves are ‘the selves we imagine ourselves becoming in the future, the selves we hope to become, the selves we are afraid we may become and the selves we fully expect to become’²². This note of realism is an important factor. Possible selves are not just fantasies but something that is acted upon and when acted upon adds to our self-concept. It includes significant, realistic and specific goals developed by children and young people for who they envisage they might become in the future, both in the near and long term.

There is a risk to our self-concept involved when they are not acted upon. Schnare²³ found that musicians’ musical selves were composed of positive hopes counterbalanced by negative fears. A simple example is an advanced young clarinet player imagining a possible self performing the slow movement of Mozart’s Clarinet Concerto to a live audience. This positive hope leads to strong focused and enjoyable practice. This may be counterbalanced by the fear of not sustaining a good technique throughout the full movement or becoming overwhelmed and losing focus by the presence of the audience. This may lead to including particular technical exercises in practice and to putting in place a number of pre-performance opportunities to play the full movement in front of a friendly and supportive audience. Each adds to and supports the development of our self-concept. Careful support is needed to avoid the risk of developing a self-concept as a musician who doesn’t play in public.

Pathways towards possible selves

The people and experiences we come across enable the pathways we take towards our possible selves. Markus and Nurius note that although any possible self is possible to imagine, we are strongly influenced by our particular sociocultural and historical context and also by the models, symbols and images we come in contact with. We in fact take our possible selves from models close to hand. Strategies towards realising possible selves are also taken from our environment and a roadmap is required to connect the present with the imagined future. Striving towards achieving possible selves beyond the important formulation stage must contain concrete, and what the research terms ‘sufficiently cued’ strategies that guide children and young people in the type of behaviours that will allow them to reach the desired end state. There is a clear modelling role here for musicians in Music Generation and for the type of experiences programmed for children and young people.

The importance of developing vivid and detailed possible selves is emphasised in the literature. Possible selves need to be psychologically accessible and personally meaningful. They can fail when they do not feel congruent with important social identities and are insufficiently cued in context or not linked to realisable strategies. A significant danger is when difficulty is misinterpreted as failure, rather than part of a process of working hard towards a future possible self. Mishandled, a learning moment with potential for growth can become a moment for giving up.

The development of vivid possible selves has a motivational role in continuing and persevering. The realisation of possible selves involves the development of self-regulatory behaviour which is again modelled by the music professionals with whom the children or young people come in contact.

21 Markus, H. and Nurius, P. (1996). Possible selves. *American psychologist*, 41(9), pp. 954-969. Also, Markus, H. (2006). Forward. In: J. Kerpelman and C. Dunkel, eds., *Possible selves: Theory, research and application*. New York: Nova Science Publishers, Inc. pp. xi-xiv.

22 Oyserman, D., Bybee, D., Terry, K. and Hart-Johnson, T. (2004). Possible selves as roadmaps. *Journal of research in personality*, 38(2), pp. 130-149.

23 Schnare, B., MacIntyre, P. and Doucette, J. (2011). Possible selves as a source of motivation for musicians. *Psychology of music*, 40(3/4), pp. 94-111.

Children and young people's views of their possible selves

In the data gathered from children and young people in this research there was a strong optimism in their views of their future possible selves in music. Positive expectations far outweighed fear of not achieving them.

These included a future self:

Who makes friends through music; who is a useful person at a party; who gains confidence as a performer; who receives praise from their music educator; who plays a major festival gig; who makes money through music; who composes and arranges a song with a band; who is admired for their music; who gets to travel the world performing; who thinks it would be nice to have something interesting to do after school; who would like to be able to play for friends and family; who achieves peace of mind through song; who participates in a weekly Irish traditional music session; who learns skills on a new instrument; who would like to study music in college or, as another eight year old put it, 'hopes to be playing with my friends in one year'.

In interviews and workshops with adults within this research, the range of possible selves included personal, relational, musical and unforeseen possible selves. The hopes these adults had for children and young people's possible selves in music included: personal growth, musical understanding, musical enjoyment, advanced musical skills, career and professional prospects, self-worth, wellbeing, interpersonal relationships, empowerment, agency and a sense of belonging.



**'THE SELVES WE
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FUTURE, THE SELVES WE
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SELVES WE ARE AFRAID
WE MAY BECOME AND
THE SELVES WE FULLY
EXPECT TO BECOME'**

MEANING-MAKING

Musical meaning

Having meaningful experiences with and through music and making meaning in music are some of the strongest influences on the development of our future possible self in music. This is then a virtuous circle where the positive perception provides the motivation to continue and confirms this sense of self. Three types of meaning were found when discussing happy music memories with children in Wicklow. They were asked to draw a happy music memory prior to a discussion about their music experiences. Samples of these are included below. Some were about the experience of making music (musical meaning) some were about how music makes you feel (personal meaning) and others were about connecting with others through music (relational meaning).

For instance, **musical meaning** included the 'happy music memories' of young children who recalled the musical significance of 'playing my gtor [guitar] on the grass' (Figure 10) and 'playing the whistle' (Figure 12). These musical meaning experiences were described by children and young people over the course of the fieldwork.

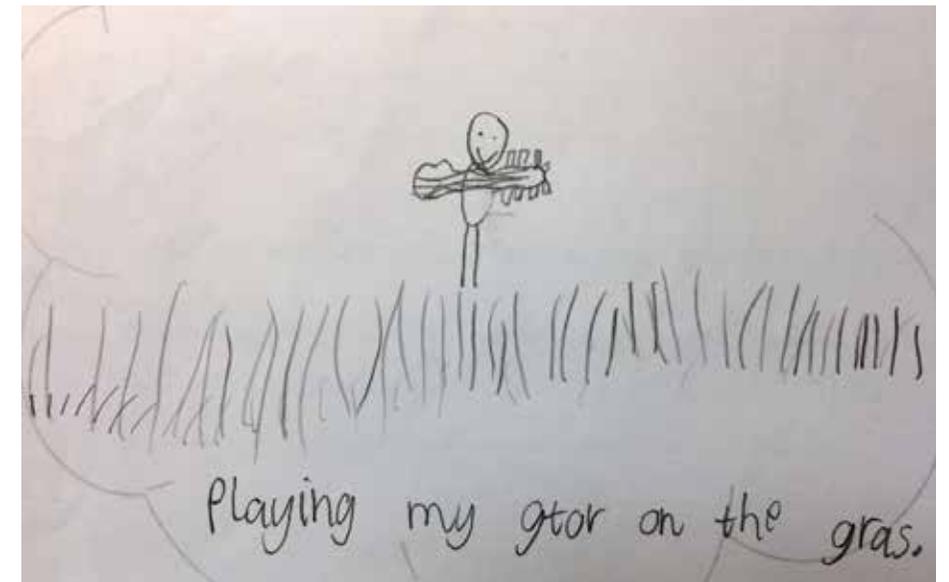


Fig. 10: 'Playing my gtor [guitar] on the grass' (Age 8)

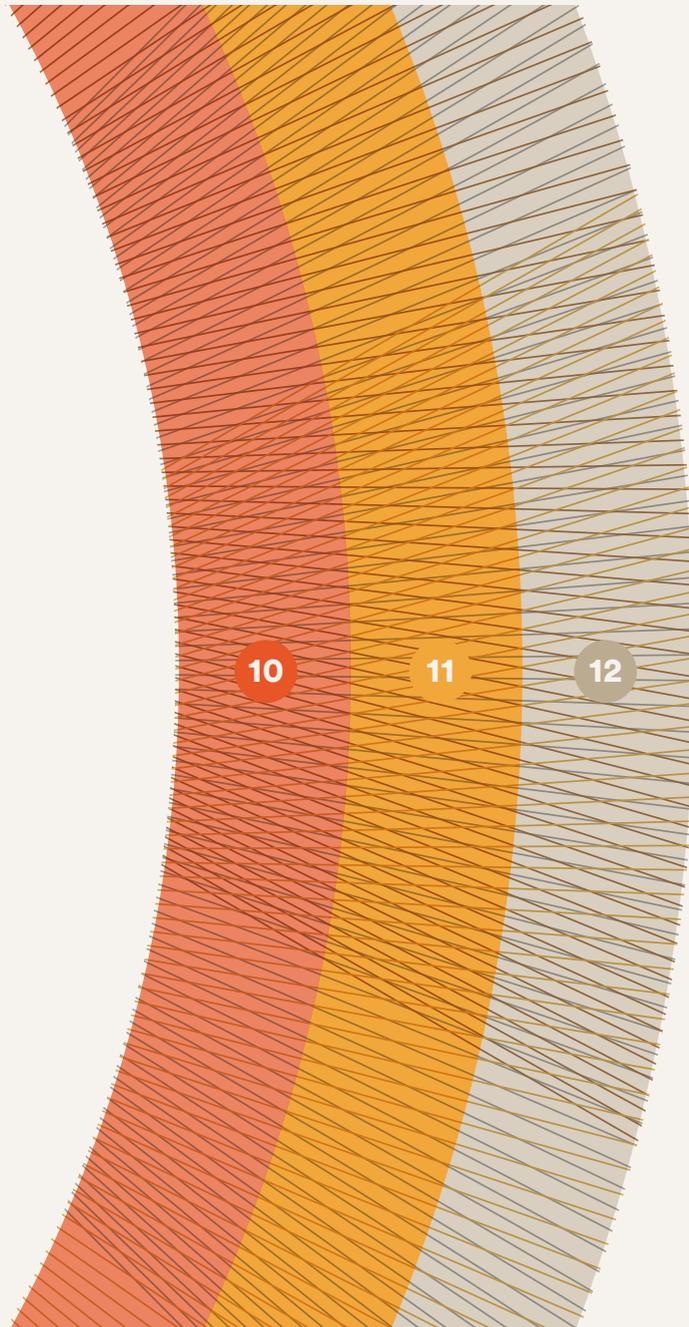


Fig 11

10 **Musical meaning** includes meaning-making constructed and experienced through a relationship with the music itself.

For example, it is about the experiences of children and young people:

- as they progressively develop their musical skills and abilities and experience musical flow
- as they explore the musically unfamiliar, and grow familiar with and become passionate about a particular musical genre or style
- as they become curious and creative in music
- as they begin to make a connection with and love their instruments and/or voice
- as they become intrigued and entranced by the peculiar sonic properties of a chord, tone, phrase, or ornament
- as they completely focus and zone in during performance
- as they become inspired and motivated to perform by listening to the music of others
- as they begin to imagine and think in music
- as they craft the lyrics and melody of a song
- as they watch a live music performance where the music awakens a deep ache to perform

11 **Personal meaning** includes music-making which is inherent to the individual child or young person's personal wellbeing.

Features of personal meaning for children and young people include experiencing self-confidence, self-worth, emotional wellbeing, determination (grit), a sense of purpose, and a sense of personal identity in and through music.

12 **Relational meaning** includes music-making that is inherent to the relationships forged between children, young people and others.

Features of relational meaning for children and young people include:

- promoting broader social connections
- widening cultural understandings
- pleasurable music-making activity becoming the directing force for a group
- music-making contributing to a sense of collective wellbeing
- developing supportive and trusting relationships with one other and with musicians and others through music



Fig 12: Playing the whistle (Age 8)

Personal meaning

Music-making had powerful **personal meaning** outcomes for children and young people. Personal meaning is concerned with the meaningful impact of music-making on children and young people's personal wellbeing. Over the course of the research, the responses of participants, both adults and children/young people, covered a wide range of perceived benefits of music-making, including the following words and phrases:

'it builds young people's confidence', 'gives them self-esteem', 'the therapeutic benefits', 'it's just a relaxed thing', 'picks them up when they're down', 'positive emotions', 'shows them that their voices matter and they matter', 'having a purpose', 'self-belief', and 'having a buzz'.

One young musician (Figure 13) described how his experience of the gentle chime bars during his music-making brought about a sense of relaxation. In this research, personal meaning-making is conceptualised across six different themes:

1. Music-making that was part of a transforming self-confidence
2. Music-making that supported self-worth
3. Music-making that supported emotional wellbeing
4. Music-making that gave purpose and aspirations
5. Music-making that had to be worked for, described by one participant as 'grit'
6. A sense of personal identity in/through music

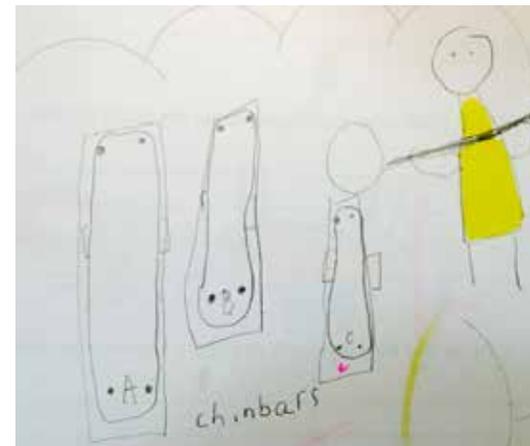


Fig 13: What I enjoy most about my music class is... 'when I was alaxte [relaxed]' (Age 7)

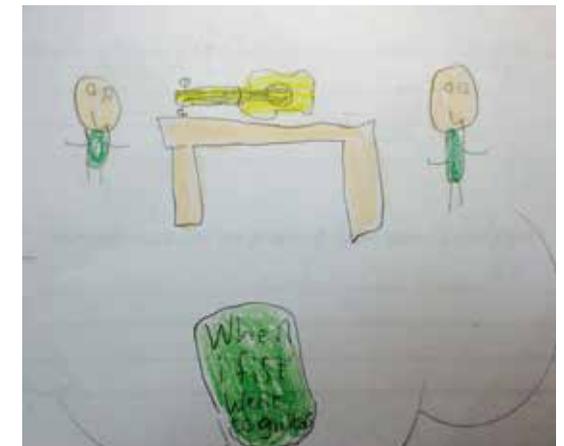


Fig 14: 'When I fist [first] went to guitar' (Age 8)

Relational meaning

Relational meaning is a form of interpersonal meaning-making which children and young people experienced through their engagement with others at an individual level of Music Generation's infrastructure. That is, it is the meaning experienced by children and young people through relationships which were embedded in their music-making endeavours across the PME spectrum areas. Relational meaning highlights and values the role of others in promoting learning and performing as part of a group where children and young people feel valued, rewarded, and part of a collective enterprise.

When young children were asked to describe 'happy music memories' in each subcase, a significant number of children drew on memories which involved their musical interactions with others. For example, several children recalled when they first attended their music lesson (Figure 14); others illustrated their relationship with audience members as they performed at a concert (Figure 15); and a great deal remembered fond music-making memories which involved listening to and playing music with friends and family members – 'Listening to music with my friends' (Figure 16) and 'My brother singing the duck song' (Figure 17).

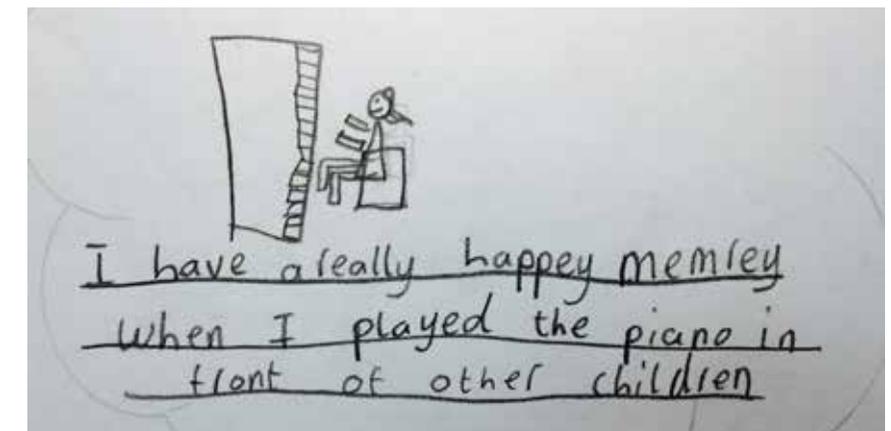


Fig 15: 'When I played the piano in front of other children' (Age 8)



Fig 16: 'Listening to music with my friends' (Age 7)

Through music-making, children and young people were enabled to extend and deepen their social connections, broaden and widen their cultural understandings of others, engage in a process of collective meaningful music-making, contribute to a collective sense of wellbeing and belonging, and build trusting and supporting intergenerational relationships with musicians and the wider community. Supporting the conditions for relational meaning to emerge necessitates placing music-making in the wider context of children and young people's lives, and nurturing those opportunities for children and young people to interrelate and build relationships through music-making.

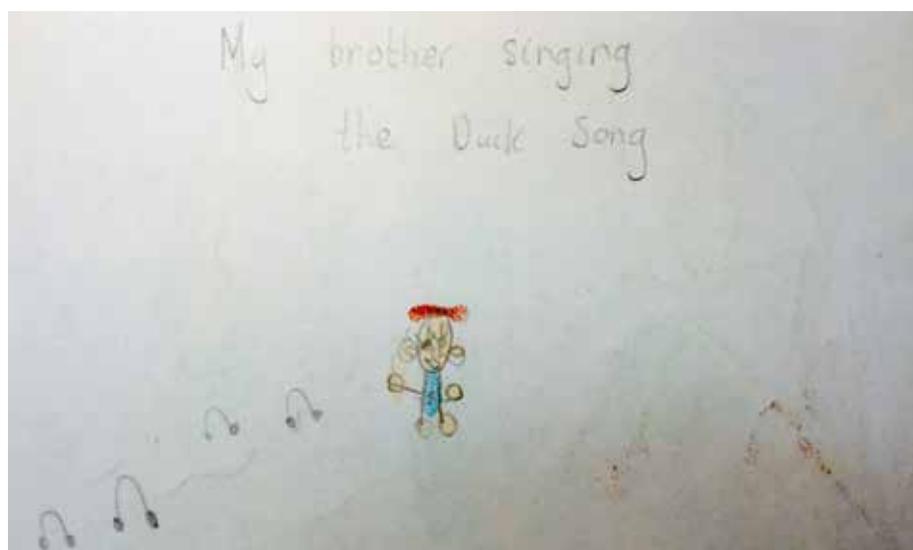


Fig 17: 'My brother singing the duck song' (Age 7)

FUTURE IMPLICATIONS OF POSSIBLE SELVES IN MUSIC AND MEANING-MAKING

1. The question raised by this research is how to effectively align all aspects of Music Generation to facilitate children and young people developing positive possible selves in music. This is the true-north of Music Generation and the reason for the existence of every aspect of its infrastructure. In a complex structure this might easily be lost sight of if resource, territorial and structural issues were to take precedence. The thinking needs to be embedded in the culture of Music Generation so that at every level decisions are taken based on the positive impact it will have on children and young people.
2. Any future development in Music Generation should remain inclusive of a range of purposes for music education and be careful not to narrow the range of possible selves available to children and young people. This could happen for example in a future articulation of standards that overly focuses on professional aspects of music.
3. Ensure opportunities to make music personally meaningful rather than simply routine. Skills are important but not an end in themselves until they are put to meaningful musical use.
4. The categories of possible selves identified in the research could be used to extend the types of opportunities made available to children and young people, such as an opportunity to lead a band or organise a performance.
5. Consider ways that children and young people could be exposed to exceptional and vibrant music experiences and practices across genres and ways they may gain insights into the ways musicians work. The partnership with the Arts Council in bringing highly recognised musicians to local MEPs may have a role in this.
6. Musicians in their direct interactions with children and young people have a special role to play in inspiring, nurturing and facilitating children and young people's strong possible selves in music. There are a range of ways in which this capacity might be supported.
 - A. Develop awareness among musicians of possible selves in music and the potential role they play in supporting this.
 - B. Support musicians with strategies to, for example, ensure that difficulties are not interpreted as points for giving up, but moments for growth.
 - C. Emphasise the value of a musician identity among music educators and facilitate opportunities for music educators to maintain their practice as a musician.

Section 7

AN ECOLOGICAL MODEL OF PARTNERSHIP



PARTNERSHIP IS THE OPERATING PRINCIPLE OF MUSIC GENERATION. PARTNERSHIP ENABLES ALL ASPECTS OF MUSIC GENERATION TO WORK TOWARDS THE COMMON GOAL OF FACILITATING CHILDREN AND YOUNG PEOPLE TO REALISE THEIR POSSIBLE SELF IN MUSIC.



Partnership is the operating principle of Music Generation. Partnership enables all aspects of Music Generation to work towards the common goal of facilitating children and young people to realise their possible self in music. However there are a number of different levels of partnership:

- Those that are directly in the learners' environment who have a direct engagement with children and young people.
- Those who facilitate or support that engagement and are a little more removed.
- Those from a further distance who facilitate the conditions for that relationship to happen.

Partnership can often be a euphemism for funder. While this is sometimes the case, in Music Generation there are an array of partnerships that are also based on collaboration and facilitation by in-kind support rather than funding. In considering the different types of partnerships in Music Generation, this research described five levels of partnership and represented these on a model loosely drawn from Bronfenbrenner's model of ecological human development²⁴. This model was useful as it represents the proximate and distant influences on a child's development, with the child at the centre. In the case of this research the focus is also on the child or young person and the types of partnerships that support meaningful music activity across the three modes of performance music education. Ignited by the level of philanthropic partnership, which acts as a catalyst in this model, each level is at its best when focused on facilitating meaning-making experiences in music for children and young people, regardless of whether the role is structural/organisational or directly engaged with participants.

²⁴ Bronfenbrenner, U. (2005). *Making human beings human: Bioecological perspectives on human development*. Thousand Oaks, CA: SAGE Publications.

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



Shared goals of partnership

Partnership is such an expandable term that it is sometimes difficult to identify the shared goal to which it refers. Aspects from the literature describing partnerships that are not based on a funding role included the characterisation of partnership as actually working together rather than just sharing information. This, it is noted, calls for demonstrated commitment, mutual trust, equal ownership and agency, and the achievement of common goals²⁵. Partnership is often motivated through collaborative advantage²⁶, a synergy where partners can achieve more together than they can on their own. Two difficulties with partnerships noted in the literature were that time to build the relationships that are the hallmark of effective partnerships was often missing²⁷, and that partnerships set up within existing structures can lead to the assumption that an existing culture will prevail. This is described as ‘new rhetoric in old bottles’ and is to be avoided. Both of these are a consideration for the types of partnership working that are part of Music Generation.

Power relations in partnership

Awareness of the role of language and procedures in perpetuating unequal power relations was also noted. The special nature of partnerships between policy makers and policy deliverers and also between providers and participants were acknowledged as requiring particular attention to ensure a true partnership²⁸. A range of functions and purposes for partnership were articulated in the literature: ‘transformational’ partnerships seek to convince the partner of values and objectives. Straying back into the financial area, ‘synergetic’ partnerships work to produce added-value and ‘budget-enlarging’ partnerships to produce extra resources. Practical partnerships included ‘facilitating’ partnerships that develop trust and accommodate relationships as well as ‘co-ordinating’ partnerships that oversee actions in strategic and practical terms. ‘Implementing’ partnerships deliver pre-agreed projects and ‘collaborative’ partnerships are where partners get to know one another’s work and, as a consequence, agree to work together. It is clear from the literature that effective partnerships can demonstrate a wide range of qualities. However across all there must be a shared understanding and shared ultimate aims.

Six levels of partnership

Six levels of partnership were found in this research, each listed below and each with a different characteristic role. These support the ultimate outcome of meaningful music-making at an **interaction level**. This has the child or young person in the centre surrounded by the immediate partners in their music learning that they interact with. This is followed by nurturing partnerships who work with them on an **individual level**; this may be a musician, a parent, a teacher. These in turn are supported by gatekeeper and facilitating partnerships such as the principal of a school or the manager of a venue. At the **local level** there is more of a mix between funding and collaborative partnerships. Partnerships are created across the local level with other local organisations but also with the **meso level** in order to support or put in place music lessons and associated initiatives at individual level. At **national level**, partnerships are more strongly funding-based. However, this is often to influence or effect actions at individual level. To do this they tend to partner with a local organisation who goes on to partner with a gatekeeper organisation who supports the individual-level interaction. One problem with these different layers of partnership is their increasing distance from their ultimate reason for partnership. This can result in this being forgotten with the partnership becoming about structural or sectoral priorities instead.

1. Interaction level (meaning-making outcomes).
2. Individual level (nurturing and fortifying partnerships).
3. Meso level (gatekeeper partnerships).
4. Local level (symbiotic and synergetic partnerships).
5. National level (transformative, advocacy, strategic and governing partnerships).
6. Philanthropic level (visionary and catalytic partnerships).

25 Stern, R. and Green, J. (2005). Boundary workers and the management of frustration: a case study of two healthy city partnerships. *Health promotion international*, 20(3), pp. 269-276.

26 Huxham, C. (1996). Collaboration and Collaborative Advantage. In: C. Huxham, ed., *Creating collaborative advantage*. London: SAGE Publications, pp. 1-18.

27 Craig, G. and Taylor, M. (2002). Dangerous Liaisons: local government and the voluntary and community sectors. In: C. Glendinning, M. Powell and K. Rumery, eds., *Partnerships, new labour and the governance of welfare*. Bristol: Policy Press, pp. 131-149.

28 Hallam, R. (2011). Effective partnership working in music education: Principles and practice. *International journal of music education*, 29(2), pp. 155-171.

A

Ecological Model of Partnership

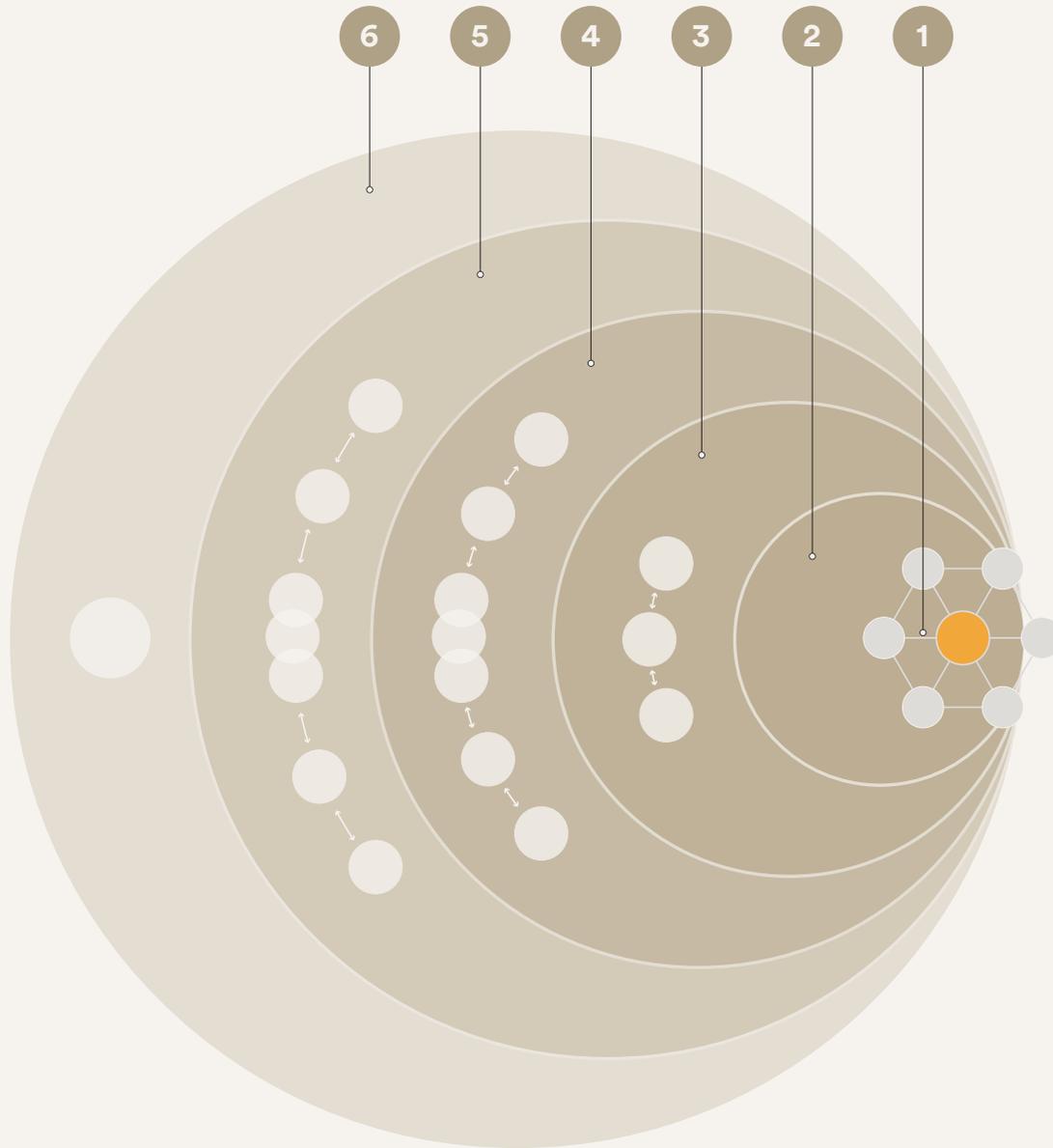


Fig 18

6

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.

5

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.

4

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 MEPs 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 MEPs 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.

3

Level 3: Meso level

These are partnerships between local and individual levels. They are gatekeeper partnerships which facilitate engagement between the MEP 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.

2

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.

1

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. As an example, consider a 14-year old young person's interaction with her saxophone teacher in weekly lessons and in other contexts along the PME spectrum.

A songwriting initiative in Limerick City that was part of a whole-school songwriting programme across multiple primary schools serves as a good example of several levels of partnership-working in action. At an interaction level, musicians (a double bass player, guitarist and vocalist) visited the school and worked directly with a large group of children, meaningfully engaging with them over the course of a nine-week programme to compose and perform their own songs, and experience meaningful music-making. Three classroom teachers worked with the musicians at an individual level to ensure that the programme was nurtured and strengthened. At a meso level the school principal formed a crucial gatekeeper partnership with the MEP and helped to build and sustain a meaningful relationship with the MEP co-ordinator which ensured that those relationships at individual and interaction levels could in turn be sustained. The MEP co-ordinator worked with musicians and across the schools involved to develop a large-scale performance that included the songs schools had composed. Local, national, and philanthropic-level partnership-working was also part of facilitating this project. This could be described as a 'golden thread' continuum from philanthropic (visionary and catalytic) partnership-working, to the level of the child/young person in interaction level (meaning-making) partnership-working.



Fig 19: Visiting musicians



FUTURE IMPLICATIONS OF EACH LEVEL OF PARTNERSHIP

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. Further issues for consideration that relate to particular levels of partnership are raised below.

MUSICIAN AND CHILDREN AND YOUNG PEOPLE: INTERACTION AND INDIVIDUAL LEVEL

— Who are considered to be partners?

- The question of who are considered to be partners is raised by the findings.
- The most vital level of partnership is at the individual-interaction level. This is where the music-making, learning and musical growth happens. What is the role of the musicians in this partnership? Are musicians in fact partners or simply deliverers and employees? If partnership-working is fundamental to Music Generation it would seem that such a role is appropriate and should be further developed. The implications of working with musicians as partners might address some of the concerns raised by them in the research and also have a bearing on their future working practices.
 - Are children considered partners in their own learning? If this is the perspective there are implications for the developing autonomy, voice and independent music action on the part of children and young people and this has been highlighted in the research. This needs to be carefully balanced so it is not interpreted as 'anything goes'. Far from it, partnership is a two-way process that requires joint listening, joint endeavour and relationship-building. In a learning context it requires growing and supported independence, based on confident growth in knowledge, skill and expertise that allows musical independence and judgement.

THE MOST VITAL LEVEL OF PARTNERSHIP IS AT THE INDIVIDUAL-INTERACTION LEVEL. THIS IS WHERE THE MUSIC-MAKING, LEARNING AND MUSICAL GROWTH HAPPENS



— **Progression**

Time is an important element of the above points. Relationships are not built on short-term programmes and it is difficult to plan for continual progressive complexity in a repeatable six-week programme. While one-off and short-term programmes have an appropriate context there should also be some programmes that are annual and that continue progressively from year to year.

— **Other support partners**

There are a number of other partners in learning who may be present with the musicians, especially with young children, such as parents/guardians, classroom teachers, childcare educators or youth workers. Clarity about their role in supporting children's music-making is important especially as they also act as role models at this stage of learning.

— **Professional development and learning networks**

Music Generation is a very recent development in Ireland. Musicians are taking on complex multiple roles, some for the first time, and working out how to do this. Some consideration should be given to continuing to build partnership capacity in professional development and learning networks. In keeping with Music Generation's role as 'change-agent', an innovative approach to the types of support developed which put musicians in touch with new approaches and models and ways of thinking should be considered.

— **Musician partnerships**

The term 'musician' for music educators within Music Generation is an encompassing rather than an excluding term, but it is also a valuable means of aligning the intentions of Music Generation. While musicians occupy multifaceted and evolving roles they represent the world of music to children and young people and support them in envisioning and constructing musical possible selves. An active and vibrant musician identity and practice is a valuable resource for Music Generation's goals and some consideration should be given to the type of partnerships with musicians that enable them to continue to nurture their professional musical lives.

— **Musicians' understanding of the musical lives of children and young people**

Together with longitudinal programmes, investment in musicians and investment in the time that it takes for partnerships to form and grow, the research suggests that musicians should develop an understanding of the musical lives of children and young people, creating agency for them in the musical journey, creating a connection with individuals, and ensuring children are involved in constructing meaning in their music-making and have the opportunity to construct vivid musical, personal and relational possible selves.

GATEKEEPER PARTNERSHIPS AND LOCAL SYNERGETIC PARTNERSHIPS: MESO LEVEL

— Meso-level partnership

Meso-level individuals have rich and nuanced understandings of their own contexts. Engaging with meso-level ‘gatekeeper’ partners to inform the design and implementation of programmes is invaluable in terms of building trust, constructing shared understandings and putting in place those conditions which effectively address barriers to PME and support individual and interaction-level partnerships. MEPs should continue to work with these partners to draw on their local understanding in removing barriers to access.

— Synergetic partnership

Synergetic partnerships are where other partners recognise that they can achieve their aims (not necessarily musical) through Music Generation’s aims. Examples might be the probation service’s Garda Diversion Programme or a summer festival programme. These are valuable partnerships but care should be taken to avoid mission creep, however worthy, and retain the focus on children and young people’s meaningful music-making.

— Open partnership

One of the most dynamic aspects of Music Generation’s local-level and ‘open’ partnership infrastructure is the significant range of other local organisations, providers, groups, centres, institutions, etc. that are willing to work in partnership with the local MEP. These include: county childcare committees; local funding agencies; local festivals; live venues; Youthreach centres; Garda Youth Diversion Offices; healthcare settings; third-level institutions; disability services; public libraries; direct provision centres; individual schools; private music education providers; music organisations and arts centres; as well as support groups such as the Home School Community Liaison. Where viewpoints of local agencies, steering committee members, meso-level partners, and/or musicians are sometimes in conflict with each other or do not align, there is an important role for the co-ordinator in mediating this.

— Diverse partnerships

Diversity of provision, access and multiple approaches to music learning is a hallmark of Music Generation. A shared understanding of this is vital when working through existing structures. The comment by one Steering Group member that they sometimes need to be reminded that their goal is to ‘bring Music Generation to every child, not just every ETB child’, is a case in point.

— Leadership roles within partnerships

The local level of the ecological model of partnership for Music Generation has a profound influence on what happens at meso, individual and interaction levels. At a local level, co-ordinators have complex and wide-ranging responsibilities, and as MEPs grow and evolve it is important that co-ordinators have the opportunity to reflect on the nature of their leadership and the impact that their leadership is having across the local context. One way of strengthening partnership and engagement is to source leadership roles from within the musicians of an MEP or the Steering Committee of the MEP, and so complement, share and lighten leadership roles.





— **Co-ordinator partnerships**

Co-ordinators should seek to build and maintain open, trusting, facilitative partnerships between all parties within their MEP, in particular with musicians. Achieving these aims requires time, energy, a clear prioritisation of responsibilities and the resourcing of local management and administration structures that can effectively support co-ordinators in achieving their vision.

— **Role and responsibilities of MEP Steering Committees**

A revisiting and affirmation of the role and responsibilities of a Steering Committee as an MEP expands and evolves would: bring forward and deepen a Steering Committee's collective understanding of 'partnership-working'; open up the Steering Committee to other relevant partners; further challenge the 'silo' mentality which persists in some contexts; and ultimately ensure that co-ordinators are supported by an achieving and responsive Committee which has its sights firmly set on the meaningful music-making experiences of children and young people.



NATIONAL AND PHILANTHROPIC PARTNERSHIPS

— **Leadership of National Development Office**

Leadership requires leading by example. The National Development Office has a continuing role in demonstrating Music Generation's values by being visibly engaged in ensuring a powerful positive impact on the lives of children and young people through access to a vibrant and diverse performance music education. All other initiatives of the National Development Office, such as the development of structures, the work with and of musicians, the partnership-building, strategic alliances and consultations with communities, should continue to be seen as a support to achieving this aim.

— **Sustainability**

As Music Generation grows and becomes ever more complex this must remain fundamental. Future planning for structural or personnel change should consider how this focus will be sustained.

— **Attracting partners and leveraging resources**

As a organisation with a visible transformational agenda the National Development Office of Music Generation has the power to attract partners and to leverage further resources that provide high-level and enriched experiences for children and young people's music-making. It has already done this in partnering with the Arts Council and The John Lennon Educational Tour Bus.



— **Relationships with musicians**

Music Generation has already gained integrity and trust because of its focus on outcomes for children and young people, its strong communication of achievement, its light resource, central organisation and the belief (hard won) that it is here for the long term. However it has had to very quickly establish itself and, in shifting from a foundation organisation to a development organisation, some consolidation may now be necessary. This is particularly so with musicians who, although at the forefront of Music Generation, can feel a disconnect and a clash between their own approaches and philosophies and the structures they are working in. The National Development Office needs to create an effective connection with musicians and develop a listening and learning relationship so that their concerns are heard and so that musicians are fully aware of and share its principles.

— **Reflecting the breadth of performance music education**

Music Generation is changing the ways we think about performance music education. The setting of a vision that goes beyond music lessons and addresses children's self-actualisation in and through music is one case in point. The breadth of what is included and its agenda for inclusion is another. Careful consideration of how to reflect this breadth in recording and reporting on MEP programmes is essential to ensure that Music Generation's broader vision of music education continues into the future.

— **Maintaining flexible structures**

In doing its work Music Generation benefits from its existence as an independent entity with its own Board that is also strongly connected to government agencies and can act as a co-connector and honest broker between sectors. At the same time it effectively combines a supportive and development role with a role in accountability for the MEPs it works with. As Music Generation grows some consideration should be given to the structures that will continue to facilitate this.

— **Maintain strong partnership with the Department of Education and Skills (DES)**

The DES is the primary national facilitating partnership in Music Generation. Together with matched funders they have a key role in national and local-structures that enable Music Generation to achieve a dynamic and locally-responsive performance music education for all children and young people. Music Generation should continue to work in partnership with the DES to maintain awareness and understanding of the breadth and diversity of Music Generation's initiatives and programmes across all its settings.

— **Maintaining partnership with philanthropy**

The philanthropic engine of Music Generation is a resource and a catalyst that should be returned to frequently. It has the potential to change ideas, create new possibilities and ways of working and open other connections. The reputational leverage of the donors should not be overlooked as a powerful part of the ecosystem of partnership.

Section 8

CONCLUSION

A framework with transformational potential for children and young people



IN PLANNING FOR THE FUTURE DEVELOPMENT OF MUSIC GENERATION, THE ALIGNMENT OF ALL OF ITS PARTS TO FOCUS ON SUPPORTING CHILDREN AND YOUNG PEOPLE IN DEVELOPING VIVID POSSIBLE SELVES IN MUSIC, AS WELL AS SUPPORTING THE MULTIPLE WAYS IN WHICH THEY CAN REALISE THESE, CREATES A STRONG TRANSFORMATIONAL INTENTION AT THE HEART OF THE PROGRAMME.



The concept of **possible selves** in music as the goal of performance music education is congruent with the vision of Music Generation for children's personal growth and self-actualisation in music. It is an open concept that can accommodate a diverse range of aspirations for music: from an enriched life with music to a professional life in music.

It includes within it the idea of growth and continual progressive complexity. It is inclusive of diverse genres, musical practices and relevant to all music learning contexts. Furthermore it is an overarching way of bringing together the multiple aims and intentions that the various music traditions and musicians that are part of Music Generation have for children and young people. It therefore has a role in articulating shared intentions that all can subscribe to.

Similarly the awareness that there is a **spectrum of performance music education modes** and that these represent different intentions for music students allows those from diverse traditions to locate themselves and to relate their priorities and values to others within the broad family of Music Generation. It creates the terms needed to have a shared conversation about differences. It also provides a reflective measure for musicians in terms of the balance of their programmes as they move between dialogical modes to presentational modes to participatory modes (whether autonomous or festive). The categories included act as a probing and thinking tool that make visible otherwise overlooked aspects of performance music education that are part of the practices of professional musicians, such as writing a programme note, the marking-up of a score, or learning how to rehearse with an accompanist.



The orientation of **partnerships** towards the shared goal of achieving the best musical outcomes for children and young people anchors them and provides a filter for priorities. The understanding of the texture and diversity of potential partnerships in terms of collaborative nurturing, gatekeeping or symbiotic partners provides further ways to address barriers to **meaningful music-making** and supports the development of partnerships that can facilitate initiatives through shared concerns.

In planning for the future development of Music Generation, the alignment of all of its parts to focus on supporting children and young people in developing vivid possible selves in music, as well as supporting the multiple ways in which they can realise these, creates a strong transformational intention at the heart of the programme. This not only has the potential to transform the lives of children and young people but radically change the ways we think about the provision of high-quality, inclusive, accessible, diverse, creative and sustainable performance music education.





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and Local Music Education Partnerships



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