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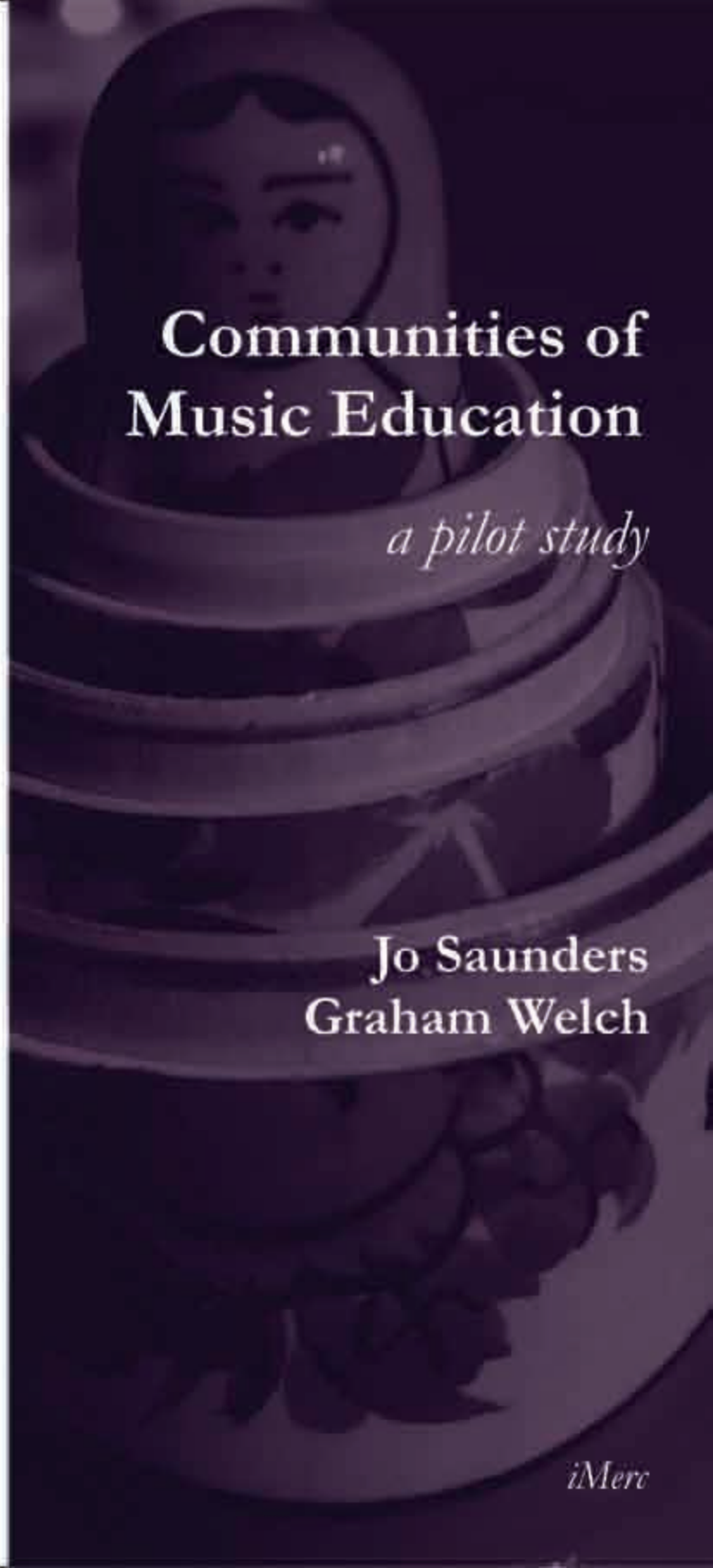

Communities of Music Education

a pilot study

Jo Saunders
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Contents

Executive Summary

This research has involved three providers working in Youth Music Action Zones in England. In each case, the research has explored the ways in which music provision is conceptualised, structured and delivered. Particular attention was paid to the nature of the partnership between the providers and other organisations, and the extent to which these partnerships strengthened provision. Interviews were held with key members of staff, observations were made of music provision and the young people described their experiences.

The main findings of the research suggest that:

- The young people involved with this research tell of very different paths through the formal education system. What they have in common is a recognition that the time that they have invested in music making in the non-formal sector, through the provision of musical opportunities by the case providers, has had a positive impact on their musical lives and, in addition, impacted on elements of their lives beyond their musicality, such as that of self-confidence, team working, the ability to focus or concentrate, listening skills, working to guidelines, relating to others, forming positive work relations and making friends.
- Most of the young people involved in this research do not describe themselves as 'musicians' as an outcome of *either* the formal or non-formal music education that they have received. Nevertheless, a young person who experiences a successful concept of 'musical me' within several different contexts may be able to cultivate a wider understanding and lived experience of musicality, beyond that of the binary distinction of 'musician' and 'non-musician.'
- In the brief descriptions of these young peoples' experiences, the formal and non-formal musical provision may exist as musical pathways that run on parallel or opposing pathways, with little or no overlap. The young people included in the research have enjoyed relatively long term relationships with the non-formal sector and most continued to attend formal education settings. In these cases, the lack of joining up would appear to stem, in part, from the young person's desire to explore different concep-

tions of musicality within different settings, a perceived lack of suitable instruments within the formal context or a perceived mismatch between the academic (written) approach in formal settings and the practical (music making) approach in non-formal settings.

- The process of 'joining up' music education provision would appear more complicated than previously expressed. There is a need to consider the process not only from a structural perspective, enabling formal and non-formal providers to work more effectively together, but also from a pedagogical perspective, ensuring that the inherent strengths of musical provision in the non-formal sector are not diluted from the young person's perspective, thus guaranteeing that the access to high quality musical experiences in a variety of contexts are the automatic right of every young person.
- The case music providers have drawn attention to a perceived lack of mutual understanding between partners in the formal and non-formal settings, in terms of their 'ways of working' and common understandings of terminology. Research evidence (see Section 4), that seeks to illustrate both commonalities and differences may begin to provide a common understanding and a common language that will enable meaningful conversations between partners.
- A positive pupil-teacher relationship has been associated with higher levels of identification with music at school (Lamont, 2002:54; Saunders, 2010:448) and in turn, pupil-teacher relationships have been found to be more positive where pupils feel that they are able to achieve (Spence, 2005:51). The responses in this research suggest that the young person/practitioner relationship is more complex. The young people described a relationship in which the practitioner was respectful of, and interested in, the young person's musical opinions and preferences. To build and maintain a positive relationship, the practitioner accommodates the young person as a musically 'significant other' who is able to mediate musical encounters in social contexts beyond the immediate setting of the practitioner.
- Working with partner organisations was seen as a positive process, as there were strengths in the 'different methods of delivery and ways of working.' Providers stated that there was not only a 'huge amount to learn from one another,' but that they could achieve better 'value for money' through the 'sharing of resources.' This was felt to be important as through shared resources (such as office space) partners would be able to communicate more effectively and 'find out about things by simply being there.' In addition, effective working between partners would enable the young people to gain experience of a 'variety of ways of working with music, outside the mainstream' of school music.
- Trust is needed so that partners feel that they are able to openly discuss issues, whilst time is required to revisit aspects as needed and clarify issues for all concerned (e.g. Hallam, 2010). Those case providers who reported repeatedly successful programmes with partner organisations were those who had, over an extended period of time, developed open and strong relationships. A key element underlying the variable success of partnership working would seem to be lack to time. Sufficient lead time must be introduced into planning stages that allows for each of the partner organisations to agree their aims and their roles well in advance of beginning the programme.

- The professional development of staff is central to the ongoing success of any programme. Findings suggest that there is a need to 'define common content and teaching standards, but allow for diverse approaches and styles' (Robinson, 1998:38).
- In the best examples of music provision, the young people themselves play a role in the decision making process. Case providers describe how they consult with young people at the earliest planning stages, how steering groups of young people are formed and how the young people are trained independently to evaluate the outcomes of the provision. By so doing, the providers ensure that the young people's voice, in both a musical and advisory role, is heard.
- Evidence from the research suggests that there is an ongoing need to provide engagement activities that act as 'hooks' in order for young people, particularly vulnerable young people, to re-engage with the learning process. Although these short term engagement activities may lead to a longer and deeper engagement with music provision, they also play a vital part in offering young people a high quality musical experience and a lifeline. For some young people, the patchwork of 'short term kicks' can be seen instead as a series of stepping stones across potentially stormy waters.

1. Introduction and Context

1.1 Music Education: A Changing Context

The organisation of Music Education has been under review for a number of years. From the earlier suggestions of the Music Manifesto (DfES, 2004)[1] to the most recent review of Music Education (DfE, 2011a)[2], there has been an increasingly vociferous call for formal and non-formal sectors of music provision to work more collaboratively in order to create a 'universal music education' (Hallam and Creech, 2010:342). The 'Henley Review' (DfE, 2011a) was undertaken at the request of the Secretary of State for Education[3] on the understanding that 'every child should receive a strong, knowledge based cultural education and should have the opportunity to learn and play a musical instrument and to sing' (DfE, 2011a:4).

Broadly, the review set out to establish how the 'distinctly patchy provision' of music could be addressed through the establishing of a 'National Plan for Music Education', delivered through partnerships between existing providers (DfE, 2011a:5). The following section of this report highlights the main issues concerning three of the aspects covered in the review: (i) working in partnership (Section 1.1.1), (ii) issues of best practice (Section 1.1.2) and (iii) aspects of local delivery (Section 1.1.3)

1.1.1 The Henley Review: Working in Partnership

There was a stated need for the providers of Music Education to work more closely as 'working in partnership [would] be absolutely key to developing a vibrant future for Music Education in this country' (DfE, 2011a:7). In the government response to the review, working in partner-

[1] For online access to the Music Manifesto Report see https://www.education.gov.uk/publications/1-84479-533-5

[2] For online access to the Henley Review of Music Education see https://www.education.gov.uk/publications/standard/publicationDetail/Page1/DFE-00011-2011

[3] Michael Gove currently serves as Secretary of State for Education.

ship was described as a means of 'transforming the way that music education is provided across the country' (DfE, 2011b:2), on the basis that those organisations were also able to make use of 'knowledge of what the best music educators already achieve; ensuring that providers work together to plan the best possible music education for every student' (op.cit).

The 'patchy provision' previously cited (see Section 1.1) was felt, in part, to be a by-product of the complex and diverse range of providers working in Music Education. A 'multitude of agencies...provide an array of musical and educational services to an increasingly diverse audience, often in an uncoordinated, mutually exclusive fashion' (Robinson 1998:32). By sharing elements of best practice and establishing joint aims and objectives across providers, it was suggested that areas with less successful provision could be improved. In addition, increased partnership between providers could address the need to support breadth as well as depth within Music Education. It was argued that, whether within the formal or non-formal sector 'no single organisation [could] hope to provide the full range of tuition and experiences that constitute a sound music education' (DfE, 2011b:5). A more collective approach would address the musical needs of a wider range of children and young people.

However, as a potential consequence of the variety of providers offering a plethora of musical opportunities, there was an equal risk that provision would overlap or fail to address the needs of a particular client group. The need for an increased level of communication and awareness of aims between organisations was also described as a necessary and positive step towards creating a plan that embraced the child's musical education throughout their lives. It was felt that the National Plan 'should set out a clear pathway' (DfE, 2011a:15), through which every child or young person would be able to access a high quality musical education suitable to both their developmental and musical progression. These pathways were to be signposted so that the individual was able to access the most age or ability appropriate provision. All children (aged 0-14), would be entitled to a level of music education that would exist within the Early Years Foundation Stage and the National Curriculum (DfE, 2011a:12). As well as this basic entitlement, additional aspects that enabled children to access increasingly specialised provision beyond the classroom setting and in both formal and non-formal contexts would be formally signposted so as to clarify paths of progression for teachers, parents and young people alike.

1.1.2 The Henley Review: Best Practice

Over and above the declared support for Music to remain as a statutory requirement within the National Curriculum (DfE, 2011a:15), and subject

to continued regular inspection by Ofsted[4], there was a stated need for best practice to be more widely disseminated in order to improve standards across all aspects of Music Education provision. The acknowledgement of best practice would serve to inform both the formal contexts, such as Primary schools, in which 'successive Ofsted reports on music have indicated that the confidence and skill levels of primary class teachers prevent the delivery of a sound music education' (DfE, 2011b:10) and non-formal contexts, such as arts organisations, for which 'there has been no single definition of what constitutes best practice' (DfE, 2011a:15). Earlier partnerships between the formal (schools) and non-formal (arts organisations) had, it was felt, suffered from mismatches of expectations and outcomes. Previously, 'there [was] a perception that not every arts organisation provides projects that [we]re focused on learning objectives that tie in with the rest of the child's education' (DfE, 2011a:13). This criticism chimes with findings from Davies et al., (2007), who reported that musicians working for non-formal providers were less likely to be aware of national strategies. As a result, young people involved in both formal and non-formal settings were liable to experience the provision as disconnected events rather than as part of a coherent whole.

The review suggested that 'schools should be unafraid of being more demanding' of the organisations that they work alongside in order to ensure that 'any programmes that they buy in fulfil the criteria of learning outcomes that tie in with their overall curriculum objectives' (DfE, 2011a:13). As evidence from the arts organisations will show (see Section 3.1, 3.2 and 3.3), there is a continued need for both sides of the formal and non-formal relationship to work harder to create an understanding of what the provision is able to achieve and the place of the provision within the young peoples' wider educational experience.

1.1.3 The Henley Review: Local Delivery

The 'Henley Review' proposed that;

> *'Schools, local authority music services, arts council England client organisations and other recognised delivery organisations should work together to create Music Education Hubs in each Local Authority area.' (DfE, 2011a:18)*

The aim behind the creation of such 'hubs' is the formation of a diverse range of providers of a wide range of approaches to Music Education. In some areas, this partnership around a central provider has already begun to

[4] The Office for Standards in Education, Children's Services and Skills (Ofsted) inspects or regulates local services, child minders, child day care services, children's centres, children's social care, Cafcass, state schools, independent schools, teacher training providers, colleges and learning and skills providers in England.

be established in terms of delivery and coherence of provision[5]. In others, there is a more stratified or discrete approach that will take time to orchestrate[6]. By formalising the relationship and streaming direct funding through the 'hub' or central organisation, the breadth and quality of Music Education may increasingly be defined by the regional variations in modes of delivery. Ideally, it was proposed that these 'hubs' would act as more than 'a loose collective body of music-making organisations', instead demonstrating that 'they [we]re able fully to cater for the Music Education needs of all children in their particular area' (DfE, 2011a:18).

Youth Music, through its strategic goals, is attempting to bridge the gap between formal and non-formal providers responsible for the local delivery of music education, in order to ensure that those who can benefit from either provision are able to do so. The aim of this research is to begin to identify how formal and non-formal providers work together effectively to ensure equality of access to progressive musical learning for children and young people. The following sections (Section 1.2, 1.3, and 1.4) provide a brief summary of the concepts underpinning music education in formal and non-formal learning contexts.

[5] Local Authority Music Plans (LAMPS), for example, where in place, seek to broaden and organise music provision within a locality, including both formal and non-formal providers.
[6] Due to necessary changes in provision and organisation, it is envisaged that the funding mechanism for Music Education will remain the same for 2011-12 financial year, with the new model becoming operational for the 2012-13 financial year.

1.2 Music Education: Differing approaches

Young people access aspects of their musical educations in a variety of ways. For the purpose of this research, differences in music education provision in formal (predominantly classroom based in school contexts through the delivery of the National Curriculum) and non-formal opportunities are outlined below. Traditionally, the categorisation of music education opportunities can be seen to exist on two axes; (i) formal vs. non-formal, and (ii) statutory vs. non statutory. In addition, activities may adopt a generalist or specialist approach (see Figure 1, below) for one way of illustrating this diversity.

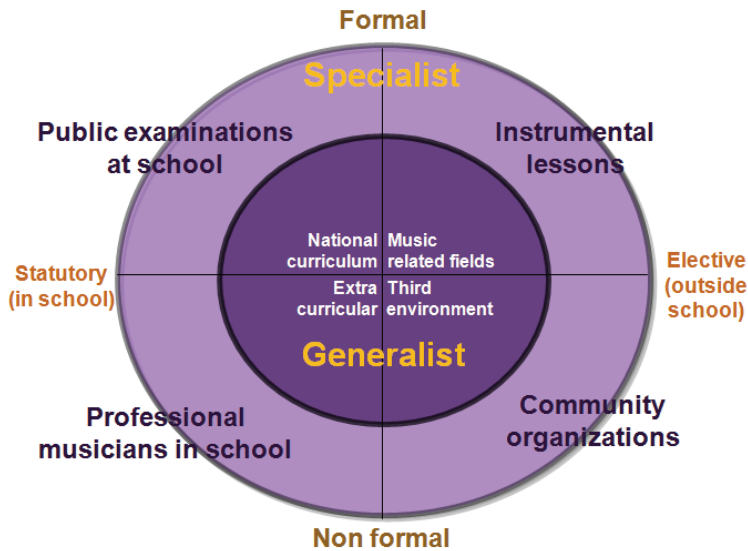

Figure 1: A 'globe' model of opportunities in music education (Hargreaves, Marshall and North, 2003).

However, the established dichotomy between formal and non-formal learning is increasingly less distinct. As discussed below (see Section 1.2.1, 1.2.2 and 1.2.3), the traditional divisions between contexts and approaches have been investigated so as to suggest more effective ways to provide more young people with meaningful musical experiences.

1.2.1 Music Education: Formal contexts

Music education in formal settings has historically fallen into two discrete traditions; that of the specialist or generalist framework. Hargreaves (1986:148) describes the specialist framework as one in which a minority

of 'talented' pupils enter into a 'master and apprentice' model of instrumental tuition. The model is based upon a view of education as subject-centred, skill or fact oriented, where the teacher represents both authority and the accepted body of knowledge. By contrast, the generalist model proposes, 'that music can be performed, appreciated and enjoyed by all pupils at all levels' (op.cit). The music practitioner working within the generalist framework provides opportunities for young people to create and appraise music by 'finding out for themselves' within a semi-structured environment.

1.2.2 Music Education: Formal contexts, Non-formal Practices

Music educators working in the formal context[7] have sought to address an ongoing issue of engagement experienced within the classroom (particularly at secondary level) setting[8]. Resnick (1987:15) describes the formal context as 'schooling'; a setting in which there is 'not supposed to be much continuity between what one knows outside school and what one learns in school.' Adolescents have been found to increasingly 'devalue school-organised music, and instead begin to favour musical activities that they can organise themselves' (Boal-Palheiros and Hargreaves, 2001). Research findings have argued that for an adolescent, a musical activity must be increasingly perceived to be voluntary. 'Since the endeavour to regulate mood [is] based on personal goals, the satisfaction of these goals [is] guaranteed only by personally pursuing them in self selected ways' (Saarikallio and Erkkila, 2007:93).

These findings may have far reaching implications for any form of music education, if, as proposed, 'the adolescents' appreciate freedom in their choice of playing, want to make their own decisions about the kind of music...and aim to engage with music because they feel like doing so, not because they should' (Saarikallio and Erkkila, 2007:94). The argument was echoed by the suggestion that 'schools and music providers connect their music provision more meaningfully with young people's own interests, passions and motivations' (Hallam and Creech, 2010:343), and further explored as part of the extensive work undertaken by the Musical Futures[9] project, who have sought to explore ways to re-engage secondary school pupils with music. Early research from work in pilot schools indicated that

[7] It would seem overly simplistic to assume that the division between formal and non-formal is clearly defined; there are conventions and 'accepted ways of being' demonstrated in all contexts with young people displaying an implicit understanding of the 'rules.'

[8] Research suggests that classroom music at Key Stage 3 may struggle to address the emergent musical identities and preferences of the young people involved, leading to disengagement (cf. Saunders, 2010).

[9] See http://www.musicalfutures.org.uk for more details. Musical Futures seeks to create a music entitlement for all young people, by bringing together in- and out-of-school experiences, and making music learning relevant.

it was vital to find an alternative method of teaching music and to personalise the nature of the musical opportunities on offer. The work of the Musical Futures project began with the premise that formal classroom music teaching has historically depended on traditional teaching methods, despite changes made to the curriculum (Green, 2002b). The previous introduction of a wider range of acceptable musics[10] to the music classroom did not fully address issues of relevance or engagement. Indeed within the formal setting, it has been suggested that the personal territory of a musical genre invested in by a young person would be 'vigorously defended' (Richards, 1998:17) rather than welcomed. Any attempt 'to approach [the musical genre] with a critical, demystifying intent' would be met with 'determined resistance' (ibid). It was argued that the traditional teaching methods did not suit the breadth of available musics and bore little resemblance to the ways in which popular musicians learn in non-formal contexts (Green, 2002a). Despite the variety of music, the unchanging methods of learning created a 'peculiar, classroom version of music... bearing little resemblance to its existence in the world outside' (Green, 2003:269). In the Musical Futures approach, the music teachers were encouraged to adopt the role of facilitator in which they observed and modelled material while the pupils learnt through listening and copying recordings of music that they both liked and identified with. The defining principals of the approach have been distilled thus:

- pupils work with music chosen by themselves that they enjoy and identify with;
- pupils work aurally through listening and copying;
- pupils work with peers in groups chosen by themselves;
- skills and knowledge can be gained in a rather haphazard fashion (on a basis of need) with whole 'real' pieces at the core; and
- listening, performing and composing are integrated throughout the learning process.

(Philpott, 2010)

This approach to musical learning relates to the work of Folkestad (2005) who suggests that it is not the type of music, or the site of the learning experience that differentiates between formal and non-formal learning, but rather the orientation of the learner to *playing and making music*. Non-formal learning, he argues, occurs when playing and making music. Formal learning occurs when learning how to play music. In this sense, during a musical experience, the young person is most likely to en-

[10] Publications from the Department for Education and Skills (1985). Music from 5 – 16. Curriculum Matters 4. London: HMSO, and Department for Education (1995). Music in the National Curriculum. London: HMSO, describe a need to include music from a wide geographical and cultural context as well as from popular genres.

gage in an ongoing dialectic between formal and non-formal learning, irrespective of the physical context.

1.2.3 Music Education: Non-formal Context

> *"It may be said that community music is not the name of a new type of music nor even a musical endeavour. It does not include any particular kind of music or any particular kind of performer."*
>
> *(Dykema, 1916:218)*

This definition of what music in the non-formal sector, or 'community music' is, by defining what it is not, is a persistent problem. It will be revisited later in this research by an individual working in music in the non-formal sector nearly 100 years after the statement above was published (see Section 3.1.1). Verblen (2007:1) highlights that the agreed definition of community music is as yet undecided. Koopman (2007) reports an ongoing lack of a consensual definition and instead offers three main characteristics of community music; that of (i) collaborative music making, (ii) community development, and (iii) personal growth. Within collaborative music making, Koopman (2007:153) suggests that activities are most likely to be (i) collective, (ii) active, and (iii) adaptive. In terms of both community development and personal growth, he identifies that community music is 'aimed at the well-being of people' within a social dimension, as well as a personal dimension (op.cit). Writing as an experienced community musician, Mullen (2002) refers to the practice of community music within 'the tradition of community arts' based on the three principles of access, participation and inclusion for all. This understanding of the centrality of access and inclusion is shared by Koopman (2007:153) who states that the strength of community music is 'that it can reach out to people who for social, cultural or financial reasons are least likely to develop their music potential.' Creech (2010:314) describes community music as 'collaborative music making outside of formal educational contexts', as well as 'music education outreach work within schools' (ibid). Nevertheless, the inherent danger in trying to define community music is that 'it diminishes the particularity of event-based activities, and strips them of the specificity of cultural, political or social context' (Phelan, 2008:145). For the purpose of the following research, an amalgamation of both the Mullen (2002) and Koopman (2007) definitions has been adopted; i.e., the provision of col-

lective, active and adaptive musical experiences based on the principles of access, participation and inclusion[11].

Music education in the non-formal sector may take the form of either the specialist or generalist framework (see Section 1.2.1.), or be based on 'informal music learning practices' (Green, 2002a:16) according to the needs of their client group. In some settings, the generalist approach draws in and engages otherwise disengaged young people with accessible and achievable musical experiences. In other settings, young people are able to enter into sustained provision that supports them as they deepen their skill levels and interests in specific musical genres or musical skills. In addition, musicians working within the non-formal sector are often able to provide a broader understanding of 'ways of working' and the demonstration of 'informal learning practices', a wider definition of 'musical model' and a breadth of expertise in terms of acceptable 'musics.' However, researchers continue to investigate alternative approaches to 'informal learning practices' (cf. Green, 2002a, Gullberg and Brändström, 2004; Salavuo, 2006). Such research exploring the musical learning practices that take place outside school (formal) contexts as well as those that rely on technological advances, have shifted the focus of music education away 'from teaching to learning' and from 'how to teach' to 'how to learn' (Folkestad, 2006:136).

[11] This is an imperfect definition, but seeks to distance the definition of musical practices in community music from (i) the professional identity of the musician leading the activity, (ii) the physical context of the activity and (iii) the pedagogy employed within the activity.

1.3. The Terminology of Teacher and/or Musician

The terminology that describes the work undertaken by musicians who teach and/or lead music[12] is complicated by the individual's need to accurately portray their own professional identity, the desire for the wide variety of music education providers to identify their own distinct qualities and/or approaches and the tendency in common usage to attribute all musicians who work with 'novice' musicians, the title 'teacher'. The following discussion explores these terms in further detail.

1.3.1. Music Teachers

Kemp (1996) suggests that some traditionally trained musicians who become music teachers believe their sense of identity to emanate from being a 'real' musician, and as a result direct their energies towards extracurricular groups, thereby retaining a sense of 'musical persona' through the overt direction of concert performances. By contrast, some teachers may be able to obtain more modest levels of satisfaction within the realms of classroom teaching activity. Kemp (1996:217) suggests that what makes a 'good musician' does not necessarily guarantee good potential as a teacher and vice versa.

Evidence suggests that in formal educational settings such as schools, music teachers create a 'teaching persona' that is built upon their individual 'musical authority rooted in skills, techniques and knowledge about music' (Finney, 1999:237). Through this 'musical authority' they implicitly and explicitly 'know how music of the Western tonal tradition is taught' (ibid). However, these same individuals are also likely to lack the 'same instinctive teaching knowledge for popular music' (Dunbar-Hall, 1996:217). Some have considered the highly specialist musical training undertaken by many secondary school teachers to 'be inappropriate for the demands of the contemporary secondary school' (Hargreaves et al., 2007). Contrary to these findings, proposals from the Henley Review recommend that Music Conservatoire graduates should be encouraged to enter into the formal educational sector as, it is argued, 'taking the very best performers and placing them into school environments will be beneficial both to the pupils and to the individuals concerned' (DfE, 2011a:27). Some practitioners within community music have argued that the traditional role of music teacher to be inappropriate, highlighting instead the need to move away from the model of 'expert teacher and willing pupils models of transmission' towards a 'more dynamic and interactive community of participants' (Mullen, 2002:1).

[12] See Section 1.2.2 for further discussion concerning the relationship between 'community music' and the teaching of music.

1.3.2. Music Leaders

Musicians from a non-formal musical background, will, most likely, have received some formal music education (Green, 2002:6). Those who would consider themselves, or be considered as 'community musicians,' are now often referred to as 'Music Leaders' (Music Leader, 2009). That the individuals involved are most likely to refer to themselves as 'musicians' rather than 'teachers' or 'leaders' reflects the predominance and valuing of musical skill over pedagogical knowledge (Swanwick, 2008:13).

1.3.3. Music Facilitators

It has been argued that those working within 'community music' should be referred to as music facilitators and take on the role of a 'boundaried facilitator' (Mullen, 2002:3). This role would include responsibility for 'convening the group, clarifying' the aims of the group and would seek 'to inquire, to echo and to affirm' (op.cit). The term 'facilitator' has also been adopted in the Musical Futures research (see Section 1.2.1). Koopman (2007:157) suggests that this approach creates an artificial and unhelpful distinction between facilitating and teaching activities. In basic terms, the role of facilitator is to make an action (or process) easy or easier and, as such, could be used to describe the work undertaken by the musicians observed within this study (see Section 4). However, to prevent confusion, the term 'practitioner' predominates throughout the following discussions to indicate a person actively engaged in an art, discipline, or profession.

Within any musical learning context, whether formal or non-formal, the understanding of 'musician' (or alternative appropriate label) and musical model presented can strongly influence the way in which young people come to recognise themselves as 'musician' or, conversely as 'non musician.' There is a need for the 'musical role model to be both relevant and attainable' (O'Neill 2006:471). Mismatches between the 'goodness of fit' and the young persons' demonstration of their own musical identity may lead to a loss of engagement, or the rejection of music within a specific context (Saunders, 2010:237).

1.4 Young People and Music

> *"Young people have an instinctive respect for each other's musical tastes and aptitudes and are genuinely fascinated by the musical palette available to them. But they do not want to be told what is best, any more than they want to be told what to wear, what to laugh at, or what to eat. Good music teachers and community musicians realise that engaging with the musicians of tomorrow means a dialogue, not a lecture."*
>
> *Howard Goodall, July 2005, Music Manifesto Report no. 1 (2005)*

An important theme underlying this exploratory research is the young person's experience of the musical provision that they engage with. The extent to which the musical provision encountered is a 'dialogue' or a 'lecture' rests upon the successful interaction of number of elements. In the following section, research findings concerning (i) the way in which young people relate to the musical experiences they encounter (see Section 1.4.1), (ii) the ways that young people use music to identify themselves (see Section 1.4.2), and (iii) the ways that young people use music to support their psychological needs (see Section 1.4.3) are discussed.

1.4.1 Musical Experiences: Appropriate tasks and supportive environments

Research has suggested that we all have the capacity to be 'musical' (Gardner 1983; Sloboda 1985), that it is 'extremely rare to meet a child who is 'unmusical' given an appropriate task and supportive environment' (Welch, 2000) and that all young people enter a learning context with musical knowledge, musical skills and musical abilities (Hargreaves, 1986:83). In addition to having a 'capacity to be musical', Welch (2005:117) suggests that 'we *are* musical.'

If the capacity to *be* musical depends upon the successful provision of 'appropriate tasks and supportive environments', the contexts in which musical encounters are most likely to take place are an important consideration. One learning context that the majority of young people will encoun-

ter is the music classroom. Research has highlighted a 'decline in positive musical identity and in [the] degree of identification with music lessons' as pupils move through the first three years of secondary school (Harland et al. 2000). Once established, a negative musical identity may be 'resistant to change and disconfirmation' and operate 'a constraining influence on young people's musical engagement and understanding of what it means to be a musician' (O'Neill 2002:79). Within a compulsory setting[13], there is evidence that 'many pupils and their teachers operate in different 'musical' codes' (Wright and Davies, 2010:47).

It has been argued that music in a formal setting would always struggle to attract the attention of young people 'given the enormous social and cultural investment that the pop scene represented' (Ross, 1995:189) This criticism of 'school music' presupposes that it is, of itself, a model of 'music' and 'musician' that stands in opposition to all other forms of 'popular music'[14]. By moving the social context of their musical encounters outside the classroom, young people are able to experience a rich diet of music; whereas in schools, the selection is often mainly the preserve of the Government and teachers (Kwami, 1998). In this 'other than school context' the boundaries of musics are 'stretched', with music that is culturally, socially and spatially located (ibid).

The provision of an 'appropriate task and supportive environment' is linked to the young persons' understanding of their ability to learn. A crucial social cognitive motivational process is self-efficacy, defined as 'the conviction that one can successfully execute the behaviour required to produce the outcome' (Bandura, 1997:79). Self-efficacy is strengthened through mastery of a particular domain, where the difficulties are interpreted as mild and infrequent. Difficulties and mistakes are used to inform future learning strategies and the rate at which the young person 'bounces back' after a difficulty distinguishes between high and low achievers (Bandura, 1997).

For a young person who has an 'entity theory' of intelligence, 'appropriate tasks' are those that are easily achievable, as excessive challenge (or an inappropriate task) may threaten their self-esteem (Dweck and Leggett, 1988). An 'incremental theory of intelligence', however, accepts that intelligence may be 'cultivated through learning' (Dweck, 1999:3). Research suggests that our understanding of musical ability is often 'defined by an end-state' in which the individual will be able to play, sing or com-

[13] Music is a compulsory part of the National Curriculum from the age of 5 until the age of 14 (from Key Stages 1 to 3). Post Key Stage 3, young people are able to choose from a framework of examination subjects from the ages of 14 – 16 years old (Key Stage 4). There has been a persistent trend in the uptake of music at GCSE at around 8% of the total cohort (http://www.dfes.gov.uk/rsgateway/DB/SFR).

[14] Musical Futures has since sought to introduce alternative ways of working into the school classroom that embrace informal learning (see Section 1.2.1)

pose (Hallam, 2006:103). To reach this 'end state' the young person requires prior knowledge, motivation, effort and perceived efficacy. Difficulties encountered during the learning process may be attributed to 'a lack of musical ability leading to a loss of self esteem, loss of motivation, less practice, and a downward spiral' (Hallam, 2006:99). Perceived success may also be influenced by young person's belief about their abilities to improve. A young person who holds an incremental theory of intelligence may react to difficulty by deciding to practise more, so as to improve. By contrast, a young person who accepts an entity theory may attribute the difficulty to a 'perceived lack of ability' over which they have no control, leading to a 'reduction in motivation and [the young person] giving up playing' (op.cit).

As a result, young people's beliefs concerning their competencies within different domains have been found to be the strongest predictor of achievement (Eccles et al., 1983). For a young person in a (formal or non-formal) learning context who holds a belief that they cannot achieve (as a result of low self efficacy in the musical domain) and a belief that musical ability is largely innate (an entity theory of intelligence), there would seem little point expending effort in the first place (Saunders, 2010:183) unless these underlying beliefs can be addressed.

> *"Whether you play music, sing it, listen to it, compose it, study it or teach it, music can be taken on and worn rather like a piece of clothing, to indicate something about your class, ethnicity, gender, sexuality, religion, sub-culture, political values and so on."*
>
> *Green, 2010:31*

1.4.2 Musical Identity

Identity 'is constantly being reconstructed and renegotiated according to the experiences, situations and other people with whom we interact in everyday life' (Hargreaves et al., 2002:2). Identity is no longer considered as static, but rather a continuing process of identification and disidentification (Skeggs, 1997) and it is through the constant process of (dis)identification that the 'self' is constantly refined (Skelton, 2001).

Similarly, the development of a musical identity[15] stems from the bio-

[15] The musical identity can be thought of a one part of an individual's multifaceted identity, as various self-concepts coexist within the individual that relate to different domains and

logical predispositions towards musicality that are then shaped as a result of the social and musical interactions that the individual encounters as part of their everyday lives (Hargreaves et al., 2002:7). 'Identities in music' are based on social categories and cultural musical practices (op. cit). For example, research suggests that by the age of 7, pupils are able to self-describe as 'musician' or 'non-musician' based their experience of the music classroom (Lamont, 2002:47). By contrast, 'music in identities' relates to the way in which music is used as a resource in the formation of personal identity (Hargreaves et al., 2002).

In some circumstances, when young people 'engage in musical activities' they are required 'to engage in music whose delineations may correspond or may conflict with their self images, their social backgrounds, their public or private identities, values and desires' (Green, 2010:32). Conflict is more likely to occur from the ages of 13-14, as young people increasingly need to identify personally with a particular genre or artist. This contrasts with the period of 'open-mindedness' experienced during middle childhood (at around age 8) when young people are more likely to be open to a wide variety of musical genres (Hargreaves and North, 1999). In terms of becoming a 'musician', for some young people, the expression of musical identity is best accomplished when 'school music' (or the musical experiences they encounter in the school context) is treated as 'other than my music' and those who value school music as 'other than me' (Saunders, 2010:458). Pupils 'negotiate their position in any given situation, according to their evolving story lines, their own continuously revised understanding of the social world' (Jones, 1995:138). Through the negotiation of what is meant by 'musician' some pupils will create a narrative in which they are not musicians within a particular context, or in which they are musicians but that school music is not 'real' music (Saunders, 2010:458). Of those who continue their musical education within the formal context, 'a process of self-selection' takes place by which only young people 'with exceptional talent or interest are likely to persevere' (Green, 1997:227). Some individuals are able to 'disregard perceived pressures to conform to stereotyped gender schema' and opt instead for a form of individualism (Kemp, 1996:115). As a result, they are 'concomitantly less likely to be de-selected at a later stage' (Green, 1997:227).

'Music in identities' relates to the use of music as a tool in identity formation. For most young people, music is an easily accessible and constantly changing shared resource and as a result many have become massive consumers of media products and materials, particularly via new media (Palladino, 1996; British Music Rights Survey, 2008)). Media consumption is not a passive procedure, but rather an 'active process through

contexts (Coleman and Hendry, 1999).

which individuals begin to make sense of the world around them and define themselves and their place within it' (Kehily, 2007:272). A multiplicity of media fulfils a wide variety of needs, including entertainment, stimulation, coping, as a way of identifying with aspects of youth culture and in identity formation (Swidler, 1986; Arnett, 1995; Shaw et al., 1995). This consumption of music and media allows, encourages and involves adolescents in the exercise of agency (Kehily, 2007:274). Through such consumption and the process of selection and/or de-selection, the elements that are rejected (and labelled as 'not like me') may be as indicative of 'self' as those with which they identify (and labelled as 'like me'). Figure 2 (below) illustrates the relationship between the individual, various social contexts and available musics. The development of a young person in relation to music is dependent on the contextual influences and social interactions in which the musical encounters take place. In this model, various contexts are proposed as potential sites for musical experiences. The young person is able to sift through their understandings of their musical selves within these contexts, attributing value to some whilst rejecting others.

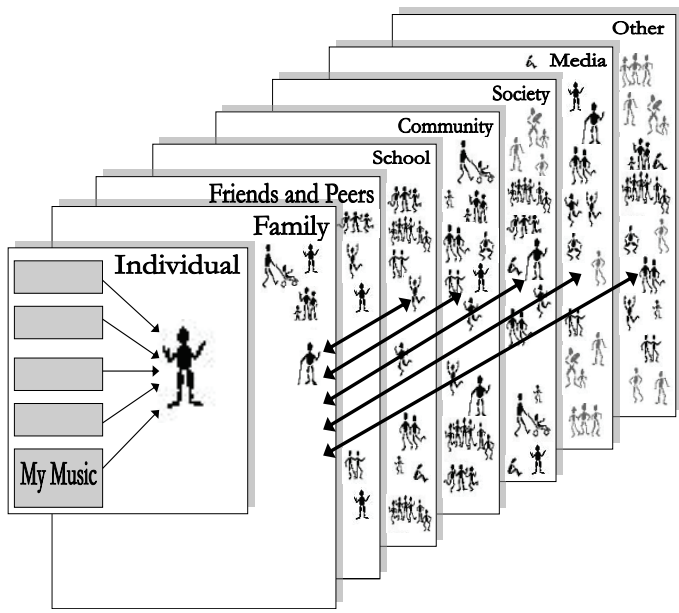

Figure 2: 'Musics available to me' (actual and potential): An inter-personal perspective (Saunders, 2010:233)

The young person exists within a series of microsystems[16], such as the

[16] This argument stems from the Bronfenbrenner (1979) ecological model of human devel-

home or school, in which they negotiate meaning through face to face interactions. Significant others within these microsystems also interact, for example parents (family context) and teachers (school context) creating mesosystems. These significant others are also responsible for mediating the wider beliefs represented by the exosystem with which the young person is less likely to have direct contact. The media materials chosen represent or reflect important aspects of themselves and their views of the world. Interest in these sources may be short lived 'in their pursuit of information about the possibilities of life' (Arnett et al., 1995:514). An emergent or evolving musical genre may dictate codes of dress, behaviour or language. Music is able to act as a label, or 'badge' of identification (Frith, 1981) and, through affiliation to a particular tribe or 'badge', young people are able to display an identity that differentiates the in-group from all others (Dolfsma, 1999). By asserting a sense of ownership over a particular musical genre, the young person is able to make two linked but separate distinctions: by not only claiming the music as the authentic property of one group, but by excluding and discrediting the involvement of all 'others' (Hyder, 2004:40).

Figure 3 (below), represents the personal relationship that a young person has with music from an intra-personal perspective. Here, the individual is situated in relation to the musics that they have encountered and, consequently, actively engaged with. Through each musical encounter the individual is storing elements that support their views of themselves as musical beings and rejecting those that do not. Through this process of assimilation and rejection, the information stored on the 'deck of cards' is under constant revision. The prominence of any one element is dependent on a number of factors, including the social and psychological context and the social or emotional need.

opment, in which the different environments are conceptualised as a series of nested structures. See Bronfenbrenner, U. (1979) The ecology of human development. Harvard University Press: Cambridge, MA.

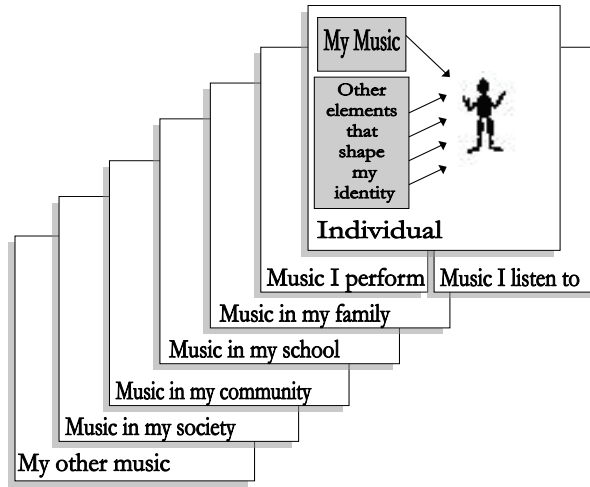

Figure 3: 'Me and my music': An intra-personal perspective (Saunders, 2010)

The relative importance of one 'card' in relation to another may also change over time, according to context, musical activity, emotional state, social grouping and other influences on identity. It is possible for an adolescent to maintain multiple versions of 'me, and, my music' depending on the potential disparity between the different musical contexts that they encounter (Saunders, 2010:233).

Further to this, recent research (Saunders, 2010) suggests that for young people to engage meaningfully with music in the formal context (specifically the Key Stage 3 Music classroom) they need to be able to apply 'other than school' learning (see Figure 3, 'Me, and My music') to a school (formal) context. In an analysis of young peoples' responses, general themes were identified, both within and across groups. In total, seven categories of young people and their types of musical engagement were identified within the formal (school) context. These were defined as (i) disengaged traditional musicians, (ii) engaged traditional musicians, (iii) engaged alternative musicians, (iv) disengaged alternative musician, (v) engaged non-musician, (vi) partially engaged non-musicians, and (vii) disengaged non-musicians[17]. Those young people who were able to engage most effectively with the Key Stage 3 classroom did so because they perceived that they had received implicit and explicit confirmation that their 'musical me', as presented in the classroom context, was valued and valid. A young

[17] The characteristic responses given by young people are given as Appendix 1.

person who fails to receive this message of value may interpret that the classroom curriculum simply 'ignore[s] what they themselves know, to pass it over as essentially worthless' (Salmon 1998:89). This lack of confirmation of 'musical me' may force a young person to reassess the definition of musical identity they hold to be valid. For some pupils, this experience will strengthen the perception of music in school to be 'other' and not a valued musical context to them. Young people invest heavily in their chosen musical genres and as such, are less likely to reject them as identifiers of 'self' because they counter the musical message as proposed by the school context. Instead, they are more likely to reject music in the formal (school) context (Saunders, 2010).

1.4.3 The Uses of Music

Music and musical experiences serve other purposes in addition to the formation of identity. Music offers the individual an 'opportunity to turn off the self' (Roe, 1995:544). Listening to music is an activity that is chosen 'deliberately as a response to negative emotional states' (Collins, 1996:47), as both listening to and playing music has been found to 'facilitate a detachment from emotional preoccupations and worries' (Saarikallio and Erkkila, 2007:98). Music also allows young people to 'transform from the uncertainties of the everyday world' to a 'leisure sphere', in which risk management appears to be in the control of the individual (Beck, 1992). Young people who struggle to exert control and demonstrate autonomy in everyday interactions can experience control through the direction of musical parameters.

Music affords the young person the opportunity to affirm or challenge stereotypical gender roles. Young women singing within a popular genre inhabit an arena in which they can explore a sexualised identity within the protective context of the performance space, although 'attention is likely to be paid to the nature of [their] display' and of 'the level of 'attractiveness' which she signifies' (Green, 1997:165). Young men may explore more flamboyant behaviours through musical genre and performance style (Dibben, 2002:129). The emergence of overtly camp, gay and bisexual imagery and performers in popular music and the media has provided appropriate models through which young people can experiment with gender roles and challenge traditional assumptions (op.cit).

For many young people 'being in a crowd is one of the defining features of school' (Salmon, 1998:31). For some students, the music room may offer a physical escape where they can be occupied, engaged and accommodated away from the crowds. Music practice rooms offer even greater level privacy. Within the school context and beyond, many 'leisure opportunities are restricted through conventions governing the use of

space' (Coakley and White, 1992). Specific groups of pupils habitually populate areas of the school and by default inhibit others from doing so.

Many traditional leisure settings are considered to be male preserves, and that this lack of access to leisure 'space' for girls has meant that they often retreat into home-based activities (Hendry et al., 1993) In addition, the leisure patterns of young people have been theorised as moving through three age-related stages: (i) organised leisure, (ii) casual leisure, and (iii) commercial leisure (Hendry, 1983). The first, organised leisure includes adult-led activities, tending to decline at around 13-14 years of age. Casual leisure includes hanging around with friends and, as such, may lack a specific physical context as offered by organised leisure. The last, commercial leisure (including clubs, pubs and cinemas) can only become dominant as the young person becomes financially independent (ibid). Musical activities in a non-formal context can provide adult led activities (organised leisure) with the opportunity to spend time with the peer group (casual leisure) as well as attend performances and gigs within the same context (commercial leisure). As a result, young people are able to inhabit a leisure setting that offers safety, support, entertainment, learning opportunities and a wide range of age appropriate facilities.

1.4.4 The Terminology of Youth

The terms 'teenager', 'youth' and 'adolescent' have all been used at different times and in different contexts to describe the 'life stage between childhood and adulthood, the transitional period between being dependent and independent' (Kehily, 2007:3). Social constructivists and those working with young people are most likely to refer to them as 'youth' rather than 'adolescents' or 'teenagers' and, by so doing, emphasise the importance of cultural influence over biology. Despite the difference in terms used, it is the social construction and understanding of what it is to be a 'youth' that forms the basis of the following discussions, although to adhere to the wishes of the young people involved the terms 'young person' and 'young people' are used throughout.

1.5 Summary of Introduction and Context

Music has the potential to play a fundamental part in the life of young people, either in the formation of an identity in music (I am a musician) or in the use of musics to form an identity (I listen to this music, therefore, I am like these people) (Saunders, 2010:221). Music offers relief from anxiety (Collins, 1996), an arena in which to explore who you are (Dibben, 2002, Hyder, 2004) and a safe context in which to learn how to interact with the rest of the society (Kehily, 2007). Research suggests also that young people listen to music as either a passive or interactive activity for up to 6 hours a day[18], that music collections (in whatever form) are considered to be one of their most valued possessions (Kamptner, 1995; British Music Rights, 2008) and that the average digital music collection contains over 8,000 tracks[19] (Bahanovich and Collopy, 2009). Youth Music provided 130,869 young people with musical experiences during 2009-10 (Dickens, 2010). Musical experiences are taking place for a considerable number of young people. However, there are continuing calls for music providers to work more closely together, to create a joined up musical offer (Creech, 2010) rather than 'short-lived musical kicks' (Koopman, 2007).

[18] Passive listening is defined as background music and accounts for just over half of all listening. Interactive listening is described as music being the main focus of their attention (British Music Rights Survey, 2008).

[19] In a recent online survey of young people, 68% were found to listen to music on their computer on a daily basis, whilst only 15% listened to CDs.
http://www.ukmusic.org/assets/media/uk_music_uni_of_herts_09.pdf

2. Communities of Music Education: the research methodology

2.1 Research foci

Creech (2010) suggests that the formal and non-formal musical learning sectors are not always 'joined up', and discusses a debate that pitches 'music education' from formal providers against 'short-term musical kicks' from non-formal providers. Youth Music[20], through its strategic goals, is attempting to bridge the gap between formal and non-formal providers to ensure that those who can benefit from either provision are able to do so.

The aim of this research was to identify how formal and non-formal providers could work together effectively to ensure equality of access to progressive musical learning for children and young people. It was expected that this aim could be achieved through four further objectives:

- the investigation of the outcomes of musical learning that take place in formal and non-formal settings (for children and young people, the workforce, and the settings);
- the identification of issues experienced by schools and non-formal music organisations in working together;
- the exploration of the effects of 'joining up' the musical offer from schools and non-formal music organisations on musical, personal, social and educational outcomes;
- the recommendation on further empirical work exploring the objectives above.

[20] Established in 1999, Youth Music is a national charity that is committed to providing quality musical experiences to young people.

2.2 Research methodology

The methodology for the *Communities of Music Education research project* consisted of the following two elements[21]:

(i) Reviewing the published literature relating to music education in formal and non-formal contexts. In addition to a review of previous findings, this considered the formation of a musical identity in adolescents and the impact of this on young people's ability to engage with different musical learning contexts. It also reviewed the influences on the formation of musical and pedagogical identities of music leaders working in non-formal contexts;

(ii) Conducting three case studies of non-formal music providers representing a variety of relationships with formal providers.

The intention of the research project was to gather information from a wide circle of stakeholders. The individual paths of the research differed according to context, but, broadly, adhered to the same overall design. An initial period of fieldwork in each setting was used to explore initial relationships and interview key members and users of the organisations. Emergent themes from the initial analysis were used to create research tools that were used during a second period of fieldwork. The second, longer period of fieldwork, working alongside the providers allowed the researcher to gain a deeper understanding of the context.

During fieldwork visits, the researcher undertook:

(i) Semi-structured interviews - Each case comprised the non-formal music provider (identified by Youth Music). Within each case, key individuals were identified from different groups of stakeholders. In the first instance, (exploratory fieldwork) semi-structured interviews were carried out with these individuals with a view to uncovering pertinent issues for working successfully in partnership. It was expected that these may include aspects such as training, funding, evaluation, communication, and liaison. The number of key individuals varied according to the context of the case provider.

(ii) Observation of workshop sessions – previous research suggests that there are observable characteristics of more effective and less effective learning and teaching in music by formal providers (Saunders et al., 2011). Timed observations of both learner and teacher activities were made over the duration of a workshop, detailing the interaction between individuals and levels of engagement. The main foci of the observations of the practitioner included: (i) effective planning and setting of objectives; (ii) teaching methods that enabled the young people to learn effectively; (iii) questioning techniques; (iv) provision of feedback; (v) provision of a plenary;

[21] This research has been conducted according to BERA guidelines (see http://www.bera.ac.uk/files/2011/08/BERA-Ethical-Guidelines-2011.pdf)

(vi) musical behaviours, and (vii) organisation of resources. There were 26 categories of young people activity, with the provision to add novel activities if necessary. These were compared with previous (Saunders et al., 2011) and ongoing research in other settings in order to explore potential commonalities and differences between music education in formal and non-formal contexts.

(iii) Identification of participants for the completion of self-perception rating scales - to indicate the emergent musical identity/preferred musical learning style of young people participating in the non-formal music provision. Where possible, these were compared with findings from young people participating in the formal provision of music education.

2.3 Research schedule

The fieldwork phase of the research was undertaken from March to June 2011. Initial visits to each case established working relationships, further explained the research questions and identified the key members of staff. Additional site visit included conversations and interviews with staff, tours of facilities, attendance and/or observations of workshops.

2.4 Data Analysis

(i) Semi-structured interviews

Notes were taken of conversations with participants and from these, emergent themes noted and discussed with the participants during subsequent meetings. Sections of the draft report were provided so that the key members of staff could check for clarity and accuracy of message. Subsequent changes were made to the text in negotiation with the participants.

(ii) Observation of workshop sessions

The observations schedules[22] were used to record the micro-events of the session over time. For both the young person and practitioner observation schedules, activities witnessed were recorded at one minute intervals, allowing more than one activity to be recorded during any one minute. Following the session, each record of activity was coded according to a colour (for example, all observations of the practitioner singing or playing an instrument were coloured bright red). This created a visual record of the activities played out over time (see Figure 4, below). Running through each record were 'ribbons' of colour, showing the dominant activities observed within the session.

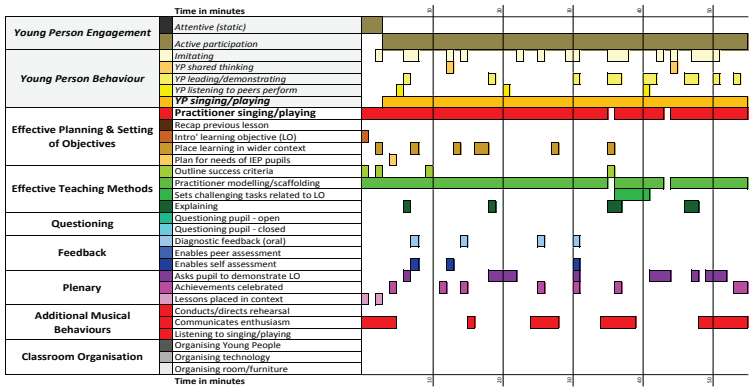

Figure 4: Colour coded record of observable activities by practitioner and young people.

Further to this pattern of activity over time, explanatory notes were added that sought to describe the interactions between the practitioner and the young people, and reveal both the shape and pace of the session.

[22] See appendix 2 for the practitioner version of the observation schedule and appendix 3 for the young person's version of the observation schedule.

3. Communities of Music Education: 'Joining Up' the Musical Offer

The following section is an initial exploration of the themes and issues that arise when the non-formal and formal sectors of musical learning work in partnership. For each of the three cases (see Section 3.1., 3.2. and 3.3. below) the definition of 'partnership' is different; the opportunities for 'joining up' the musical offer dependent upon a complex web of stakeholders.

Throughout the extended semi-structured interviews, three issues became very clear. These relate to each of the three different settings:

(i) The organisation of music provision (across non-formal and formal sectors) is multifaceted, complex, increasingly competitive and currently facing a wave of upheaval and reorganisation. These are challenging times. Despite this, each of the participants were adamant that an increasingly 'joined up' musical provision would be a positive move forward for the young people involved;

(ii) Any possible solutions and methods of working to 'join up' the musical offer would need to take into account the particular requirements of the locality and the young people that they serve. There was a concern that 'one size fits all' structures may cause irreparable damage; these providers perceived themselves to be highly skilled in creating tailor-made solutions within their local contexts. This is not to suggest that best practice cannot be shared, or that further guidance is not needed, but simply to highlight the depth and breadth of knowledge that these providers have of music provision and young peoples' needs in their own areas;

(iii) There is a confusion amongst music education providers that

stems from the discourse surrounding 'community music' and the non-formal sector. Terms and labels are insufficiently precise or overlap. This is not a new phenomenon, but can hamper clarity in communication between partners.

3.1 Communities of Music Education: Identifying the Issues for Case One

As Strategic Director (SD)[23] of a Youth Music Action Zone serving the South East region, the interviewee was able to describe in detail both the structural and educational impact of working in partnership with different stakeholders. A thoughtful yet pragmatic approach to her work allowed her to reflect upon both the past experiences and concrete ways to improve future partnerships.

3.1.1 Communication across communities of Music Education

An aspect of organisation that was felt to impact upon communication within and across the communities of Music Education relates to venue ownership. Dependent on hiring external venues across the region to house the sessions, each of the practitioners would visit multiple sites during the working week. SD was concerned that this made it *'less likely to bring all of the tutors together'* on a regular basis, making transfer of professional practice and the everyday communication that occurs between colleagues less frequent. This issue was, where practicable, being partially addressed by establishing desks within host institution offices that provided a central point of contact, expert advice and a friendly face. These music practitioners' posts were largely part time.

SD was particularly skilled in giving voice to the ongoing debate concerning terminology. She described a tendency for non-formal provision to be seen *'against formal'* provision and that the term 'community' was seen to have *'happy clappy'* overtones that undermined the value and expertise of those involved. The discourse surrounding 'community music' was, she explained '*not developed enough*' and to describe the provision as non-formal was to label it according '*to what it isn't, not what it is*.'

Problems have also arisen in terms of the amount of detail a school provides about a scheme of work when asking the provider to provide 'one off sessions' SD explained, describing a Primary school that had planned an 'African week'. Brought in at the last minute, with little background information, the Nigerian drummer had arrived to find that the school enjoying 'Tanzania week.' Had she had the detailed information, SD knew that she could have provided a musician with exactly the right expertise to provide an authentic, geographically appropriate musical experience that suited the pupils needs.

Information had also been difficult to obtain regarding the Special Educational Needs of the pupils. Schools had under reported the extent of

[23] For ease of reference, each of the participants are referred to by the initial letters of their given job title.

special needs within a class. SD thought that schools feared that *'it will put you off the work, but it is better to have more information and then you can plan for it.'* As a consequence of the lack of information SD added, she *'needed tutors who can improvise a lesson according to the needs and abilities of the young people in front of them. Planning and outcomes are dependent on the quality of the music experience.'* However, planning for outcomes within an improvised session is an additional burden for the practitioner already forced to 'think on their feet.'

Staff within the schools often approached the provider with a confused understanding of the differences between technology based provision and instrumental provision. At Secondary level in particular, SD found that the young people were '*very clear about what they want, but the teachers aren't.*' However, in a school setting, the '*teacher interprets what pupils want and you can't always talk with the pupils before [hand].*' In this case, it would seem to be a breakdown in communication within the formal sector (pupil and teacher dialogue) as well as between sectors (formal and non-formal). In some of the least successful circumstances, SD described how an enthusiastic Head teacher might invite the non-formal practitioner into a school. However, on the day '*no-one knows why you're there... pupils are timetabled for something else... you've worked through the outcomes with the Head but the teacher doesn't know... the young people are not prepared for a change in the day and the disturbance is more than some young people can cope with...*' In the best cases, SD counters, '*the young people are involved with the planning and know [what is planned] ahead of time.*' In both of the above examples, it would seem of paramount importance that needs of the young people are positioned at the centre of decisions made so as to take into account their preferences and prepare them so that they are more able to get the best out of the session. In addition, further planning between staff within the school is required in order to agree a statement of aims and outcomes from the contracted external organisation. A formalised statement of this type would aid communication within the school, as well as with partners working beyond the school context.

3.1.2 Co-operation across communities of Music Education

Partnerships between formal and non-formal providers tended, in her experience, to work best '*when they approach us – then we're starting from a positive.*' The strongest examples existed where the '*teacher we're working with actually wants to work with us.*'

Issues concerning the hourly pay rate of the non-formal practitioners could cause resentment amongst formal sector (usually salaried) teachers. '*They're surprised by what we pay our staff; schools often find the hourly rate expensive.*' Such misunderstandings based on a seeming inequality of hour-

ly rates could feed negatively into other aspects of working relationships.

Working in partnership with schools (formal provision) brought with it a particular set of demands in terms of co-operation. These demands included (i) the provision of suitable 'spaces' for the intervention, (ii) the provision of appropriate staffing to support the intervention, and the need for (iii) an agreement of terms under which the intervention would take place. Often, SD described, practitioners were asked to carry out their sessions in the classroom setting, where noise from surrounding classes or the restricted space for movement impinged on their work. There was a need for schools, where possible to appreciate and facilitate the different ways of working that the non-formal practitioners embraced. Practical issues concerning working with and in schools included '*restrictions in timetabling*' and the effect that the structure of the school day had on the music provision. For example, she described how they were able to use the '*school hall for workshops, but had to pack it all away at lunchtime.*' Sessions provided for whole classes have also created issues for the non-formal practitioners. SD felt that thirty pupils was in some cases too many, as often '*the teacher and TAs would disappear.*' This would have implications for the practitioners in terms of behaviour management and the use of appropriate sanctions. In an effort to address these issues, SD encouraged schools to agree by email the terms upon which a practitioner would visit, in particular to address the issues concerning venue and staffing. However, the school's initial approach to SD was often '*so last minute that we don't have time.*' SD later acknowledged that these issues relating to (i) the provision of suitable 'spaces' for the intervention and (ii) the provision of appropriate staffing to support the intervention used to be more of a problem than it was now as '*schools are more used to having artists in school*' and increasingly understood the difference in both approach and needs and by so doing, '*they can see the value.*'

Keen to establish new ways of working with partners, SD was working with music therapists to ascertain where overlaps occur, ways that the provider could work differently and where they could work together. She felt that music therapists had previously seen the work completed by her staff to be '*a watered down version of music therapy,*' whereas she felt there more similarities than differences. '*In a traditional music therapy setting*' she explained, the therapists '*work with people with disabilities*' whilst in a '*traditional community music setting, the musicians may work with young offenders.*' There was, she argued, a potential overlap between these two approaches suited to the needs of those young people accessing children and adolescent mental health services.

SD felt that positive steps were being made towards adopting best practice, irrespective of the formal/non-formal label. She described how the '*lines were blurring between the different types of practice*', as provision

was increasingly based around the needs of the user group rather than the preferred working style or context of the provider. This included, in their area, the local music services staff undertaking sessions that conformed more to the non-formal model of provision for some vulnerable young people such as looked after children.

One factor that arose during the discussion was **the impact of direct funding** on a provider's ability to work across different partnerships. There was the potential to 'overlook the wider picture' when, as a result of direct funding, a provider was able to feed into partnerships beyond the immediate scope of the funding.

Strong working relationships had been fostered with the research team of Youth Music, resulting in a positive impact on their way of working. SD felt that, as a result of '*feeding into a bigger picture,*' the research and evaluation work undertaken had '*led to a more critical dialogue around our work.*'

3.1.3 The Outcomes of Music Provision

One of the most passionately stated points SD made, with reference to outcomes as a result of music provision, was the need to relate the importance and value attributed to the outcomes to the individual young person undergoing the experience. She described how, in some cases, the outcome '*can be tiny, but really significant. It can be a hand opening; it can be sitting still for a moment.*'

One aspect of provision that was thought to impact on how outcomes could be agreed between partners was the influence of a dedicated rehearsal space[24]. The provider occupied administrative offices in a prominent position in the city centre. All sessions were organised in a variety of venues across the region. Although this was thought to support equality of access, SD questioned the extent to which the aims of the host venue impacted upon the aims and outcomes of the session and remarked that, in some ways, a dedicated rehearsal space within which to work would '*be easier.*'

Issues concerning **the language of outcomes** included the problems that non-formal practitioners have experienced communicating with school teachers. Some non-formal practitioners '*don't necessarily know the National Curriculum*' *SD explained* '*and some don't read music.*' A music

[24] In the two other cases (see Section 3.2. and 3.3) the provider has office and administrative premises located within the same building as rehearsal and recording studios. Young people become habituated to visiting one building to receive a high proportion of their contact with the provider. The beneficial effect of permanent housing for young peoples' music provision, as opposed to a series of hired venues, may in some cases, especially for the vulnerable, be profound (see Section 5.1, where one of the young people describes the building as a 'second home.')

practitioner '*may not use the same language musically, so misunderstandings arise.*' SD went on to describe how they were '*working to demystify music theory*' in order to alleviate some of these issues.

3.1.4 Summary of Findings for Case One

SD and the staff employed in the South East region are already working hard to address many of the issues that have arisen during their partnerships with the formal sector of music education. They are addressing knowledge gaps in their music practitioners; they are liaising with school staff to try and ensure the best provision for the pupils and increase the likelihood of positive outcomes. They see themselves as working work hard to push forward their own and others understanding of what they do and what quality music education might look like. They are already actively seeking further partnerships with external organisations and seem to have established a blueprint through the maintenance of ongoing successful partnerships that will stand them in good stead for the future.

3.2 Communities of Music Education: Identifying the Issues for Case Two

As Programme Manager (PM) of a Youth Music Action Zone serving the Thanet region, the interviewee was able to describe in detail both the structural and educational impact of working in partnership with different stakeholders. He displayed a passionate belief in his work and a commitment to enabling young people to gain experience of a wide range of urban music as well as preparing them for the world of work. He was open and honest about past experiences working with the formal sector and used these experiences to inform current practice.

3.2.1 The Potential Effects of a 'Joined Up' Musical Provision

PM expressed some concern that the joining up of formal (school) and non-formal provision might resemble fitting a '*square peg in a round hole*,' especially if such a partnership was founded by '*adopting ground rules from the school ethos*.' This doubt arose from an understanding that the two sectors stem from a fundamentally different '*understanding of how to teach young people*.' Some schools were described as having a '*consistent approach*' to young people across the age groups, irrespective of the subject. PM described how some experiences of teaching in the formal sector had led to negative feedback from other teaching staff in the school; the style of learning and '*way of being*'[25] introduced by PM had '*negatively impacted on learning in other lessons*.' The young people, once introduced to a different '*way of being*' within the non-formal context had found it difficult to readjust back to the '*consistent approach*.' In short, they had seemed rowdy, talkative, and challenging. PM described how the teaching style adopted in non-formal provision was not one a '*school was able to adopt*.'

Where PM had worked with schools that shared a similar understanding, there had been '*really productive workshops*' in which '*other members of staff were feeding into the process*' and in turn participation in the workshops had '*fed into other things that the staff did*.' In these cases, the only issues that could undermine the success of the partnership were based around a '*lack of planning and agreement*.' Here, PM described how insufficient planning and agreement about the aims and outcomes of a workshop could adversely affect the quality of workshop delivery and be '*disconcerting for the young people involved*.'

PM described how he (and the other staff) were '*prepared to be the most flexible element in any partnership with statutory bodies*,' since what was of

[25] See Section 4.5 for a discussion relating to the 'ways of being' and learning styles observed within case study workshops. See Section 1.2 (1.2.1 and 1.2.2) for a brief discussion of the traditional approaches to learning and teaching in formal and non-formal contexts.

importance was the provision of a '*quality musical experience*' for the young people involved. From his point of view, it was vital to be able to find a '*way into the infrastructure*' of a school so as to best understand the context.

He acknowledged the specialist expertise that Secondary school music teachers possessed in specific areas of their subject. However, he also understood that with one music teacher within a school setting, it was also likely that any teacher would have gaps in their knowledge or experience. PM described how there could be strength in a '*patchwork provision;*' where the non-formal provider could fill the knowledge gaps by providing specialist input in areas beyond the experience of the school music teacher[26].

3.2.2 The Necessary Changes for a Successful 'Joined Up' Provision

PM perceived there to be two main changes necessary in order for a joined up provision between formal and non-formal sectors to work successfully. Firstly, PM described how schools needed to be '*more open minded about external provision.*' Secondly, his organisation needed to '*be able to explicitly describe what they can achieve*' when working with young people. In addition, the music practitioners working in the non-formal sector needed to '*have a level of understanding and ability*' that enabled them to '*deliver workshops in school*' and understand the '*basics of different learning styles.*' He argued that there was a need for the '*accreditation of workshop leaders working in the school sector*' as well as '*better provision of training for Primary school music teachers.*' PM proposed that through the additional training in and awareness of each sector's different approach, partnerships between them could be made to work at a higher level. He described the need for INSET provision, or experience during the NQT year for all Primary teachers, and especially those taking on music co-ordinator roles. This provision would address the use of '*the arts as a tool for engaging*' young people. As such, the workshops in schools could '*support learning up to and including Key Stage 3,*' as well as supporting pupils in taking GCSE courses and those '*considering career choices in the music industry.*' In addition, there was always scope for '*fun experiences*' in which the young people could '*experience total immersion into an activity*' and enjoy '*the kinaesthetic feedback of physical learning.*'

PM considered how the continued 'blurring of boundaries' between

[26] The struggle to maintain and understand contemporary music resources has been described within formal music education as an endless battle as 'many subjects, both academic and vocational, change so rapidly that often motivated students, with access to the latest information via the Web, know as much or more than the teacher' (Harkin et al., 2001: 31). It is 'notoriously difficult for teachers to know more than students about popular music' and to persuade the students that 'what teachers know is more and important' (Richards, 1998:17). For many music teachers working in the secondary school context this may present 'a formidable challenge to their professional identity,' both as musicians and as teachers (Harkin et al., 2001: 31).

the formal and the non-formal sector had exciting possibilities. He acknowledged that music was an '*intertwined element of a young person's life*' and '*a fundamental strand of who they are*.' Music Education according to his understanding was '*not just about learning musical skills but understanding the young people's musical culture*.' The balance between musical skills and the understanding of musical culture was largely '*overlooked in the formal sector*.' It was his suggestion that there was a need to '*implement pathways from nursery provision upwards*' to support the development of the musical identity early on. He spoke of how there was '*a natural attraction between music and young people*' and that while the musical experiences needed to be of a high quality, thus '*ensuring that the young people learn musical skills*' they should also enjoy themselves. Music, he argued, '*was the vehicle on which to travel to somewhere else*.'

PM also described the need to address each context and each formal provider as a '*unique partnership,*' encouraging each side to consider the strengths of the other. Short term provision '*could cause damage*' if the provider '*parachuted in without an exit strategy*.' There was a need to consider the lasting impact of a short term project. '*Would changing the learning experience of the young people for a brief period*' be in their best interests?

3.2.3 The Defence of a Discrete Non-formal Provision

Whilst PM considered there to be numerous potential benefits to '*joined up*' provision, he also acknowledged the strength of discrete non-formal provision that they were able to provide within their organisation. This included some particularly successful intervention projects, such as a vehicle fitted out as a mobile recording unit. At the request of the police, or local neighbourhoods, this vehicle was driven to a street where groups of young people were seen to be gathering and perceived to be a problem. Offered the chance to create a track and have the finished product sent to their mobile phones, this intervention was a key method of dissipating potential gang issues and engaging young people in musical activities[27].

PM valued the ability for the organisation to be able to attend any venue and '*remote deliver' services and yet also be able to plan and deliver projects that used their 'own spaces, like the recording studio*.' It created a '*context that the young person could connect with and feel safe in*.' The '*young people had decorated the walls of the venue*', been able to '*share positive experiences*' that they remembered having within the building and '*relive these experiences*.'

[27] Such short term interventions have been questioned as to their ability to create meaningful outcomes, and the part they play in terms of a continuing musical education (Creech, 2010:326). However, in conversation, this provider was adamant that such short term interventions provided a 'hook' that allowed a young person to momentarily re-engage with learning and achieving. As such, this 'hook' had the potential to draw the young person towards future longer term commitments.

The shared concept of the building as a positive and nurturing space for the young people to make use of, was, he felt, an important element of the organisations provision.

3.2.4 The Outcomes of Music Provision

PM stressed that in every circumstance, the organisation aimed to gain a musical outcome for the young person involved. This outcome might vary according the length of time the young person spent with the organisation and could vary from a recording of a track, a performance, to an accreditation. In addition, PM argued for '*musical experiences with transferable life skills*' as well as '*opening young people's eyes to possible career paths and future directions.*'

3.2.5 Summary of Findings for Case Two

There has been a steep learning curve reported in the some of the partnership working undertaken by PM and his organisation. However, the net effect for the organisation and its staff has been the opportunity to reflect and consolidate those aspects of music provision in which they excel. Subsequent partnerships with the formal sector have included hugely successful projects. Such successes do not just happen. They are built on a foundation of experience, reflection, a willingness to adapt, a willingness to learn and the ability to listen. There is a strong belief in music for music's sake within the organisation, as well as an aim, through quality musical experiences to enhance young people's life skills and life chances.

3.3 Communities of Music Education: Identifying the Issues for Case Three

As Project Manager (PM) for the Youth Music Action Zone serving Greater Manchester, the interviewee was able to describe in detail the close working relationships that had developed over ten years of working with partner organisations. She revealed an in-depth knowledge of the musical opportunities provided throughout the city and spoke passionately about the need to widen access wherever possible. In addition, the Director of the company (D) was able to provide further details concerning both the history and structure of the organisation, particularly related to issues concerning strategy and provision within the city.

3.3.1 Communication across communities of Music Education

One element considered by D to be crucial in the ongoing success of the company, was the creation of an overarching brand (Brighter Sound), under which several different strands of music provision (including the Youth Music Action Zone) could be organised. The branding was perceived to be an effective signpost that provided '*a means of talking about the company*' (D) as '*a music hub for the city*' (D). The provider had created a very simple, but effective overall model in which a series of '*engagement projects*' fed into central network of musical opportunities that continued throughout term time and the holiday period. PM described how the '*engagement projects were seen as a stimulus to further progression routes*' within the musical offer. D described a '*strong relationship*' with the local music services, who acted as a route into the schools. Communication between the organisations was open and based upon an '*unwritten understanding that they have strengths, and so do we.*' The ability and openness to allow providers to work to their strengths is underpinned by a strong working relationship developed over a number of years and a continued '*recognition that there is a need*' for the skills that the non-formal specialists can provide in schools.

3.3.2 Co-operation across communities of Music Education

Across all elements of their non-formal provision, the provider stressed the importance of '*Engage, progress, achieve.*' In terms of their work to engage young people, especially those in challenging circumstances, '*On top of the World*' was '*a bespoke programme offering a first time opportunity for music making*' for young people. This scheme '*grew with the young people*' with '*many returning participants*', some of whom were involved for 5 years or more. Working alongside the Local Authority, housing trusts and Youth Services (amongst others), the provider had initiated '*strategic conversations with the partners with funds*' (D) in order to address specific issues in the

locality. The '*issues*' were '*usually specific to a geographical area, such as Friday night teenage drinking*' (D). Central to the success of this programme was the way in which the young people were placed at the centre of decision making. The provider organised a '*period of consultation with the young people*' (PM) after which they could work out expertise requirements. In addition, young people who sustained a commitment to the programme later acted as '*trainee deliverers*' giving them additional skills and experience.

Working with young people in challenging circumstances, PM described how they were '*building new local networks.*' Working specifically in areas identified as having problems with knife crime, gang violence and high levels of drug use, the provider offered engagement projects. In addition, they were planning how Youth Music mentors could '*feed more effectively into the programmes*' (PM).

Young people aged between 16-18 years old were identified as having specific needs with regards to the transition between statutory education and further career opportunities. PM described how, whilst they were '*just ambitions at the moment, they were making solid progress*' towards creating a partnership with local colleges that enabled the company '*to supply the necessary accreditation to get young people onto the college courses.*' Through the provision of City and Guilds (Sound Recording) or Gold level Arts awards (attracting UCAS points), the provider was able to offer '*stepping stones for young people who may have become disengaged from the school context,*' but be able to re-engage with the alternative curriculum of the local colleges. PM described how they '*were talking to secondary schools about the breadth of their musical offer.*' Some schools in the locality had Arts College status, but were in need of additional support, for example, in '*the provision of ensembles that are atypical, the need to widen the musical offer beyond the traditional*' (PM). The collaboration with local schools also included '*working with urban and rock artists to re-engage disaffected young people*' (PM).

Working in partnership with local primary and secondary schools, PM spoke of a '*transition model*' in which they were '*bringing the non-formal into the formal setting to try and re-engage Year 5 pupils in feeder primaries and Year 7 pupils from the secondary schools...and their teachers.*' Working over a 12 week period, PM highlighted the '*huge commitment*' that pupils made to the project, which, as after school provision, also required the young person to stay in school all day. The focus for this project is those young people '*in danger of disaffection*' for whom the aim *'is to re-engage them with school*' through positive and enjoyable music experiences.

PM told of a programme designed at the request of a local music service to provide a musical offer for *'a group of fifteen 9-10 year old boys at risk of total disengagement*' (PM). Working at MCing and lyric writing, the young people were encouraged to focus on the issues that were affecting

their experience in school, mainly those of literacy and concentration. The young people thought of the programme as *'a treat'*, or time away from the everyday problems of the classroom. However, by completing the programme and performing as part of a local music service concert, the young people were able to experience success and *'re-engage with school life'* (PM).

3.3.3 The Outcomes of Music Provision

PM was proud to describe how much of the music created within the organisation was original and *'comes directly from the young people'* (PM). Examples of this included a youth led recording project through which the young people were shortly to release an album. The skills demonstrated by the young people involved in the project stretched beyond the musical ability needed to create the music, but also to issues relating to sound engineering, organisation, management skills and design. In response to the Olympic Programme in the North West, PM described how they had instigated a *'cultural Olympiad.'* Led by a 'regional steering group of young people' to create *'a youth led programme of events'* those individuals taking part were able to gain a wide variety of skills and experiences. Young people were trained over the course of a yearlong project to become independent researchers, others experienced the role of *'creative producer'* (PM). In addition to the practical experience and real life opportunities created, PM described their ongoing commitment to providing training and accreditation for the young people as well as signposting progression routes as they move towards employment and career choices.

3.3.4 Summary of Findings for Case Three

The obvious strengths of Case Three as a provider of musical experiences were three fold; (i) they were able to acknowledge their own strengths as well as the strengths of other providers (whether formal or non-formal). As a result, they demonstrated a secure understanding of how they could best work in partnership with other organisations to enhance the musical offer across different contexts and for different groups of young people, (ii) they demonstrated a strategic understanding of the breadth of provision within their geographical area and were proactive in addressing the perceived gaps in provision. The staff at Case Three embraced change and development and were eager to try new ways of working, and, (iii) they worked hard to place the voice of the young people at the centre of their work. This was most strongly evidenced during visits to the Case Provider, in the everyday interactions with the young people who used the facilities, one of whom described the building as her *'second home.'*

3.4 Effective Partnership working across Communities of Music Education

The following list of potential benefits (and problems) of a joined up offer of musical provision across communities of music education has been created from the combined responses of the non-formal music provision that experts described above (see Section 3.1, 3.2 and 3.3) and related to both the twelve aspects of effective partnership working as suggested by Hallam (2010) and the six aspects of effective community based music provision as suggested by Robinson (1998).

3.4.1 Strategic and Delivery Functions

Working with partner organisations was seen to as a positive process, as there were strengths in the *'different methods of delivery and ways of working.'*[28] Providers stated that there was not only a *'huge amount to learn from one another,'* but that they could achieve better *'value for money'* through the *'sharing of resources.'* This was felt to be important as, through shared resources (such as office space), partners would be able to communicate more effectively and *'find out about things by simply being there.'* In addition, effective working between partners would enable the young people to gain experience of a *'variety of ways of working with music, outside the mainstream'* of school music.

3.4.2 Leadership

As demonstrated by Case Provider Three, partner organisations should be able to initiate and lead programmes according to the needs of the young people. Those organisations with a secure understanding of their own strengths and the strengths of others can more easily adopt sophisticated models of leadership that enable different people to *'lead at different times, according to their skills and expertise'* (Hallam, 2010). Partner organisations that are less able to do so *'may increase the lead time before partners are able to respond to changing circumstances.'*

3.4.3 Membership

Within the networks of music providers, *'the appropriate membership is critical to a partnership's success'* (Hallam, 2010). Of key importance is the membership of, or access to, those who are able to make decisions. All of the members of staff cited above have roles on steering groups, advisory panels or liaison roles that give them direct access to those who make deci-

[28] Each of the extracts in italics is taken from the responses of the case providers (see Section 3.1, 3.2 and 3.3).

sions, or, in some cases, the power to make decisions themselves. In addition, established partnerships and trust between members of organisations can *'strengthen funding applications'* by drawing on the accumulated experience and knowledge.

3.4.4 Aims

In order for partners to work effectively together, the aims, objectives and reason behind the partnership must be clear (Hallam, 2010). The case providers reported that the process of working more closely together *'pushes the discourse and how sectors think and talk about what they do'* and by so doing, refine and clarify their aims and objectives. Failure to do so and 'disagreeing can lead to not being able to move forward.'

3.4.5 Clarity of Roles

As with the aims of the partnership (see 3.4.4), the roles and responsibilities of those within the partnership must be clarified explicitly (Hallam, 2010). Some of the case providers had suffered negative experiences with partner organisations as a result of a misunderstanding of the others' roles; for example, practitioners working in school context without the class teacher present to explain or impose sanctions. Mullen (2002:1) states that, faced with the expectation of *'teaching'* (in a formal sense), the *'musician colludes unthinkingly with this perceived expectation.'* It is imperative that in such situations each of the partner organisations understands the part that they play; the musician, to provide a musical experience which requires the ongoing support of the class teacher in order to best achieve this. Some organisations create written agreements with all partner organisations that state the expectations and roles involved (see Appendix 4).

3.4.6 Trust and Time

Trust is needed so that partners feel able to openly discuss issues, whilst time is required to revisit aspects as needed and clarify issues for all concerned (Hallam, 2010). Those case providers who reported repeatedly successful programmes with partner organisations were those who had, over an extended period of time, developed open and strong relationships. The competitive nature of funding encouraged '*some non-formal organisations [to be] closed to dialogue and suspicious of sharing, as they are in competition with one another.'* Some case providers felt that there were *'assumptions and stereotypes'* in existence about working practices and that there was a risk of *'suspicion and competition amongst providers.'* In the examples given above (see Section 3.1, 3.2 and 3.3) where working in partnership was less successful, a key element underlying the variable success would seem to be a

lack to time. Some of these issues stem from those partnerships (particularly with schools) that have an extended period of the year during which staff cannot be contacted to finalise plans. Sufficient lead time must be introduced into planning stages that allows for each of the partner organisations to agree their aims and their roles well in advance of the beginning of the programme.

3.4.7 High Quality Experience

The partnership must achieve in terms of delivery (Hallam, 2010). In simple terms, this refers to the number of young people who are able to participate in high quality musical experiences, or the case providers' ability to *'engage children in active music making and the attainment of music literacy'* (Robinson, 1998:38). *'Different young people respond to different ways of learning and one might get them hooked. It's not just about pathways but also how you initiate contact with them.'* The case providers felt that a joined up approach is more likely to ensure that *'provision isn't replicated,'* that there is *'consistency of offer'* and that there are an increased number of *'performance opportunities.'*

Delivery also includes ensuring that the professional development of staff is monitored and supported (Hallam, 2010). Suggestions from the participants in the research, that practitioners working in the non-formal sector should have training with regards to the National Curriculum are in accord with findings from the Music Leader research (Davies et al., 2007). Findings from practitioners suggest that they felt knowledge of such texts to be outside their responsibility. There is a need to *'define common content and teaching standards, but allow for diverse approaches and styles'* (Robinson, 1998:38). In order to address these issues *'a new qualification should be developed for music educators, which would professionalise and acknowledge their role in and out of school'* (DfE, 2011a:26)[29].

3.4.8 Senior Managers

Aspects of communication, leadership and responsibilities apply equally to the delivery stage of the project (Hallam, 2010). In the successful case providers, management at all levels was reported to be a particular strength of the organisation. This included not only the upper level of management, dealing with strategic, leadership and funding issues, but also those

[29] There is already an increasingly varied provision of qualifications and professional development for musicians working in community music. Amongst these, Youth Music has been instrumental in establishing a Music Leader network that supports the professional development of musicians working in the formal and non-formal sector. In addition, foundation degree level, undergraduate degree level, and Masters level qualifications in Community Music are offered by HEIs across the country. Other music or performing arts based degrees include community music as part of their courses.

with the day-to-day responsibility for the delivery of high quality musical experiences. When describing less successful partnerships, the case providers highlighted the need for head teachers that show an initial interest in programmes to identify a named member of staff who can take responsibility for liaising with the partner organisations and by so doing *'offer support for music that goes beyond rhetoric'* (Hallam and Creech, 2010:332).

3.4.9 Young People

In the best examples *'young people themselves [are] able to contribute at all stages'* (Hallam, 2010). Case providers describe how they consult with young people at the earliest planning stages, how steering groups of young people are formed and how the young people are trained to independently evaluate the outcomes of the provision. Partners need to ensure that their provision is *'centred on the needs and interests of the learner'* (Robinson, 1998:38). The Case providers are ideally suited to doing this as through '*being flexible both musically and socially, community music does not require people to accommodate to some pre-existing format. It can devise tailor-made programmes addressing the needs and preferences of specific groups'* (Koopman, 2007:154). At its best, it can *'recognise the unique ways in which children learn and adjust delivery methods accordingly'* (Robinson, 1998:38) and by so doing, *'help students develop a sense of personal and cultural identity through music'* (op.cit).

3.4.10 Planning, Monitoring, Evaluation and Feedback

Time is required to plan, monitor, evaluate and feedback so as to ensure best value for money and impact (Hallam, 2010). Each of the case providers works to ensure that each programme is evaluated and the findings fed back so as to improve future developments. In partnerships, this must include all members so as to ensure that improvement is made across the community. The success of planning, monitoring, evaluation and feedback is, in part, dependent on established trust and sufficient time between partners.

3.4.11 Communication with Potential Stakeholders

There is a need for partners to *'create a vibrant musical culture in their community, involving children, parents, teachers, students, and all other interested parties'* (Robinson, 1998:38). It has been noted that *'often children do not access opportunities to participate in music because their parents and carers are unaware of the full range of activities offered by many different providers in their locality'* (DfE, 2011a:28). Examples of best practice amongst case providers are where this message is suitably simplified and conveyed on a

regular basis, ensuring that the most vulnerable or hard to reach young people are included.

4. The Outcomes of Musical Learning: Session Observations

Previous research suggests that there are observable characteristics of more effective and less effective learning and teaching in music by formal providers (Saunders et al., 2010, Saunders et al., 2011). In these studies, timed observations of both learner and teacher activities were made over the duration of a classroom-based lesson, detailing the behaviours of the individuals concerned. As part of the present research, this same technique has been applied during the observations of workshops and sessions with non-formal providers. Using the same framework in a different setting allows the data to be compared with previous research (op.cit.) and also ongoing research so as to explore the commonalities and differences between formal and non-formal contexts[30].

The sessions observed below[31], formed part of the everyday provision

[30] The previous research cited focused predominately on the use of voice and the teaching behaviours of adult practitioners as vocal leaders. Therefore, for the current research, the research tool was amended so as to reflect differences in the teaching behaviours of instrumentalists. In addition, the previous research focused on horizontally grouped (age-based) classes of young people, so, again, the research tool was adapted to accommodate the potential differences in the observations of vertically age grouped young people. Finally, the research tool has previously been used predominantly within classroom settings, but the pedagogical approach of the practitioners observed varied widely. The aim of the observation is to capture observable behaviours that can be compared across contexts.

[31] One observation was made for Case Provider One. As this session was taken by two practitioners who demonstrated different ways of working, their behaviours have been separated in the analysis and presented as individual charts (see Section 4.1.1, Figure 1 and 2 and Section

of musical experiences within the different case study sites. To this end, one of the case providers had, at short notice, to cancel the planned workshop[32]. Therefore, descriptions are given for two of the three cases.

The researcher sat in the sessions, adopting a position that allowed them to observe both the session leader(s) and the young people, whilst not disturbing the flow of the session and completed two observation schedules (see Appendix 1 and 2) that recorded the micro-events of the sessions as they unfolded. On the first observation schedule, the researcher recorded the behaviour of the session leader[33] for each minute of the session. In order to capture the complexity of the session leader's role, multiple entries could be recorded during any one minute[34]. The elements of the session that were focused on included the session leader's demonstration of:

(i) Effective planning and setting of learning objectives;
(ii) Teaching methods that enabled the young people to learn effectively;
(iii) Questioning techniques;
(iv) Provision of feedback and assessment;
(v) Relating learning objectives to learning outcomes and the provision of a plenary;
(vi) Singing/playing and associated musical behaviours.

Using the second observation schedule (see Appendix 2), the researcher recorded the behaviours demonstrated by the young people taking part in the session. There were 26 categories of a young person's behaviour, with the facility to add further categories as necessary. As with the leader observation, a measure of young person behaviour was recorded for each minute of the session. Together, the completed observation schedules de-

4.1.2, Figures 3 and 4). Three observations were made for Case Provider Three. As the practitioners within these sessions either worked alone, or when team teaching, worked in very similar ways, each session is presented without separating the practitioners in the analysis (see Section 4.1.3, Figures 5 and 6. Section 4.1.4, Figures 7 and 8, Section 4.1.5, Figures 9 and 10). In addition, one workshop was attended (Case Three) without a formal observation schedule being completed, allowing the researcher time to watch and appraise the musical experience. Findings from this workshop are reported as a series of descriptions only (see Section 4.1.6).

[32] In this instance, the Case provider had experienced some difficulties with the young people committing to attending regularly and punctually, and had, as a result, cancelled one workshop, and subsequently delayed the beginning of a course rather than run the series of workshops with poor attendance levels.

[33] For clarity, observations made in the formal sector use the terms 'teacher' or 'vocal leader' to describe the adult practitioner, and 'pupil' to describe the learner. Observations made in the non-formal sector use the terms 'session leader/practitioner' to describe the adult practitioner and 'young person/people' to describe the learner.

[34] Multiple entries within any one minute of observation were common, with many of the session leaders carrying out a number of musical and pedagogical activities, such as, for example, directing the rehearsal with the nod of a head, modelling the down beat with a tapping foot, modelling the melody on the guitar and acknowledging the achievement of the improvisation of a young person with a smile.

tailed both the behaviours of, and interactions between, the session leaders and young people. The following charts (see Figure 5 onwards), illustrate some of the diversity of approaches adopted by the session leaders in creating successful musical experiences.

4.1 Evidence of 'good practice' in session leadership

In the following analysis of the observed sessions, each chart (see Figures 5 through to 14, below) presents a central *'ribbon'* of colour that indicates how much of the session the young people (shown in orange) and the session leaders (shown in red) were singing/playing. In each pair of charts, the first displays the detailed pattern of activity over time. In the second of each pair, the detailed patterns are supplemented with explanatory notes, which, along with the descriptive text, begin to reveal the shape and pace of the session observed[35].

4.1.1 Practitioner I (Case Provider One) undertaking Live Band Workshop

The session leader taking this 2 hour workshop acted in partnership with another practitioner[36]. The first hour of the workshop is shown below (see Figure 5) so as to make comparisons between sessions more clear. Based in a mobile classroom of a Special school for 11 to 16 year olds, this session provided musical experiences for pupils in Year 10 with special educational needs[37]. On the day of the observation, two young people (one male, one female) attended for the duration of the session, with a third young person (male) arriving for the final 45 minutes of the session[38]. The session leader played guitar and provided technical support via a laptop and recording equipment. The first section of the session comprised a short spoken introduction, sufficient only to introduce the researcher to the group and establish the learning objectives of the session. The leader played the group a recording of the work that they had completed during the previous session and linked these achievements with the new material. A short melodic line from the new song was played by the session leader and briefly put into historical context. When the song was introduced, the young people had initially reacted negatively, stating that they *'don't like singing'*, but recordings of previous sessions revealed all members of the group using their voices successfully. One young person played drums and another

[35] For each of the observed sessions, particular strengths demonstrated by the session practitioner are highlighted at the end of each description. Each list is not exhaustive, but rather reflects those aspects of the session felt to be most successful within that particular context. These lists feed into the final list of characteristics (see Section 4.2).

[36] See Section 4.1.2 for the analysis of Practitioner II working in Case 1. The practitioners in this session have been treated separately as they demonstrated different ways of working within the session.

This Special school caters for young people with Autism and associated communication and language difficulties (ACLD).

[37] This Special school caters for young people with Autism and associated communication and language difficulties (ACLD).

[38] This low level of attendance was described as unusual. Both the practitioners and the contact member of staff had expected to see a higher number of young people attend the session. The low attendance was reported as being caused as a result of a school trip to London that had returned the young people to the school site later than expected.

played the keyboard (a monosynth that by design allowed the performer to concentrate on the right hand only, using the left hand to experiment with the pitch and timbre of the sound). The session leader continued to play the melodic line or model an appropriate rhythm for the drummer, enabling the young people to begin to master their parts. The constant modelling of the melodic line was interspersed with reinforcement of the success criteria.

As the session progressed, the session leader increasingly asked the young people to demonstrate the melody or the rhythm and, as they were more able to do so, lead the performance. Specific praise was given when the young person was successful. Oral feedback was particularly strong during this session, for example when the leader was able to create small but specific steps for improvement that the young person was able to implement immediately. The session leader was reactive to the process of learning and able to provide verbal scaffolding that helped the young person to progress. A constant musical loop (using ICT to create a drum track), supplemented by the practitioner's playing, created a sonic backdrop against which the young people could master the material and begin to improvise. Positive shaping provided by the session leader in response to mistakes made by the young person encouraged the keyboard player to repeat the *'mistakes'* as a beginning to a solo. Making these potential *'mistakes'* into positive learning points created a supportive atmosphere in which the visible anxiety of one of the young people, who stopped and commented negatively about his ability each time he deviated from the melody, decreased over the duration of the workshop. The musical loop was mirrored by a cyclical pattern of verbal and musical reinforcement of the success criteria. This interwoven pattern of talk and modelling created a high energy session in which the young people were observed to achieve much, both musically and socially.

After approximately 20 minutes of the session (see Figure 5 and 6, below) the session leader shifted the pace of the session slightly so as to create an extended period in which the young people were allowed to practise and master the musical material without overt intervention. The session leader maintained a musical backdrop, developing a more complex and thickly textured accompaniment in response to the second practitioner playing the electric bass. Watching the young people, it became obvious that they were able to use this time to make connections for themselves, working in and through the music. The session leader made a note of the verse and chorus structure on the interactive whiteboard. After a pause in the performance from the young people, taking time to explain the musical structure, both of the young musicians responded that they didn't want to read about *'how'* it went, but rather *'to get on and do it'*. The young people were able to recognise that physical repetition and forming an underlying

kinaesthetic memory was the best (and most enjoyable) way for them to learn. The strength of the musical communication between the two practitioners was a valuable asset during the session. The constant repetition of the melody may have become dull and uninspiring for the young people, but instead, the two practitioners were able to bounce simple ideas from one another and maintain a high level of creative energy and impetus. They were also able to work from the ideas and *'mistakes'* of the young people to demonstrate that they valued their contributions. For a final section of the session (when the third young person had arrived) the session leader acted as sound engineer making recordings of the progress and achievements made. In addition, the session leader supported a young person to use the ICT and to develop an understanding of both the recording process and the equipment used. During this time, the session leader helped the young person with aspects of literacy as well as recording. Each of the young musicians took turns to perform the part that they had practised, while the others assisted in the recordings. The session leader was able to use the ICT fluidly, talking through the process and adjusting the equipment, whilst maintaining the focus of the young people. During their recordings, the young people were focussed and respectful, highlighting the successes in one another's performances. When recorded, the group decided which of the takes was the best version and would be used to create a loop. Each of the loops was layered to create a recording that celebrated the best that they had achieved within the session. This was a highly successful and immediate way of celebrating and valuing the achievements of the young people.

Particularly successful elements demonstrated by Practitioner I in the session included:

(i) The **seamless integration of ICT** into the learning experience, supporting and scaffolding the young people through the recording and looping of tracks, linking previous recordings of achievements with the lesson objectives and, later, reviewing recordings to relate learning outcomes to learning objectives.

(ii) The **subtle adaptation of teaching style** to suit the needs of the young people with learning disabilities. There was a high degree of directed input, frequently repeated so as to ensure that the learning objectives were clear and uppermost in the young people's minds. The pace of progression was relatively slow, enabling the young people to absorb new material. In short, more time was given over to achieve smaller, more concrete steps in learning.

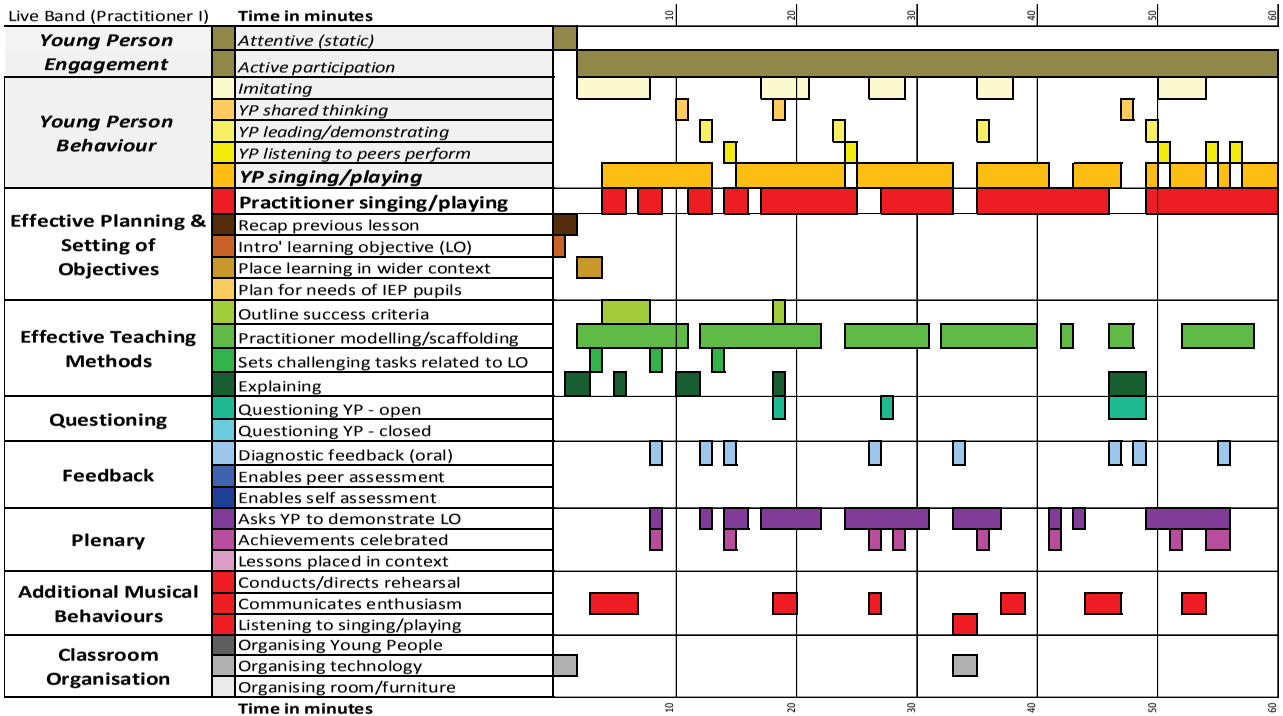

Figure 5: Illustration of session observation for Practitioner I from Case One undertaking live band workshop

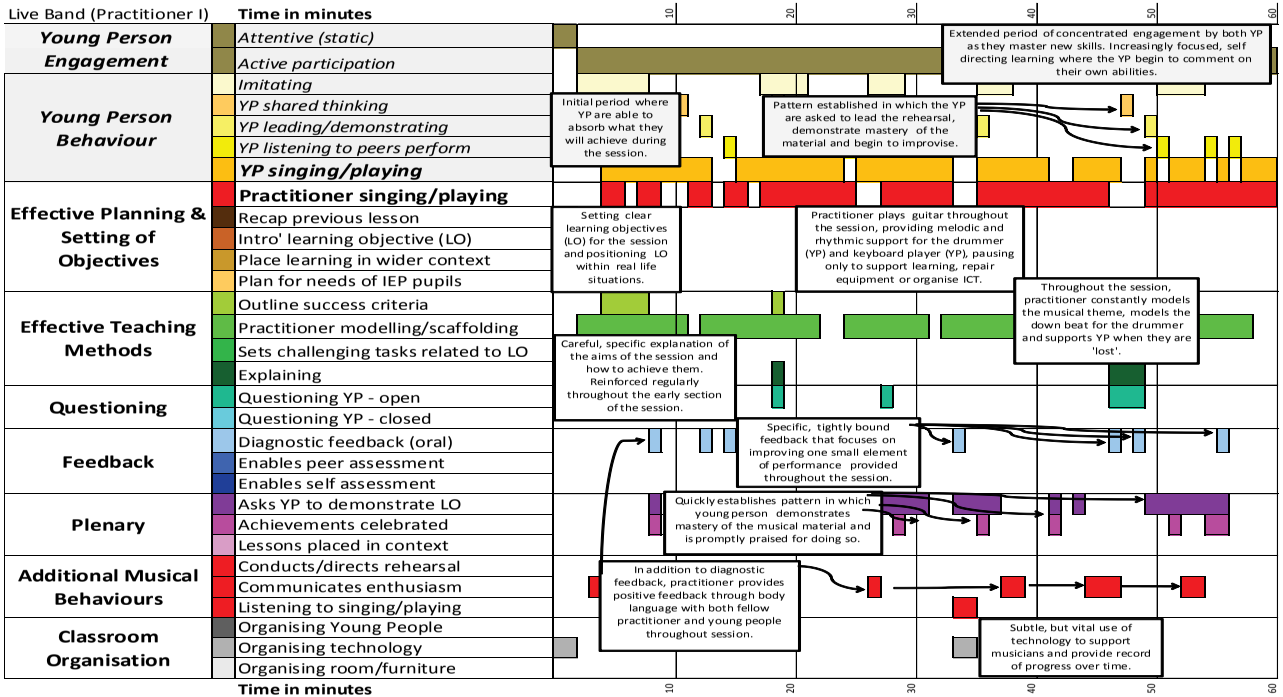

Figure 6: Illustration of session observation for Practitioner I from Case Provider One undertaking liver band workshop (explanatory).

4.1.2 Practitioner II (Case Provide One) undertaking Live Band Workshop

The practitioner shared the leadership of this session in a Special school for young people in Year 10 (as described above, Section 4.1.1). After the initial introduction of the session, the practitioner modelled a melodic line on the synthesiser. The practitioner provided strong support of the other session leader, complementing areas of expertise and ways of working. He spent a concentrated period of time repeatedly modelling pitches needed to complete the melody and, as the young person gained confidence in the pitches, modelled the rhythm. Through clapping and the use of voice, the practitioner was able to communicate the necessary *'feel'* of the music, thereby ensuring that the young person gave a stylistically authentic and personally rewarding and enjoyable performance. The practitioner was skilled at judging the need for the young person to rehearse without further commentary, allowing them to feel a sense of ownership of the material and of the learning process, before moving on to something more difficult. Due to the low number of young people present at the observed session, each participant was able to have the full attention of one of the practitioner musicians. This close partnership between practitioner and participant created an intense session in which the young people seemed greatly to enjoy being immersed in music making.

The practitioner made links between the learning objective and the wider musical context (see Figures 7 and 8). When performing, the practitioner introduced additional stylistic elements to vary the performance. He established a *'cut'*, initially modelled using the bass, but later led by the young person who directed the performers and controlled the structure of the piece. The young person was then supported to not only to direct the *'cut'*, but to develop a simple improvised solo exploring the different timbres available on the synthesiser. The practitioner demonstrated positive body language; he visibly enjoyed the music produced by the ensemble and reflected this back to the young people through smiles, nods and physically moving with the downbeat of the song. This enjoyment demonstrated through bodily movement, seemed to encourage the young people to be less self conscious of their own physical reactions to the music. The young person playing the synthesiser reacted positively to this and moved rhythmically in time to the music, becoming still during silences and *'feeling'* the rests by raising his hands into the air. The young person playing the drums spent much of the session with her head down, her fringe covering her eyes. As the session continued, she was able to meet the practitioner's eyes in response to his praise and smile. The supportive and accepting atmosphere was hugely enabling for these pupils with learning difficulties.

Particularly successful elements demonstrated by Practitioner II in the session included:

(i) **One to one modelling and scaffolding** of musical content that was finely judged to suit the particular needs of the individual young person. This included an awareness of the need to allow extended periods of time when the young musician could rehearse, both physically (by playing the synthesiser) and mentally (periods of time when the young person concentrated on *'feeling'* the offbeat for the beginning of the melody). In addition, during modelling, the practitioner demonstrated the ability to suggest alternative and appropriate strategies to master new material.

(ii) **Enriching the quality of the musical experience** by drawing on an understanding of a wider range of styles and genres and by bringing those elements, in an appropriate way, into the session.

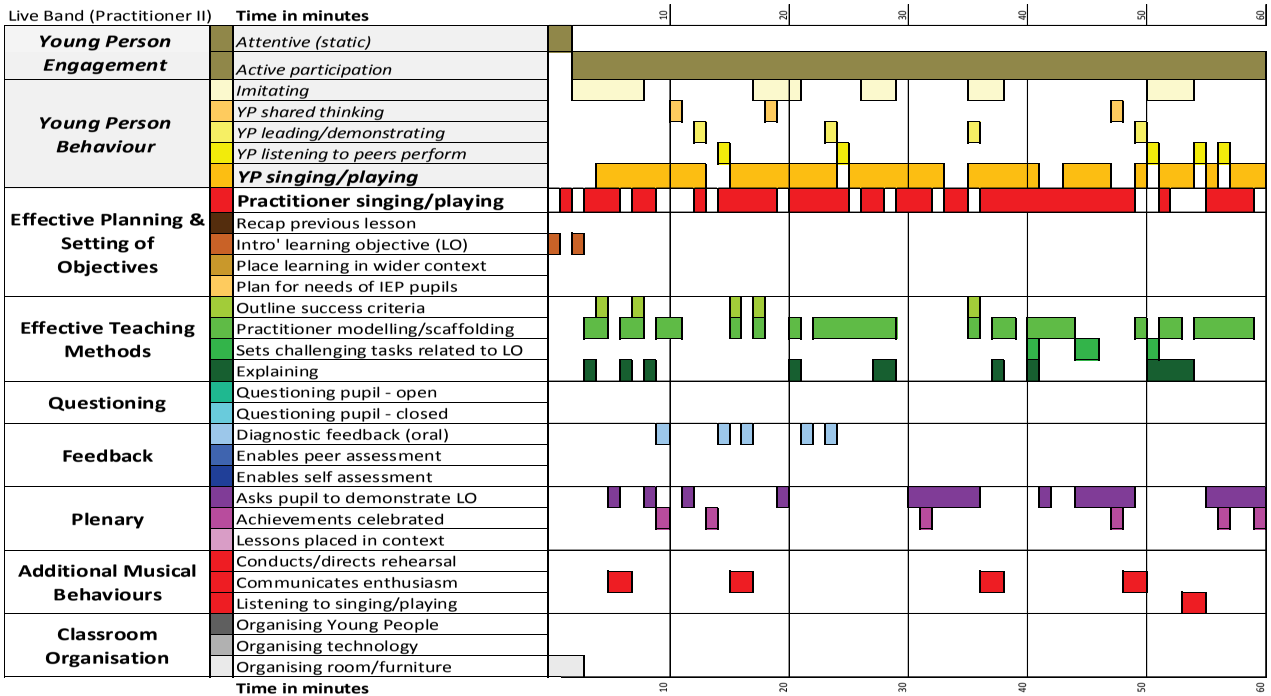

Figure 7: Illustration of session observation for Practitioner II from Case Provider One undertaking live band workshop.

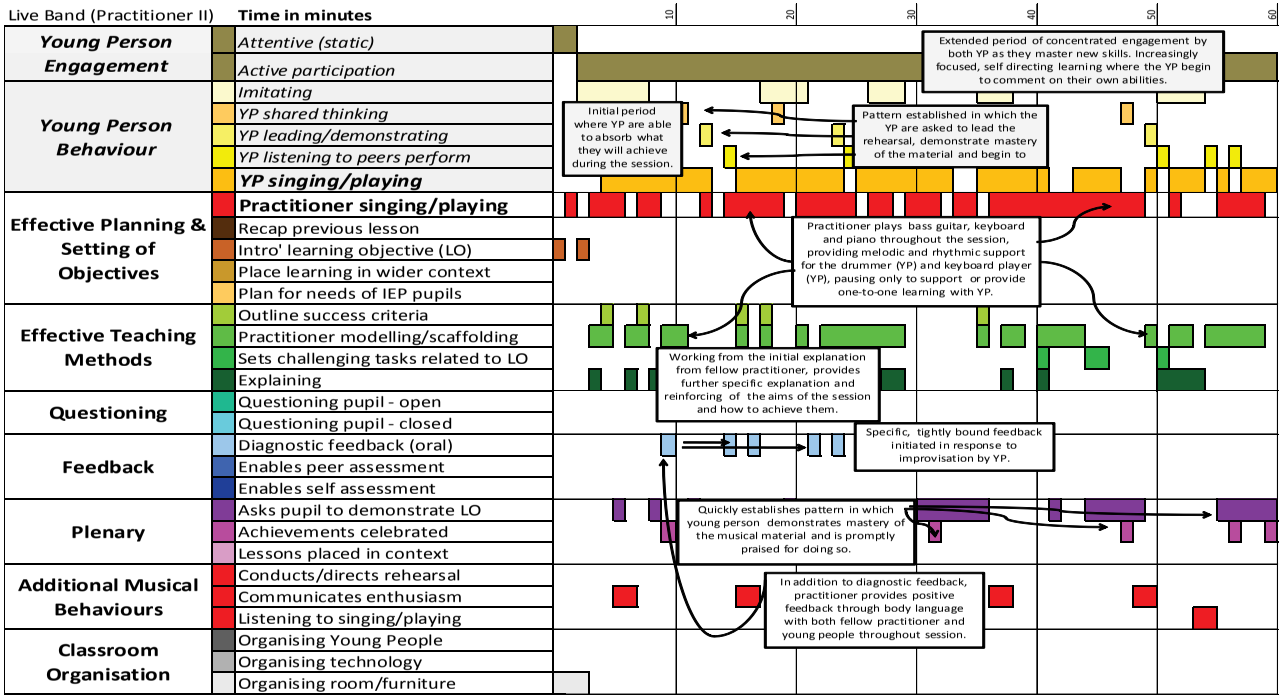

Figure 8: Illustration of session observation for Practitioner II from Case One undertaking live band workshop (explanatory).

4.1.3 Practitioner I and II (Case Provider Three) undertaking voice workshop

This session began the third day of a weeklong series of workshops. Lasting in total 45 minutes, the session was held in a well lit, modern performance space with ample room for both equipment and participants. At any one time, up to 24 young people attended, but the population within any one rehearsal space was somewhat fluid. Practitioner I played the electric bass, assisted the young people in playing stringed instruments and occasionally took on a directing role. Practitioner II modelled different vocal techniques and supported the young people as they explored their own interpretations and performances. The young people arrived in small groups, some carrying instrument cases and used the first few minutes of the session to refresh friendship groups. The practitioners leading this session had already established a simple funk style riff and performed this as the young people entered the rehearsal space. As the young people arrived to a venue already filled with sound, there was no need for *'teacher talk'*; no need to speak about what they would do. By immersion into the activity already established, each participant would add their own musical element and, by so doing, begin to understand the structure of the music from the inside. As this was the third day of the workshop sessions, the young people were already aware of an expected *'way of being,'* enabling some to immediately join the ensemble.

For the first section of the session, Practitioner II began MCing[39], with an extended section of freestyling (see Figures 9 and 10). During this section, he outlined the learning objectives through the use of improvised lyrics. He also improvised an individual welcome for the young people as they entered the rehearsal space and commented positively on a specific skill that they had already demonstrated during the previous workshops. This created a positive atmosphere in which the learning objective (to gain experience and further expertise in MCing and freestyling) was explicitly modelled as well as providing a personalised welcome and appraisal of the young people's achievements. As the young people joined the ensemble, Practitioner II advised and modelled the correct microphone technique, encouraging the participants not to adopt stereotypical stances (with microphones held upside down, smothered by a closed fist) for the sake of sound quality. Practitioner II was able to use real world recording studio examples to explain (in rap) that this was a case of *'style over substance'*. The second section of the session (after approximately 10 minutes, see Figure 10, below) began with Practitioner II establishing an additive structure to

[39] Both the practitioners and young people referred to this activity as MCing, or rapping interchangeably.

the ongoing instrumental riff. Groups of young people watched the two practitioners model an additional strand that the participants then imitated to create a complex structure of individual parts. The practitioners continued to model the separate strands to ensure that the young people had mastered the new material. Practitioner I was able to adapt the chord sequence played by one young person on the keyboard to provide a pitch support for two female participants singing backing vocals. By providing an alternative source of support for the backing vocalists in their task of maintaining sustained notes ascending in thirds, the practitioners freed themselves to focus on other young people.

Practitioner I modelled technique and melodic lines to a number of young guitarists and bass players. The approach was that of horizontal learning, where one mastered the material and passed the knowledge onto another. Occasionally, specific elements of instrumental technique or general musicianship were touched upon, particularly with reference to balance and the use of amplifiers. For those young people with more restricted instrumental ability, Practitioner I was adept at adapting material by simplifying aspects. For the instrumentalists amongst the group, the extended period of playing the same material over and over again allowed the less competent to master the material and extend their skills and the more competent to master the material and begin to experiment with different aspects. Practitioner II encouraged both instrumentalists and vocalists to consider the texture of the piece and the need to allow each strand to be heard.

In the third section of the session (after approximately 21 minutes, see Figure 10, below) Practitioner II introduced a segment of freestyling in which the young people took turns to improvise over the ensemble. Limiting the length of each solo enabled each participant to refine their work during subsequent turns. During this section, Practitioner I provided hand gestures that indicated ascending and descending pitch for the backing vocalists, *'felt'* the upbeat with a held stance further assisting the young people to anticipate the start of their solos and gave diagnostic feedback. The feedback was delivered in a stylistically appropriate form, as Practitioner I was able to enter into a conversation with the young person in much the same style as *'battle rapping'*, although with a positive slant. Latecomers to the session were absorbed into the performance without the need for explanation or direction. Both practitioners in this session were skilled in enveloping the ideas of the young people into the developing piece. The atmosphere of the rehearsal was both fluid and supportive. Young people who improvised successfully were rewarded by these elements being woven into the music. Those young people who experienced difficulties were encouraged to continue to practise by revisiting and refining their ideas.

Particularly successful elements demonstrated by Practitioner I in the session included:

(i) **One to one modelling and scaffolding** of musical content that was finely judged to suit the particular needs of the individual young person. This included an awareness of the need to allow extended periods of time when the young musician could rehearse the new material and to reach the stage where muscle memory began to take over. Where necessary, Practitioner I skilfully simplified tasks without stripping them of stylistic authenticity.

(ii) **The criteria for success were made explicit** (although rarely through spoken instruction[40]) and reinforced repeatedly throughout the session as needed. This included a subtle blend of modelling and reinforcing of the musical material combined with specific praise of the young peoples' musical output.

Particularly successful elements demonstrated by Practitioner II in the session included:

(i) **A musical beginning and ending to the session** where the practitioner immediately established a *'way of being'* that started in sound and continued to value the musical experience, not only as an outcome, but as a means of working and communicating.

(ii) **The ability to monitor and assess the young person's performance and give musically informed feedback** (usually through modelling) with clear indications of how to improve. This practitioner was able to do so by adopting the stylistic conventions of the genre, so that diagnostic feedback became an integral part of the performance.

[40] For example, Practitioner I positioned himself in the eye line of the young people who persisted in adopting an incorrect grip, providing a visual cue. Also, when the young people experienced difficulty 'feeling' the syncopation of a line, he demonstrated this bodily, rising onto his toes for the upbeat and bouncing to indicate the rhythm. The young people mirrored these behaviours and, by so doing, improved the quality of their performances.

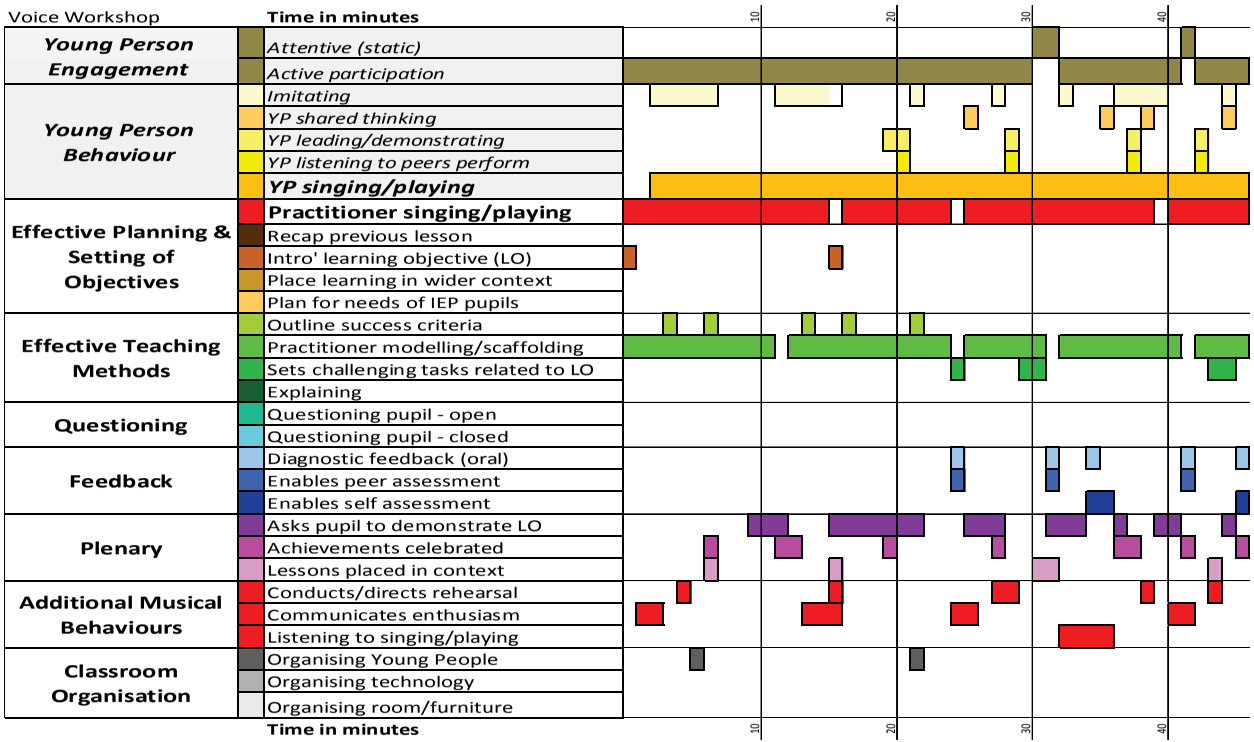

Figure 9: Illustration of session observation for Practitioner I and II from Case Provider Three undertaking voice workshop.

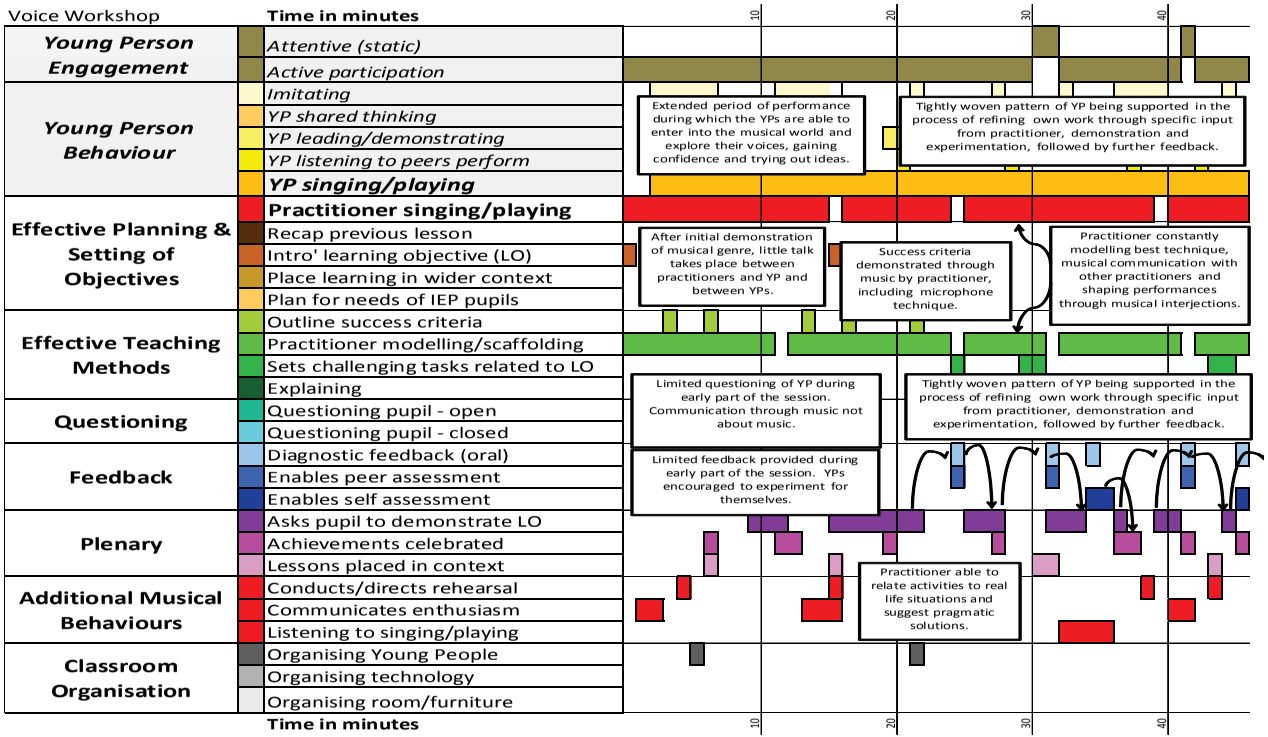

Figure 10: Illustration of session observation for Practitioner I and II from Case Provider Three undertaking voice workshop (explanatory).

4.1.4 Practitioner IV (Case Provider Three) undertaking live band workshop

This session took place in a rehearsal space that adjoined the main stage and lasted just under an hour. The practitioner played the drums, supporting one young person with rudimentary drumming ability and modelling technique for another young person with considerable drumming abilities. The practitioner was aided in this live band workshop by a young guitarist who led the other stringed instruments and directed part of the session. A particular observed strength of this practitioner was the willingness to distribute leadership amongst the young people. The session took the shape of an extended rehearsal for the upcoming performance. There was a limited amount of revision or reinvention of musical material. The ensemble ran through the piece repeatedly to ensure mastery. There was some focus on small sections of the piece, for example ensuring that breaks and solos were fixed and fully rehearsed. There was a limited amount of *'teacher talk'* based around the need to perfect and polish the piece. After an initial run through and reminder to the ensemble that lasted less than five minutes (see Figures 11 and 12, below), there was a pattern of specific guidance, leading to subtle changes in the performance. The practitioner also encouraged the young people to assess their own performances. After each brief element of feedback and self evaluation, there was an extended period of rehearsal that allowed the young people the time and space to reflect on the advice, to work to address the issues raised and consolidate the new material or techniques introduced. This cycle was repeated for the first thirty minutes of the session, after which the band was led by the young guitarist, with brief interjections and celebrations of achievement provided by the practitioner.

Particularly successful elements demonstrated by Practitioner IV in the session included:

(i) **Enabling the young person's voice to be dominant within the session**, either being expressed in song or sound, through musical ideas, or used to question, reflect and review their own progress;

(ii) The ability to **monitor and assess the young person's performance and give musically informed feedback** (usually through modelling) with clear indications of how to improve.

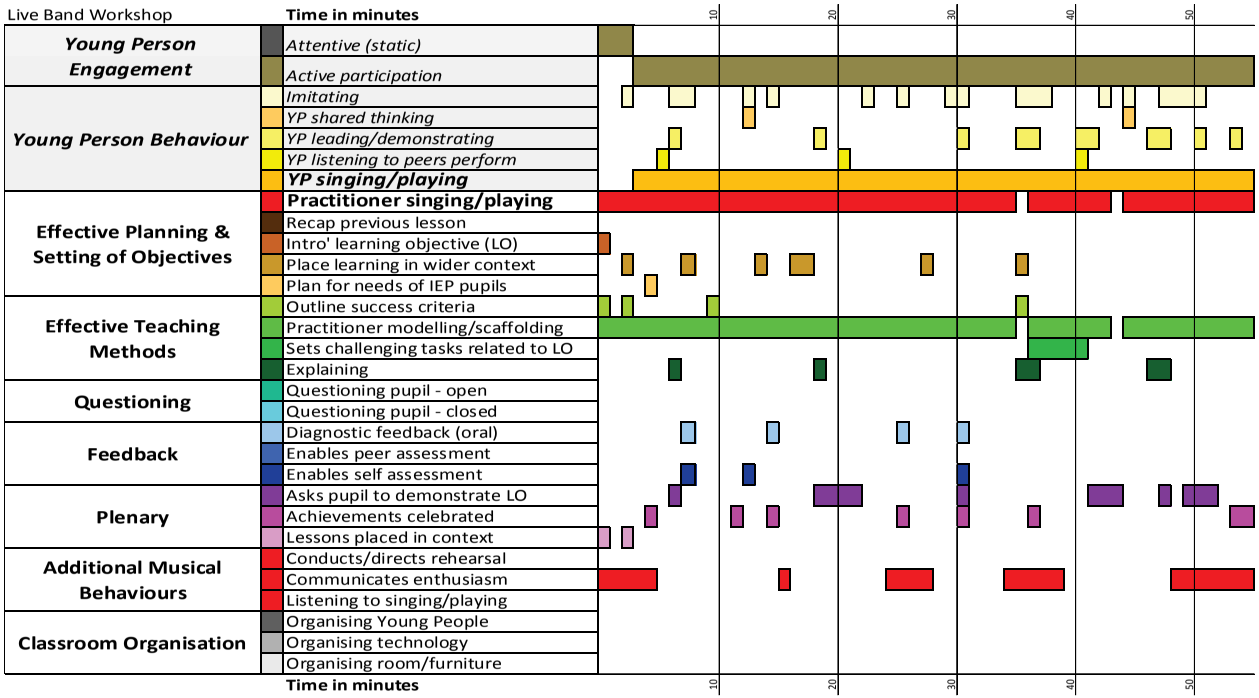

Figure 11: Illustration of session observation for Practitioner IV from Case Provider Three undertaking live band workshop.

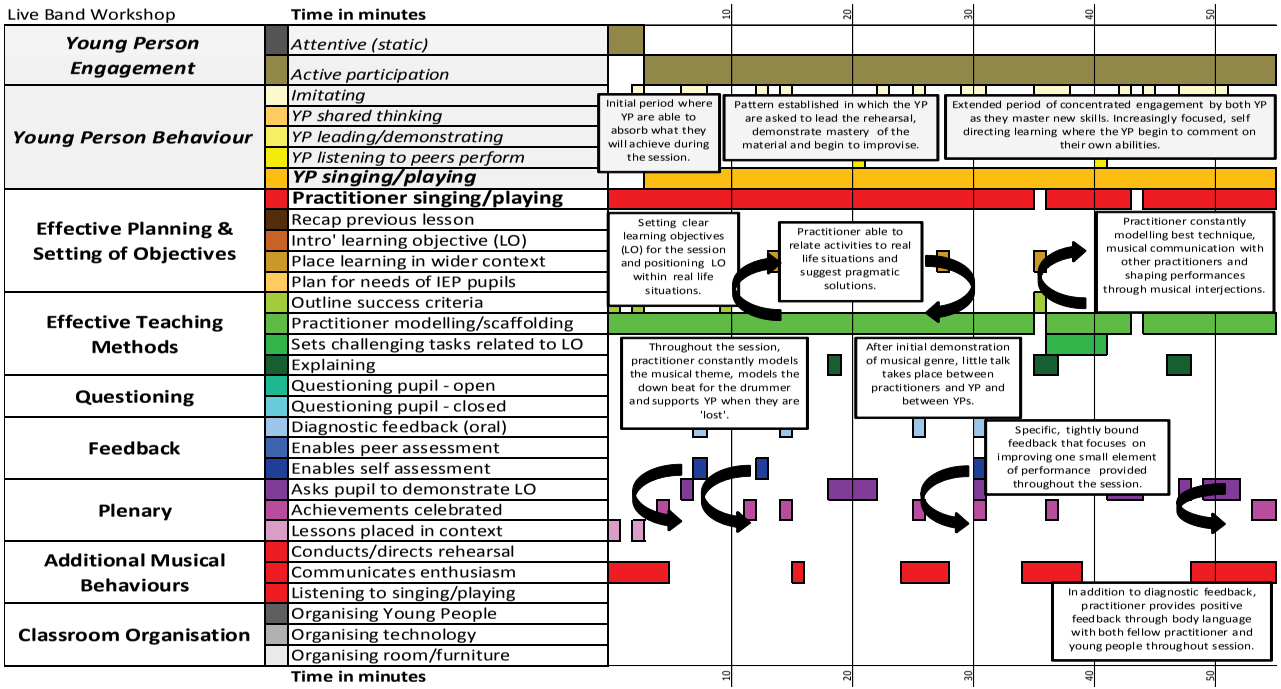

Figure 12: Illustration of session observation for Practitioner IV from Case Provider Three undertaking live band workshop (explanatory).

4.1.5 Practitioner III (Case Provider Three) undertaking a song writing workshop

This session took place in the rehearsal space adjacent to the main stage with up to eight young people arranged in a circle around the practitioner. The ensemble was made up of two guitarists, four drummers/percussionists, a keyboard player and one young female who observed in some places of the session and was absent for others. The practitioner played the bass guitar and the bass clarinet during the session[41].

From the outset of the session, the practitioner was focussed on polishing the material that had already been decided on earlier in the week and refining sections to create a more balanced whole. There was repeated practice of breaks and re-entries to ensure that each of the young people were both competent in and confident of their parts. The practitioner highlighted the need to recap the structure of the piece, in particular the improvisatory nature of the introduction that relied upon close communication between all of the musicians. The young musicians and the practitioner were able to bounce musical ideas between themselves, developing those felt to be helpful and discarding others. The practitioner was able to facilitate equality amongst the young musicians; an atmosphere in which any of those present might provide the next new idea.

There was a high level of technical musical language used by both the practitioner and some of the young people, most often voiced over the ongoing performance as a real-time commentary. Rather than confusing, or being lost in the whirl of sound, these comments appeared to be absorbed and acted upon, by both practitioner and the young musicians. The practitioner was able to act as mentor and musical model whilst providing a solid pulse (through a stomping foot). On two separate occasions, after 15 and 21 minutes (see Figures 13 and 14, below) the practitioner's discussion about the structure of the piece was brought to a close by the young people who exclaimed *'let's just do it'* and *'let's just play it.'* The young musicians preferred working through the music rather than abstracting the process through talk. The practitioner was open to these mild criticisms and worked with the young people to solidify the structure of the piece. The practitioner displayed high levels of skill in being able to formalise and extend the ideas that were offered, making sure that all of the young people could access the material. The practitioner was also able to take immediate responsibility for his own mistakes, for example when he had instigated a repeat of a section in which a young drummer had played

[41] There was an additional adult practitioner present who played the drums, but provided limited additional guidance to the young people during the session. Therefore, the following analysis refers to only one practitioner who acted as session leader.

through a break, only to find that he played through the break the second time. As a result of this, the practitioner encouraged the young people to be bold in their playing rather than playing in a timid style for fear of making a mistake. To this end, he frequently checked the settings of the keyboard player who turned down the volume so as not to be heard.

The practitioner was able to employ a strategy of ignoring low level posturing and distracting behaviour displayed by one of the members of the group. This demonstrated that he did not feel the need to police behaviour that did not affect the engagement of the rest of the group. Gradually, this young person was drawn back into the performance. She had received no response as a result of her behaviour, either as negative attention (being told off) or positive attention (a request to join in). Having failed to gain attention, she eventually became bored and chose to join in.

Particularly successful elements demonstrated by Practitioner IV in the session included:

(i) **A suitably paced session** in which periods of the session had a slower pace that allowed space for discussion, self assessment and exploration of ideas, whereas other sections were fast paced, high energy performances that built to a crescendo and enabled the young people to create a quality musical experience;

(ii) The ability to allow **the young person's voice to be dominant within the session**, either being expressed in song or sound, through musical ideas or used to question, reflect and review their own progress;

(iii) The ability to respond to each of the young people's performances by monitoring, assessing and **giving musically informed feedback** (whether through spoken instruction or more usually through modelling) **with clear indications of how to improve**.

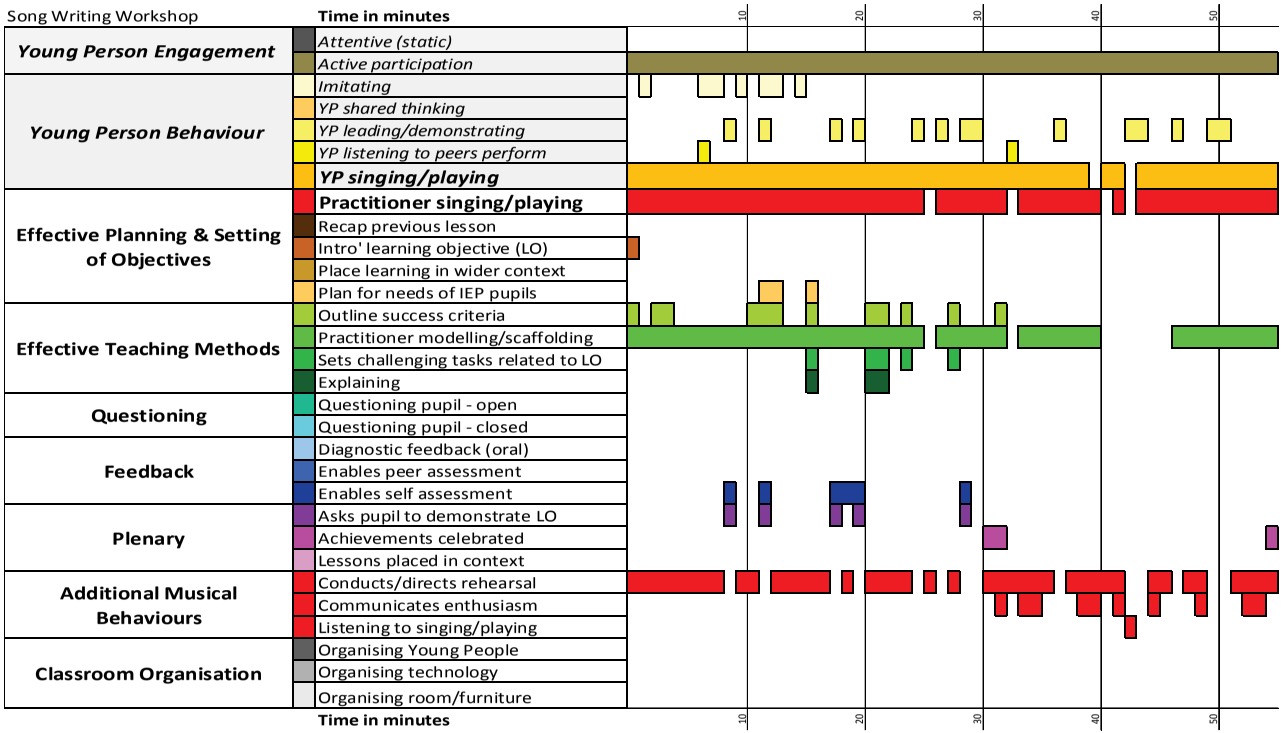

Figure 13: Illustration of session observation for Practitioner III from Case Provider Three undertaking song writing workshop.

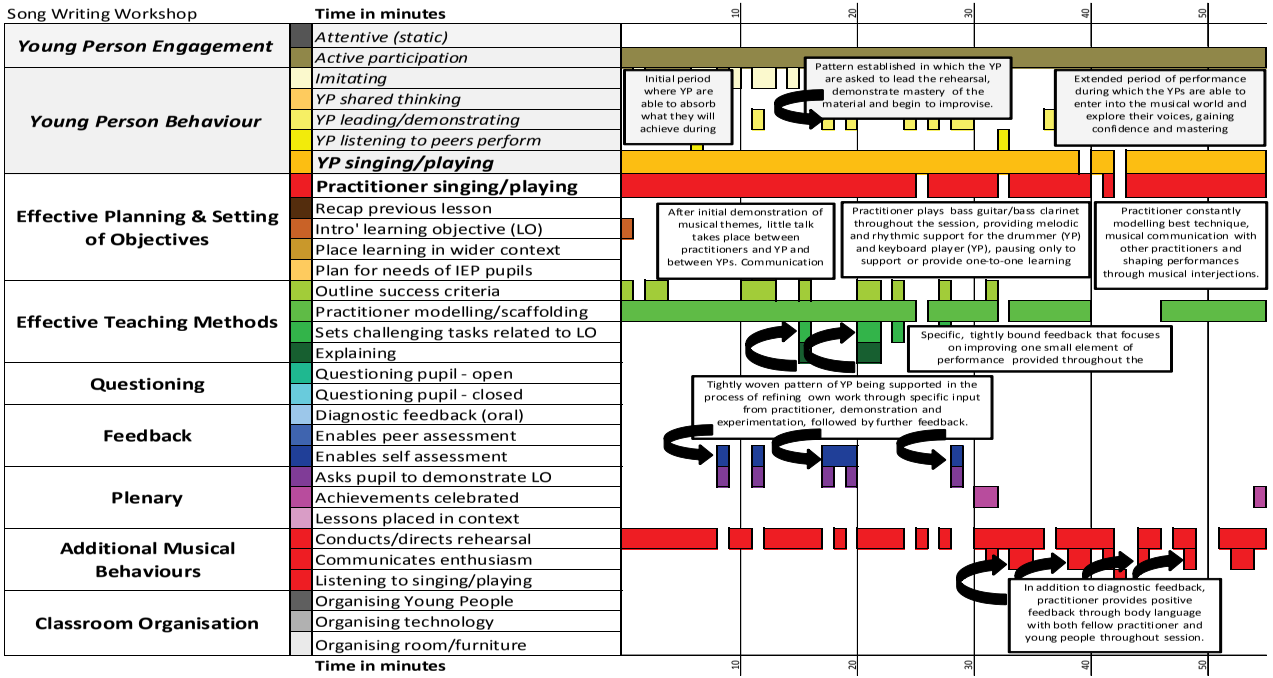

Figure 14: Illustration of session observation for Practitioner III from Case Provider Three undertaking song writing workshop (explanatory).

4.1.6 Practitioner II (Case Provider Three) undertaking an MC improvisation workshop

The following session took place in a well lit, modern performance space with ample room for both equipment and participants. As one of three parallel sessions, the number of young people participating fluctuated, but seven formed a core that worked with the practitioner throughout the duration of the session. Of these seven, five were male and two female. At the beginning of the session, the practitioner explained the aim of the session was to encourage the young people to experiment with MCing in a style beyond their usual practice. During an equipment check, there was some posturing and questioning of masculinity amongst the male young people. The practitioner was able to ignore this and instead draw their attention by establishing a funk style riff over which they could vocalise. Once the riff was settled, the two female young people were employed as backing singers, providing a long ascending motif, moving in thirds. Over this, the five males took turns to experiment in eight bar phrases. The underlying riff was altered slightly and the process was repeated. As confidence levels grew, the structure of the piece was developed, introducing a sung melodic line that contrasted with the improvisations in rap. The practitioner spoke of the need to create space for the music to breathe, but by this stage the young people were so absorbed by the success of their own music making that they struggled to impose restraints on themselves. The practitioner was able to provide specific guidance for each of the young people, helping them to improve their performances as they took turns. Each time the underlying style of the instrumental accompaniment changed, the young people were forced to react to a different rhythmic emphasis, different genre, different instrumental ensemble or different texture. As the session progressed, the practitioner began to select the strongest of the elements to create a whole. Once established, this piece was performed in an endless loop that allowed each of the young people space and time to play with the elements. The male young people devised a dance routine that accompanied the sung section of the piece. The female young people devised a call and response section based on the male's sung section that worked equally well against the MCing. By the end of the session, the young people were performing the piece without the overt intervention of the practitioner, but it was as a result of the skilful interventions by the practitioner that the musical outcome was of the high quality achieved.

4.2 Comparison with 'good practice' in other areas of music leadership

These six observations (see Section 4.1.1 to 4.1.6) have illustrated that there are multiple approaches to successful musical experiences in non-formal settings, drawing on the individual biographies and particular skill sets of those involved. Nevertheless, across all of the illustrated examples there are a number of specific elements that many of these sessions have in common.

Sessions in which young people enjoyed high quality music experiences were more likely to contain the following elements:

(i) A confident and musically expert model of session leader/practitioner;
(ii) Young people were actively engaged for a high percentage of time across the session;
(iii) The young person's voice was dominant within the session, either being expressed in song or sound, through musical ideas or used to question, reflect and review their own progress;
(iv) A musical beginning and ending to the session were evidenced – where the session leader establishes a musical *'way of being'* within the session;
(v) The criteria for success were made explicit (although not always through spoken instruction or *'teacher talk'*) and reinforced repeatedly throughout the session;
(vi) The young person's performance was monitored and assessed and musically informed feedback instantly provided (more usually through modelling) with clear indications of how to improve;
(vii) Achievement was celebrated and valued and related to the criteria for success;
(viii) A suitably paced session was evidenced – such as a fast paced high energy session that enabled young people to gain mastery of material through repetition, or a more intermittent pace that allowed space for the sharing of musical ideas;
(ix) Learning is placed within a wider context of young person's lives and the potential professional life of a musician;
(x) As appropriate, there was a seamless integration of ICT elements in supporting learning or assessment roles;
(xi) The session leader sought to widen the accepted discourse of *'musician'* beyond that of, for example, class music teacher or pop idol.

Less successful aspects of sessions were more likely to contain an absence of the elements listed above, as well as including some or all of the following;

(i) Achievement was celebrated with **global or blanket praise**, or without specific focused feedback that enabled the young people to improve;
(ii) The **pacing of the session was weak**, or lacked momentum;
(iii) Young people were **passively engaged** or disengaged for a significant

percentage of the session[42];
(iv) There was an **over-reliance on talk** instead of demonstration or modelling by the session leader;
(v) **Learning took place within a vacuum**;
(vi) There was **limited space for the young person's voice or musical identity** to be heard, explored or acknowledged.

In comparing these findings with research undertaken to identify the characteristics of effective vocal leadership in formal settings (Saunders et al., 2011), it becomes clear that there are commonalities across the different domains. The findings are also in accord with research outside the field of instrumental or vocal leadership from across the educational domain: good teaching, irrespective of the subject, can be characterised by empathy, enthusiasm, explanation, clarity, structure, an appropriate level and pace (cf. Entwistle, 2009).

[42] Higher levels of passive engagement are evident in less successful sessions in terms of musical outcomes. However, there is an important distinction to be made in analysing the behaviours of vulnerable young people in terms of 'other than musical' outcomes. See Section 5 for further consideration of these differences from the young people's viewpoint.

4.3 A Consideration of 'Quality' in Musical Learning

The elements identified as characteristic of quality musical experiences (see Section 4.2, above) accord with guidance published by the Office for Standards in Education, Children's Services and Skills (Ofsted) in a report that evaluated the quality of observed teaching across Key Stages[43] in formal (school) music education (Ofsted, 2009a). From the initial report[44] (Ofsted, 2009a), two further reports for Primary (Ofsted, 2009b) and Secondary (Ofsted, 2009c) music were published indicating the *'outstanding'* characteristics of a school music lesson. The following section adapts the guidance from both the Primary and Secondary reports (op.cit.) and seeks to correlate these with the relevant strand (in coloured brackets) from the characteristic list produced from the observations made in the non-formal (Youth Music provision) sessions (see Section 4.2).

> *"The **criteria for success are made explicit** (although not always through spoken instruction or 'teacher talk') and reinforced repeatedly throughout the session"*

Be clear and simple –define a clear musical focus for the work and make sure students know how to improve.

The clear learning focus identifies not only the specific skills and/or knowledge to be learned but how it helps to improve the musical quality of pupils' responses; e.g. understand how correct posture and breathing help to improve the quality of singing.

Primary Guidance (Ofsted, 2009b)

> *"**Achievement is celebrated and valued** and related to the criteria for success"*

There is a clear emphasis on increasing the musical quality and depth of musical response, not just difficulty of task. Students un-

[43] In England, Key Stage 1 refers to school Years 1 and 2 (pupils aged between 5 and 7) Key Stage 2 refers to school Years 3 to 6 (pupils aged between 7 and 11). Key Stage 3 refers to school Years 7 to 9 (pupils aged between 11 and 14).

[44] The initial report, 'Making more of Music: An evaluation of music in schools (2005-2008).' can be accessed at www.ofsted.gov.uk/publications/080235

derstand that the musical quality of their response is more important than how many notes are used/played their work.

Secondary Guidance (Ofsted, 2009c)

Link all activities –develop effective integrated practice *All tasks are planned so that they built progressively and accumulatively, enabling pupils not only to consolidate but also to extend their learning and enjoy a musical experience of quality.'*

Primary Guidance (Ofsted, 2009b)

All tasks are used progressively and accumulatively to increase the quality and depth of students' responses; there is constant drawing of connections between students' work and the work of others, including established composers.

Secondary Guidance (Ofsted, 2009c)

> *"A musical beginning and ending to the session were evidenced – where the session leader* ***establishes a 'way of being'*** *within the session "*

Start and finish with sound – always put the emphasis on aural development.

There is no doubt this was a music lesson – all learning grows out of what is heard; audio recordings of pupil's work are constantly used so that pupils can hear what they need to do in order to improve their work further and can celebrate improvement; work is constantly modelled.

Primary Guidance (Ofsted, 2009b)

There is no doubt this is a music lesson – all learning grows out of what is heard; audio recording is used constantly for students to celebrate and improve their work

Secondary Guidance (Ofsted, 2009c)

> *“ The **young person's voice is dominant** within the session, either being expressed in song or sound, through musical ideas or used to question, reflect and review their own progress ”*

Give students opportunities to show and develop their learning in different ways.

Pupils helped define how they could show they had got better and all knew how to improve their own and the class response – so all gained a sense of individual as well as collective achievement.'

Primary Guidance (Ofsted, 2009b)

> *“ The young person's performance was monitored and assessed and **musically informed feedback instantly provided** (more usually through modelling) with clear indications of how to improve ”*

Listen critically to their musical responses and maintain high musical expectations

All pupils see themselves as musicians as a result of the high expectations for all and the constant emphasis on improving the quality of their individual responses as part of the whole experience.

Primary Guidance (Ofsted, 2009b)

Help pupils to get better at music

Identify simple steps of progression – so pupils know how to improve their work Pupils help to define how they will show they have got better and all know how to improve their own and the class response – so all gain a sense of individual as well as collective achievement.

Primary Guidance (Ofsted, 2009b

All students see themselves as musicians as a result of the high expectations for all and the constant emphasis on improving the quality of their individual musical responses as part of the whole experience.

Secondary Guidance (Ofsted, 2009c)

> *"As appropriate, there was a seamless integration of ICT elements in supporting learning or assessment roles"*

Collect and use appropriate data to adapt work and increase expectations

Expectations are raised in direct response to the progress made; simple records lead to pupils being actively involved in extra-curricular activities and extra support was given to those who needed more help to develop their musical skills.

Primary Guidance (Ofsted, 2009b)

Assessment is an integral part of the lesson through the way students are encouraged to assess themselves against the agreed success criteria; tasks are changed and response to the progress made; simple records of attainment are kept and matched to broad targets by students and teachers.

Secondary Guidance (Ofsted, 2009c)

> *"The session leader sought to **widen the accepted discourse of 'musician'** beyond that of, for example, class music teacher or pop idol"*

Increase depth of musical understanding – ask 'why', not just 'what' and 'how'

Students are fully engaged through considering complex issues about music – its role in society and how it reflects and influences how people think and behave; and they apply this understanding in their own work.

Secondary Guidance (Ofsted, 2009c)

> *“ Learning is placed within a **wider context of young person’s lives** and the potential professional life of a musician ”*

Make it real – enable students to experience what it feels like to be a professional musician

Tasks are chosen and developed so that students enjoy the same challenges and opportunities that face professional musicians – which are constantly made explicit by the teacher.

Secondary Guidance (Ofsted, 2009c)

It would be naive and simplistic to assume that a perfect correlation between the different sources would exist. However, as is evidenced above, there are commonalities in the characteristics of observed high quality musical learning across both the formal and observed non-formal contexts[45].

[45] The number of observations made during the pilot phase of this research project is small. Further research would seek to increase both the number of sessions observed and the variety of contexts in which the observations take place.

4.4 Summary of the Outcomes of Musical Learning: Session Observations

In summarising the findings from the session observations, the similarities across the sessions were striking. In addition, there are aspects of the sessions observed in the non-formal context that differed from those described by Ofsted (2009) in formal settings. For example;

There was **limited** ***'teacher talk'***, but where it was used it often took the form of:

- Diagnostic feedback with specific guidance regarding technique;
- Diagnostic feedback with specific performance based guidance;
- Explanation that introduced a wider awareness of musical genres;
- Explanation that introduced a wider awareness of the definition of *'musician.'*

Scaffolding and modelling formed a large part of what a practitioner did during the session including:

- **Modelling the techniques** of playing and performing;
- **Modelling the** ***'way of being'*** **as a musician**, communicating through music;
- Establishing **horizontal**[46] **learning relationships** with more musically skilled or more confident young people;
- Establishing a **mentoring learning relationship** with less musically skilled or less confident young people.

Such patterns of behaviour are characteristic of traditional master/apprentice –type musical learning found in many different cultures. However, here there was also an emphasis in enabling the learner to have a clear role in a shared musical product – likely encouraged by the ways in which the practitioner's own craft knowledge had been developed through informal and non-formal playing experiences that characterise popular genres (Creech et al., 2008).

In addition, specific ***'ways of working'*** across the sessions were evidenced.

- Cyclical patterns were established in which the young person demonstrated a particular aspect of the learning objective. The practitioner provided diagnostic feedback, either through spoken advice or by modelling (for example, showing an alternative fingering or indicating an appropriate point to breathe). The young person tried the adaptation for themselves and, alongside the practitioner, assessed the improvement made. This cycle of young person demonstration, practitioner assessment, practitioner modelling, young person adopting and young person assessing was found to be a common way of working and often a process without words. It was often carried out within the musical performance, a learning conversation

[46] The term 'horizontal' is used here to indicate the sense that the sharing of ideas was a reciprocal process, rather than a vertical 'master and apprentice' model.

reliant on the young person's ability to absorb the new information through careful observation and listening.

- Extended periods of time within the sessions were dedicated to repeated rehearsal of the same material. This allowed some young people to develop mastery of material through kinaesthetic feedback; passages that had felt clumsy and difficult at the beginning of the session fell more comfortably beneath the fingers by the end. These extended periods could last from between 20 minutes to nearly an hour. The emphasis was on *'doing'*; working in and through the music.
- Peer to peer learning took place on the peripheries of the sessions. Knowledge and techniques gleaned from practitioners was quickly and democratically spread amongst the young people.
- There was an emphasis on aural skills; the young people developed their ideas through listening to their own work and the work of others, making audio recordings and referring to the recordings of established artists. Members of staff made digital recordings of performance that would later be uploaded for listening and viewing online. Other than in the creation of lyrics[47], and the finalisation of a performance programme, there was an absence of written language or symbolisation in graphic form.

[47] During a song writing session, young people were observed to compose song lyrics as text messages that could be easily distributed amongst band members. During the process of typing in the relevant words, as the phones software created a list of the possible words they might mean, the young people used this list as a 'word bank', for example, typing in the word 'hurting' resulted in the additional options of 'hitting' and 'gutting.'

4.5 Summary of the Outcomes of Musical Learning: Discussion

> *"The difficult task now is in trying to map the multiple pathways that can lead to generative musical development within diverse contexts and cultures. By increasing our understanding in these areas, we will be in a much stronger position to assist children and adolescents in taking an active role in their own musical development."*
>
> *O'Neill, 2006:472*

The comparison of quality across music education in formal and non-formal settings (see Section 4.3, above) was undertaken to highlight those areas of practice within the non-formal context that would be most readily understood by teachers working in the formal context. The case music providers have drawn attention to a perceived lack of mutual understanding between partners in the formal and non-formal settings, such as in terms of their *'ways of working'* (see Section 3.2.1, for example) and common understandings of terminology (see Section 3.1.3). Research evidence such as outlined above (see Section 4) that seeks to illustrate both commonalities and differences may begin to provide a common understanding and a common language that will enable fruitful conversations between partners.

In the following section, elements that were observed within the sessions that would appear to be particular characteristics and/or strengths of musical experiences within the non-formal context are related to the existing research and literatures. These include;

- limited teacher talk (Section 4.5.1),
- scaffolding and modelling (Section 4.5.2),
- horizontal learning relationships (Section 4.5.3),
- cyclical patterns in ways of working (Section 4.5.4), and
- an emphasis on aural skills (Section 4.5.5).

These characteristics cannot be seen as entirely discrete behaviours, and are instead part of an intimately connected system of practice demonstrated both within the observed sessions and within a wider understanding of non-formal learning practices.

4.5.1 Limited 'teacher talk'

The role of music practitioner in non-formal settings has been described as including *'...some verbal instruction,'* but that *'much of the teaching will have the nature of demonstrating, playing and singing along'* (Koopman, 2007:160). As such, the evidence from the observed sessions concurs with this viewpoint. Verbal input from the practitioners was limited; being largely confined to a brief introduction and/or subsequent plenary. This practice correlates with *'popular music informal learning practices'* (Green, 2002:83). The structure and guidance generally provided through *'teacher talk'* is, in many of the observed sessions, largely replaced by scaffolding and modelling (see Section 4.5.2, below).

4.5.2 Scaffolding and modelling

> *"The child grows up in a world of things, surrounded by people who serve as models for skills and values. He finds peers who challenge him to argue, to compete, to cooperate, and to understand; and if the child is lucky, he is exposed to confrontation of criticism by an experienced elder who really cares."*
>
> *Illich, 2000:76*

Within the sessions, practitioners dedicated much of their time to modelling instrumental and performance techniques. Practitioners (and skilled peers – see Section 4.5.3, below) can facilitate learning in a horizontal fashion, described by Bruner as *'scaffolding'* to indicate a way in which structure can be brought to a learning situation within the *'zone of proximal development'* (in Wood et al., 1976; Bruner and Haste, 1987). Tasks and language are adapted so as to provide appropriate level of challenge whereby the young person is able to construct understanding above their current level of mastery. The intention is for '*learners to engage with the more competent adult or peer, in order that each student's thought processes can be stimulated to nurture ideas and enquiry and encourage competency*' (Harkin et al., 2001:54). Similarly, the musical tasks within the sessions were modelled (performed) so that the young person could watch, adapt and adopt the material or models of playing. The young person was engaged in purposive watching of more experienced players and peers in close collaboration (Green, 2002a:82).

The combined actions of modelling and purposive watching enable the young person to enter into a process of learning termed as *'apprenticeship learning'* or *'situated learning'* as described by Lave and Wenger (1991). Here, the acquisition of skills is achieved through the *'legitimate peripheral participation'* in a community of practice, slowly turning into full participation (op.cit.). The practitioner and expert peers comprise a *'community of practice'*, in which less expert young people learn through watching, adopting and adapting skills. Music practitioners increasingly take the role of *'facilitator'* in which there is '*a withering of the teacher's role as an authority-figure'* and an emphasis on enabling musical encounters for pupils (Murray Schafer, 1979:26), as well as an openness to engage in musical practice that provides a framework for the pupils' own musical interests to be valued and utilised (Spence, 2005; Green, 2008). In addition to the notion of a community of practice, in which the young person is able to move from watching (peripheral participation) to leading (full participation), Koopman (2007:157) describes a process of *'authentic learning'* in which the learner acts as part of a practice orientated, complex task situation, with the opportunity for personal initiative and exploration and where the learning task is connected to the real world. *'The gateway to musical understanding is to work with sounds; to try things out for themselves'* and *'to be told about music is no substitute'* (Paynter, 1982:21).

The observed sessions created a learning environment in which the tasks were not artificially isolated. There was an expectation that the learner would watch and adopt specific practices and would, as the session progressed, adapt and adopt the musical material so as to move their own musical learning and the musical output forward. This could be seen as an intensive, semi-structured, hybridised form of what has been defined as *'informal music learning practices'* in which the young person *'largely teach themselves or 'pick up' skills and knowledge'* (Green 2002a:5). Within the observed sessions, there was an *'exchange of elementary musical building blocks such as chords or scales, the creation and refinement of compositional and improvisatory ideas through group negotiation, observation of other musicians playing during performances and rehearsals, the giving and receiving of advice on technique and information about theory'* (Green, op.cit:83). What differed within the observed sessions was the practitioners' informed intention to create the necessary environment in which this process could most effectively take place.

Green posits that an available community of practice would most likely consist of peers[48] rather than adults with greater skills (ibid). In the examples cited (see Section 4.1.1 to 4.1.6) young people have been able to enter

[48] A peer based community of practice occurs when a group of young people gather to play together and/or listen to recordings of other musicians. Within this model, there is an absence of adult guidance/presence (Green, 2002a).

into a period of apprenticeship with expert adult practitioners (as well as peers).

In addition to modelling the necessary *'musical building blocks'*, practitioners within the sessions were able to model an appropriate *'way of being'*[49] as a musician. This moves beyond the transmission of specific skills towards a model of situated learning in which *'one can only learn what is appropriate by participating in a particular musical practice, finding out what 'works' in a specific situation and how others act in such a situation'* (Koopman, 2007:158). *'Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting'* (Illich, 2000:38) and as such, the observed session provided ideal conditions for learning what *'being'* a musician looks, sound and feels like. As an extension of the demonstration of *'musician'* the young people were able to increasingly work as musicians, when, under the *'guiding role of the expert... the participants... increasingly act independently and take over responsibility'* for the musical decision making process (Koopman, 2007:160).

This process is especially important to adolescent instrumentalists who report that they perceive their motivation to practise to be increasingly intrinsic as they age (Renwick & McPherson, 2006 (in Austin et al., 2006:225)). Former systems of support (and potential drivers of extrinsic motivation) such as parental or teacher expectation are replaced by internal feedback loops in which *'being'* musical and experiencing periods of flow[50] become increasingly relevant. A fundamental part of the experience is not that the young person *'practises the role of being a [musician],'* but that they are able to *'inherit the discipline itself'* (Bruner, 1996:84).

4.5.3. Horizontal learning relationships

Horizontal learning relationships occur in addition to those practices outlined above that described modelling and scaffolding (see Section 4.5.2). Within any learning context, peer collaboration can enable the exploration of ideas. It is within these horizontal dialogues between learners, that

[49] The term 'way of being' is used to describe a number of elements that a practitioner uses to establish ways of working, acceptable limits and learning expectations within a session. For example, in Section 4.1.3 the practitioner immediately established a musical sound world into which young people entered and joined. The voice of both the practitioner and of the young people, was that of their singing rather than spoken voice (Saunders et al., 2011:22).

[50] Flow is described as an intrinsically rewarding element of learning. Research has shown that flow is often experienced in music (Csikszentmihalyi et al., 1993), but that it is only thought to occur when there is an appropriate match between the young person's skills and challenge (Austin et al., 2006:216). Young people who encounter a task that exceeds their skills may experience anxiety, with a negative effect on learning motivation. Those young people who encounter a task with insufficient challenge may experience boredom, with a negative effect on learning motivation. In neither case (too difficult or too easy a challenge) will the young person be able to engage meaningfully with the task and without meaningful engagement, flow cannot be achieved.

young people are able to test one another's ideas, creating an additional arena in which *'intellectual development takes place'* (Harkind et al., 2001:55). This way of working is characteristic of performance learning in other-than-classical musical genres (Welch et al., 2008).

As part of *'informal learning practices'*, peer to peer learning was identified as sometimes taking place on the peripheries of the sessions; where *'peer directed learning'* involved the explicit teaching of one or more persons, by a peer (cf. Green, 2002a). Within each of the observed sessions, activities between young people were noted during which the transmission of new information took place. On occasion, these interactions were as a direct result of a previous practitioner intervention. More often, these interactions were triggered by a peer initiated request for help, or peer initiated offer of help that resulted in one (expert) peer modelling and scaffolding alternate strategies to the (less expert) peer. For example, during one session, a guitarist was observed to turn away from the practitioner so as to enable eye contact with a peer playing electric bass and subsequently, explicitly model the root note of each chord he played by over emphasising his finger placement and nodding at the same time. After a number of plays through the chord sequence, the bass player mastered the musical material and mirrored the rhythmic nod of the head by his peer. With a final nod of acknowledgement, the (expert) peer turned back to face the practitioner. During this musical interaction, the young people have participated in a dual process *'of peer learning and peer critique'* (Jaffurs, 2004:197).

The peripheral peer directed learning/teaching not only enabled the less expert young person to learn, but also supported the musical progression of the whole ensemble. There was no need for the involvement of the practitioner; no need to stop the performance, to interrupt the flow, or to use *'teacher talk'*. Examples of *'group learning'* which occur as a result of peer interaction but in the absence of explicit teaching included a percussionist working as part of a live band workshop (Section 4.1.1) who watched the body movements of a keyboard player to determine the downbeat of the music. The dynamic between these two young people was particularly interesting as they often watched and were guided by each others actions, but without the other seeming to notice.

4.5.4 'Ways of working': Cyclical patterns

Within many of the observed sessions, cyclical patterns were established in which the young person demonstrated a particular aspect of the learning objective. The practitioner would then provide diagnostic feedback, either through spoken advice or (more usually) by modelling a possible solution, for example an alternative fingering or indicating an appropriate point to

breathe within the musical phrase. The young person would try the adaptation for themselves and, alongside the practitioner, assess the improvement made.

The cyclical process can be related to a *'learning cycle'* as proposed by Nixon et al. (1996:126), in which *'triggers for learning'* create a series of questions, demonstrations and reflections around a specific learning objective. This cycle also demonstrates *'process directed education'* (Bolhuis and Kluvers, 2000:87) in Koopman (2007:158)). Within the specific setting of community music this has been described as occurring in three stages:

- Setting aims: participants are encouraged to set aims and determine the order of activities;
- Orientation & Regulation: (i) mobilization of prior knowledge, (ii) drawing on musical resources, (iii) monitoring of musical progress, and (iv) making adjustments;
- Evaluation: naturally occurring part of music-making practices, forming opinions about musical results and one's own performance.

Koopman (2007:158)

Over some of the observed sessions, this process could continue unbroken for half an hour or more and provided the young person with an extended period of meaningful practice. Plummeridge describes how a *'disjointed and casual experience'* is insufficient for the young person to *'master necessary skills, techniques and procedures (i.e. the grammars of music) to understand what it is to be involved in musical pursuits'* (1991:40). The cyclical process is one that requires time, unhurried periods of time, as well as a support system of knowledgeable experts. This provides the young person with the opportunity to learn the basic musical skills required and, as a consequence, to make sense of experiential learning (Lamont, 2002).

4.5.5 An emphasis on aural skills

Within the observed sessions, there was a limited use of written language[51] or spoken language (see Section 4.5.1). Instead, of central importance to the manner in which the young people worked, was the ability to listen in a variety of ways. *'Purposive listening'* has been described as listening in order to apply the new information after the listening event has finished (Green, 2002a:23). This type of listening might be employed in order that a young person could modify their contribution to a performance, for example the percussionist who listened intently to an improvised keyboard solo in order to ascertain the necessary length of a drum fill (see Section

[51] In one session, the young people were required to write lyrics and did so using the text messaging function on their mobile phones. In another session, a practitioner wrote the musical structure on a whiteboard, and as a final example, a practitioner used an A3 sheet of paper to create a rehearsal schedule.

4.1.4). In addition, *'attentive listening'* (ibid.) enables the young person to attend to the music with the same intensity of concentration, but without the need for the information to be directly related to the performance. Attentive listening occurred at various points within the observed sessions, especially amongst those young people who inhabited the peripheries of the rehearsals.

4.5.6 Positive musical models

Music is thought to be inherently engaging for many young children (Custodero, 2002) but as the individual ages (particularly as a young person enters adolescence), identification with the music teacher (or other relevant musical model) often becomes increasingly relevant. A positive pupil-teacher relationship has been associated with higher levels of identification with music at school (Lamont, 2002:54; Saunders, 2010:448) and, in turn, pupil-teacher relationships have been found to be positive where pupils feel that they are able to achieve (Spence, 2005:51). Within the formal setting, teacher behaviours such as *'recognising individuals, listening to students, showing respect, being friendly, sharing a joke, making some self disclosure'* are fundamental aspects of a positive pupil-teacher relationship (Harkind et al., 2001:83). The pupil responses in this research suggest that the young person/practitioner relationship is more complex, in that there must be an indication of a shared valuing of a particular instrument, genre, or performance style of music, in addition to providing opportunities to achieve and displaying friendly behaviours. Music educators are *'always searching for better ways to engage students in music learning'* (MENC, 2004:1). The young people above described a young person/practitioner relationship in which the practitioner was respectful of, and interested in, the young person's musical opinions and preferences. To build and maintain a positive relationship, the practitioner accommodates the young person as a musical *'significant other'* who is able to mediate musical encounters in social contexts beyond the immediate setting of the practitioner (cf. Spence, 2005:54).

The combined importance of ways of working (see Section 4.5.4), an emphasis on aural skills (see Section 4.5.5) and the need for positive musical models (see Section 4.5.6) as evidence within the observed session above, directly relates back to a statement published by the Henley Review, proposing that young people *'need to develop practical skills in singing and playing instruments; and they need their eyes and ears opened to the widest musical possibilities by being given the opportunity to see and hear professional musicians at work'* (DfE, 2011a:14).

5. The Experiences of Young People

During the visits to complete session observations and site visits, informal interviews were carried out with a small number of young people (n=5) who felt confident to talk about their experiences of non-formal music education provision[52]. Having observed the obvious enjoyment the young people gained from participating in these sessions, the interviews were kept as short as practicable and (where applicable) carried out in sight of the continuing rehearsal, allowing the young person to pause the interview and re-enter the musical space as they desired. The following sections report how the young people described their experiences of both formal music education (within a school or university setting) and non-formal music education (predominantly through Youth Music provision)[53].

[52] This research has been conducted according to BERA guidelines (see http://www.bera.ac.uk/files/2011/08/BERA-Ethical-Guidelines-2011.pdf). Further details of the research methodology can be found in Section 2.2.

[53] The session observed for Case Provider One took place in a Special School for young people with learning difficulties. No interviews with young people were carried out in this setting.

5.1 Young Person One: Musical and 'other than musical' Outcomes

This young person was a 17 year old female[54], currently attending college studying AS levels. She planned to read English at university before embarking upon a year-long conversion course in order to enter the law profession. She had attended various sessions organised through the Case Provider, including the choir, orchestra and being involved with the recently established record label. Her relationship with the staff at the Case Provider extended over three years and she described the building in which many of the events took place as *'a second home.'*

5.1.1 Musical Outcomes

There was a degree of ambiguity in the way she spoke about her own musicality[55]. *'I kinda play the piano, I kinda sing'* she commented. In relation to the musical education she had received at school (studying Music AS Level) compared with the music education she experienced as part of the Case Provider provision, she made a clear distinction between the two, stating that *'it would ruin it if it became too much like college.'* She found that she enjoyed her college-based work less, especially activities such as *'formal analysis and picking apart Mozart.'* She described how she would rather *'have an emotional reaction'* to Mozart than understand the structure of particular work. She described how she *'uses the skills'* that she learns out of school in her work at college, but that *'the feel'* of the work was very different. She reported that much of her college work (both in Music and English) was based around *'picking things apart to the point that I don't enjoy it.'* It appeared, in conversation, that this very able young person saw herself as disengaged from more intellectual aspects of analysis within the formal context, whilst maintaining a strong emotional connection with music through the non-formal context.

The musical pathways that she had most experience of, and described (i.e. (i) generalist and specialist statutory provision leading to public examinations in school, and (ii) extended provision within the non-formal provision of community organizations), appeared to exist as separate and somewhat unrelated paths. The elements that she valued from the non-formal provision included the *'relaxed'* atmosphere, in which practitioners *'don't treat you like a child; they treat you like an equal.'*[56] She also valued the

[54] This young person regularly attended Case Provider Three.

[55] This ambiguity in her self-perception as 'musician' was somewhat contradicted by the portrayal of 'musician', 'performer' and 'song writer' that she gave during a performance of a song later the same day.

[56] During adolescence, there can be a 'shift' in which the parent as overt agent of social control is overtaken by the internal self-control exerted by the adolescent (Bernstein, 1971,

emphasis on aural training that she received as part of the non-formal provision, explaining that a musician needed to be able to *'hear and feel'* the music. Practitioners had helped her to *'really listen and begin to hear [the music] for yourself.'* They had also taught her to *'try and stay silent in a piece, like, not playing too much.'* She valued the way that the practitioners developed ideas from the young people, *'picking out strong ideas to make new pieces from.'* She described how she enjoyed *'learning by modelling and practice, with time to develop my ideas'* and valued the *'mentoring relationship'* the practitioners established with her. 'They'll come over and show you how to do it, show you and you can try yourself' she explained. The practitioners had introduced her to *'different styles of music, new people all the time.'*

It is worth noting that this young person did not describe herself as a *'musician'* and when asked if she thought of herself in terms of being a musician, she replied '*No.'* She did not consider music as a future career path and despite committing considerable amounts of time and energy to music, within both formal and non-formal sectors, did so in order to *'experience the emotion and enjoyment of the music.'*

5.1.2 'Other than musical' Outcomes

She had developed a network of friends through attending workshops[57]. She spoke of how attendance at different workshops had impacted upon her self-confidence. *'When I started, you learn to meet people, learn to talk to random strangers. You learn to perform on stage. I can handle it.'* This had implications for her future success as she could *'talk to people of any age. If you don't have that skill you can't do much.'*

1975). During this process, the rules that govern parent-child interactions are renegotiated and 'rules' gradually disappear and can be replaced by an 'adult-like' relationship based on equality, trust and understanding (Brannen, 1999:219). It is this understanding of an 'adult-like' relationship with the practitioners that the young person values.

[57] Friends are described as those who form 'small close-knit groups which give support, companionship and re-affirm self identity' (Coleman & Hendry, 1999:140). These friends perform four functions for the adolescent: (i) the partial replacement of the family unit as companions and confidantes, (ii) the provision of a sense of belonging separate to the family unit, (iii) the support and challenge of an emergent identity and (iv) the ability to learn about the world through discussions and interactions (Berndt, 1999:51). Friends within the school context will usually be of a similar biological age. In comparison, friendships formed outside of school are more likely to be determined by geographical proximity (the neighbourhood) or leisure activity, creating more vertical relationships.

5.2 Young Person Two: Musical and 'other than musical' Outcomes

This young person was an eleven year old female[58], currently in Year 7 of a local school. She had started attending workshops in Year 6 as a result of a teaching assistant at her Primary School passing on information about the provision of a choir on Saturday mornings. Initially a member of the choir, she described how *'I used to do mainly singing and then we were jamming one lunchtime and then I learnt the drums.'* She was one of the youngest present at the workshops on the day of the observations.

5.2.1 Musical Outcomes

She described how the practitioners had helped her musically, by *'going over one thing and if you don't get it they don't worry, they just go over it again and again and again until you get it.'* She contrasted this with her experience of her school music sessions in which *'if you don't get it right, they say do it again. If you don't get it right again, it's like...done.' 'Most teachers'* she explained *'are really strict and they say 'get it right'. But [the practitioners] want us to do it for ourselves.'* Pausing for a moment, she added *'it's not about them; they just want us to get better at what we're doing.'* She explained how she made use of the listening skills that she had gained at the workshops in school, although she said she was unlikely to play drums in the school setting, as they had *'one set of drums'* and it *'wasn't her turn.'* She would have liked it if *'class music was like this'* [pointing to the ongoing workshop with her hand]. She was considering opting for GCSE Music at school, and stated that *'I have an ambition of drumming.'*

5.2.2 'Other than musical' Outcomes

She described how attending the workshops had *'builded my confidence loads [sic]'* as she *'used to be really shy.'* She now felt much more confident 'and like I can do it.' At school, she felt that she found performing easier as a result. She also felt that she was able to work better as part of a team and worked well with other people. She felt that the non-formal music provision helped her to focus and *'keep things in your mind.'*

[58] This young person regularly attended Case Provider Three.

5.3 Young Person Three: Musical and 'other than musical' Outcomes

This young person was twenty year old male working as an apprentice with one of the Case Providers[59]. Having reportedly experienced a chequered educational career in school and college settings, this young person had started a variety of courses, but finished few. Previously, he reported that he had been criticised for his attitude towards learning, towards authority and experienced significant clashes of personality with teaching staff in different institutions. Despite showing expertise in particular areas, this young person had failed to settle until hearing of an apprenticeship with the Case Provider through friends.

5.3.1 Musical Outcomes

This young person was employed to design and build the website for the Case Provider. As such, there are no musical outcomes to report.

5.3.2 'Other than musical' Outcomes

Working with the Case Provider had had a profound effect on this young person's understanding, both of himself and the way he interacted with others. He had been able to arrange his workspace and working day to reflect *'exactly how I work at home.'* He was able to *'work at a pace that suits.'* He had been able, he explained, to work out through trial and error *'exactly where I stand in the team.'* He described how he now *'knows where I should go and who I need to talk to'* and in turn, was learning the appropriate way to go about talking *'with'* colleagues rather than at *'them'*. He spoke of how being in the workplace was *'all a learning process'* in which he was beginning to see *'how we work with one another.'* He also described how he didn't feel the need to hide problems as he felt confident to talk with members of staff. *'I know them'* he stated[60].

[59] This young person worked with Case Provider Two. Having attended a variety of non-formal provision, this young person was now employed as an apprentice with the Case Provider.

[60] This conversation took place with the Case Provider staff member present (at the agreement of the young person). The staff member's comments on this young person's progress since being involved with the case provider are illuminating. 'This has been somewhat painful...you need to be able to recognise how you fit in and when you consciously decide to go against people. It was a gamble. I knew it would take some time getting him to fit in the organisation. He can leave a trail behind him and he needed to learn to deal with that. He's learning really well. He's learning to do this as a job. He's learning to deal with a working environment.'

5.4 Young Person Four: Musical and 'other than musical' Outcomes

This young person was a twenty one year old male who had attended a variety of music provision from a variety of contexts. He played the guitar. With a sound education including GCSE and A2 passes, he had had a series of part time jobs without settling.

5.4.1 Musical Outcomes

Working alongside other practitioners in schools had helped this young person to appreciate other musical genres, such as rap. He had realised the importance of understanding this history of the genre and the historical context. He had discovered how the political and social context experienced by the musicians had influenced their writing and that this *'came out through their music.'* He had learnt practical skills involved with being a professional musician, such as *'setting up equipment for gigs'* and the practical issues involved with staging performances. Working alongside other practitioners, he described how he had *'learnt so much.'*

5.4.2 'Other than musical' Outcomes

He felt that an important outcome of his work with the Case Provider was that he no longer felt *'awkward in social situations.'* He found working with other young people the 'most rewarding' aspect of his job. There was, he explained *'a lot more to being an employee than I thought. [This] has given me the confidence that I could do it. I could do with being here and learning more before I move on and do something else.'*

5.5 Young Person Four: Musical and 'other than musical' Outcomes

This young person had followed a more traditional career through the formal sector of music education. Gaining five A*- C passes at GCSE, he started a BTEC course in Popular Music (*'I loved it, I absolutely loved it'* he said) before going on to read Commercial Music as a three year degree course at university. He described himself as a drummer. Through an ongoing relationship with the Case Provider, this young person was now working as a Project Development Officer on a part time basis.

5.5.1 Musical Outcomes

The young person had gained a lot of practical experience working in the non-formal sector, whereas he had felt his degree course had been dominated by essays. *'More essays than making music'* he complained. A lot of his contemporaries at university, despite being good musicians, had ended up in *'normal jobs.'*

5.5.2 'Other than musical' Outcomes

The young person had found that working with other young people was a rewarding experience as *'the young people want to be here.'* He contrasted this with his experience of being at and visiting schools, stating that he had *'already decided not to become a teacher.'* His experiences had helped to be more confident, especially in terms of talking to others, dealing with people *'especially on the phone.'*

5.6 Summary of the Experiences of Young People

The interviews with the young people briefly described here represent a very small sample of the many that choose to participate within the non-formal music education sector. They tell of very different paths through education; those who have followed the *'traditional'* path of gaining qualifications at every stage to those who have only recently found something in which they can engage and excel. One of the young people has a long time still ahead of them in formal education provision; others have been able to reflect over the time that they spent there. What they have in common is a recognition that the time that they have invested in music making in the non-formal sector, through the provision of musical opportunities by the case providers, has had a positive impact on their musical lives and, in addition, impacted on elements of their lives beyond their musicality, such as that of self-confidence, team working, focus, listening skills, working to guidelines, relating to others, forming positive work relations and making friends. Notably, many do not describe themselves as *'musicians'* as an outcome of either the formal or non-formal music education that they have received[61]. As previously stated (see Section 1.4.2.), *'identities in music'* are based on social categories and cultural musical practices, whereas *'music in identities'* relates to the way in which music is used as a resource in the formation of personal identity (Hargreaves et al., 2002). In the cases above, it would appear that social categorisation of *'musician'* is less important than the ability to claim a genre of music as the authentic property of one group, and by so doing, exclude and discredit the involvement of all *'others'* (Hyder, 2004:40). There is evidence that children hide their real musical interests in order to conform to group norms[62] (Finnas, 1987). The findings from the pupil interviews would suggest that some pupils adopt multiple versions of their idio-cultures (Keil, 1994) so as to belong simultaneously to several *'in-groups'*. This adoption of multiple *'in-groups'* may act as a risk management strategy, preventing the young person from exclusion from all in-groups at any one time. Research that identified seven characteristic types of adolescent mu-

[61] The models of inter and intra personal perspectives in relation to available musics (see Section 1.4.2.) were originally developed in relation to the emergent musical identity of young people learning music within the formal context (secondary school). The apparent mismatch in reported musical identities found within the present study requires further investigation to determine if this is as a result of (i) very small sample sizes, (ii) the setting in which the research took place, (iii) the dominant musical model presented by the practitioners, or (iv) the dominance of 'alternate Western Musician' characteristics amongst the young people included (Saunders, 2010).

[62] There is a possibility that the young people who took part in this part of the research chose to portray a particular understanding of their musical identities that related to the context and perceived purpose of the research. In order to test this hypothesis, interviews with young people would need to be carried out in several contexts in which musical experiences take place in order to ascertain to what extent responses altered according to context.

sical engagement in school (Saunders, 2010) seems to support the hypothesis that young people are able to engage with music on a number of different levels. By extending that research beyond the formal classroom, the findings here would seem to indicate that these young people maintain multiple musical identities according to the contexts with which they positively engage. Consequently, the adoption of multiple in-groups may also act to dilute any single allegiance. For example, a young person who experiences *'musical me'* within several different contexts may be able to cultivate a wider understanding and lived experience of their musicality.

Creech (2010) suggests that *'formal and non-formal learning are not always joined up'* as a consequence of short term projects in which the practitioner has insufficient opportunity to explore the young person's musical experience. In the brief descriptions of these young peoples' experiences, the formal and non-formal musical provision exist as musical pathways that run largely parallel, with little or no overlap. All of the young people included within this section of the research have enjoyed relatively long-term relationships with the non-formal sector and most continued to attend formal education settings. Their experience of non-formal music learning was not of a short term nature and yet, from the young person's perspective, there was little sense of *'joining up'* between the two paths. In such cases, this would not appear to stem from *'insufficient opportunity to explore the young person's musical experience'* (Creech, op.cit.) but from (i) the young person's desire to explore different conceptions of musicality within different settings (see Section 5.1.1), (ii) a perceived lack of suitable instruments within the formal setting (see Section 5.2.1) or (iii) a division between the academic (written) approach in formal settings and the practical (music making) approach in non-formal settings (see Section 5.5.1). Therefore, the process of *'joining up'* musical education provision (Creech, op.cit.) would appear more complex than previously expressed. There is a need to consider the process not only from a structural perspective, enabling formal and non-formal providers to work more effectively together (see Section 3.4 and 3.5), but also from (i) a pedagogical perspective, ensuring that the inherent strengths of musical provision in the non-formal sector are not diluted (see Section 4.3, 4.4 and 4.5), and (ii) from the young person's perspective, guaranteeing that access to high quality musical experiences are the automatic right of every young person.

6. Implications of Findings

- The young people involved with this research tell of very different paths through the formal education system. Each recognises that the time that they have invested in music making in the non-formal sector, through the provision of musical opportunities by the case providers, has had a positive impact on their musical lives and, in addition, impacted on elements of their lives beyond their musicality, such as that of self-confidence, team working, focus, listening skills, working to guidelines, relating to others, forming positive work relations and making friends.
- Notably, most of the young people involved in this research do not describe themselves as *'musicians'* as an outcome of either the formal or non-formal music education that they have received. A young person who experiences a successful concept of 'musical me' within several different contexts is likely to be able to cultivate a wider understanding and lived experience of musicality, beyond that of the binary distinction of *'musician'* and *'non-musician.'*
- In the brief descriptions of these young peoples' experiences, the formal and non-formal musical provision may exist as musical pathways that run on parallel pathways, with little or no overlap. These young people have enjoyed relatively long-term relationships with the non-formal sector and most continued to attend formal education settings. In these cases, the lack of *'joining up'* would appear to stem, in part, from the young person's desire to explore different conceptions of musicality within alternative settings, a perceived lack of suitable musical instruments within the formal context, or a perceived mismatch between the academic (written) approach in formal settings and the practical (music making) approach in non-formal settings.
- The process of *'joining up'* musical education provision would appear more complicated than previously expressed. There is a need

to consider the process not only from a structural perspective, enabling formal and non-formal providers to work more effectively together, but also from a pedagogical perspective, ensuring that the inherent strengths of musical provision in the non-formal sector are not diluted and from the young person's perspective, guaranteeing that the access to high quality musical experiences in a variety of contexts are the automatic right of every young person.

- The case music providers have drawn attention to a perceived lack of mutual understanding between potential partners in the formal and non-formal settings, such as in terms of their *'ways of working'* and common understandings of terminology. Research evidence such as outlined above (see Section 4), that seeks to illustrate both commonalities and differences, may begin to provide a common understanding and a common language that will enable meaningful conversations between partners.
- Elements observed within the sessions that would appear to be particular characteristics and/or strengths of musical experiences within the non-formal context include: (i) limited teacher talk, (ii) an emphasis on scaffolding and modelling, (iii) the opportunities for horizontal learning relationships in group learning, (iv) cyclical patterns in ways of working, and (v) an emphasis on aural skills. These characteristics cannot be seen as entirely discrete behaviours, and are instead part of an intimately connected system of practice demonstrated in the observed sessions and also within a wider understanding of non-formal learning practices.
- A positive pupil-teacher relationship has been associated with higher levels of identification with music at school (Lamont, 2002; Spence, 2005; Saunders, 2010) and in turn, pupil-teacher relationships have been found to be positive where pupils feel that they are able to achieve (Spence, 2005). The responses in this research, suggest that the young person/practitioner relationship is more complex. The young people described a relationship in which the practitioner was respectful of, and interested in, the young person's musical opinions and preferences. To build and maintain a positive relationship, the practitioner accommodates the young person as a musical *'significant other'* who is able to mediate musical encounters in social contexts beyond the immediate setting of the practitioner.
- Working with partner organisations was seen to as potentially a positive process, as there were strengths in the *'different methods of delivery and ways of working.'* Providers stated that there was not only a *'huge amount to learn from one another,'* but that they could

achieve better *'value for money'* through the *'sharing of resources.'* This was felt to be important as through shared resources (such as office space) partners would be able to communicate more effectively and *'find out about things by simply being there.'* In addition, effective working between partners would enable the young people to gain experience of a *'variety of ways of working with music, outside the mainstream'* of school music.

- Trust is needed so that partners feel able to openly discuss issues, whilst time is required to revisit aspects of partnership as needed and clarify issues for all concerned (cf. Hallam, 2010). Those case providers who reported repeatedly successful programmes with partner organisations were those who had, over an extended period of time, developed open and strong relationships. A key element underlying the variable success of partnership working would seem to be a lack to time. Sufficient lead time must be introduced into planning stages that allows for each of the partner organisations to agree their aims and their roles well in advance on the beginning of a programme of work.
- The professional development of staff is central to the ongoing success of any programme. Findings suggest that there is a need to *'define common content and teaching standards, but allow for diverse approaches and styles'* (Robinson, 1998:38).
- In the best examples of non-formal music provision, the young people themselves play a role in the decision making process. Case providers describe how they consult with young people at the earliest planning stages, how steering groups of young people are formed and how the young people are educated to independently evaluate the outcomes of the provision. By so doing, the providers ensure that the young people's voice, in both a musical and advisory role, is heard.
- Evidence from the research suggests that there is an ongoing need to provide engagement activities that act as *'hooks'* in order for young people, particularly vulnerable young people, to re-engage. Although these short term engagement activities may lead to a longer and deeper engagement with music provision, they also play a vital part in offering young people a high quality musical experience and, for some, a lifeline. For some young people, the patchwork of *'short term kicks'* can be seen instead as a series of stepping stones across potentially stormy waters.

7. Implications for Further Research

- During a song writing session, young people were observed to compose song lyrics as text messages that could be easily distributed amongst band members. During the process of typing in the relevant words, as the phones predictive text software created a list of the possible words they might be intending, the young people used this list as a *'word bank'*, for example, typing in the word *'hurting'* resulted in the additional options of *'hitting'* and *'gutting.'* Further research would seek to investigate the impact of mobile technologies on song writing techniques.
- The number of observations made during the pilot phase of this research project is small. Further research would seek to increase the number of sessions observed and the variety of musical genres observed.
- The majority of observations made during this pilot study were all made in non-formal contexts. Further research would seek to complete further observations of the same practitioners also working in formal contexts so as to compare and contrast the extent to which the strategies and techniques used are transferable across contexts.
- Two of the case providers (see Section 3.2 and 3.3) have office and administrative premises located within the same building as rehearsal and recording studios. Young people become habituated to visiting one building to receive a high proportion of their contact with the provider. The beneficial effect of permanent housing for young peoples' music provision as opposed to a series of hired venues may, in some cases, especially for the most vulnerable, be profound (see Section 5.1, where one of the young people describes the building as a *'second home'*). Further research would investigate the young people's perception of and use of space

within the case provider in relation to their musical identities and sense of self/social inclusion.

- The models of inter- and intra-personal perspectives in relation to available musics (see Section 1.4.2) were originally developed in relation to the emergent musical identity of young people learning music within the formal context (secondary school). The apparent mismatch in reported musical identities found within the present study requires further investigation to determine if this is as a result of (i) very small numbers of participants, (ii) the setting in which the research took place, (iii) the dominant musical model presented by the practitioners, or (iv) the dominance of *'alternate Western Musician'* characteristics amongst the young people included (cf. Saunders, 2010).
- There is a possibility that the young people who took part in this research chose to portray a particular understanding of their musical identities that related to the context and perceived purpose of the research. In order to test this hypothesis, interviews with young people would need to be undertaken in several contrasting contexts in which musical experiences take place (such as home, community, informal groups, within/beyond a particular organisation) in order to ascertain to what extent responses altered according to context.
- A central theme to this exploratory research has been the potential differences between music provision within the formal and non-formal sector. The ongoing debate regarding the appropriateness of the terms *'formal'* and *'non-formal'* is further complicated by the provision of *'non-formal'* style sessions within a *'formal'* context; such as where the session leaders holds live band workshops on school premises, directly after the school day but with the young people still clothed in school uniform. The extent to which the understandings and preconditions of the institution subsequently impact on the behaviours and interpretations of the young people is not fully understood. Further research would explore the extent to which the behaviours of young people participating in musical provision differ according to context and accepted *'ways of being.'*
- A central theme in this exploratory research has been the ways in which partnerships are created and maintained between different organisation and music providers. Given the continuing reorganisation of providers and the latest National Music Plan emphasis in organisational partnership, there is an ongoing need to widen the study to include a larger number of providers working in a variety of contexts.

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Appendices

Appendix 1

Characteristics of Musical Engagement in Formal (School) contexts (Saunders, 2010)

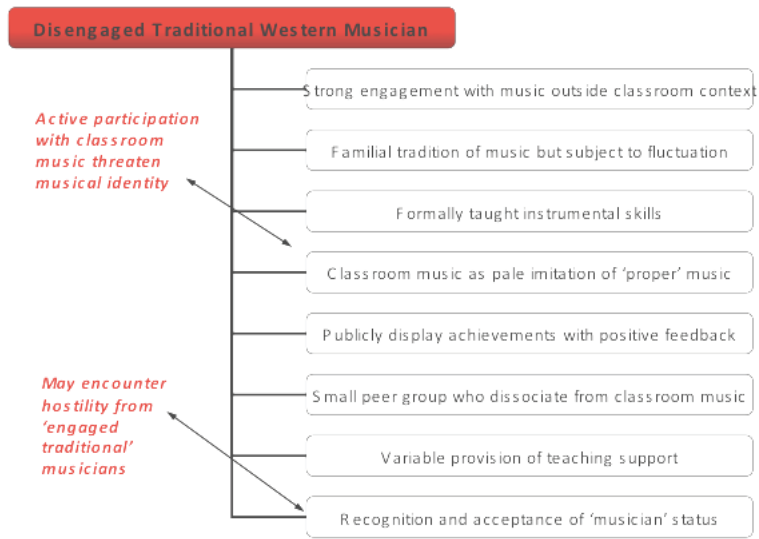

Figure 15: Variation in themes for type of musical engagement for Disengaged Traditional Western Musician.

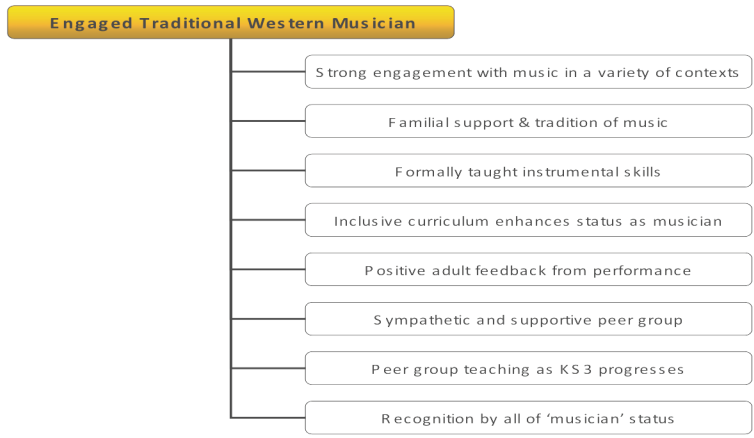

Figure 16: Variation in themes for type of musical engagement Engaged Traditional Western Musician.

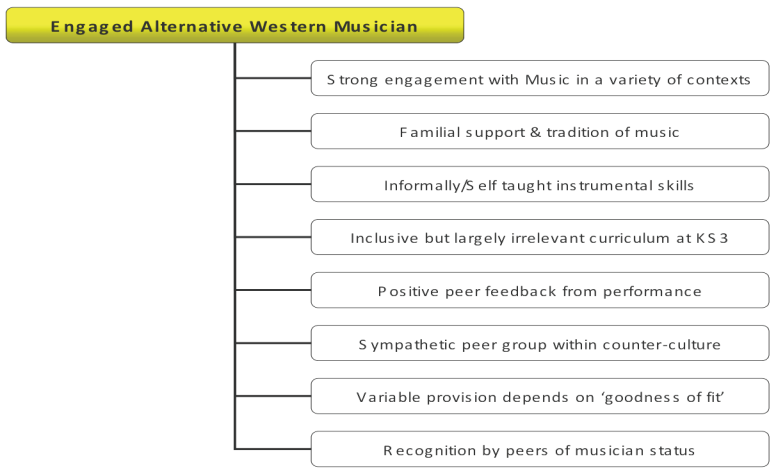

Figure 17: Variation in themes for type of musical engagement Engaged Alternative Western Musician.

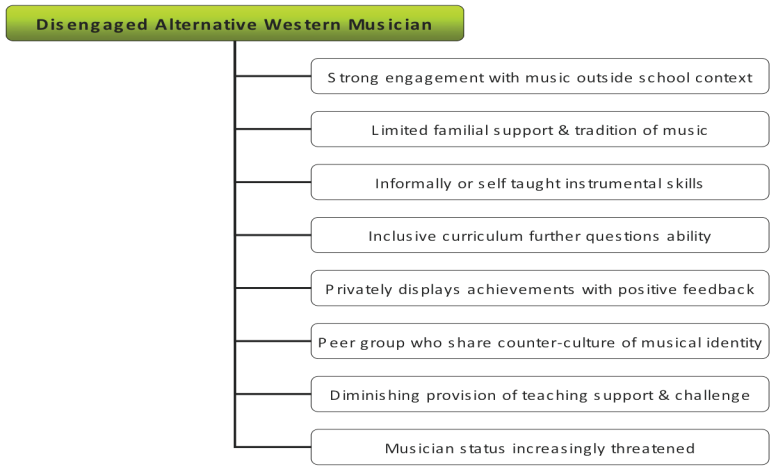

Figure 18: Variation in themes for type of musical engagement Disengaged Alternative Western Musician.

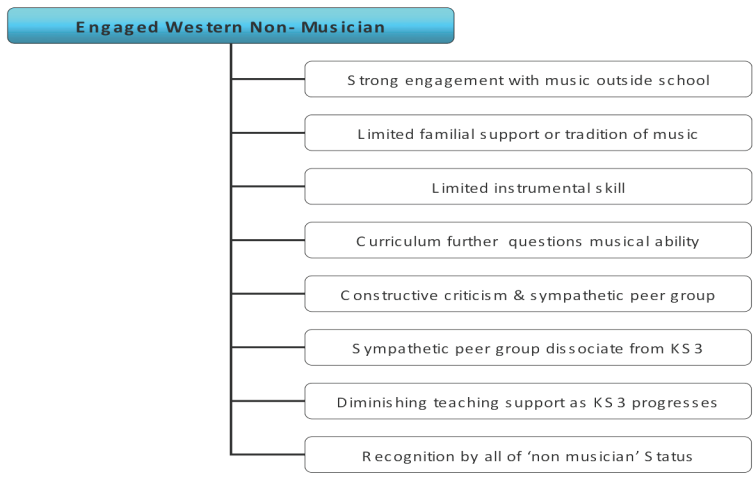

Figure 19: Variation in themes for type of musical engagement Engaged Western Non-Musician.

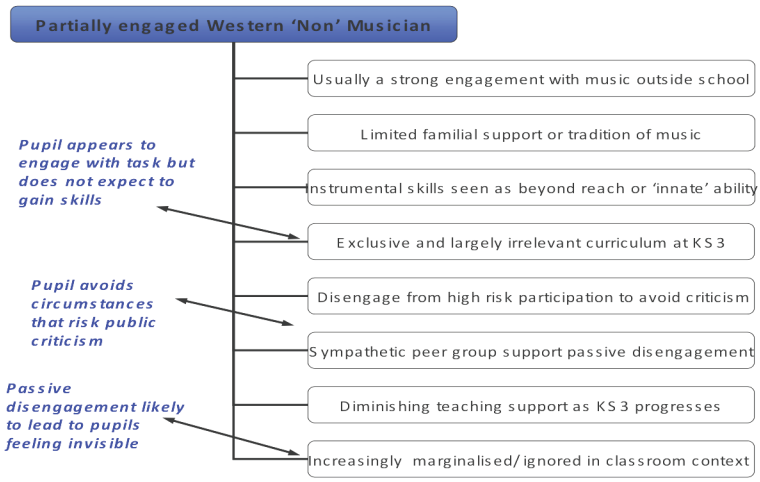

Figure 20: Variation in themes for type of musical engagement Partially Engaged Western Non-Musician.

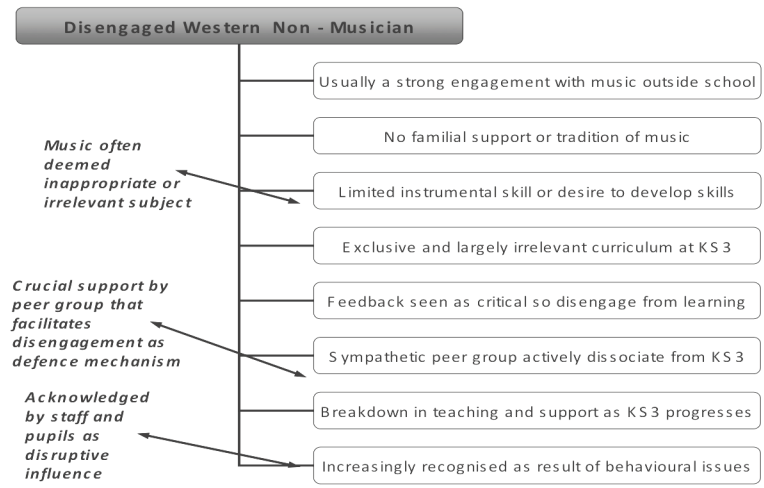

Figure 21: Variation in themes for type of musical engagement Disengaged Western Non-Musician.

Appendix 2: Session Leader/Teacher Activity Schedule

(adapted from National Singing Programme, 2010)

School:		Year Group:	Teacher:					RO:					Visit:				
NSPR3 Pilot Observation Schedul	Code	**Teacher Activity**	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
A: The teacher plans effectively	A1	Recap previous lesson															
and sets clear objectives that	A2	Intro' learning objective (LO1)															
are understood	A3	Intro' learning outcomes															
	A4	Place learning in wider context															
	A5	Plan for learning needs of IEP pupils															
B: The teaching methods enable the	B1	Outline success criteria															
students to learn effectively	B2	Modelling and Scaffolding															
	B3	Sets challenging tasks related to LO1															
	B4	Shared thinking (teacher led)															
	B5	Explaining															
C: Questioning	C1	Questioning pupil - open															
	C2	Questioning pupil - closed															
	C3	Challenging higher order questions															
	C4	Uses questions to create dialogue															
	C5	No hands/brainstorm															
	C6	Wait time															
D: Feedback	D1	Relates L objectives to L outcomes															
	D2	Diagnostic feedback (oral/written)															
	D3	Time for reflection/review															
	D4	Enables peer assessment															
	D5	Enables self assessment															
E: Plenary	E1	Relate L objectives to L outcomes															
	E2	Asks pupils to discuss/demonstrate LO1															
	E3	Achievements celebrated															
	E4	Lesson placed in context for future/past															
F: Group size	F1	Group work															
	F2	Whole class teaching															
	F3	Individual work															
	F4	Paired work															
G: Singing/musical behaviours	G1	Singing															
	G2	Transmits enthusiasm															
	G3	Uses gestures to support singing															
	G4	Listening to singing															
	G5	Playing (note instrument)															
H: Classroom organisation	H1	Organising technology															
	H2	Organising staff															
	H3	Organising pupils															
	H4	Orgainsing room/furniture															
	H5	Dealing with pupil behaviour															

Appendix 3: Young Person/Pupils Activity Schedule

(adapted from National Singing Programme, 2010)

NSPR3 Pilot Observation Schedule		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	Pupil Activity																									
P1	Attentive (static)																									
P2	Active Participation																									
P3	Imitating																									
P4	Questioning - peers																									
P5	Questioning - teacher																									
P6	Peer working (teacher led)																									
P7	Peer working (peer led)																									
P8	Shared thinking (pupil led)																									
P9	Shared thinking (teacher led)																									
P10	Independent working																									
P11	Leading/Demonstrating																									
P12	Reading																									
P13	Writing - copying																									
P14	Writing - creative																									
P15	Drawing - copying																									
P16	Drawing - creative																									
P17	Listening - to teacher singing																									
P18	Listening - to peers singing																									
P19	Playing (note instrument)																									
P20	Singing																									
P21	Composing/Improvising																									
P22	Requesting help (of teacher)																									
P23	Requesting help (of peers)																									
P24	Waiting																									
P25	Uninvolved/Onlooker																									
P26	Off task behaviour																									
	Other																									
	Other																									

Appendix 4: Memorandum of Understanding (Example)

Centre of Excellence: Memorandum of Understanding

Background

The Centre of Excellence has been developed and will be run as a partnership between X School and X Football Club, with the education, development and wellbeing of the students enrolled at its heart. The two institutions share much in terms of their values and ethos, and each appreciates supports and frequently shares the objectives of the other. This has been demonstrated over several years in the highly successful post 16 Advanced Training Programmes run jointly by the Club and the school.

Agreed Purpose

To provide excellent educational, social and personal provision for 11-16 year olds that incorporates the quality of coaching and the duration of training required by potential professional football players.

Success Criteria

Students enrolled to achieve at a higher level educationally, socially and personally than they would in standard 11-16 schooling, whilst their football talent is developed to a higher level than would be possible outside of the Centre of excellence.

X School Commits to:

- Make available up to 15 places in each year group for CoE students, and consider requests by the club to increase this number
- Delegate the pre-selection of students for the CoE to the Club
- Nominate a member of staff to provide a link to club personnel, and to provide academic mentoring to the students
- Listen to any concerns expressed by the Club regarding the sporting development of CoE students and support the club and the student appropriately
- Allow equitable access to training facilities on the school site
- Work with the Club to ensure that students are fully integrated into the life of the School, whilst their training needs are accommodated
- Provide a high quality academic, vocational and pastoral programme that integrates with the football training programme

X Commits to:

- Maintain a students' place on the CoE up to the end of Year 11, even if their football potential diminishes, for as long as the student wants it and is willing to commit fully to the programme
- Provide home to school transport for those students on the CoE who do

not qualify for free home to school transport
- Nominate a member of staff to lead and manage the Football side of the CoE, and to liaise with school staff
- Ensure that training and coaching demands support rather than interfere with students' education, social and personal development
- Listen to any concerns expressed by the school regarding the educational, social and personal development of CoE students and support the school and the student appropriately
- Work with the School to ensure that students are fully integrated into the life of the School
- Support the school in the provision of specialist training facilities for CoE students where possible and appropriate
- Provide a high quality football coaching and training programme that integrates with students' educational programme