Where is the learning between young people, teachers, and professional musicians?

A study of learning cultures within three music education partnership projects in England.

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Abstract

Music education partnership projects (MEPPs) between schools and music organisations are a familiar form of enrichment which can open up new creative pathways. While professional musician involvement in education settings is not new, partnerships have become increasingly important. Despite the prevalence of and investment in partnership initiatives, there is limited research that explores participants' experiences of learning in these contexts. Barriers include: a lack of communication and reflective practice; a culture of 'victory narratives'; limited youth voice and competing partner agendas. Against this backdrop, social practices within MEPPs and the impact of MEPPs on learning is under researched, creating a cycle whereby learning, and how best to facilitate it, is commonly overlooked. In order to develop a richer understanding of learning within this phenomenon this research asks: where is the learning between young people, teachers, and professional musicians during MEPPs?

To explore this further, research centred on a qualitative multiple case study of three MEPPs. MEPP1 aimed to support the development of a new school choir in a primary school while supporting one teacher's choir leadership skills. MEPP2 and MEPP3 centred on young people composing music in collaboration with professional musicians. All three MEPPs culminated in sharing events in prestigious concert halls. Data were obtained through participant observations, document analysis, and semi-structured interviews with children and young people (YP), teachers, musicians, music organisation learning and participation (L&P) staff, and staff from partnering sponsors/charities. Following this, four elite interviews with leaders from Arts Council England, Youth Music, Arts Connect and one Music Education Hub (MEH) were conducted to gain broader perspectives on partnership working.

The concept 'learning cultures', in other words, social practices through which people learn, supports analysis of MEPP participants' learning. This is theoretically underpinned by Bourdieu's concepts of habitus, capital, and field, which permits understandings of learning within MEPPs as influenced by multiple structural, contextual, and individual factors. The need for this theoretical approach is amplified in the context of MEPPs which, being at intersection of the music education and professional music fields, accommodate multiple institutions and individuals as well as multiple motivations, goals, and values. Key aspects which impact learning cultures within MEPPs include teacher identity, power relations, knowledge integration, access to authentic learning environments, legacy, communication, roles, and contextual awareness. There is a general consensus that practices of performing in

prestigious venues and practices of modelling professional musicians are key benefits of MEPPs. Drawing on the empirical findings, this study concludes with a discussion on how to build effective learning cultures in future MEPPs.

Altogether it is hoped that this study will inform efficacy in music education partnership working, raise awareness of the multidimensional nature of learning within MEPPs, and contribute to growing international research on collaborative music projects in schools.

Dedicated to the memories of my beloved Nanna Moira, and my adorable pet cat, Victor.

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Abbreviations

ABRSM – Associated Board of the Royal School of Music

APG – All-Party Parliamentary Group for Music Education

BCU – Birmingham City University

BTEC – Business and Technology Education Council

CPD – Continuing Professional Development

CP – Creative Partnerships

EAL – English as an additional language

EAZ - Education Action Zone

EIF – Education Inspection Framework

GCSE – General Certificate of Secondary Education

IH – In Harmony

ILP – Informal Learning Pedagogy

ISSP – Independent-State School Partnership

KS – Key stage

L&P – Learning & Participation

LEA – Local Education Authority

MAT – Multi-academy Trust

MEH – Music Education Hub

MEPP – Music Education Partnership Project

MM – Music Manifesto

MuFu – Musical Futures

NACCCE – National Advisory Committee on Creative and Cultural Education

NAO – National Audit Office

NC for Music – National Curriculum for Music

NPME – National Plan for Music Education

PCK – Pedagogical content knowledge

SCMP – The Schools Council Music Project

SEND – Special educational needs and disability

SLT – Senior leadership team

MEPP participants

MEPP1

VociForte Choir Leader	Guy
VociForte Learning Manager	Andrea
Beechwood Primary School	Beechwood
Beechwood Year 4 Teacher	Mary
YP from Beechwood	YP_Beechwood

MEPP2

Resound Learning Director	Resound_LD
Resound Learning Manager	Resound_LM
CAT Creative Learning Lead	CAT_CLL
CAT Creative Learning Officer	CAT_CLO
Composer_MEPP2	Composer_MEPP2
Oakwood CAT Academy Greenlands CAT Academy Roselands CAT Academy Lidgett CAT Academy	Oakwood Greenlands Roselands Lidgett
Oakwood Music Teacher Greenlands Music Teacher Roselands Music Teacher Lidgett Music Teacher Oakwood Principal	MuTeacher_Oakwood MuTeacher_Greenlands MuTeacher_Roselands MuTeacher_Lidgett Principal_Oakwood
YP YP from Oakwood YP from Greenlands YP from Roselands YP from Lidgett	Young people YP_Oakwood YP_Greenlands YP_Roselands YP_Lidgett

MEPP3

Orchestra Learning Director	Orch_LD
Orchestra Learning Manager	Orch_LM
Orchestra Player	Orch_Player
Orchestra Associate Conductor	Orch_AC
Quartz Project Officer	Quartz_PO
Orchestra Player and Primary Lead	PL_Orch_Player
Composer_MEPP3	Composer_MEPP3
McArthur Boys Grammar School Mollingham Girls Academy Whittings Academy	McArthur Mollingham Whittings
McArthur Music Teacher Mollingham Music Teacher Ex Mollingham Music Teacher Whittings Music Teacher	MuTeacher_McArthur MuTeacher_Mollingham ExMuTeacher_Mollingham MuTeacher_Whittings
Young people YP from McArthur YP from Mollingham YP from Whittings	YP YP_McArthur YP_Mollingham YP_Whittings

A note on the concept of MEPP

This study employs the term music education partnership project (MEPP). The emphasis on the term partnership through MEPP signals its increasing ubiquity within music education discourse, policy and practice (ACE, online; Adams, 2007; Youth Music, 2019; DfE and DCMS, 2011; DfE and DCMS, 2022). MEPP is used in this research to refer to longer term creative projects with schools, which take place over several sessions typically across one or two school terms. MEPPs are predominantly school based but may also include trips to professional music venues or other sites. Various terms employed in research and practice relate to MEPPs, for instance: 'arts-in-education programme' (Christophersen, 2015: 365); 'teacher-artist partnership (TAP)' (Morrissey and Kenny, 2021: 1); 'artist-teacher partnerships' (Burnard and Swann, 2010: 71); 'arts education collaborations' (Dreezen, 2001:1); and 'collaborative partnerships' (Adams, 2007: 252). These terms share an affinity with MEPP and are referenced when citing particular literature.

Preface

This research began in September 2016 following a call out from Birmingham City University's (BCU) Birmingham Music Education Research Group (BMERG) for PhD candidates who would be willing to

> investigate issues surrounding the question "how can successful and effective relationships be built between the worlds of professional practice in music, and the world of music education?" We are looking at the ways in which professional musicians, musical groups, orchestras, ensembles etc. work with schools and young people on educational projects, and on longer term creative and collaborative work.

This interested me hugely, as prior to enrolling at BCU, connecting the music education and professional music worlds had been the foundation of my professional practice - starting with my role as Project Manager for Children and Young People at Town Hall Symphony Hall[1] (THSH), Birmingham, UK. THSH runs out of two major concert halls, and my department was responsible for arranging musical opportunities for local schools and residents in and beyond these spaces. My remit was schools, liaising with music coordinators, music teachers,

[1] THSH was renamed B:Music in 2021: https://bmusic.co.uk/

head teachers and musicians to coordinate opportunities including an interactive tour for primary school groups who were tasked with locating missing Town Hall organ pipes; 'pop up' performances by professional musicians in schools; and Welcome Reception, whereby local reception classes received free tickets for stage adaptations such as The Gruffalo's Child – a particular favourite of the then CEO who wished to welcome new school starters to THSH. These one-off events were coupled with MEPPs involving one school/smaller groups of schools.

To offer some context on why I am choosing to investigate learning within MEPPs I will briefly describe my first experience of managing one. The MEPP took place during academic year 2012/13 and related to the world premiere of *Radio Rewrite* by composer Steve Reich, performed by London Sinfonietta. The commission was being toured across the UK including THSH in March 2013. The MEPP brought together one local secondary school, a professional percussionist and two support artists. The aim was for students and musicians to co-create a piece of music inspired by Reich during a series of school-based workshops, then perform it together at Town Hall as part of the main London Sinfonietta programme. So, there was a clear meeting of education and professional music worlds; students from a local Birmingham school had the opportunity to share the main stage, and their musical creations, within a programme performed by professional musicians featuring works by an internationally renowned composer.

Still 'learning the ropes', I can remember the pressure of managing this MEPP, which involved continually negotiating the diverse, sometimes competing, needs of teachers, students, musicians, concert programmers, funders, technical staff, and marketing staff (amongst others), and acting as an intermediary between these groups. I was discovering through lived experience that 'partnership working is complex and challenging because organizations have distinctive and different core purposes' (Hallam, 2011: 160).

The project was ostensibly a success, and excitingly, Reich visited the students backstage. However – and as I would continue to wonder with subsequent MEPPs – what was it that made it successful? And moreover, who got to decide whether or not this was the case? In the fast-paced world of a music organisation, with a skilled in-house fundraising team, new MEPPs quickly replaced previous ones. This was a fortunate position to be in but being in constant 'delivery mode' left little time for reflection. Instead, success was often based on passing anecdotes, and from a reporting point of view, the key proxy for success was often

numbers of students involved, i.e., 'getting the kids in' (Ross, 2003: 73-4, also All-Party Parliamentary Group for Music Education [APG] et al., 2019). While anecdotes and numbers were valid and useful on some level (and a concert hall full of children is, from my perspective, a wonderful sight to witness), the learning from MEPPs and impact on student, teacher and musician participants was, I felt, underexplored. This echoes Ross (2003: 76) who noted how the educational ambiguity of arts partnerships means that it is 'often easier to praise an event in terms of fun, up-lift and excitement levels than for its specific educational content or outcomes'.

Furthermore, planning for educational outcomes had not, in my experience, been openly prioritised, and felt strangely detached from my role. Perhaps learning was taken for granted and would simply happen; or perhaps it was under examined due to the complexities of partnerships which contain a plethora of competing purposes (Hallam, 2011). From personal experience, I knew that learning was also hard to articulate. This became particularly apparent to me when a music coordinator asked if I could detail how an MEPP we were running in their primary school linked to the National Curriculum (NC) for Music (DfE, 2013). I felt ill-equipped to do this, lacking knowledge on how to identify potential linkages. I would come to realise that what I lacked at the time was sufficient 'pedagogical content knowledge' (PCK) (Gudmundsdottir and Shulman, 1987). There had also been a lack of joint planning and input between my team and the school; a power imbalance which meant that the teacher's pedagogical expertise was not fully utilised. Considering once more the emphasis on relationships in the call out for this research, my relationship-building with schools was progressing well, yet the issue of how to make these relationships more *effective* and positively impact learning felt comparatively vague. Having found learning challenging to grasp while managing MEPPs, this thesis sets out to demystify learning, supported by the concept of learning cultures (James and Biesta, 2007) introduced in Chapter One.

There was also the issue of understanding what actually motivated schools to participate in MEPPs in the first place. Were these motivations shared between schools and the music organisation I worked for? What were the perceived purposes and potential benefits of being involved in MEPPs from music teachers' perspectives? There were many unanswered questions and for the purposes of this study, it was necessary to go deeper into both practices and philosophies of MEPPs. This means that the detailed case studies which follow in Chapters 5 to 7 are predicated more on established research methodologies than on the 'victory narratives' modality (Kenny & Christophersen, 2018: 3) more common in the sector.

These considerations formed the background of this research. I was interested in exploring and potentially widening conceptions of what constitutes successful and effective MEPPs through critically examining learning, informed by a broad range of participant perspectives representing music organisations *and* schools. Importantly, I wanted to illuminate what actually happens during MEPPs through providing a rich account of participants' lived experiences - both positive and negative - so that enablers and barriers to successful, effective MEPPs could be better understood.

Research Rationale and Questions

Issues surrounding learning within MEPPs are highlighted in the music education literature. Burnard and Swann (2010: 71) note that 'much empirical work on the significant impact on learning of artist partnerships remains to be done'. Through a series of rich case studies which centre learning within MEPPs from a critical standpoint, this study aims to address this gap. Furthermore, by sharing detailed descriptions of MEPPs, this study offers 'proof that goes beyond the sound bite' (Lidstone, 2004: 42) with regards to what MEPPs do or do not achieve, where previously proof has been lacking (ibid.). Kenny and Morrissey (2016) researched teacher-artist partnerships in Ireland and concluded that a more diverse range of perspectives should be factored into future research on partnerships. They note that children's perspectives are particularly lacking in the research, as do Burnard and Swann (2010: 71-72) who state 'missing from the artist partnership picture…is the third partner; the pupils themselves'. In order to address this deficiency (ibid.) this research takes account of children and young people's perspectives and those of other key participants, to highlight the social complexities of partnership working through multiple viewpoints, building a fuller picture of MEPP learning experiences. Benedict (2018: 62) argues that there is a lack of 'epistemological responsibility' within collaborative music education practice, meaning that the purpose of MEPPs, and importantly their educational purpose, is seldom addressed. Echoing Benedict (ibid.) (and building on the personal questioning that preceded this doctoral journey), this study asks questions regarding the purpose of MEPPs through examining what types of social practices are privileged within them, what types of learning are made possible, and how MEPPs impact learning.

Based on these gaps in the literature and the corresponding objectives of this research, the following research question and research sub-questions anchor this study:

Main research question:

- Where is the learning between young people, teachers, and professional musicians during music education partnership projects?

Research sub-questions:

- What are the practices in MEPPs?
- What is the learning in MEPPs?
- What is the impact of MEPPs on learning?

Through these research questions, the centrality of the positionality of learning within MEPPs is located. Additionally, this study makes a unique contribution to knowledge through conceptualising MEPPs as learning cultures.

Part 1: Literature Review and Theoretical Framing

1. Understandings of Learning and Learning Cultures

1.1 Perspectives on learning: a brief overview

1.1.1 Introduction

Since the focus of this research is the nature of learning within MEPPs, it is important to build an understanding of issues surrounding and theorisations of learning more broadly. Learning is complex (Illeris, 2018) and when seeking to comprehend the spread of learning theories 'it is easy to be overwhelmed by the vast array of possibilities offered' (Quay 2003: 105). To this end, learning cannot be covered comprehensively within the constraints of this thesis. Instead, a selection of key perspectives on learning which are relevant to this research are summarised, before pointing the way forwards to how particular conceptions of learning will be employed in this research.

1.1.2 Defining learning

Before exploring theories of learning, it is important to note that there are numerous definitions of learning (Wenger, 1998), and that 'no "grand theory" of learning exists' (Alexander et al., 2009: 189). However, a common idea is that learning results in some form of change, for instance 'an enduring change in behaviour, or in the capacity to behave in a given fashion, which results from practice or other forms of experience' (Schunk, 2014: 3). Here, Schunk connects learning primarily with practice. The interrelationship between learning and practice is important in this research and will be covered in more detail later on through voices such as Lave and Wenger (1991), James and Biesta (2007) and Elkjaer (2018). To give another example, Illeris (2007: 3 cited in Illeris, 2018: 3) equates learning with

> Any process that in living organisms leads to a permanent capacity change and which is not solely due to biological maturation or ageing.

From these perspectives, learning is activated through a range of processes, practices, and experiences. This is in contrast to earlier and narrower understandings of learning which are introduced in the following sections.

During the twentieth century, two major strands of theoretical approaches to learning came to prominence: behaviourism and cognitivism. In many ways these are oppositional to one another, and so the next two sections consider each separately.

1.1.3 Behaviourism

Behaviourism was an important part of psychology and learning theory research during the first half of the twentieth century (Strauss, 2000), and builds on the work of Pavlov (Russia) and later of Thorndike (United States). Pavlov is renowned for his work with animals, especially with dogs; he trained them to salivate upon hearing an external sound, which they came to associate with being fed. This is known as a *conditioned response*, and Pavlov found that the dogs would, after a period of conditioning, salivate when they heard the sound without being presented with food. This has come to be known as *classical conditioning theory* which sought to elicit new animal, and later human, responses to stimuli through association. Behaviourism 'emphasises external stimuli for learning' (Burton, 2009: 251) and promotes the idea that behaviour is solely measured through an individual's *external, observable behaviour* - and that this is the *only* aspect worth measuring.

American psychologist, Watson, pursued a Pavlovian approach in his own experiments noting how behavioural responses could be controlled by shaping individuals' environment through the use of stimuli:

> The rule, or measuring rod, which the behaviourist puts in front of him always is: Can I describe this bit of behaviour I see in terms of 'stimulus and response'? (Watson, [1925] 1930: 6)

Watson believed in controlling behaviour to such an extent that any individual, of any disposition, could reach the same specialist position provided consistent environmental conditions were in place:

> Give me a dozen healthy infants, well-formed, and my own specified world to bring them up in and I'll guarantee to take any one at random and train him to become any type of specialist… (1925: 82)

Watson's sentiment is somewhat disturbing in the present context, but it is important to note that individuals' 'internal conditions' (Illeris, 2018: 2) were deemed irrelevant; behaviourists 'ruled out phenomena occurring in the 'black box' of the mind' (Hargreaves, 1986: 5) and Watson perceived the mind as 'a tabula rasa' (Taetle and Cutietta, 2002: 281), whereby minds are entirely malleable and can be cultivated in a similar fashion if they are exposed to the same environmental variables. Thus, the cognitive dimensions of learning, and individuals' idiosyncratic understandings, were considered insignificant.

American psychologist Skinner, while being strongly influenced by Pavlov and Watson, acknowledged both the mind and the environment (Delprato and Midgley, 1992: 1510) as factors underlying human behaviour. However, he was sceptical with regards to how accurately subjects could communicate their inner lives with others (Schunk, 2014) positing 'no special kind of mind stuff is assumed' (Skinner, 1974: 220), and like his predecessors, gravitated towards experiments which focused on external behaviours. His term 'necessary contingencies' (ibid.), refers to *reinforcement* and *punishment*, the main components underpinning his *operant conditioning theory*, also known as 'optimal instructional treatment' (Murtonen et al., 2017: 116). Regarding positive reinforcement (Woollard, 2010: 2):

> the more the association between the stimulus and the response is rewarded, the more sustained the conditioning and the more likely that the response will occur in the absence of the reward.

Therefore, unlike classical conditioning theory, which controls behaviour through stimuli *before* the act, i.e., 'environmental stimulus -> response' (Midgley, 1992: 1511), this theory controls behaviour through negative or positive reinforcement *after* the act, leading to voluntary changes in behaviour, i.e., 'response->environment' (ibid.). Operant conditioning theory has been widely applied pedagogically, grounded on the belief that 'behaviour can be modified and learning can be enabled through reward' (Woollard, 2010: 2). While the legacy of behaviourism continues to impact learning in schools, it has not been without its critics. It is deemed a problematic school of thought for assessing the totality of learning, since 'human beings are more complex than just the sum of their behaviours' (Jarvis, 2005: 31). Chalmers (2012: 20) argues that the use of behaviourism-based approaches in schools results in uneven power dynamics between teachers and learners, as well as a narrow 'outcome-based view of learning.' As will be discussed shortly, this research employs an alternative, cultural view of learning.

Although displaced by more recent work grounded in cognitive views, considered in the following section, some aspects of behaviourism still have a place in teaching and learning today (Kay and Kibble, 2016).

1.1.4 Cognitive learning theory

In opposition to behaviourism, cognitivism emphasises the role of the mind in learning, and covers aspects such as problem solving, perception and memory (Burton, 2009). Cognitivism has a broad scope and there are a number of learning theories associated with it including information processing (IP) theory. IP is concerned with the role of long-term memory (LTM), short-term memory (STM) and sensory processing during an experience (ibid.: 259). The idea is that existing schemata in the LTM can be called upon to explain or problem solve more complex issues or tasks, hence an individual's 'abstracted understanding' (ibid.: 260) of concepts is utilised to progress learning. Concept mapping is a key pedagogical approach underpinned by IP theory. There are a range of accounts for learning that come under the general heading of cognitivism. For the purposes of this research, which employs a sociocultural lens, I will now move on to constructivism and social constructivism.

1.1.5 Constructivism

The important epistemological argument of constructivism, which shifts away from cognitivism, is that effective development stems from children actively constructing their own knowledge. The emergence of constructivism signalled 'a new view of the child as an active agent in its own socialisation' (Hargreaves, 1986: 15) in contrast to being primarily influenced by external stimuli. Individuals construct their own knowledge and meaning, which is shaped and challenged as they encounter new knowledge and experiences. This lens, Burton (2009: 259) explains, highlights the need for educators to consider pupils' 'prior knowledge' and ways in which curriculum topics may 'accommodate new experiences' (ibid.). As understanding and meaning is constructed by the student, learning is not predicated simply on facts; students' subjectivities are central to their learning and development.

Piaget, a self-professed 'genetic epistemologist' (Huitt and Hummel, 2003: 1) is a key figure of the constructivist movement, who researched biological effects on childhood knowledge development. His *cognitive stage theory* (Piaget, 1936) delineates children's development into four overarching, sequential stages of maturation:

1. *Sensorimotor* (0-2 years) – knowledge develops through the senses
2. *Preoperational* (2-6 years) – the ability to use symbols
3. *Concrete operational* (6-12 years) – In addition to experience, logical thinking and mental operation is now possible
4. *Formal operational* (adolescence and adulthood) - 'logical use of symbols related to abstract concepts' (Huitt and Hummel, 2003: 2)

This 'stepwise process' (Taetle and Cutietta, 2002: 280) stems from children's need to apprehend and organise the world as they encounter it (Burton, 2009). They learn to adapt experiences to their existing schemata, known as *assimilation,* and their schemata may change in light of new experiences or information, known as *accommodation,* which leads to the next stage in development (ibid.).

The role of the senses in learning as highlighted by Vygotsky can be associated with Polanyi's notion of 'tacit knowing' (1966), which is underpinned by two types of awareness: *subsidiary awareness* and *focal awareness* (ibid.). The former refers to forms of knowing beyond individuals' direct experience, for instance, '*subliminal clues'* (ibid.: 2) such as bodily sensations. Conversely, *focal awareness* refers to fully conceivable objects. Polanyi posits that focal and subsidiary awareness function together, enabling individuals to integrate knowledge. Subsidiary awareness '*cannot be explicitly stated*' (ibid.: 4, italics original) and this indeterminacy is typical of pursuits which require the development of skills, such as swimming or cycling:

> If I know how to ride a bicycle or how to swim, this does not mean that I can tell how I manage to keep my balance on a bicycle, or keep afloat when swimming. I may not have the slightest idea of how I do this, or even an entirely wrong or grossly imperfect idea of it, and yet go on cycling or swimming merrily…This is due to the fact that I am only subsidiarily aware of these things and our subsidiary awareness of a thing *may not suffice to make it identifiable* (ibid.: 4, italics original).

This sensitivity to the notion that some learning is unobservable clearly contrasts to behaviourist learning arguments which are built on observing external and tangible signals. This also highlights the role of the body in learning, which can be likened to 'embodied or

somatic' learning (Merriam, 2018: 29). The incomprehensible nature of tacitly coming to know, Polanyi continues, has implications for the teaching and assessment of skills:

> But does the successful teaching of skills…not prove that one can tell our knowledge of them? No, what the pupil must discover by an effort of his own is something we could not tell him. And he knows it then in his turn but cannot tell it. (1966: 5)

This demonstrates the complexity of learning in that some forms of learning, such as acquiring skills, may be challenging to grasp and evidence. In music education this can have the effect of important skills-oriented aspects of music education (e.g., learning how to create music, learning how to play an instrument) being undervalued and/or misunderstood. This issue is revisited later on in this thesis.

Constructivism is pertinent to this research as young people's prior experiences impacted how they participated in and shaped the MEPP learning cultures they encountered. However, constructivism is centred on individual learning whereas MEPPs are collaborative, involving ongoing social interactions and practices between young people, teachers, and professional musicians. It is for this reason that a sociocultural lens, introduced in the following section, is particularly suited to this research.

1.1.6 Social Constructivism

Social constructivism and sociocultural theory are concerned with 'the social construction of meaning' (Burton, 2009: 259) and emphasise learning through discourse with others as part of a 'process of enculturation' (Kay and Kibble, 2016: 22). The centrality of interacting with others represents a key shift away from cognitivist theories of learning (Burton, 2009) and individual knowledge construction, the latter of which Cook (2001: 5) notes

> …neglects to consider sufficiently the impact of social cultural, contextual and interpersonal interactions on personal learning.

Russian theorist Vygotsky was a key proponent of social constructivism and believed that social processes preceded individual processes in children's development:

> Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological)…All the higher functions originate as actual relationships between individuals (1978: 57).

Thus, Vygotsky emphasises learning as stemming from a need to communicate with others. Equally important in the learning process is the use of cultural tools which mediate learning; these can be 'tangible or symbolic' (Kay and Kibble, 2016: 22) including utensils and machinery, and maps and art respectively (ibid.). Vygotsky's thinking has encouraged pedagogical strategies which place dialogue at the heart of learning (Burton, 2009: 257-8) whereby through interaction with others, learners progress. He termed this the *Zone of Proximal Development* (ZPD) which refers to the point in which students will progress in their learning provided they are guided by more knowledgeable others. Put differently, the ZPD acknowledges the gap between learners' 'internal possibilities and external needs' (Daniels, 2016: 56) so that appropriate support can be instigated. Closely allied to ZPD is Bruner's concept *scaffolding,* which he described as follows (1985: 24-25):

> If the child is enabled to advance by being under the tutelage of an adult or a more competent peer, then the tutor or the aiding peer serves the learner as a vicarious form of consciousness until such time as the learner is able to master his own action through his own consciousness and control.

The goal therefore, is to enable learners to become increasingly independent over time and to shift their ZPD towards new learning opportunities. Effective scaffolding, Maybin et al. posit, requires mentors to ''tune in'' to learners' current awareness and knowledge (1992: 24). While investigating ZPD, Vygotsky (1978: 86) found that 'the capability of children with equal levels of mental development to learn under a teacher's guidance varied to a high degree' therefore countering behaviourist views that learning can be easily manipulated. Illeris (2018: 7) notes an affinity between ZPD and his notion of *accommodative* learning whereby existing schemes are accessed and broken down to accommodate new knowledge (ibid.). However, this is contingent on the learning situation being engaging, which is an important consideration for teachers who design learning tasks, and, by extension, those who co-design activities within MEPPs. Differentiation, which builds on Vygotsky's legacy (Kay and Kibble, 2016), is a strategy which addresses this issue, promoting the use of tasks which are tailored to each learner's experiences, interests and starting points.

Learning in and through socio-cultural practices has been examined from an anthropological perspective by Lave & Wenger (1991: 31), whose theory of situated learning posits that 'learning is an integral and inseparable aspect of social practice'. They relate situated learning to their concept Legitimate Peripheral Participation (LPP) (ibid.), which refers to individuals' participation in communities of practice (CoP). Communities of practice are groups of people

who share a concern or a passion for something they do and learn how to do it better as they interact regularly (Wenger-Trayner, online). Their thinking is inspired by models of apprenticeship:

> …various forms of apprenticeship seemed to capture very well our interest in learning in situated ways - in the transformative possibilities of being and becoming complex, full cultural-historical participants in the world (Lave and Wenger, 1991: 32).

Building on this earlier work with Lave, Wenger (1998) developed a social theory of learning. This was, in part, a response to his concern that learning practices in workplaces and schools were centred on individual testing for assessing learning and developing knowledge and therefore detached from the 'outside world' (ibid.: 3) and learners' lived experiences. Such practices, he argues, perpetuate learning as individualised to the extent that collaborative learning is deemed 'cheating' (ibid.). This implies that knowledge is in a vacuum, separate from the learner, and that learning is entirely dependent on teaching. Altogether this lack of personalisation and relevancy can alienate individuals or lead them to feel 'not really cut out for [learning]' (ibid.). Wenger's social theory of learning offers an alternative lens in which learning is viewed as a 'fundamentally social phenomenon' (ibid.) underpinned by four key aspects (ibid.: 4):

- Individuals are innately 'social beings'
- *knowledge* concerns competencies in relation to diverse pursuits such as singing, scientific discovery, being empathetic, growing up as male or female etcetera.
- *knowing* is taking part in particular pursuits, through which individuals have, 'active engagement with the world'; and
- *meaning* – to 'experience the world…as meaningful' is the result of effective learning.

Wenger proposed a theory of learning as *social participation*. This is structured into four components (Figure 1):

1. *Meaning* relates to believing individually or as a social group that life is a meaningful experience.
2. *Practice* connects to social groups' mutually agreed ways of doing and being and can 'sustain mutual engagement' in particular practices (ibid.: 5).
3. *Community* refers to the social positions and competencies within a group which shape and characterise joint pursuits.
4. *Identity* is a view of learning whereby learning is a process of personal change and 'becoming' (ibid.) in our respective communities.

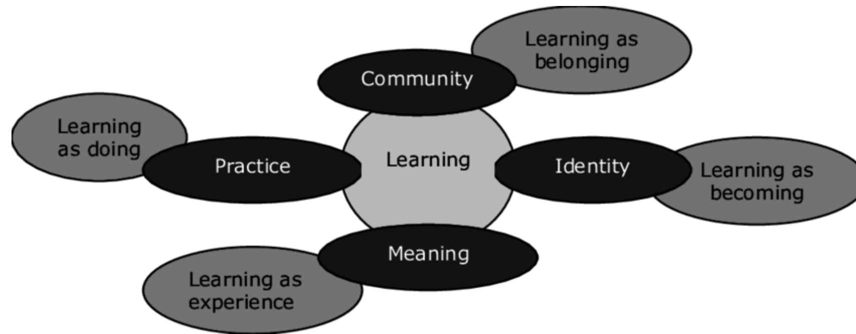

Figure 1: Components of a social theory of learning: an initial inventory (Wenger, 1998: 5)

Elkjaer (2018) questions the value of participating in CoPs. While she is also interested in practice-based learning, she believes that learning as participation (citing Lave & Wenger, 1991) limits innovation and asks: 'where is the newness to come from when learning is participation?' (Elkjaer, 2018: 67). Instead of learning and *participation*, she favours learning and *socialisation*, and deems the ability to manage 'uncertain situations in experience' (p.68), promoted by Dewey, as more relevant for learning. Inspired by Dewey's pragmatism, Elkjaer calls for learning which centres on 'creative imagination' (p.66) to address modern day social complexity and pluralism, arguing for the importance of experience and 'relevance and imagination as reference points' (ibid.) to inform education. Colley et al. (2007) also problematise CoP in their research on FE. While CoP focuses on processes of 'becoming' members of a profession, in this case FE tutors, the researchers witnessed a fragmented sector which was characterised by high staff turnover and insecure contracts. The notion of 'unbecoming tutors' (ibid.: 3) is instead used to illustrate tutors' career trajectories. Applying this thinking to this research, CoPs are arguably challenging to establish within MEPPs as MEPPs are often short term, bringing together professionals and schools that may, once the project is completed, no longer have contact. Nevertheless, as social practice is central to this research, the concept of CoP is a useful lens, and indeed informs some of the thinking behind the concept of learning cultures employed in this study. This is discussed below.

1.1.7 A holistic learning perspective

As can be seen from these discussions, there exists an array of perspectives on learning. Understanding learning, Illeris (2018) argues, requires a holistic approach which draws on a

range of learning theories that have emerged over time, each with their own claims and epistemologies. Furthermore, understanding learning involves considering not just processes and types of learning, but also the theoretical basis of learning, the internal and external conditions of learning, and how understandings of learning manifest in policy and practice. These so-called ‘main areas of understanding’ (ibid.: 2) are interconnected and when considered together, enable a full exploration of any given learning situation. From Illeris’ perspective, *all* learning involves a combination of internal and external interaction processes; the former denotes individuals’ cognitive learning processes, and the latter represents learners’ interactions with their socio-cultural, material environments. He believes that in order to grasp ‘the whole field of learning’ (2007: 2) both processes need to be integrated. This means that the prominent historical learning theories outlined earlier offer only *partial* understandings of learning, as they emphasise only one type of process. Hence, for Illeris, learning is multidimensional and may entail the development of ‘knowledge and skills, but also many other things such as opinions, insight, meaning, attitudes, values, ways of behaviour, methods, strategies, etc’ (ibid.:3). This complex and nuanced view of learning inspired the theoretical framing for this research and the use of the concept learning cultures, which is introduced in the next section.

1.2 Learning Cultures

1.2.1 Introduction

In order to examine the nature of learning within MEPPs, this research draws on two interconnecting theories employed by Biesta and James (2007; also Hodkinson et al., 2008): *a theory of learning cultures* and *a cultural theory of learning*, which they developed through their research project Transforming Learning Cultures [TLC] in Further Education [FE] (ibid.). Drawing on fieldwork encompassing 19 FE sites, the TLC project aimed to explore ways to improve learning in FE. Each site is conceptualised as a ‘learning culture’, as are the sites within the MEPP cases in this research. Hodkinson et al’s theoretical thinking is summarised below. Following this, I discuss MEPPs as learning cultures, demonstrating why this theoretical framing is apposite for this research.

1.2.2 A theory of learning cultures and the concept 'learning culture'

Hodkinson et al. view learning as shaped by 'complex interactions between a range of different factors' (2008: 21) and argue that there is no single 'driver' (ibid.: 3) for improving learning. While, for example, 'good teaching' (ibid.: 4), can be important, it is among multiple factors which may impact learning possibilities. Examples of other factors which appear in the authors' case studies of FE learning sites include numbers of students in the class, whether teaching takes place remotely or in person, FE-wide assessment practices and students' prior subject knowledge. Cementing this viewpoint, they employ the concept 'learning culture' aka 'social practices through which people learn' (ibid.: 23) to refer to the existence of and interaction between numerous factors in particular learning situations, and how these dynamics enable or disable particular practices and learning opportunities (ibid.: 21). As the authors state:

> The central question is what forms and ways of learning are made possible within a particular learning culture, and what forms of learning are made difficult or sometimes even impossible. (ibid.: 24)

This research makes a unique contribution to knowledge by applying the concept of learning cultures to primary, middle, and secondary schools specifically in the context of MEPPs. This builds on the doctoral work of Perkins (2011) who researched the construction of learning cultures within a UK Conservatoire (also Perkins and Triantafyllaki, 2013; Perkins, 2015) and Valsdóttir (2019) who employs the learning cultures lens to research Icelandic artists' experiences of becoming arts educators while studying at Iceland University of the Arts. It also builds on a comparative multi-site study of learning cultures in a secondary school, a conservatoire, and an industry (Stahl et al., 2017). So, while the learning cultures lens has been applied at HE and secondary school level to understand music and arts education, it has not yet been applied to music education in MEPPs, nor has it been applied to a series of schools encompassing primary and secondary phases. As per James and Biesta's conceptualisation of FE, understanding the genesis and nature of MEPP learning cultures in schools requires grappling with a range of factors. This may, for instance, include factors such as the school curriculum, social ties between children, teachers' own experiences as learners, and whether the school's senior leadership team's (SLT) value arts subjects. Wider factors may also be influential, including children's experiences outside of school, policy driven accountability measures, and socio-economic status.

Social practices are essentially about 'what people do' (James et al., 2007: 4) and may include how students engage in activities, "in-jokes" between particular groups and the pacing and sequencing of learning materials. This conceptual lens enables a more 'authentic' (ibid.:24) understanding of learning centred on practice, which avoids the privileging of particular factors surrounding learning, or over-simplifying learning processes. As the authors state (ibid.: 90),

> … it can take much more than an innovative and energetic tutor, or a glossy prospectus with photographs of girls becoming engineers, to change the nature of a learning culture.

The authors' conceptualisation of social practices as learning draws on the sociocultural work of Lave and Wenger (1991: 35 cited in James and Biesta, 2007: 23) who argue that

> …learning is not merely situated in practice – as if it were some independently reifiable process that just happened to be located somewhere; learning is an integral part of generative social practice in the lived-in world.

Hence learning is to be understood as 'practical and embodied…and a thoroughly social process' (ibid.: 34). This participatory view of learning is less concerned with the site-specific contexts where learning occurs (for example in a classroom or remotely on a computer) but rather in the practices through which individuals and groups learn.

Referencing Williams (1983), the TLC researchers view culture in anthropological terms whereby cultures are, as they put it, 'produced and reproduced – by human activity, often but not exclusively, collective activity.' (ibid.: 22). This means that 'learning cultures' are not detached from the individuals who participate in them; rather they are (re)produced by individuals, and continuously evolve dialectically whereby 'individuals influence and are part of learning cultures just as learning cultures influence and are part of individuals' (ibid.: 28). This connects to the work of Bourdieu, which is introduced in the following section.

1.2.3 Learning cultures and Bourdieu's theory of practice

Each individual experiences learning differently, and thus shapes the learning cultures they partake in in differing ways. Individuals' unique histories, values, and dispositions, as well as their actions, are important factors alongside a range of other factors which influence learning cultures. Since 'it is people who make cultures' (ibid.: 4), learning cultures are inevitably fluid and determined by the actions of participants. However, as the authors indicate, learning

cultures do not occur immediately; they have history and are expressed and sustained through the use of artefacts and institutions (ibid.: 23). Hence cultures are formed through an interplay between human actions *and* structures, which the authors relate to Bourdieu's concepts of habitus and field respectively. Bourdieu (1989: 9, cited in Wacquant, 2016: 8) believed that all social action is determined by the interrelationship between objectivism and subjectivism:

> … the analysis of objective structures - those of the various fields - is inseparable from the analysis of the genesis within biological individuals of the mental structures which are for a part the product of the internalization of these very social structures and from the analysis of the genesis of these structures themselves.

Bourdieu's interest in 'objective relations and subjective practices' (Webb et al., 2002: 125) led to him describing his work 'as a kind of 'structuralist constructivism' (Pouliot and Mérand, 2013: 25), whereby structure is represented through the 'field', which interplays with individuals' subjectivities and habitus. He uses these concepts in order to

> make sense of the relationship between objective social structures (institutions, discourses, fields, ideologies) and everyday practices (what people do, and why they do it)" (Webb et al., 2002: 1).

In the words of Hodkinson et al. (2007: 23),

> cultures, then, are both structured and structuring, and individuals' actions are neither totally determined by the confines of a learning culture, nor are they totally free'

Highlighting the interaction between subjectivism and objectivism underpinning learning cultures, individuals perceive objective structures differently, and bring to them different sets of expectations. This means that 'ideas' (ibid.: 24) about, for example, the education system will vary, which filters down into ideas about, for instance, teaching or behaviour. 'Such expectations influence, structure and limit what is possible for those working inside the system' (ibid.:24) and the types of learning opportunities that are afforded. An individual's relative power has a greater or lesser impact on how learning cultures are (re)produced and which social expectations and norms are emphasised (ibid.: 23-24). As an example, Hodkinson et al. reference funding as one factor that shapes FE learning cultures while typically being 'beyond the control' (ibid.: 4) of those actively participating in them (e.g., tutors and learners).

Learning cultures are not physically bound learning sites such as lecture halls or classrooms. This is because, as evidenced in the example of FE funding mentioned above, learning cultures are influenced by external factors which 'may operate and largely originate from outside the site itself' (2007: 25). To this end, understanding the dynamics of learning cultures requires thinking beyond the particular learning context or site where learning takes place, to considering learning '*as* a cultural practice' (ibid.: 23, italics original, citing Lave and Wenger, 1991). Hodkinson et al. use Bourdieu's construct field as a conceptual tool to 'grapple more effectively' (ibid.: 25) with the complex interrelations between multiple factors operating both within and beyond learning sites. As shown in the equation '[(habitus)(capital)] + field = practice', field interacts with habitus and capital to produce practice (Bourdieu, 1986c: 101 cited in Maton, 2014: 50). As Maton (ibid.) puts it: '…practice results from relations between one's dispositions (habitus) and one's position in a field (capital), within the current state of play of that social arena (field)'. In order to dissect how practice develops, these interdependent terms are expanded on now.

Field refers to a particular domain such as a 'social space' (Thomson, 2014: 65), discipline, or institution. Fields are occupied by individuals who carry varying degrees of power depending on the types of *capital* they possess and whether these capitals are valued in particular fields. This is why field is commonly likened to a game (ibid.) in which individuals and groups seek to gain social advantage. We all move within and between a number of fields which intersect with the field of power:

> Collectives of people occupy more than one social field at a time. They/we can be thought of as occupying a common social space – Bourdieu called this the field of power – which consists of multiple social fields such as the economic field, the education field, the field of the arts, bureaucratic and political fields, and so on. (ibid.: 68)

Thus, learning cultures are shaped by a wider learner culture constructed through intersecting, overlapping fields. The 'wider learning cultures' (James and Biesta, 2007: 26) of MEPPs, for instance the national field of education and the professional field of music (mapped out in Table 1), and how these interconnect and impact social practice is a key consideration in this research.

Bourdieu (1977) posits three key forms of capital: economic, social, and cultural capital. Economic capital relates to financial assets and is perhaps the most simplistic form of capital in that it functions extrinsically as 'a means to an end (profit, interest, a wage etc.)' (Moore,

2014: 100). Social capital is signalled through having 'the 'right' social contacts' (Webb et al., 2002: 94) within a given field. Membership in particular clubs, for example, sports clubs or associations (Daly, 2005: 6), develops social capital. Cultural capital, which is a particular focus in this research, occurs in three forms: institutionalised (e.g., through educational qualifications), objectified (e.g., possessing material goods such as books and musical instruments), and embodied which is conveyed physically, consciously, or subconsciously, through dispositions such as 'body language, stances, intonation and lifestyle choices' (Moore, 2012: 102). Altogether, capital and 'embodied performance' (Ingram and Allen, 2019: 21) can 'qualify' individuals to gain success in particular professional fields (Puwar, 2004: 110).

Hodkinson et al. liken capital to 'purchasing power' (2007: 25) and note that what counts as advantageous capital in one field may be less advantageous in another. In the field of fashion, for example, individuals acquire 'fashion capital' (Entwistle and Rocamora, 2006: 740) to gain legitimacy, including institutionalised cultural capital in the form of an educational qualification from a prestigious fashion college, and economic capital expressed visually by wearing elite fashion labels (ibid.). Yet knowledge of fashion and owning high end clothing would be deemed fruitless in other fields. Fields are therefore underpinned by particular sets of values and acquiring the correct types of capital ensure people can navigate the 'rules of the game' (Hodkinson et al., 2007: 25). As fields are not static, and power relations between players are reconfigured, the rules continuously shift.

Moving onto the concept of habitus, Wright (2010: 13) defines habitus as 'a tendency to behave in certain ways based on a particular understanding of the social world and its accepted patterns of behaviour'. These understandings and behaviours are cultivated through individuals' social experiences, beginning with their home lives and relationships with relatives during childhood, and subsequently their school lives. Through processes of enculturation in unique sociocultural contexts, children are exposed to particular ways of being and particular types of knowledge, which influence how they orientate themselves in the social field, and how they choose to act (Swartz, 2002). It is for this reason that habitus has been likened to an 'engine of cultural action' (Jackson, 2008: 164), determining and driving forwards conscious or subconscious patterns of behaviour. Habitus impacts the relative ease with which individuals navigate, discern, and respond to different pursuits. Swartz (2000: 625) considers this in the context of children:

> Children brought up in a family of athletes…are far more likely to develop their own sports abilities and acquire the dispositions and the know-how to appreciate good athletic performances, than if they were raised in a family of professional musicians. Likewise, a child raised in an artistic family is likely to develop an appreciation for art and will acquire the know-how to interpret, criticize, and appreciate works of art.

It follows, then, that individuals will have differing experiences of school and the wider learning cultures they interact with depending on their lived experiences at home. Depending on the kind of habitus this shapes (James et al., 2007: 92),

> …a student can find themselves anywhere on a continuum from 'like a fish in water' through to 'completely alienated', depending upon how their dispositions play out in the learning culture.

Habitus has also been examined from a collective standpoint through the expanded concept of 'institutional habitus' (McDonough,1996; Reay, 1998; Reay et al., 2001) which centres on the overall cultural norms and practices of a workplace (for example organisational values, hybrid working, management structures). Tarabini et al. (2017: 1179) use the example of school to describe how institutional habitus is an advantageous theoretical lens stating

> [it] recogni[ses] that the institutional context mediates the practices and perceptions of teachers individually, highlighting the shared elements that define school culture.

This concept is deployed later on in the findings in order to consider the collective influences of music organisation and schools on MEPP learning cultures.

Having provided a brief summary of three key Bourdieu concepts, i.e., the thinking tools underpinning learning cultures, the following section describes how the learning cultures lens can be applied to MEPPs, and how Bourdieu's constructs have been employed in music education research.

1.3 MEPPs as learning cultures

In a similar fashion to FE learning cultures examined by James and Biesta (2007), MEPPs are governed by a complex range of social, cultural, and political factors. Examining MEPPs through a learning cultures lens enables a more 'holistic' (ibid.: 35) understanding of learning (Illeris, 2018) within MEPPs, and a critical account of the social practices which enable *and*

disable learning in these spaces. This foregrounds the need to consider how multiple variables shape learning situations in MEPPs. As James et al. (ibid.: 11) state:

> An authentic study of learning must try to address the complexity of relationships between teachers, teaching, learners, learning, learning situations and the wider contexts of learning. Where educational research focuses on particular variables and, especially where these are narrowly defined, there is always a danger of decontextualising the object of study. Particular aspects are emphasised, often from within the concerns of one academic discipline, and other factors may come to be treated as background or even ignored.

So, in the context of this research, a learning cultures lens ensures that MEPPs are not judged through a narrow set of factors which commonly dominate MEPP discourse such as participation statistics (APG et al., 2019) - as observed in my own workplace before becoming a doctoral candidate (see Preface) - moving instead towards context-rich and comprehensive accounts. With this view, participation statistics are one factor among many other potential factors which are important aspects of MEPP practice. Other factors may include but are not limited to the habituses and expectations of young people, teachers, professional musicians and wider stakeholders, organisational cultures, project aims, time, locality, and funding – factors both within and beyond learning sites, which highlight the 'multidimensional problem of learning' (Wenger, 1998: 4).

Conceptualising MEPPs as learning cultures requires an understanding of the key intersecting fields concurrently at play. Fields have been mapped out in Table 1 specifically in relation to this study. It shows how the MEPPs are structured by multiple, interacting fields and sub-fields, aka wider learning cultures and learning cultures respectively. The dashed lines in Table 1 convey the way in which partnership work causes entanglements between fields. As such, MEPPs are influenced by numerous - and potentially competing - sets of values, rules and practices. These are dissected in the findings chapters.

Table 1: MEPP fields at play in this study

<table>
<tr><th colspan="4">Field of power</th></tr>
<tr><td rowspan="2">Broader fields/wider learning cultures</td><td colspan="2">Field of education</td><td>Arts field</td></tr>
<tr><td colspan="2">National field of music education</td><td>Professional field of music</td></tr>
<tr><td>Field/wider learning cultures</td><td>Schools</td><td>Education charities/sponsors</td><td>Music organisations</td></tr>
<tr><td>Sub-field/wider learning cultures</td><td colspan="2">Music departments

Music teachers</td><td>Learning and participation (L&P) departments
Learning managers
Composers
Musicians</td></tr>
<tr><td>Sub-fields/learning cultures</td><td colspan="3">Three case studies of MEPPs:
• MEPP1 ‘school choir project’: 1 site/learning culture
• MEPP2 ‘song writing project’: 3 sites/learning cultures
• MEPP3 3 ‘orchestral project’: 3 sites/learning cultures</td></tr>
</table>

1.3.1 Bourdieu’s Theory of Practice and music education

This section shares examples of how Bourdieu’s Theory of Practice and concepts of habitus, capital and field have been employed to support understandings of social practice within music education, and by extension MEPPs. As the focus in this study is on the learning between young people, teachers, and professional musicians, they are each discussed in turn through a Bourdieusian lens. Due to the constraints of this thesis, this section is necessarily brief; further conceptualisations appear in the MEPP findings.

As previously mentioned, young people’s early socialisation impacts how they navigate future learning situations (Swartz, 2000). In the context of musicking, one child may feel, in Bourdieu’s words, ‘like a fish in water’ (1992: 127) while performing a musical instrument in the classroom, since they regularly play music with their family at home. Conversely, a child who has never played a musical instrument at home may find performing daunting. Webb et al. (2002: 124) identify school music as a particular site of empowerment or disempowerment for young people:

> …this sense of empowerment through music tends to be confined to those students who have access to musical instruments, the opportunity for extra tuition, a home environment disposed to regard musical expression as valuable, and a confidence and social ease with performing in front of people in auditoria and theatres. Students from underprivileged backgrounds, without access to these instruments of empowerment, are implicitly being trained to (mis)recognise their options in life as not including the world of musical performance.

What Webb et al. are describing here is the capacity for music education to be exclusionary and othering. In lacking the 'objectifying distance' (Bourdieu, 2002: 142-143 cited in Webb et al., 2002: 25) and ability to recognise the cultural capital more confident peers have access to, young people may conclude that their relative lack of confidence is for reasons of being unmusical. Related to this, Butler (2019) examined music education practice in two contrasting English secondary schools against the requirements of the national music education field. The school with a higher intake of students with middle-class backgrounds (and particular forms of cultural capital) had a stronger positioning within the national music education field, meaning that these students excelled. The way in which music education can reproduce social inequalities is important to consider in the context of MEPPs, which typically involve young people from a diverse range of backgrounds, and with different musical habituses.

Perkins and Triantafyllaki (2013, citing Colley et al., 2003) employ the term 'vocational habitus' to examine the social construction of music teachers' professional knowledge. In accordance with the interplay between structure and agency which drives social action in Bourdieu's Theory of Practice, vocational habitus is shaped by 'workplace cultures and teacher identities' (p. 170, italics original). In order to be successful professionals, music teachers assimilate the rules of the game in their workplace and develop an 'idealised habitus' (ibid.) which is mediated by the dispositions, life experiences and cultural capital teachers bring with them. The authors equate the notion of 'idealised habitus' (ibid.) with having appropriate 'embodied know-how' (ibid.) and examine what this entails for secondary school music teachers and conservatoire instrumental teachers. Drawing on an empirical investigation of the learning cultures within conservatoires (Perkins, 2011), a conservatoire teacher's know-how involves teaching students about performing and being a professional musician, shaped by experiential learning (as opposed to gaining a teaching qualification) and the ability to be flexible in order to sustain a portfolio career. Related to this, Coulson (2010) researched forms of 'music capital' full-time musicians in England acquire for career stability, including 'musical training and skills, network building and reputation gained

through participation in particular musical events' (p.257). A secondary classroom teacher's know-how (based on Triantafyllaki, 2011) emphasises different sets of competencies: 'knowing how to engage young people' and 'knowing how to be a classroom teacher' (p.172-173). These qualities involve acknowledging and supporting young people's interests in music and realising 'images of being a classroom teacher' (p.173) through developing behaviour management techniques and attending to students' pastoral needs. Therefore, the know-how required to be the ''right person'' (p.175) for a music teaching role significantly varies depending on the context in which the music teaching takes place. The differences that are drawn out here are worth considering in this research on MEPPs; while music teachers and professional musicians may share a 'common heritage' (Fautley, 2014: 27) through completing music degrees or equivalent, their subsequent diverging career pathways and workplace cultures warrant the development of particular sets of knowledge. This has implications for how teachers and musicians collaborate, and the construction of MEPP learning cultures. For example, while sharing the classroom space, a musician may be wholly focused on preparing young people for a musical performance and believe that their role is to achieve a musically excellent outcome, whereas a teacher may be concerned with the musical performance, *and* young people's wellbeing, behaviour, and learning. Each party may wish to work at different paces to support all of these areas and may perceive their collaborator as frustrating the process.

Coulson (2010) found that musical support from an early age, alongside strong music education provision, increases the likelihood of acquiring 'music capital' and becoming professional musicians. The majority of musicians in the study whose talent was acknowledged and fostered at a young age work in the field of classical music. Coulson (citing Sloboda, 2001) connects this to music teachers' predominantly western classical training, which shapes their own music habitus and how they perceive talent. If young people exhibit the same musical know-how they are more likely to receive recognition and support. Conversely, some students may feel that their know-how does not chime with school music education, which Lamont and Maton (2008) liken to a 'code clash' or habitus clash that can lead to 'alienation, boredom and a sense that 'this is not for the likes of me'' (p.271). This is considered in relation to the transition from compulsory music education to optional Music for GCSE. The researchers discuss how students anticipate a clash between their musical identity and the requirements in GCSE for Music so opt out of pursuing it. This raises the question of whether social practices within MEPPs complement students' habituses and

promote inclusive musical learning and progression. This will be considered in the MEPP case studies that follow.

1.4 Perspectives on Musical Knowledge and Musical Learning

1.4.1 Introduction

The complex set of variables which shape MEPP learning cultures include conceptions of teaching and learning in music education. To this end, it is important to consider which form(s) of musical knowledge and musical learning are privileged in music education, and implications for MEPP practices. This section elucidates key perspectives on types of musical knowledge and processes of musical learning to help build understanding.

1.4.2 Types of Musical Knowledge

There is no single definition of musical knowledge as shown by Gruhn (1997: 36), who grapples with the meaning of acquiring musical knowledge in the passage below, and questions whether it is allied with learning factual aspects about music and/or playing music:

> Does it mean to learn theoretical, historical, or biographical facts about music? Or does it refer to the development of motor skills for playing a musical instrument? What exactly does it mean to learn a musical instrument: to know and practice the right fingerings, to perform a good body position, or to transform a written score into musical sound quickly and precisely?

Gruhn differentiates between factual learning and learning an instrument, and then further differentiates between the types of knowledge that may be developed in the latter such as technique, posture, and interpreting symbol into sound. It is the case, then, that musical knowledge is multidimensional, and musical learning potentially involves the development of factual, skills-based, and embodied forms of knowledge. Building on this, eminent music educator and thinker Swanwick (1994: 15) posits musical knowledge as multi-layered, consisting of the following ‘strands’:

- Propositional knowledge or knowing *that:* relating to factual phenomena such as music theory. An example of this would be knowing which century a particular work

was composed in. This knowledge can be 'acquired in non-musical ways' (ibid.) and does not require direct experience of music.

- First-hand knowledge or knowing *how:* acquired through direct experience of music. This knowledge type relates to skills such as aural and coordination skills and being able to manage musical materials; for example, strumming a series of chords which may or may not involve interpreting guitar tablature accurately, or creating a melody.

- Knowledge by acquaintance or knowing *this:* relating to a personally meaningful understanding of music which is 'tacit, unanalysed, unarticulated' (ibid.:17). Swanwick describes this type of knowing as intuitive, and believes it resides in the expressiveness of musical performances, coupled with 'structural awareness' (ibid.: 18) which enables performers to convey and express music more deeply.

- Attitudinal knowledge or knowing *what's what:* a 'deeply personal' (ibid.:19) way of knowing relating to personal musical tastes, preferences, and value judgements. This is particularly dependent on individuals' lived experiences, which has an affinity with Mezirow's (1996; 1997) notion of 'cultural frames of reference' whereby the relationship individuals have with particular cultures, and by extension sound worlds, are contingent on their lived experiences.

So, a consideration for this research exploring learning, is what forms of knowledge are afforded within MEPPs. Swanwick (1994) locates the latter three strands of knowledge above within a 'matrix of knowing' (ibid.: 22) comprising four categories: *materials* (knowing how), *expression* and *form* (knowing this) and *value* (knowing what's what). Importantly, and unlike the first strand, propositional knowledge, these knowledge types are developed through direct experience and enable musical meaning. Therefore, when considering what constitutes musically meaningful learning from Swanwick's standpoint, opportunities to engage in music-making first-hand and subjectively discriminate between different musics are important for learners. Yet meaning making is often intuitive (ibid.; Atkinson and Claxton, 2002) and it can be challenging to translate into everyday discourse between teachers and learners. A compromise exists whereby 'something of the 'meaning' of music can be taught or at least 'caught' from others. It can be learned' (ibid.: 2, also Green, 2003).

Therefore, social practices between teachers and learners - or in the context of this research, between teachers, learners, musicians and wider MEPP stakeholders – play an important role in the development of musical knowledge as musical meaning. Social relations between case study MEPP participants are a key consideration in this research. Arguably based on Swanwick's perspective, synergistic learning cultures allow space for musical meaning to be developed.

Ideally, a range of musical knowledge types are fostered in the classroom. Swanwick (ibid.) observes a tension within music education between musical learning ('*intuition'*) which promotes and builds on subjective musical knowing and experience, and musical learning through instruction and amassing theoretical information ('*analysis'*) noting a need to carefully balance these dimensions. Related to this, Winch (2013) considers the interdependency between *knowledge that* and *knowledge how* in music education, which connect to fact-based knowledge and skills-based knowledge respectively. He addresses the sequencing of knowledge and argues that the development of propositional knowledge *depends* on knowledge how, since the latter enables 'inferential ability' (p.136), that is, making connections, which is necessary for structuring concepts and *epistemic ascent* (ibid.). The suggestion here then is that the development of musical knowledge should begin with 'hands-on' practical musical approaches.

Philpott (2001: 29-30) proposes three types of musical knowledge adapted from Reid (1986):

- Knowledge about e.g., musical facts
- Knowledge how e.g., technical skills
- Knowledge of through 'building an understanding relationship with the music' (ibid.)

He notes that a personal understanding of music aka knowledge *of* music (ibid.) can be developed without formal education. This means that learners bring rich musical knowledge acquired beyond school to the classroom. Echoing Winch (2013) above, problems in music education Philpott argues (2001: 30), can arise when particular aspects of musical knowledge are neglected in favour of others: 'learning facts 'about' music without the 'know-how' to recognise their embodiment in music can be a sterile process'.

This necessarily concise introduction to musical knowledge helps to explain why music education may look very different from one classroom, or MEPP, to another. The framing of musical knowledge within the classroom impacts opportunities for meaningful music

education. Choices regarding which knowledge is privileged in the classroom are shaped by individuals' value judgements as well as dominant policy discourses to greater or lesser degrees. Understanding the learning cultures within MEPPs includes examining what forms of knowledge are privileged between young people, teachers and professional musicians, and what types of learning opportunities these interactions enable or disable.

1.4.3 Processes of musical learning

Musical learning is complex and multi-faceted (Philpott, 2001). Hallam (2001) developed a model of learning in music (shown in Figure 2); sharing an affinity with the concept of learning cultures, it shows that musical learning outcomes are influenced by multiple, interacting factors including learner characteristics (which can be likened to habitus), which combined with the learning environment (i.e., social structures), impacts their engagement with learning tasks. Thus, Hallam's model shares parallels with Illeris' model (2018) in the previous chapter whereby interactions between individual and environment underpin learning. These numerous influences have to be considered and translated by a music teacher so that they can effectively plan for learning in their classroom (Philpott, 2001). From a learning cultures perspective this model reinforces the need to consider, among other factors, what cultural capital learners bring with them to the learning situation and how this might impact learning outcomes.

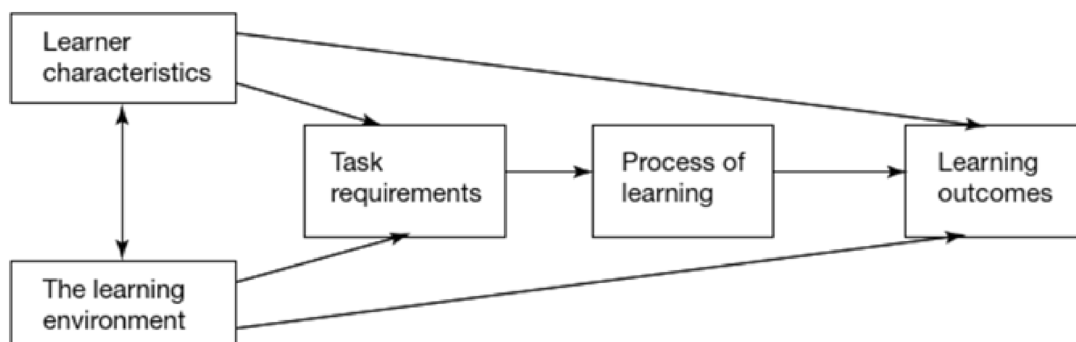

Figure 2: 'Towards a model of learning in music' in (Hallam, 2001: 63)

With regards to the process of learning, speaking from a neurobiological standpoint, Gruhn (1997: 36) argues that it is 'extremely difficult to precisely define learning with respect to music.' He defines musical learning as 'the process by which musical representations are developed in mind' (ibid.), equating this with the concept of *audiation* (citing Gordon, 1993). Musical learning is compared to language acquisition, which through exposure, children develop long before technical abilities such as being able to write and use grammar correctly. What speech is to language, is what sound is to music; through engagement with sound, individuals develop an innate understanding of music. Thus, for Gruhn, music education is most effective when it is practical and experiential, as this fosters true musical understanding. Building on this, Philpott (2001) proposes a music education which starts with 'significant exposure to sound' (ibid.: 166), therefore emphasising the development of knowledge *how* and knowledge *of* music (ibid.: 29-30). This sits within a sequential process of learning which moves 'from musical experience to technical vocabulary and back to enriched experience' (ibid.: 167).

1.4.4 Formal and informal musical learning

Green's research (2001) regarding how popular musicians learn differentiates between formal and informal musical learning. Informal learning links to 'a variety of approaches to acquiring musical skills and knowledge outside formal educational settings' (p.16), whereas formal learning takes place in formal, institutional settings (ibid.). These learning types are associated with particular practices which would later be widely implemented in the classroom. At around the time of Green's research, the foundations of music education were being questioned. There was an increasing 'disjuncture between most pupils' experience of music outside of school (where it is an important part of youth identity) and music in the classroom' (Philpott, 2010: 83), which underlined a need to rethink music education practices. Even the place of music in schools was debated by academics; Finney questioned 'whether it is wise for music to have a place in the curriculum at all' (2002: 120), which was echoed in Paynter's contemporaneous and provocatively titled article *Music in the school curriculum: why bother?* (2002).

The emergence of Informal Learning and Pedagogy (ILP), led by Green, stemmed from a need to tackle pupils' disengagement with school music, including the low uptake of Music for GCSE (Lamont and Maton, 2008). Green asserted that the teaching and learning of music

should make space for informal learning practices whereby, for example, 'informal learners choose the music themselves, music that is already familiar to them, that they enjoy and strongly identify with' (2006: 106). Thus, ''ownership' of musical learning' (Finney and Philpott, 2010: 7) was a key issue. The initiative Musical Futures (MuFu), founded in 2003, was a key catalyst for embedding this approach within schools. Originally aimed at key stage three[2] (KS3) learners, it describes itself as a 'tried-and-tested yet innovative approach to music learning, based on a pedagogy that is driven by the musical culture of the participants' (Musical Futures, online). This approach had significant implications for the roles of music teachers, who were encouraged to adopt an approach to teaching exemplified as (Gower, 2012: 14): 'rather than devising a plan for the learning that will take place in a lesson, teachers respond as learning unfolds.' In this example, the traditional power relations between teachers and learners shifts as teachers are led by their students. The way in which ILP has fostered debate and change regarding music teacher-learner roles and their impact on music education experiences is significant. In the context of this research, it calls into play how roles are delineated between young people, teachers, and professional musicians, and how these roles influence power relations and social practices within learning cultures. This important topic is revisited later on.

Folkestad observed how the application of the labels 'formal' and 'informal' learning were being applied too narrowly by focusing on physical context and proposed a more 'nuanced and richly faceted view' of learning (2006: 137). He posits that formal and informal learning 'should not be seen as primarily physical' (ibid.: 142) noting that *informal* ways of learning often occur within *formal* settings and vice versa. For example, it is possible for learners to participate in a *formal situations* (e.g. a music lesson at school) while using *informal practices* (e.g. copying a song by ear). If a teacher shows these learners how to play a specific chord, it becomes a *formal situation* with *formal practices*. These formal and informal learning *situations and practices* are in a dialectical relationship and in constant flux. For instance, a band rehearsal in a garage beyond the school gates (*informal situation*) may involve young people jamming and playing by ear (*informal practice*). However, young people pausing to teach bandmates how to play particular chords on the guitar transforms the learning activity, creating a *formal* learning exchange in an *informal* setting. Alongside categorising formal and informal learning by situation (where learning occurs) and learning

[2] Key stage three in England refers to the lower secondary school phase which covers Year 7 to Year 9 and learners aged 11-14 years old.

style (the ways musicians learn), Folkestad (ibid.: 141-2) identifies two further categories: *ownership* and *intentionality*. The former echoes the earlier discussion about roles between teachers and learners and corresponds with direct teacher instruction versus self-directed learning, and opportunities for decision-making. The latter (citing Folkestad, 1998; Saar, 1999) refers to whether during music-making individuals' intentions are to learn how to play music or simply to play music. Saunders and Welch (2012: 15 citing Folkestad, 2006) note that the thinking around ILP, leading to more sophisticated views of musical learning, had positively impacted music education:

> the established dichotomy between formal and non-formal learning is increasingly less distinct…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.

This multi-layered view of formal and informal learning offers a useful framework for examining interactions in MEPPs. While all of the MEPPs primarily took place in formal situations (school classrooms) the choice of pedagogical practices, and how this impacted decision making and spaces for musicking varied.

1.4.5 Summary

This opening chapter aimed to demonstrate the plethora of understandings surrounding learning and distil how prominent theorists and educationalists have attempted to define this complex verb. Moving from Behaviourism to more holistic and cultural perspectives of learning showed that there are diverse approaches to defining, enabling, observing, and theorising learning, as is the case with musical learning and the development of musical knowledge. It is for this reason that it was important to clearly state and provide a rationale for the learning lens that will be employed in this research. The concept of learning cultures, underpinned by Bourdieu's constructs habitus, capital, and field, is apposite for examining learning within MEPPs as it allows for *all* of the interrelated factors that may impact learning to be critiqued. This sets the foundation for rich accounts of learning within the MEPP cases that follow (Chapters 5-7). Having now addressed learning, the next chapter looks at the characteristics of MEPPs and locates MEPPs within policy and practice, and in the literature.

2. Music Education Partnerships Projects (MEPPs) in England

2.1.1 Introduction

Chapter Two sets the context of this research. It begins by delving more deeply into MEPPs, providing an overview of their key characteristics supported by some real-world examples within the English context. This is followed by a detailed examination of the policy and practice surrounding MEPPs.

2.1.2 MEPP social structures

MEPPs bring together music organisations, musicians and schools and can therefore be understood as a meeting of two worlds: the world of music education and the professional world of music. This is illustrated in Figure 3, with MEPPs at the intersection of the fields of music education and professional music. It includes key individuals and institutions which together form the social dimension of MEPPs. Several larger music organisations employ their own learning staff (e.g., The Bridgewater Hall, Manchester, UK) as well as arts freelancers for specific projects. These individuals and institutions mediate MEPP practice, as do stakeholders such as policy makers and funders who may not be 'on the ground' and present during MEPP sessions but are nonetheless influential in shaping practice. MEPPs are therefore complex social structures, which consequently accommodate multiple goals and expectations.

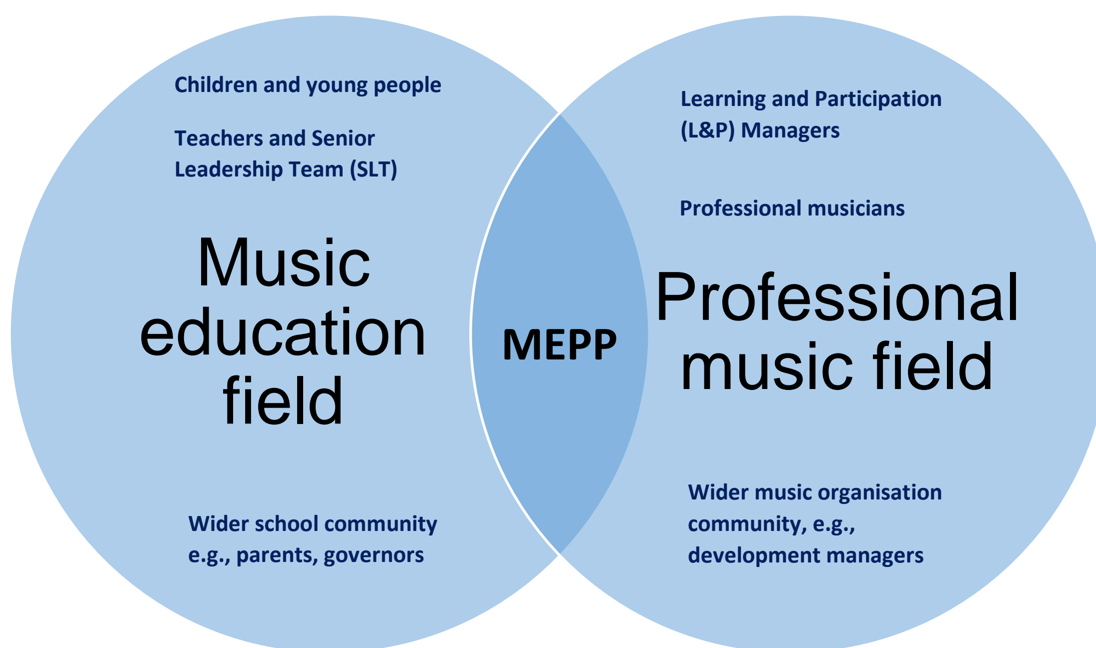

Figure 3: MEPPs as a meeting of two fields.

2.1.2 MEPP activity and scope

Activities within MEPPs vary. To illustrate, during the 1980s, when MEPP activity was becoming more established in England, Calouste Gulbenkian Foundation (CGF) (1982: 112-115) identified 'five main areas of activity' involving children, teachers and artists, categorised by type of organisation and/or interaction. These are adapted in Table 2 below. These areas of activity exist in MEPPs today, and corresponding contemporary English examples (music-specific) are shown. There are however some variations and overlaps across these areas of activity which were not noted by CGF. For example, arts/education liaison schemes (AA3) do not always draw on their organisation's artistic programme. Furthermore, AA3 may be project-based, closely resembling AA1. Both examples apply to the case study MEPPs in this research in that they were all projects, produced by music organisations, but not especially rooted in their respective artistic programmes.

Table 2: Areas of arts activity - adapted from Calouste Gulbenkian Foundation (1982) with contemporary examples.

Areas of activity (AA) involving children, teachers, and artists	Contemporary examples in England
AA1: Artists in Education whereby artists work with schools on particular projects.	Ollie Tumner, drummer, percussionist, and educator, delivers music workshops and CPD in schools. https://www.beatgoeson.co.uk/
AA2: Arts education companies: educational activity is the main focus.	Artis, London, specialises in creative learning projects and workshops. https://www.artisfoundation.org.uk/
AA3: Arts/education liaison schemes: activities produced by arts organisations which draw on their artistic programme.	Opera North, Leeds, offered school workshops on the composer Bernstein to accompany live performances of his repertoire, for example. https://www.operanorth.co.uk/
AA4: Arts centres which focus on community arts activities.	Trinity Centre, Bristol, is a space for local communities which offers a range of creative activities. https://www.trinitybristol.org.uk/
AA5: Other schemes, for instance arts-based residential trips organised by charities.	Music charity Sound and Music, London, run a residential summer school for young composers. https://soundandmusic.org/

MEPPs encompass a broad range of activities including creative projects; whole class ensemble tuition (WCET); professional performances in schools or music venues; artist residencies in schools; commissions for school ensembles; curriculum development support; and continued professional development (CPD). These activities often overlap; creative projects may include CPD and align with a school's scheme of work, for instance. MEPPs vary in duration and may consist of workshops over a half-term or an entire academic year or longer, in some cases. The scale of MEPPs also differs and may involve one school or dozens of schools, with support from one musician or a full orchestra.

Larger music organisations typically run a range of activities both in and out of school, which are tailored to different key stages or age groups. However, there is no one-size-fits-all approach, and some organisations have more specific remits in terms of their target demographic, the types of setting they work in and the musical influences they draw on. To illustrate the kinds of MEPP activities which were running at the time of writing this thesis, Table 3 includes some examples of MEPP work in four English music organisations. Areas of activity, referred to earlier by Hallam (2001: 63) as 'task requirement', within MEPPs are likely to be of particular consequence to the types of learning that are made 'possible' or 'impossible' within learning cultures (Hodkinson et al., 2007: 24).

MEPP aims

The rationale underlying MEPP work can be identified in music organisations' website copy, examples of which are shared in the 'overview of MEPP work' column in Table 3. In all of these examples there is a strong emphasis on accessibility with opportunities for 'everybody', 'every child', and 'all young people of all ages and abilities'. This sense of openness extends to ribbon headers on music organisations' websites, e.g., 'take part' (Bristol Beacon) and 'get involved' (London Sinfonietta), supported by images of children and young people across a range of age groups happily making music. This reflects the ostensibly 'democratic' rationale (Holdhus, 2018: 28; also Thomson and Hall, 2015) underpinning MEPPs, an interesting and important notion to critique in the MEPP case studies that follow. Furthermore, it justifies the choice of theoretical framing in this research which deals with power relations between participants - an ideal lens for problematising what access for all means in practice.

Table 3: Examples of MEPP activity in four English music organisations

Organisation	Overview of MEPP work (extracts) on organisation website	Five examples of 'learning and participation' activity
Sage Gateshead (Newcastle)	'We want everybody to experience the positive impact music can have, because we know the difference it can make. That's why we have so many musical learning opportunities. Whatever your age, ability or background, we have something for everyone. Get involved!'	1. Schools Concerts: including The Big Sing in association with music charity Sing Up. 2. Arts Award: a national programme which awards children and YP certificates based on their arts learning. Sage Gateshead facilitate Arts Awards in their area. 3. Young Musicians Programme: a subsidised performance-based programme for 4 to 19 year olds. 4. CoMusica: An inclusive music programme funded by Youth Music which emphasises personal and social outcomes. 5. In Harmony: an orchestral music-making model for young people in areas of socio-economic disadvantage.
Bristol Beacon (Bristol)	'Our ambition is to make Bristol the UK capital of young people's music making by ensuring every child has access to a range of music making opportunities, support exceptional emerging talent to develop their careers, and build a programme of life-long learning.'	1. Multi-track: a talent development programme for emerging musicians 2. Young Companies in Residence: a talent development programme for classical musicians aged 8-17 3. National Centre for Inclusive Excellence (NCIE): inclusive music opportunities for underrepresented groups, workforce development and resources 4. Hope Creative: Part of NCIE, a music project for Young People in Care in partnership with Hope Virtual School. 5. Musical Beacons: a project for families with young children with additional needs involving collaborative music making
London Sinfonietta (London)	'We champion composition and creative music making with young people of all ages and abilities and provide high-profile performance platforms for participants within the London Sinfonietta concert season.'	1. Sound Out: a concert for upper primary school (KS2) based on contemporary classical music, adapted into an online format in 2021 to support classroom composing. 2. Concert Club: free tickets and pre-concert events for secondary school groups 3. In-school concerts: concerts based on contemporary music designed to complement objectives in the Key Stage 3 National Curriculum for Music 4. CPD and Resources: including free CPD sessions for teachers on composing in the classroom 5. Curious?: A scheme which offers 16–25-year-olds £5 tickets to selected London Sinfonietta events
Brighter Sound (Manchester)	'…we change the lives of individuals through music, support and promote diverse talent and act as a catalyst for change in the music sector, from education to industry.'	1. A Week With PINS: A 5-day music residency for musicians aged 16-21 in collaboration with post-punk band PINS building skills for a music career 2. Shake Rattle & Roll: interactive music sessions for babies and toddlers 3. Junior Jam: interactive music sessions for 4-8 year-olds 4. Both Sides Now: a gender equality initiative which aims to build female representation in music 5. Alliance for Musically Inclusive England (AMIE): Brighter Sound is a founder organisation of AMIE, a national network which supports inclusive music making

2.1.3 MEPP discourse

Discourse such as 'arts/education liaison scheme' (Calouste Gulbenkian Foundation, 1982) has shifted and at the time of writing this thesis, music organisations use overarching labels such as 'education and outreach' (Academy of Ancient Music, online) 'Learning and Participation' (L&P) (Royal Opera House, online; Birmingham Contemporary Music Group, online); and 'Creative Learning and Engagement' (Bristol Beacon, online) in relation to their work.

2.1.4 The place of MEPPs in schools

Each school's music education provision varies, an aspect which may or may not be considered when planning MEPP activity. To offer some context, in mainstream schools in England, music is taught as part of the National Curriculum (DfE, 2013) (NC) between ages 4-14 years old. This is commonly referred to as classroom music (e.g., Hargreaves et al., 2007). The amount of classroom music provision differs by school, as does curriculum content which is designed locally by teachers and draws to a greater or lesser extent on the NC for Music (DfE, 2013). A key factor in schools' differing engagement with the NC for Music is that a large number of schools in England are now academies or free schools[3], and these types of schools are not required to follow the NC (see Fautley, 2023 for a useful overview). Many schools offer extra-curricular music including participating in school-wide bands and ensembles, annual music productions and composing clubs.

While schools' music education provision is embedded and sustained within everyday school life to a greater or lesser extent, the timing of MEPPs is more random and they usually occur once (though iterations of the same MEPP may take place in other schools) for a fixed period of time. Whole class ensemble tuition (WCET) delivered by local music services, which are commonly referred to as music education hubs (MEHs) or MEH members, is a notable exception; this is typically a longer-term relationship in which a year group takes weekly WCET classes for one academic year.

[3] Free schools are run by organisations or individuals and lay outside of local authority control. Academies also lay outside of local authority control and are ran by academy trusts. Free schools and academies receive funding from the government. As of the 2022-23 academic year, '40.4% of primary schools are now academies or free schools, accounting for 42.1% of the primary school population. 80.4% of secondary schools are academies or free schools, accounting for 80.2% of secondary school pupils.' Source: https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics

MEPPs have a range of purposes (Hallam, 2011) and may or may not tie in with schools' music curriculums and/or support extra-curricular aims. Schools may be attracted by the opportunity to visit or perform in a professional music venue and/or work alongside professional musicians. Whatever the purpose(s) of MEPPs their role in supporting schools' music curricula has been debated (Music Mark, 2018) which is discussed in the following section.

It is difficult to gain a system-wide perception of MEPPs across England. Youth Music (YM) report on their work, but in addition to this, individual arts organisations, orchestras, opera companies, choirs, MEHs, jazz ensembles, recording studios, and many other institutions have their own offer to schools, sometimes very local and based on personal connections, or wider and offered regionally or nationally. While the above included some useful examples of MEPPs, the lack of joined-up information about this important sector of musical activity and educational potential needs to be pointed out, as this lack of transparency concerning what is going on and where is problematic in terms of research.

Allied to this lack of information concerning MEPP activity, is another area of deficit, which is that of evaluation of such activity. Whilst it is the case that many funders, e.g., YM, require some form of evaluation to take place, this often takes the form of the 'victory narrative' and can be as non-judgemental as a short video of children and young people enjoying themselves. This research aims to address this gap by offering a perspective on what music organisations do, and what shapes their evaluation methodologies.

2.2 MEPP Development from Policy to Practice

2.2.1 Introduction

As highlighted in Chapter One, MEPPs are shaped by interactions between several overlapping fields. Factors which shape practice within MEPPs may derive from immediate learning cultures between young people, teachers and musicians, as well as wider learning cultures operating across broader socio-cultural-political spheres. This section is concerned with the latter and aims to elucidate key developments in policy and practice connected to the field of power, national field of education and national field of music education. Given thesis constraints, policy developments across this time period cannot be covered extensively and this is by no means an exhaustive account. Indeed, Cultural Learning Alliance (2019, online)

deemed music education policy the 'winner' of cultural learning policy in their policy review spanning 1999 – 2019 in terms of both investment in music education and the ubiquity of music education policy. The key consideration in sharing this potted history is to prompt reflection on MEPPs, and to demonstrate how MEPP social practices are influenced by numerous stakeholders including policy makers, funders, senior school leaders, teachers, musicians, and young people. This serves to highlight potential convergences and divergences between MEPP stakeholders.

Key developments are presented chronologically from the 1950s to 2023, the time of submitting this thesis. This timeframe is chosen as the 1950s marks a time when the composer Maxwell-Davies began working in schools. These developments are summarised in Table 4, which includes additional political events for added context.

The section starts by examining the political background of partnerships more broadly, and how this filtered into the promotion and development of partnership-based education structures. Policy discourses foregrounding partnership working are considered in tandem with concurrent education, music education and MEPP-specific developments in order to explore how policy implementation has been enacted in practice (Ball et al., 2012). Before this, definitions of policy and its translation in practice, is shared below.

Table 4: Key Developments in Policy and Practice

	Broad political and educational developments	**Broad music education developments**	**MEPP developments**
1950s			Composer Maxwell-Davies leads workshops in schools
1970s	Thatcher forms Conservative government (1979)	Schools Council Music Project	Participatory music workshops in schools
1980s			Arts Council England introduce first Education Officer and establish The Contemporary Music Network
1982			Gulbenkian report *The Arts in Schools* published
1986		GCSE Music introduced for first teaching	
1988	Education Reform Act		London Sinfonietta education programmes commence
1992		NC for Music introduced	
1994			National Lottery founded
1997	Formation of New Labour government		
1999			NACCCE report published Creation of National Foundation for Youth Music
2000			Youth Music Action Zones

			ACE Artsmark scheme
2001			NYMO Fund
2002			Launch of Creative Partnerships
2003		Launch of Musical Futures (Paul Hamlyn Foundation) Launch of Inspiring Learning for All	Wider Opportunities Pilot YM Power Play YM Music Leader
2004	Children Act 2004 Every Child Matters.		Music Manifesto Report No. 1
2005			Launch of Arts Awards
2007			Youth Music Sing Up Standards Fund Grant
2008	Recession		Music Manifesto Report No. 2 DCMS Supporting Excellence in the Arts
2009	(Michael Gove Speech)		
2010	A new coalition Government between Conservatives and Liberal Democrats Austerity Programme commences	EBacc introduced Schools Academies plan	YM Music Mentors
2011			Henley Review National Plan for Music Education
2012			Youth Music restructure Formation of Music Education Hubs
2013		New NC for Music published	YM Quality Framework Ofsted Music Education Hubs inspection
2015	Conservative Government	EBacc relaunched	The Warwick Commission: Enriching Britain: Culture, Creativity and Growth
2016	EU referendum		
2019		Model Music Curriculum proposed New Ofsted Education Inspection Framework Durham Commission on Creativity and Education and ACE Let's Create published	
2021		Model Music Curriculum published	
2022		National Plan for Music Education 2.0 published.	

2.2.3 Understandings of policy

Policy is defined, for instance, as 'a set of ideas or a plan of what to do in particular situations' (Cambridge Dictionary, online). Contrary to 'normative' views of policy (Maguire et al., 2012: 2) whereby policy makers are associated with government officials only, Schmidt and Colwell (2017) delineate education policy as occurring nationally in government and locally in schools. They use macro and meso policy levels respectively to differentiate between these contexts. Connected to the notion of overlapping fields, schools' policies may converge or diverge with government policies (ibid.). A particular school's stance on macro-policy then filters down, impacting how (or if) individual teachers translate particular ideas and approaches in their own classroom practice. The varying degrees to which policy reaches both levels links to Maguire et al's (2012: 2) notion of '*policy implementation'* and '*policy enactment'*. As an example, where policy implementation is the publication of a music education white paper, policy enactment is the point at which schools, and teachers, translate this white paper into their classrooms. Enactments differ significantly across education settings, interpreted and negotiated through 'jumbled, messy, contested, creative and mundane social interactions' (ibid.). Additionally, policy may be misinterpreted, subverted or even fail to gain schools' attention. This highlights policy as a socially and culturally mediated process, shaped by the dispositions, values and institutional agendas of policy implementers and policy enactors. However, whilst education policy is partially mediated by individuals at the meso-level, and as is the case with learning cultures, their level of agency and influence on challenge or critique policy messages may be limited. This leaves space for top-down policy approaches to prevail, policies which Maguire et al. (ibid.: 3) argue are often designed for the 'best of all possible schools, schools that only exist in the fevered imaginations of politicians, civil servants and advisers and in relation to fantastical contexts'. The authors warn that education policy based on invented school contexts overlooks the complex realities of individual schools and therefore may not be fit for purpose in all classrooms and for all young people. Yet owing to power relations between the field of power and local fields whereby government has greater power, this tension is not necessarily acknowledged or resolved, and schools may feel under pressure to meet policy directives regardless. It is for this reason that notions of learning in MEPPs, as well as the purpose of MEPPs, is important to examine in policy discourse.

2.2.4 1950s onwards: Artists in Schools

There is a long history of musicians working in schools. Composer Maxwell Davies, for example, worked as a composer-educator in a school in the late 1950s, and composer Trevor Wishart's community arts work in the 1970s 'developed educational musical games, which have since become a standard feature of participatory music workshops' (Wishart, online). Wishart's musical composition, *Passion*, involved 800 children across four performances, a project which in terms of scale is still common in contemporary MEPP practice. However, musicians' involvement with schools was patchy in comparison to arts and theatres, particularly before the 1980s, when music organisations began focusing on education (Winterson, 1998). As an example, the CGF refer to City of Birmingham Symphony Orchestra's (CBSO) 1987 'Adopt-a-Player Scheme'[4] as 'still relatively new' (1991: iii). Momentum begun to grow, and *The Arts in Schools* (CGF, 1982) emphasised 'the need to foster contacts between the world of professional arts and that of education' (ibid.: 111). Winterson (ibid.) conducted a historical review of opera and orchestral companies' education and community work and described Arts Council England (ACE) as 'unquestionably valuable' (1998: 44) in initiating education activity during the 1980s. However, this had caused division internally as some senior ACE figures believed that education was not a part of their remit (ibid.), suggesting a clash in institutional habituses (McDonough,1996). It was during the 1980s that ACE secured funding from the GCF to appoint their first education liaison officer Irene McDonald (Winterson, 1998), and developed The Contemporary Music Network, connecting schools with composers and musicians (CGF, 1982). Reflecting the growth of partnerships between music organisations and schools, by the early nineties CBSO's then CEO, Smith, wrote: 'this sharing of the amateur and the professional in music-making is an important part of our [CBSO's] work' (Smith, 1993: 622). So, the concept of partnership working in music education is long established. However, the divisions at ACE over whether arts professionals should influence education reflects an earlier discussion on the epistemological purpose (Benedict, 2018) of collaborations, of which agents in the field may have contrasting viewpoints.

[4] CBSO's Adopt-a-Player scheme involved orchestral players visiting schools before schools' trips to a CBSO concert in order to foster connection and understanding between children and individuals in the orchestra (Smith, 1993).

2.2.5 1970s: Schools Council Project

The Schools Council Music Project (SCMP) (1973-1980), *Music in the Secondary Curriculum,* is an important chapter in music education policy and practice. Led by music education academic Paynter at University of York, Paynter drew on his experiences as a teacher-composer and sought to strengthen creative music education pedagogies in the classroom in a process of 'knowledge exchange' with secondary music teachers (Pitts, 2021: 30). This garnered much support from music teachers and academics and resulted in a shift away from an emphasis on propositional knowledge through 'music appreciation' in classrooms towards active engagement with music through composing and improvising. This change in epistemological thinking was significant, demonstrating that practical music-making was important and that 'all children can be creative' (Philpott, 2021: 53). Importantly for this research, which considers how influence and power is distributed across MEPPs, the project captured and disseminated ideas and values based on academics' *and* music teachers' expertise. Furthermore, the project took place 'without the central government interference that was to gain an ever-increasing hold [on music education] from the end of the decade onwards' (Adams, 2013: 89). A key question for this research, then, is to consider whether or not MEPPs amplify music teachers' expertise and how this impacts learning. Equally, the level of pedagogical freedom in music teachers' everyday school lives may affect their involvement in MEPPs.

The SCMP contributed to why music educators felt that 'great progress' (Paynter and Mills, 2008: 102) had been made in the decades leading up to the introduction of the NC for Music in 1992. This is discussed below.

2.2.6 1991 - 2000

2.2.6.1 The Introduction of the National Curriculum for Music (1992)

Following the 1988 Education Reform Act (ERA), plans began for a National Curriculum (NC), a policy move which led to the same set of subjects, each with specified 'attainment targets', 'programmes of study' and 'assessment arrangements' (National Archives, online) being taught in all maintained schools in England and Wales. This included music, and experts representing schools, higher education and music organisations, referred to as the

Music Working Group ('MWG'), began consulting on and drafting a 'common framework' (Cain, 2007: 43) for music education. Therefore, a range of individuals from various fields had a role in shaping music education policy.

The genesis of the NC for Music (DES, 1992) from the initial drafting stages to its eventual publication in 1992 was turbulent, and is an interesting case of conflicting goals amongst music education stakeholders (Pitts, 2000). Indeed, Wright and Davies likened the development of the NC to the 'battle that occurred over music' (2010: 36). There were political hurdles as MWG's emphasis on a practical music education was met with resistance from the then Secretary of State for Education, Ken Clarke, (DES, 1991: 70 in Pitts, 2000: 159) who stated:

> I am…concerned about those pupils…with a real appreciation of music but perhaps a limited aptitude for practice. I find it difficult to see how a framework you are proposing, based on your view of music as essentially a practical study, will encourage and allow such pupils to develop their knowledge and understanding of the repertoire, history and traditions of music.

Here, Clarke perceives the development of musical knowledge and understanding through only theoretical means - going so far as to suggest that practical music making may hinder students' musical learning. This was at odds with views of music functioning as 'a rich means of expression' (Paynter, 1970: 3) and 'became a notorious example of his [Clarke's] failure to understand the nature of music education' (Pitts, 2000: 159). Evidently there was a dissonance between government officials and music educators regarding the purpose of music education (Fautley and Murphy, 2016). Ultimately, some of the thinking of the MWG – which had been built on progressive projects such as SCMP – was lost in the final NC document and power relations were such that the government were more interventionist compared with previous decades. However, there was some legacy from Paynter and his colleagues' work. The National Curriculum (NC) for Music followed in 1992 (DES, 1992), structured around two attainment targets (AT): 'performing and composing' (AT1), and 'listening and appraising' (AT2). The 'prominent place' (Paynter & Mills, 2008: 103) of composing in the new NC for Music arguably built on thinking from SCMP, echoing 'ideals of past generations' (Pitts, 2000: 3) whereby all children aged 5-14 would be able to engage in creative music making. This was an important moment for MEPPs, providing an additional way-in to working with schools in the form of curriculum development and enrichment activities.

In the meantime, the increasing centralisation of the education system dismantled links between Local Education Authorities' (LEAs) and schools, narrowing LEA's responsibilities. In their book *Artists in Schools* (1990), Sharp and Dust noted the implications for music education partnerships: 'when schools opt out of LEA jurisdiction altogether, the LEA 'broker' is not available to put artists and teachers in touch with each other' (1990: 169). Therefore, alternative forms of brokerage would be needed to develop partnerships and bring the fields of professional music and music education together.

2.2.6.2 The development of New Labour education partnerships

The New Labour (NL) era (spanning the mid-1990s to 2010) is important to include in this thesis as it had a significant influence on partnership working through building partnership discourses and structures in education and other spheres. Furthermore, education was considered to be one of NL's main areas of focus (Alexander, 2007: 7), referred to as 'our number one priority' (New Labour, 1997) in their party pledges, further evidence of its relevance to this study.

The growth of partnership under NL was a response to inheritance of structures set in motion by the Conservative government, including privatisation of public services on so-called economic grounds (Flinders, 2005: 217) exemplified in the dismantling of school-LEA structures described earlier. NL, under similar economic pressure, opted to continue privatising services, but rebranded their approach as 'harness[ing] the expertise and vaunted efficiencies of the private sector while maintaining public sector values' (ibid.: 218), therefore seeking to ostensibly unite private and public sectors (ibid.). Partnership symbolised this thinking and became 'the leitmotif of New Labour policy' (Alcock, 2010: 6). Cardini (2006) examined the rhetoric and practices of NL educational partnerships, and noted the 'effective rhetorical power' (p.411) of partnerships, which

> function as a magic concept: a concept that because of its links with other notions such as 'networks', 'cooperation' and 'trust', sounds modern, neutral, pragmatic and positive. (p.396)

Using a term which engenders positive associations may have the effect of distorting or masking the reality of what is actually going on in partnerships, effectively insulating them from due critique, which is how victory narratives function within MEPPs.

Table 5 contains exemplar references to partnership in NL manifestos in relation to education and schools, including the flagship programme Creative Partnerships discussed below, as well as social housing (1997 manifesto) and community development (2001 manifesto). These are just a few examples; the 'promiscuous' (Alcock, 2010: 6) concept appears frequently across NL manifestos.

Table 5: Examples of the use of 'partnership' in successive New Labour manifestos

Manifesto	Exemplar usages of partnership	Total mentions of 'partnership'/derivatives
1997	**Public/private partnerships** will improve the condition of school buildings. To attack under-achievement in urban areas, we have developed a new scheme with the Premier League. In **partnerships between central government, local government and football clubs**, study support centres will be set up at Premier League grounds for the benefit of local children We support **a three-way partnership between the public, private and housing association sectors** to promote good social housing	34
2001	Pupils will be given greater opportunities through the promotion of **partnerships between schools**. We will build on the partnerships established between the state and private sectors Education is the bedrock of an artistic society. We are once again giving children the opportunity to learn music, and we will ensure the opportunity is available to all. **New creative partnerships –** linking schools with artists and arts organisations particularly in disadvantaged areas – will offer children the chance to develop artistic and creative talents. We will build on the pilot projects. We will **work in partnership with local people** to ensure that all regions and communities build on their own strengths.	24
2005	For older children up to the age of 14 **extended schools, working in partnership with the private and voluntary sectors**, will offer affordable out-of-school childcare from 8am to 6pm throughout the year, with a range of arts, music, sport and study support. Our aim is that everyone should have the opportunity to participate in cultural life, and we want that involvement to start as early as possible. **Creative Partnerships**, our programme of support for art in schools in our most disadvantaged areas, has already reached over 150,000 children. We will build on this approach by rolling out our new programme… We will entrench high expectations for every child, ensure the flexibility of provision to meet all needs **and make parents true partners** as we aim for the highest ever school standards.	17

As the party ‘tied its colours firmly to the partnership mast’ (Balloch and Taylor, 2001: 3 in Dhillon, 2015: 214) it followed that ‘partnership became a key theme for the government’s approach to education’ (Bache, 2003: 305). As Whitty (2000: 3) states:

> The new language is that of 'partnership': partnership between schools, partnership between schools and parents, partnership between schools and their LEAs, and partnership between public and private sectors.

An example of how this was enacted in the education field was the 1998 launch of the Education Action Zone (EAZ) initiative, which targeted areas of deprivation (DfEE, 1998). EAZs brought together businesses, enterprises, schools, and LEAs, collectively known as Education Action Forums (EAFs), that were tasked with working together to drive forwards school improvement and “to underscore the importance of a *partnership approach* to achieving improvements across a community” (ibid., para 2.1.3, section 2, italics own). Therefore, stakeholders in education widened and diversified.

Partnerships continued to be promoted throughout the NL era. In another example, DCSF invested £400 million into school partnering initiatives in 2007-8 (National Audit Office [NAO], 2009: 4) including Independent-State School Partnerships (ISSPs) between private schools and state-maintained schools on the basis that ‘partnering has the potential to raise pupil attainment and improve behaviour through schools sharing and making better use of existing resources and expertise’ (ibid., 2009: 8).

However, Ball and Youdell (2007: 11) argue that increased privatisation in and of public education through schemes such as EAZs presented ‘ethical dangers’ in that it significantly impacted the nature of teaching and learning, the curriculum, assessment and 'how students, teachers, schools and communities are judged' (ibid.: 9). Increasing competition between schools, they continue, meant that students were no longer perceived as learners, but as an ‘asset or liability’ (ibid.: 47) depending on their academic performance and how this related to performativity measures. Moreover, EAZ funding depended on fulfilling school performance targets which limited schools’ capacity to ‘implement creative curricular changes’ (Cardini, 2006: 409 citing Dickson et al., 2002). So, despite the expectation that EAZs would enable innovation (ibid.), schools were constrained; an example of the mismatch between the ‘political rhetoric’ (ibid.: 393) and the realities of partnerships, which in some cases left schools and teachers feeling disempowered. This formative era, which placed partnerships at the heart of the field of education, was evidently not without problems and negative consequences for schools. While these issues are set within a wider context of

partnership working and are not about MEPPs specifically, the message here is that schools, and other sectors, had to embrace partnership working regardless of the negative impact on teachers and learners.

2.2.6.3 The National Advisory Committee on Creative and Cultural Education Report (1999)

In the years following the launch of the NC in 1992, pressures to follow a prescriptive NC and achieve pre-set high-stakes outcomes created a situation in schools whereby (Maisuria, 2005:143)

> Teachers are positioned in a catch-22 situation where they are inclined to conform to the curriculum specification rather than indulge in vibrant and energised pedagogy driven by ingenuity.

Conformist learning cultures in schools meant that creativities in the curriculum resembled 'forbidden fruits' (ibid.), regardless of whether teachers wished to embed creative pedagogies in their teaching. Moreover, in music education specifically, generalist teachers were apprehensive about their ability to teach music, encapsulated in Stunnell's thesis titled (2007) 'Help, I'm worried about music!' which noted 'major and sometimes disabling problems' (ibid.: 3) in this area. Against this backdrop, 'All Our Futures' (DCMS and DfEE, 1999), the seminal National Advisory Committee on Creative and Cultural Education (NACCCE) report led by Sir Ken Robinson aimed to raise the profile of creativity in schools and counter the effects of 'lifeless standardisation' under New Labour (Maisuria, 2005: 143). Echoing contemporaneous political discourse, the report continued to champion partnership, and described partnership as a mechanism for improving creative education:

> Partnerships between schools and outside organisations and individuals are essential to the kinds of educational development we are advocating. They are not additional luxuries. (DCMS and DfEEE, 1999: 138)

While MEPP practices were long established, this report made a particularly compelling case for creativity in schools which, combined with the political discourse of the time, reinforced the rhetoric of the importance of music education partnership working.

The NACCCE report suggested that teachers were not currently equipped to be creative educators with arguments such as 'creative teachers…need techniques' (ibid: 109-10) and

there being a need to 'improve teachers' expertise in creative and cultural education' (ibid.: 123). Continuing the partnership discourse, the following solution is offered: 'The school could establish networks which bring in expertise and funding for creative and cultural projects and events' (ibid: 119). The suggestion here was that the antidote to a lack of creativity in schools lay *beyond* the school in the hands of musicians. However, Maisuria (2005: 146) noted that the NACCCE report, while critical towards New Labour education policies, did not explicitly call for the removal of policies like the National Literacy Strategy, which had negatively impacted creative learning in schools and permitted teachers' creative identities to flourish (ibid.), arguably an example of when 'fashionable talk of 'partnership' and 'creativity' often masks the serious difficulties now facing the arts in schools' (Ross, 2003: 78). It is possible then, that it was more politically and economically expedient to posit partnership working as a key solution for creativity rather than recommending significant policy changes.

Finney later described this time as follows:

> If the music teacher and pupil as artists was now a lost icon, artists thriving independently of the school and its structured constraints were a resource well placed, it was thought, to nurture pupils' and teachers' sleeping creativity. (2011: 123)

Thus, the dynamic was that artists were creative nurturers and teachers were not. Furthermore, the report highlights that through working with artists, teachers can 'try out new teaching strategies' (DCMS and DfEEE, 1999: 142). This suggests that artists possess pedagogical skills, a form of professional knowledge more commonly associated with teachers, again potentially side-lining the professional expertise and judgement of teachers with regards to facilitating creative education. Given this framing, it is easy to understand why teachers' roles have been likened to "helper" (Christophersen, 2013) in MEPP activities. While MEPP-esque structures encouraged in the NACCCE report were intended to support 'different social and cultural perspectives' (DCMS and DfEEE, 1999: 142) in the classroom, the question of which perspective(s) mattered and continue to matter is important to consider. The roles and perceived expertise of teachers and musicians are critiqued in the MEPPs.

With a 'burgeoning interest in the work of artists in schools' (Burnard & Swann, 2014: 70) and the discourse surrounding benefits to schools, it is important to consider how arts institutions became more embedded in the field of arts education. The NACCCE report linked creativity with economic gain; fostering a new generation of creative thinkers would

realise Blair's aspiration to 'build a true enterprise economy for the twenty-first century' (DCMS and DfEEE, 1999: 5). This came amidst a shift in the conditions of funding structures (an important example of how policy manifested in MEPP practice) and the government 'attached important regulatory conditions to the work of local and national cultural organizations' (Buckingham and Jones, 2001: 3) regarding work with young people. Importantly, this meant that cultural institutions needed to form partnerships with schools as part of advancing the government's economic strategy. As Ross (2003: 69) noted: 'arts organisations are being woven by government ever more closely into the politics of culture'. As funding became increasingly contingent on arts organisations developing partnerships and increasing access to the arts (Buckingham and Jones, 2001), motivations for developing partnerships were arguably linked, or at least partially linked, to staying financially afloat. As the authors (ibid.: 4) go on to note, the partnership initiatives created

> …the beginnings of a new educational-cultural complex, as galleries, museums, theatres, art cinemas and opera-houses strive to justify and secure their existence by brokering partnership schemes to promote cultural activity among young people, both in and out of school.

Evidently it will have been challenging for arts organisations not to equate the role of partnerships with financial remuneration. Increasing pressure to produce programmes for young people raised questions about the role of arts organisations, and echoing the discord within ACE mentioned earlier, there was among some organisations a 'resistance to change…from advocates of more elitist notions of the arts' (ibid: 3-4). This is apparent in the following article excerpt from The Independent in reference to professional orchestras:

> What are orchestras for? Performing concerts, maybe making records if they're lucky. And for many people, that is sufficient. Not, though, for the all-important funding bodies, whose grants come with strings attached: as if playing music were not enough, orchestras must now get out of the rehearsal room, out of the concert hall, into what might loosely be called the real world of education and outreach. (Kimberley, 1999).

It appears from the above that economic pressures stemming from the field of power pressurised schools and music organisations to rapidly embed new work practices. This may have created a climate where partnerships were hastily initiated without critically addressing their purpose. Ross (2003: 78) comments on the lack of clarity regarding what artists could offer schools: 'If there is to be a role for the professional artist in education it is far from clear what such a role might be'. While the NACCCE report highlighted the power of artists for

developing children's 'creative potential' (DCMS and DfEEE, 1999: 6), schools and organisations needed time to hone what this would look like in practice.

In the same year that the NACCCE report was published (1999), the Youth Music Trust was established.

2.2.6.4 The launch of Youth Music (1999)

National music charity Youth Music was founded in 1999 through National Lottery funding via ACE. Just under a decade later, Swanwick described YM as having 'three main roles; allocating funding, working as a development agency and that of advocate' (2008: 13). The first role reflects the increasing importance of philanthropy in the provision of music for young people. Originally supporting young people between 0-18, YM have since expanded their remit to support music opportunities for young people aged 0-25 'facing barriers in life because of who they are, where they're from or what they're going through' (Youth Music, 2021: 6). YM's contemporary focus on inclusive music education practice is described in more detail in the Exchanging Notes section. Of interest at this time period in music education policy and practice is how YM increased access to non-formal musical opportunities beyond school, playing a 'substantial role' (Swanwick, 2008: 13) in the involvement of 'music leaders' (ibid.) in publicly funded music education work. Swanwick describes music leaders as:

> a category of music educators whose activities usually take place beyond the definitions of general class or instrumental teachers and who may not even regard themselves as teachers, but would rather see themselves as *musicians*, wishing only to communicate their ways of making music to others. (ibid., italics original)

This reflects the ways in which music teacher and professional musician roles were perceived differently, a legacy perhaps of the NACCCE report which positioned the latter as more creative. It also chimes with Folkestad's (2006) notion of 'intentionality' which differentiates between intentionally learning how to make music versus simply making music. Musicians' image of themselves (or habitus) as non-teachers has implications for how learning is planned for in MEPPs, themes which will be explored in the case studies.

2.2.7 2001 – 2010

2.2.7.1 Creative Partnerships (2002)

One response to the NACCCE report (DCMS and DfEEE, 1999) was *Creative Partnerships* (CP), a major policy initiative which ran from 2002–2011 and connected 'creative practitioners' with schools with the aim of fostering creative learning opportunities. CP implemented key NACCCE messages, using creative learning as a means of addressing the 'broad economic, cultural, and social national goals' (Thomson et al., 2015: 6) of the time (see New Labour, 1998). The programme received significant investment (£40 million) in its pilot phase (2002 – 2004) and saw its role as

> …part of a wider change in education… to broker, inform and build dynamic partnerships which can ensure the active engagement of young people and lead purposeful enquiry into the applications of creativity in learning. (ACE, 2005: 5).

While it is not possible to delve deeply into CP within this thesis, the substantial volume of partnerships and relationships that grew out of the programme mean that it is regularly mentioned (anecdotally based on my time in the field) by teachers and artists today. Of particular interest for this study was the way in which the programme fostered 'learning gains' for teachers through CPD (Thomson et al., 2015: 2). However, this was dependent on a shared commitment to change across the school and leadership. This points to a wider issue in MEPPs, which is the importance of SLT embracing arts education partnerships and empowering teachers to experiment with new approaches.

A deficit in the archive was a lack of longitudinal tracking of participants' learning over time (ibid.), despite the long-term nature of the programme, as well the 'development of better measures of learning outcomes more congruent with creative pedagogies' (Thomson, 2019), the latter regarded as a 'missed opportunity' (ibid.). This illustrates the complexity of unpicking learning in arts partnerships and a lack of confidence assessing creativities in both schools and arts organisations, potentially another factor in why MEPPs have traditionally been narrowly judged against quantitative data such as engagement statistics (APG et al., 2019).

2.2.7.2 Musical Futures (2003)

As discussed earlier in this study, Paul Hamlyn Foundation-funded initiative, Musical Futures launched in 2003. Connected to Green's research (see Section 1.4.4) it aimed to promote ILP in classrooms and 'trialled a number of learning models to engage all young people in music making' (D'Amore, 2008: 10). MuFu coincided with a time of low uptake of GCSE music (Lamont and Maton, 2008) and 'swingeing attacks on the integrity of the teaching profession' (Whitty, 2002: 64), heightening the need for a fresh approach. The programme, informed by substantial research, published comprehensive teacher resource packs and its legacy is such that 'informal learning' has infused both curricula and MEPPs. However, Mariguddi (2019: 149) highlights that while the 'radical' nature and 'large amount of flexibility' of the programme is 'desirable' for teachers, 'it could also be its downfall' due to the logistical issues of executing such an approach in the classroom. This highlights the structural constraints and limitations faced by music teachers, raising questions as to whether MEPP practices, which may also be innovative in some schools, can realistically be implemented.

2.2.7.3 Wider Opportunities Pilot (2003)

White paper, *Schools Achieving Success* (DfES: 2001: 12) set out the government's intention to widen children's opportunities, including the expansion of instrumental tuition in primary schools stating: 'Over time, all primary pupils who want to will be able to learn a musical instrument'. This was implemented through partnership work included the DfES-funded Wider Opportunities (WO) pilot programme, which aimed to explore models of delivery for instrumental tuition during school hours. 13 music services across England and a selection of primary schools in respective LEAs were recruited supported through the DfES (funded by the Music Standards Fund) and YM. For YM, supporting activity during school hours was a shift away from their usual remit which involved 'supporting activities held mainly out of school hours' (Youth Music, 2004: 7). YM's former CEO described this as an opportunity to 'test different models of delivery to give the DfES a broad perspective of what could be achieved' (ibid.: 10). What distinguished the model from the usual KS2 music of the time was the way in which it brought together and encouraged co-planning between music service teachers, freelance musicians, and class teachers. This generated reciprocal learning between teachers and musicians (Hallam and Burns, 2017: 27):

> Classroom teachers could learn instrumental skills from visiting musicians while the musicians developed an in-depth understanding of the school context, classroom management and the wider music curriculum.

Ofsted were positive about these 'new way of working together' (Ofsted, 2004: 12) in particular the joint planning and 'combined expertise' (ibid.:7) the programme enabled between music coordinators, class teachers and musicians. Voicing a powerful case for MEPP practices, their findings (ibid.:6) include

> Teaching and learning improve, and standards are higher, where successful new partnerships have been formed between school-based staff, music service tutors and professional musicians.

This chimed with the political narrative that 'innovative partnerships between musicians and teachers can create first-class musical experiences for children' uttered by Estelle Morris, Minister for the Arts at the time (Youth Music, 2004: 8). However, Ofsted and YM were somewhat more discerning in their evaluation, advising that improvements were needed in, for example, how to effectively teach large groups and disseminate existing good practice in this area.

The pilot led to ongoing significant investment in instrumental teaching intended to reach all schools, which is now commonly referred to as WCET. However, the co-planning and co-teaching models explored in the pilot are less common and WCET is typically led by music service teachers only. This raises the question of whether collaborative MEPPs practice is contingent on continuous funding.

2.2.7.4 Music Manifesto Report No.1 (2004)

The Music Manifesto (MM) (DCSF & DCMS, 2004) described as 'a campaign for improving music education' (p.5) was launched in 2004. Improvement entailed first-access to music for all young people, increased talent development opportunities, workforce development, and a strategic 'joining up' (ibid.: 7) of music education provision to maximise support for young people. This discourse captured the zeitgeist of the time:

> In England, the collaborative focus is sometimes expressed through the promotion of inter-agency working and 'joined-up thinking' and extends through social policy areas including urban and community regeneration, social services, health, education and training, and the

> criminal justice system, and is closely linked to the social inclusion policy aim (Higham and Yeomans, 2010: 383)

Furthermore, it would become a key principle of music education hubs (MEHs) eight years later. It is important to note how this political push for 'joined-up thinking' impacted the foci of MEPPs. MM observed how

> Many music projects are driven by non-musical aims with remits that include increasing educational opportunities, promoting welfare and health, engaging disaffected or at-risk young people, or encouraging urban regeneration and economic growth (DCSF & DCMS 2004: 29-30).

This is still the case in contemporary MEPP practice and forms part of the diverse agendas partners bring to MEPPs.

MM also built on previous creativity discourse (e.g., DCMS and DfEE, 1999), calling for music education which would 'develop their [children's] creative potential' (DCSF & DCMS, 2004: 5) and noting that musical talent development was contingent on 'the capacity of our education system to nurture creativity.' (ibid.). The continued attention on improving creative practices six years after the NACCCE report suggests that it had been difficult to embed such practices in schools.

2.2.7.5 Music Manifesto Report No.2 (2006)

A second MM report followed in 2006 (DCSF & DCMS, 2006). It had a new emphasis on the benefits of singing (Lamont et al., 2012), which would pave the way to the national singing initiative Sing Up one year later and reach 98% of primary schools in England by 2012 (Sing Up, online). MM No.2 also endorsed youth voice calling for 'young people to help shape music provision through consultation, participation and leading' (p.29) and recommending youth consultation to 'identify and implement effective ways to support them [young people] in their chosen vocal genres or styles' (p.37). It notes how 'personalised learning' approaches were more established in music education provision outside of school, and that schools were 'building on this process' (ibid.) through engaging in partnership working. It is the case then that school music education was framed as requiring external input to be meaningful for young people. However, Dyson et al. (2003: 242) note that the

prevailing standards agenda and 'hostile policy environment' hindered the advancement of inclusive practices in schools.

2.2.7.6 Music and the Power of Partnerships (2008)

In 2008, the National Association of Music Education (NAME) published *Music and the Power of Partnerships* [PoP], a signifier of how established partnership working in music education had become. It includes a number of case studies of MEPPs written by a range of music education professionals, with insights and good practice guidance on aspects such as evaluating success (p.9), relationship dynamics (p.27-30) and working with international partners (p.31-37). Arguably this reflects how the sector had had time to hone, through practical experience and reflection, effective partnership working. It is however notable that there is a lack of school voices in the publication, suggesting that non-school music education providers were more responsible and/or carried greater influence in shaping MEPP practices.

This honing of practices included the publication of The Music Education Code of Practice by MusicLeader and Sound Sense, which aimed to support music practitioners to create 'high quality music making and learning experiences' (Sound Sense, n.d.: 1). Writing in PoP, Howdle (2008: 6) cautioned that such codes 'must not typecast providers' continuing, 'it's too easy to assume that community providers are 'all about first access'…and that 'real' music education is only done in schools and by music services'. This suggests that there was a desire, in lieu of music teaching qualifications, to professionalise the non-school music education workforce and cement its expertise. This highlights the variety of policies surrounding MEPPs, which extend beyond government commissioned reports from localised school curricula to community music codes. When considering how and why musicians and teachers privilege particular practices in MEPPs, it is worth asking them what resources (i.e., cultural capital) they draw on.

2.2.8 2011 – 2021

The picture of music education provision continued to change and develop during the decade 2011-2021. Again, space precludes detailed analysis and discussion of these events, but the main headlines that affected MEPP practices during this time are outlined here.

2.2.8.1 Henley Review and National Plan for Music Education (2011)

Following the 2010 general election, and formation of the coalition government, DfE and DCMS commissioned Darren Henley to conduct a review of English music education (DfE and DCMS, 2011). The review emphasised disparities in music provision concluding 'there is no way of tackling the patchiness in the quantity and quality of Music Education available…without creating a national plan' (p.15). A National Plan for Music Education (NMPE) followed in 2011 (DCMS and DfE) - 'possibly the most significant statement of music education policy in England of the last decade (Spruce, 2013: 112). Building on the MM reports, it continued to centre partnership working stating:

> Great music education is a partnership between classroom teachers, specialist teachers, professional performers and a host of other organisations, including those from the arts, charity and voluntary sectors…Schools cannot do everything alone: they need the support of a wider local music structure. (DCMS and DfE: 3)

The NMPE placed emphasis on the performance of music through learning an instrument, performing in an ensemble, and singing, while composing and improvising featured much less. Hence Spruce (2013: 112) critiqued the NMPE for its 'narrowness of vision' and side-lining of creative and personalised learning.

2.2.8.2 Music Education Hubs (2012)

MEHs, music education support structures which had been floated previously in the MM Report No. 2 (2006), were formed in response to the NPME and administered by ACE. For the first 10 years of MEHs they were defined as

> … groups of organisations such as local authorities, schools, art organisations, community or voluntary organisations. They work together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub.

Initial MEH objectives were divided into core and extension roles shown in Figure 4. The former emphasises performance opportunities and progression routes, while the latter includes connecting schools professional musicians and venues – a clear sign of ongoing interest and investment in MEPP practices. However, the NPME was not sufficiently disseminated in schools, or, indeed, enforceable across the whole music education sector,

which led to ongoing confusion about the role of MEHs. Furthermore, A Music Mark consultation (2018: 4) on the future of the NPME found that

> Some [respondents] felt strongly that having a NC and a NPME is confusing for schools' senior leadership teams and most people not directly involved with music education in schools.

Figure 4: Music Education Hub Core and extension roles (DfE and DCMS, 2011: 26).

Core roles

a) Ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument.
b) Provide opportunities to play in ensembles and to perform from an early stage.
c) Ensure that clear progression routes are available and affordable to all young people.
d) Develop a singing strategy to ensure that every pupil sings regularly and that choirs and other vocal ensembles are available in the area.

Extension roles

a) Offer CPD to school staff, particularly in supporting schools to deliver music in the curriculum.
b) Provide an instrument loan service, with discounts or free provision for those on low incomes.
c) Provide access to large scale and / or high quality music experiences for pupils, working with professional musicians and / or venues. This may include undertaking work to publicise the opportunities available to schools, parents/carers and students.

Despite the fact that MEHs were instructed to 'augment and support music teaching in schools' (DCMS, 2011: 10), not *replace* music in schools, an impact of conflating the NPME and NC may have been for schools to assume engaging with WCET, MEPPs etc. fulfilled NC requirements. A further consequence of the NPME document being not widely shared and/or lacking clarity with schools was that MEHs 'found it hard to get noticed' by them (Ofsted, 2013: 6) perpetuating inconsistencies in provision. This came out of an Ofsted MEH evaluation which also outlined several other issues including limited change in schools since the introduction of MEHs, schools being unaware that MEHs were intended to support curriculum development - but also a knowledge gap in MEHs as regards how to do this,

MEHs being unable to show how their work offered value for money, and MEHs promoting opportunities without taking the time to understand schools' existing music cultures (p.6). The lack of mutual understanding between some MEHs and schools can be likened to '*collaborative inertia'* (Huxham and Vangen, 2002: 274, italics original citing Huxham, 1996) whereby partnerships make 'slow progress' (ibid.) or at worst, where there was no MEH-school contact, 'die without achieving anything' (ibid.).

Evaluation practices were also critiqued by Ofsted who observed that ACE 'asks hubs for considerable amounts of numerical monitoring data but is not yet able to gauge the quality of hubs' work, or help hubs to do so' (Ofsted, 2013: 6), an issue that was later raised in a Music Mark consultation (2018). Therefore, alongside communication issues, there was limited reflective practice on practice.

MEHs no doubt carry out important work in schools, but the issues above illustrate the complex reality of partnerships and challenges implementing national music education policy in schools, whereby realising partnerships 'beyond their theories and visions is seldom smooth' (Maurrasse, 2013: 25-6). This foregrounds the need to examine how partners communicate, delineate roles and responsibilities, and evaluate work in MEPPs.

2.2.8.3 Setbacks to music education in schools

The wider context of setbacks to music education in schools that MEHs operate within is important to highlight. MEHs have been supported by millions of pounds of government investment during a time of increasing budget cuts in state schools and wider 'severe cuts' (Ridge, 2013: 408) to the public sector introduced by the 2010 coalition government. A BBC survey (Jeffreys, 2018) reaching over 1,200 schools, found that 'nine in every 10 [schools] said they had cut back on lesson time, staff or facilities in at least one creative arts subject.' The educational reforms implemented by the 2010 Conservative government are another important factor. This includes the introduction of school accountability measures such as Progress 8 and the English Baccalaureate ('EBacc') qualification which means that schools are under pressure to prioritise EBacc subjects (English, Maths, two Sciences, History, Geography and Languages) at the expense of arts subjects. The EBacc became the new 'gold standard' (Pring, 2013: 139) for schools, used to benchmark their performance nationally accompanied by press headlines such as '*schools urge students to "double up" on academic GCSEs in response to the government's new league table measure*' (TES, 2015). Daubney

and Mackrill (2017: 1) surveyed 705 English secondary schools to ascertain changes in the music curriculum across 2012-2016 and found that '59.7% (393) of the state schools highlighted the EBacc specifically as having a negative impact on the provision and uptake of Music in their school'. In the second phase of this research covering the period 2016-18 (Daubney and Mackrill, 2018), 59% of schools felt the EBacc was having a negative impact.

The effects of the EBacc continued. *Music Education: State of the Nation* (APG et al., 2019: 3) state it was 'causing untold damage to music' substantiated by a fall of over 20% in GCSE music entries and 1,000 less secondary school music teachers since 2014/15. The damage has been noted across the sector. Campaign 'Bacc for the Future'[5] led by the Incorporated Society of Musicians (ISM) called for a reform of the EBacc to include creative subjects or, failing that, to abolish the qualification, and has garnered support from over 200 organisations and 30,000 individuals. Added to this picture is a decline in A-Level take up (Whittaker et al., 2019) which significantly impacts musical progression routes – a core role of MEHs.

Despite the evidence-informed observations above, those with significant influence in the field of power have tended to dismiss these concerns. Schools Minister Gibb stated, 'illusory claims that the EBacc threatens the arts will not make us row back on this aim' (Gibb, 2016) and a report commissioned by the New Schools Network argued that 'successful education in the arts and in the EBacc subjects are not contradictory but *complementary*' (2017: 2, italics own). However, this latter report was later criticised for its 'incomplete analysis and a failure to reveal the wider context' (Romer, 2017). While headlines in the press included '*Music 'could face extinction' in secondary schools*' (Burns, 2017) and '*Music education 'thrown to the wolves' in the UK'* (BBC, 2018) the government focused on narratives such as '*Record numbers learning instruments in class thanks to music hubs'* (DfE, ACE and Gibb, 2018). This 'gap between the Government's reassuring rhetoric and the evidence of the decline in music provision in state schools' (Bath et al. 2020: 8) was captured by Whittaker (2018, online) who shared, 'while the government shouts about the success of its hubs, the number of pupils choosing to study music appears to have declined.'

From the above, it is clear that there are multiple notions of what constitutes successful music education provision in England. The combined effects of budget cuts, the EBacc etc., have together formed what might be thought of as a 'perfect storm' of problems for music making

[5] https://baccforthefuture.com/

and music education in schools. The forces of these wider fields of power, economics and policy have implications for MEPPs. For example, due to the EBacc, school SLTs may be less likely to devote time and finances to MEPPs which, in their eyes, 'detract' from their main focus on core subjects. Furthermore, there are significant variations in schools in terms of curriculum time and resources for creative subjects. This raises the question of whether MEPPs can effectively differentiate between diverse, shifting school contexts and plan for musical learning accordingly.

2.2.8.4 YM Exchanging Notes programme (2014 - 2018)

YM's Exchanging Notes (ExN) programme (2014-2018) explored the potential for music education partnerships to positively impact school music curriculums. It built on earlier research commissioned by YM in 2012, *Communities of Music Education*, that recommended collaborative ways of working (Kinsella et al., 2018). ExN grew out of a need to address the perceived disconnect between school music lessons and out of school music opportunities. This was in response to feedback from young people about their experiences of music education as well as the difficult climate for music education in schools. The programme, supported by action research led by BCU, had two aims (Youth Music, 2019: 10):

- to support young people at risk of disengagement, low attainment, or exclusion from school to achieve the best musical, educational and wider outcomes through participation in the music-making projects.
- To develop new models of partnership working between schools and out-of-school music providers

These aims were explored through several MEPPs between music organisations and schools across the country including Manchester-based Brighter Sound, Derbyshire MEH and London-based Drake Music. The programme had a number of positive outcomes including the generation of new pedagogical practices between teachers and music leaders and the construction of 'new ethical curriculums' which synergised with young people's musical interests and learning needs (ibid.: 25-26). Noting the impact of the programme, YM's CEO shared that 'the future is in partnership' (ibid.: 5):

> External partnerships…are essential to this new model – co-designing and co-delivering an innovative curriculum which is more relevant to young people's existing lives in music.

It is worth noting that three (out of ten) ExN partnerships disbanded before the end of the programme; this highlights the demanding nature of MEPPs which can make them difficult to sustain.

The learning from ExN informed A Model of Partnership Working (ibid.: 44), which is discussed further in Section 2.3.

2.2.8.5 Ofsted Education Inspection Framework (2019)

Ofsted's latest education inspection framework (EIF) (Ofsted, 2019) states that school curriculums need 'to give all learners…the knowledge and cultural capital they need to succeed in life' a policy turn that is particularly relevant to the theoretical framing in this research. On the basis that 'capital is symptomatic of field positioning according to a hierarchy logically defined by the field' (Grenfell and Hardy, 2007: 30) those with greater positions of power determine what legitimate capital looks like. Given that 'high art' culture is associated with greater cultural capital (Trulsson, 2016), there were concerns that the EIF would pressurise schools to focus on developing corresponding knowledge at the expense of more diverse practices. As Head teacher Vic Goddard (n.d.) shares:

> My worry is that the second guessing that is now happening in schools during the Ofsted window will lead to an entrenchment of a very narrow bandwidth of one 'type' of culture; therefore reinforcing our current class system rather than developing it.

Whatever the critique, this policy is likely to increase the relevance of classical music organisations, and MEPPs of this fashion, in the eyes of schools, especially those who are due inspections.

2.2.8.6 Durham Commission on Creativity and Education (2019)

Two decades after the publication of the NACCCE report, the Durham Commission on Creativity and Education (James et al., 2019) made a similar case for creativity. It recommended the development and funding of Creativity Collaboratives (CC) - a national cohort of schools to test and evaluate a range of innovative practices in teaching for creativity, which is currently underway at the time of writing this thesis. CC stemmed from

schools' interest in more effectively embedding creativity in their improvement plans, alongside 'better partnership working with peers to make the best use of resources and expertise, and to share best practice' (ibid.: 58). Therefore, there is less of an emphasis on working with creative practitioners and more interest in partnerships between schools. However, the report does cite MEHs as an example of out-of-school opportunities that complement the development of creative learning in-school (ibid: 25).

2.2.8.7 Let's Create (2020)

Arts Council England's latest 10 Year strategy (2020 – 2030) *Let's Create* focuses on promoting collective creativity and 'the creative potential in each of us' (ACE, 2020: 4). Chiming with the Durham Commission, the strategy's 'case for change' includes a need for greater parity of access to creative experiences in and out of school (ibid.: 9) as well as more accessible creative career pathways. It argues that more needs to be done to increase the status of creative teaching and learning in schools at SLT and government level (ibid.: 34):

> We [ACE] will make the case for a stronger focus on teaching for creativity and critical thinking across the curriculum, both to school leaders and to the Department for Education.

While it is not possible to provide a comprehensive account of *Let's Create* in this thesis, the recent emphasis on creativity in policy discourse arguably reinforces the relevance of MEPPs and wider arts education initiatives. Whether or not MEPPs support teaching for creativity is a separate matter; hopefully the findings from this research provoke some useful thinking on this area.

2.2.8.8 Model Music Curriculum (2021)

The government's 'Model Music Curriculum' (MMC) (DfE, 2021) was published in 2021 and is referred to as a non-statutory 'benchmark' (ibid.: 2) and 'model' (DfE, online) to help teachers deliver the curriculum. As Gibb shares in a blog (Gibb, 2019) the genesis of the MMC was his interest in providing a more 'rigorous' approach compared to, in his view, the 'very light touch' NC for Music published in 2013. Reflecting a broader ideological shift in education policy, being rigorous refers to prioritising 'knowledge-rich' (ibid.) music lessons. As Gibb shared:

> I want every child to leave primary school able to read music, understanding sharps and flats, to have an understanding of the history of music, as well as having had the opportunity to sing and to play a musical instrument.

Due to its focus on propositional knowledge (Swanwick, 1994) the MMC has been described as 'curriculum as content' (Philpott, 2022: 8). This is arguably counter to the emphasis on teaching for creativity in the Durham Commission (James et al., 2019) and *Let's Create* (ACE, 2020).

The MMC is contentious in the music education world, and its repertoire lists generated particularly lively debate on social media. It has been criticised for a hegemonizing emphasis on Western classical music (Philpott, 2022 citing Hess, 2015) a lack of consultation, distortion of music education literature, racist and culturally inappropriate language, and problematic conceptualisations of musical learning. However, it appears to be of interest to schools, reflected in the MMC training seminars being offered by MEHs and other music organisations, thus creating further in-roads for partnership work and MEPPs. It will be important to research the legacy of the MMC over the coming years. But for the purposes of this thesis, it is useful to understand how such curriculum developments may shaping existing learning in cultures in schools, including music teacher autonomy, and implications for social practices and learning opportunities within MEPPs.

2.2.8.9 NPME II (2022)

An apt policy with which to conclude this potted history is the refreshed NPME, *The power of music to change lives: A National Plan for Music Education* (DfE and DCMS, 2022) which followed on from the original NPME (DfE and DCMS, 2011). It is formed of three chapters which focus on 'music education for all' (ibid.: 1) across education phases and learning needs, partnership working with MEHs, and musical progression. Perhaps in light of issues disseminating the original Plan, NPME II more explicitly addresses how schools and music organisations should work together, including the creation of Music Development Plan by schools to help 'open a dialogue with Music Hubs both to enhance in-school provision and connect pupils to broader opportunities' (ibid.: 22). It includes a diagram of a concentric circle (see Figure 5) which illustrates the notion of creating school, trust and locality-specific plans, which feed into the NPME.

It is not yet clear if this multi-layered planning approach will come to fruition. However, its inclusion conveys the message that planning for effective music education provision starts with children and young people and needs to consider local context and practices. While this is arguably as positive development, a viral blog post from a head teacher titled 'Another damned expectation' (Tidd, 2022) spoke of the acute and 'exhausting' (ibid.) sense of pressure of being asked to write a plan in the current education climate. The current challenges in schools may be a barrier to the government's wish to 'level up music opportunities for all children' (DfE and DCMS, 2022: 2).

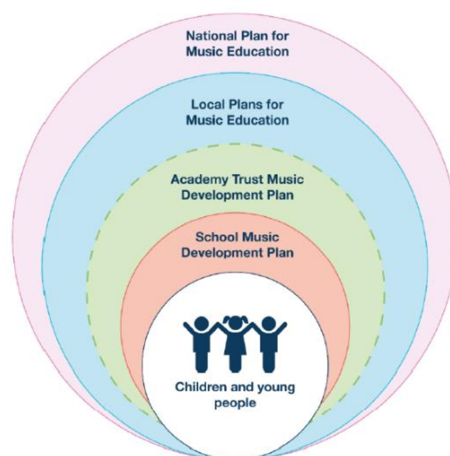

Figure 5: Realising the NPME II at school, Trust and local area level (DfE and DCMS, 2019: 14)

2.2.9 Summary

Policy and policy into practice are important aspects of consideration in MEPPs. This section has provided a necessarily brief overview of this area, as important though it is, it is not the principle focus of this research. However, hopefully this section has shown how policy and practice decisions, taken at the macro, meso and micro levels influence directly the work done in schools.

The above examined how partnership was at the heart of NL policy including education (e.g., improving attainment, school governance) and how it rapidly embedded as a core part of music education discourse, policy and practice, building on artists visiting schools in the post-war era. MEPPs have, and continue to be, framed as mechanisms for enhancing

creativity in schools, innovating music curriculums, generating new pedagogical practices, and impacting positive social outcomes. They are also referenced as part of a wider ecology of good practice in adjacent creativity policies.

Multiple complexities surrounding MEPPs were identified including: the political and economic pressures to work in partnership before the 'why' and 'how' of partnerships could be addressed; conflicting views on whether cultural organisations ought to work with schools; the framing of teacher expertise versus visiting artist expertise; difficulties disseminating and implementing MEPP policy; crossed purposes conflating MEPP policies with the NC for Music; confusion regarding roles and responsibilities; a lack of external understanding of schools' needs, evaluating and sharing learning experiences; questions of sustaining MEPP practices without funding and external support; and schools feeling overburdened by expectations.

It was equally important to highlight the wider school climate which shapes existing learning cultures within schools including the standards agenda, budget cuts and dwindling resources, curriculum reform, epistemological differences with regards to what constitutes a meaningful music curriculum, centralisation, reduced teacher autonomy, the effects of the EBacc (including the devaluing of music, curriculum time, lower GCSE and A-Level uptake), and framings of cultural capital. These combined factors may impact teachers' capacity to be adopt alternative creative approaches even if they are effective, as was noted by Mariguddi (2019) in the context of MuFu. While these issues have been repeatedly highlighted, they have been downplayed and countered with 'victory narratives' – often in relation to MEPP work.

All of these factors have the potential to impinge upon and shape learning cultures within MEPPs and therefore form an important backdrop to this research. Having provided an overview of policy, the next section explores research literature related to MEPPs.

2.3 Exploring the Research: The Tensions and Possibilities of MEPPs

This section explores and brings together key literature which illuminates social practices and dynamics within MEPPs. It is structured into 12 components[6], which together form 'A Model of Partnership in Music Education', shown in Figure 6 (Youth Music, 2019: 44) an outcome

[6] The respective sub-headings for each component have been adapted from the original model for brevity.

of the ExN programme. The Model is used as a basis for problematizing MEPPs: each component is explored through the literature to highlight what is known about this aspect of partnership working from a theoretical and/or empirical standpoint. In line with learning cultures, factors at play in the development or underdevelopment of each component are pinpointed.

This model was selected as an analytical tool for a number of reasons. Firstly, juxtaposing a recommended model for music education partnership against the literature highlights the complexity of MEPPs, which are ‘on the one hand, rewarding, and on the other, full of conflict and dilemmas’ (Holdhus, 2018: 35). Secondly, the Model draws on extensive field work encompassing 10 MEPPs and is therefore highly relevant to this research. Thirdly, while best practice guidance for MEPPs exists, (e.g., Coll and Deane, 2008; Hallam, 2011) this is the only *model* specifically related to music education which was identified while reviewing the literature. Finally, the Model is relatively recent (2019) and therefore reflects current thinking and social practices in the field.

Figure 6: A Model of Partnership Working (Youth Music, 2019: 44)

2.3.1 Ethical approaches and dialogue

MEPPs stimulate new relationships between schools and music organisations, which warrants a need for building mutual understanding between partners. Yet despite this, a lack of dialogue between MEPP partners is common (Ofsted, 2013), and can, in some instances, negatively impact the development of the partnership (Bresler, 2018). Thomson et al. (2006) researched a CP project which was labelled a 'failure' by the partner school; among other issues, their research found a breakdown in communication between the school, the artist and

CP managers, cautioning 'without dialogue, without time to explore the differences in motivation, practice and values, misunderstandings are likely to occur' (ibid.: 41).

Effective communication involves dialogue *and* listening: Bresler (2018: 9) suggests that partners should approach their differences through 'genuine listening' and enter into collaborative work with a 'beginner's mindset' of openness and curiosity towards alternative approaches. Being 'attune[d]' to what each partner brings (ibid.) shares an affinity with '[thinking] beyond the bubbles' (Froehlich, 2018: 17, citing NAfME, 2014) of one's own institution in order to identify the types of frames and stakes (ibid.) stakeholders bring to MEPPs, and potential conflicts and points of consensus.

Achieving a shared understanding is not guaranteed, even if dialogue is prioritised. Evidencing how 'partnership' can cover a multiplicity of purposes' (Hallam, 2011: 157), Christophersen (2015) analysed perspectives in relation to a major Norwegian arts-in-education initiative entitled 'the Cultural Rucksack' programme and found that there were differing values between stakeholders. Partners from the cultural field (e.g. artists) and from the education field (e.g. teachers) had differing conceptions regarding the functions of arts-in-education initiatives: the former believed MEPPs were based on *theories of aesthetic experience,* while the latter emphasised arts education based on *theories of Bildung*[7] *and didactics* (ibid., citing Helene Illeris, 2011). Such divergent values can create a 'locus of tension' (ibid.: 373) in collaborations. Related to this, Rolle et al. (2018: 52) attribute tensions in a German composing programme between a new music organisation and schools to differing pedagogical approaches between fields. Citing Luhmann and Weidner (2015), they note that 'the education system does not harmonize with the art system'.

There is also the issue of partners' *own* understandings and their willingness to critique theirs or others' established practices. Benedict (2018) argues that there is a lack of philosophical thinking surrounding MEPPs whereby the purposes underlying them are under examined. She believes that discussions surrounding practice ought to start with purpose, deeming anything beyond this 'incessant noise' (ibid.: 62, citing Arendt, 2005: 262). Referencing an archetypal MEPP practice, sending artists into schools, she observes how the purposes behind this are frequently ambiguous, yet provide enough justification to be able to side-step challenging questions: 'bringing in role models to collaborate with the vague purpose of demonstrating to

[7] The German-speaking notion of "Bildung" has been defined as 'human personal growth' (Bjørnsen and Woddis, 2020: 192) and considers the development of a range of social and wider outcomes in education.

students how ‘musicians’ do ‘it’ provides a purposeful enough goal without really having to interrogate questions such as who benefits (the students, the teachers, the collaborators) and why’ (ibid.: 64). The ease with which placing artists into educational contexts is permitted can be said to signal ‘epistemic authority’ (ibid.), whereby particular stakeholders’ ‘knowings’ hold more power than others, and ‘commonsensical views of what is already *known* and therefore *right* construct authority’ (ibid., italics original). In other words, arts interventions are deemed ‘so intentionally ‘good’’ (Christophersen, 2015: 366) that they transcend the need for any serious deliberation over their overarching purposes. These views are a barrier to developing partnerships which place ‘dialogue at the heart’ (Youth Music, 2019: 44) and which explore alternative epistemological understandings. As a counter to this, Benedict (ibid.: 50) argues for ‘epistemic responsibility within collaborations’, prompting collaborators to look more deeply at MEPP work and to be prepared to ask challenging questions about its foundations.

2.3.2 Understanding partners’ policies and practices

Policy, whether local or national, defines teachers’ ‘classroom context’ (Stunnell, 2006: 2), and this argument can also be applied to how policies influence musicians’ and music organisations’ practices. A shared understanding of partners’ policies can mean that partners are better placed to anticipate and address respective ‘contextual pressures’ (Thomson et al., 2006: 40) in MEPPs. As raised in the previous section, limited awareness of contextual challenges (Ofsted, 2013) can lead to misconceptions between partners and impact learning opportunities. For example, teachers may be pressured to prioritise particular modes of musical learning in line with dominant policy and assessment discourses necessitating ‘reluctant compliance’ (Moore and Clarke, 2016: 667 cited in Savage, 2020: 12). Pringle (2008: 47 cited in Galton, 2010: 372) discusses the relative pedagogic freedom of visiting artists versus teachers:

> art practitioners can adopt creative and experimental pedagogic modes because generally they are free from curriculum constraints whereas teachers are not always at liberty to do so. The artist thus becomes a creative ‘other’ whereas the teacher can be cast in the role of didact or policeman.

Dependency on external artists for creative learning, Pringle continues, diminishes teachers’ potential, and can negatively impact longer term creative learning in the school (ibid.). This is

particularly common in primary schools which often outsource musical expertise; Bhachu (2019: vii) researched primary music in Scotland and found that music is 'othered' and 'positioned separately from the rest of the curriculum'. Related to the reliance of artists in schools, Benedict (2018) questions whether visiting musicians can be impactful role models - something which they are often framed as - if they lack understanding of systemic inequalities in schools. For instance, MEPPs may aim to inspire young people to pursue careers in the music industry through modelling practice but downplay the socio-economic privileges dominating the sector (Brook et al., 2020).

MEPPs involve significant resources and time, which means that some schools, particularly those with one-woman music departments, are unable to participate. This can be problematic for music organisations who, tied to the policies surrounding their work (for example the NPME which was effectively disseminated to music organisations but not to schools), are required to broker partnerships and reach high engagement targets (APG et al., 2019). This can create friction. For example, research on music education in Scotland describes how teachers were perceived by external organisations as dismissing partnership opportunities when in fact teachers were overburdened with school responsibilities (Broad et al., 2019: 51):

> Teachers were stretched trying to nurture pupils' engagement in music and it was outside their capacity to liaise with other organisations…This was frustrating for some of the local voluntary organisations that perceived schools as 'stonewalling' their attempts to work together

Echoing the 'another damn expectation' blog (see Section 2.2.8.9) this suggests that schools and individual teacher's circumstances and contextual pressures were underexamined. While partners had a mutual interest in musical engagement, schools' capacity to develop this through an MEPP was limited.

Visiting artists are often left to navigate policies on their own. Kresek (2018: 178), a nomadic musician, calls for the cultural organisations to better support contracted freelance musicians in navigating school contexts in order to ensure that there are 'reasonable expectations for all involved' and to improve their understanding of freelance musicians' working conditions (ibid.).

2.3.3 Planning for learning and doing

Fautley (2014: 28) notes issues with MEPP planning in that it centres on defining and coordinating activity (for instance, recruiting schools and musicians, scheduling workshop dates and so on) but overlooks how such activity will develop learning, therefore neglecting the educational dimension of MEPPs. Thinking about learning should be embedded in the planning process so that 'doing' is coupled with learning.

> Doing alone is no longer enough, whilst there is learning in doing, certainly, the learning that will be taking place needs to planned for, and thought about sequentially.

Learning and doing is also differentiated in Youth Music's evaluation framework (2017 edition) (2017: 5) referred to as 'activities' and 'learning outcome(s) respectively whereby 'activities should be planned to enable the young people to achieve the learning outcomes'.

There are a number of barriers which may prevent planning for doing *and* learning. For example, MEPP funding can be sporadic and require activity to be run at short notice, which can lead to rushed decision-making and a lack of time for developing aims and objectives. This may also hinder building relationships with partner schools and understanding young people's needs in advance, which would enable partners to differentiate. Furthermore, it is not unusual for learning teams to oversee multiple MEPPs concurrently, again diminishing planning time. Planning typically rests with learning managers, some of whom may lack PCK (Kinsella et al., 2018) and will therefore knowingly or unknowingly gravitate towards planning for activity as it is 'much easier than planning for learning' (Fautley, 2014: 28).

Another common MEPP practice, working towards a final performance, can 'skew learning' (ibid.: 48) diverting energy and resources onto the final product at the expense of fostering creative processes in the classroom. This is not to say that event-based experiences are not important. A project which had a number of setbacks and ended prematurely was deemed by children a 'non-event' (Thomson et al., 2006: 33) with researchers wondering if this verdict was due to it 'not hav[ing] a public performance, set of public products or an exhibition' (ibid.). And Bamford (2006: 88) lists 'opportunities for public performance' as a characteristic of quality arts education.

Learning may be something which is assumed or taken for granted. Related to this, learning does not necessarily need to be planned out and legislated for in as much detail in a MEPP as

it does, say, in a classroom teacher's lesson planning documentation. Nonetheless, the differences in thinking about learning and *doing* that can take place between teachers and music leaders can be an inadvertent cause of friction if it is not clear to the schools what learning is intended.

However, in MEPPs which involve teaching for creativity (see Jeffrey and Craft, 2004) and practices such as 'working with the unexpected' (Burnard, 2013: 9) some form of reactive pedagogy or leadership will be involved. But even so, a view as to what long or medium-term learning might be expected to occur will be of benefit in professional discussions and active reflections between all of the partners in any given MEPP.

Macdonald, ACE's first education officer, problematised learning and doing and observed how some arts venues believed that simply encountering artistic works would be educational; they (Macdonald, 1980: 93)

> … interpreted this object in the arts - as stressing the educational value of the artwork. Consequently, a belief has arisen that exposure to the arts brings about understanding. This might be called "the electric syndrome": flick the switch (or raise the curtain), and there it is - instant illumination. I would argue, however, that appreciation is not solely a consequence of exposure.

The notion of young people becoming immediately enlightened upon seeing artwork or hearing music has been raised more recently. Ross noted that while arts organisations ought to 'play to their strengths and to some extent be free to 'follow their star'' (2003: 74), their educational role was unclear. In lieu of a clearly defined role, MEPPs are defined only as a good idea. As Kenny and Christophersen (2018: 3) state:

> perhaps it is due to a lack of criticality in the overall aims, functions and inherent values of such projects that they are often presented as a 'magic bullet' for music education.

2.3.4 Regular planning and reflection

Reflection and evaluation are frequently used interchangeably in MEPPs, but it is worth considering how they differ, and whether they are equally prevalent in MEPP practice. Here are some exemplar definitions (University of New South Wales [UNSW], 2017)

> Evaluation is the process of making an assessment or judgement about an experience or a person.

> Reflection is the process of reflecting on your experience in order to learn from that experience.

So, in the context of this research, *evaluation* involves assessing the value of an MEPP, whereas *reflection* involves learning from the experience of an MEPP. Learning teams frequently prepare evaluation reports for funders in order to demonstrate value, however reflective practice is often limited (Ofsted, 2013; APG et al., 2019). On the basis that 'it is difficult (but not impossible) to evaluate an experience without reflecting on that experience.' (UNSW Sydney, 2017 citing Johnson, 2015) this raises questions about the nature of MEPP evaluations and whether or not they promote reflection on practice and importantly for this research, learning. ACE's arts education evaluation guide (Woolf, 1999) suggested 5 stages for evaluation (see Figure 7) which includes reflection as part of its fourth stage, but it can be challenging to maintain this iterative cycle in cases of one-off MEPPs or overly stretched L&P teams.

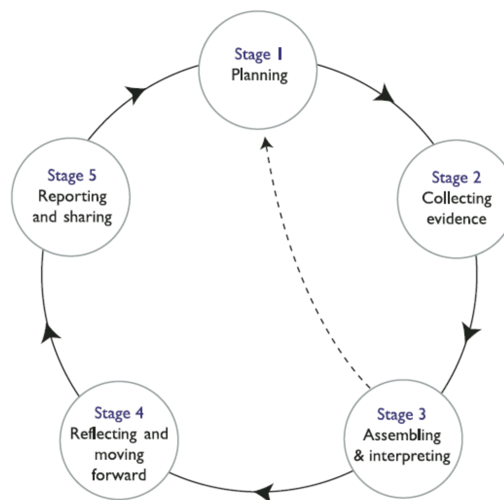

Figure 7: Five Stages of Evaluation (Woolf, 1999: 8)

ExN incorporated Youth Music's Quality Framework (YMQF) 'Do, Review Improve' first published in 2014, which is described as 'a tool to help you understand, measure and evaluate quality in your work', to support the development of 'high-quality music-making session[s]' (Youth Music, 2017). It can therefore be considered to be an example of an extant evaluation tool, and one which is also already in the public domain.

Ross (2003) researched learning teams' evaluation arrangements in several large arts organisations in the UK and found that while some teams received continuous input from dedicated external evaluators, others' evaluations were 'little more than perfunctory' (ibid.: 74) in that they had a narrow scope, often reporting on simplistic quantitative criteria, such as numbers of participants reached, or number of times a school engages with a music organisation. Lidstone noted that arts education evaluation frequently involved 'accounting for a project rather than analysing it' (2003: 44) and that evaluation should be designed so that it captures the 'full value' of projects (ibid. 43) including musical learning. The simple counting of participants type of evaluation remains prevalent today. As an example, ACE's data collection framework, which MEHs complete and return annually was found to have 'significant flaws' due to its 'focus on activity metrics…rather than quality of experience' (APG, 2019: 20). While data returns are not evaluations, for some organisations data returns of this type and nature are the only mechanism for judging their work (UNSW Sydney, 2017). This raises two issues: firstly, how evaluations are designed, and *who* designs them, and, secondly, whether partnerships ought to construct their own forms of evaluation which promote deeper reflection and learning. This can be seen to be the case especially when organisations are in receipt of grant funding, but without the necessity to plan for, or report on educational measures (Ross, 2003).

Evaluation criteria both influences, and has been influenced by, what Holdhus (2018: 28) describes as the democratic rationale underpinning MEPPs, referencing initiatives which aim to enable 'every child' (ibid.) to access live music experiences. This appears in English policy, for instance to 'ensure consistency of provision and equality of opportunity for *all* children' in the NPME (DfE and DCMS, 2011: 8). While this is a worthwhile aim, it perhaps explains why value judgements are often based on reach rather than learning outcomes. Other, broader outcomes may be more of a priority in some cases. Pitts (2014: 130) notes the 'high demands' placed on those researching MEPPs to evidence how they positively influence aspects such as school attendance (ibid. citing Harland et al., 2005) or the development of generic learning outcomes (ibid. citing Imams et al., 2011). This creates a situation whereby 'the enjoyment and engagement experienced by the participating children can be lost under the pressure to prove the economic and social value of the arts in schools' (ibid.:130).

Partners may tend towards sharing successes to secure funding and maintain reputation:

> A fear of losing funding and future work or damaging professional reputations is resulting in a tendency, for those working in the cultural sector, to reproduce narratives of success and to prioritise blame avoidance over meaningful learning (Jancovich and Stevenson, 2021: 12).

This may result in diverting partners' attention away from reflection altogether, creating blind spots in terms of judging the quality of the work. There may also be a fear of creating friction with high profile artists who do not want their professional reputations to be damaged. Indeed, as Smith (2018: 42) notes, the status and perceived identities of musicians can limit teacher agency and side-line PCK. This stems from the media industry creating a view of musicians as

> a special, mythical class of people…creating a power relationship in collaborative settings whereby teachers' pedagogical knowledge can be undervalued in the presence of mystical musical mastery. (ibid.)

A skewed emphasis on successes can evolve into 'victory narratives' (Kenny and Christophersen, 2018: 3), which overstate impact, such as describing MEPPs as 'life changing' and 'ground-breaking' (ibid.). Once a MEPP is described in this way, it can be hard to break the cycle, and report back on the realities of a project, 'warts and all'. Furthermore, it may feel counterintuitive for external parties to critique participatory work which is generally deemed as a good idea:

> The status of participation as a 'Hurrah' word, bringing a warm glow to its users and hearers, blocks its detailed examination. Its seeming transparency — appealing to 'the people' — masks the fact that participation can take on multiple forms and serve many different interests. (White, 1996:143)

As a current and contemporary example, the El Sistema programme provides a useful worst-case scenario of what happens when external examination and scrutinization is suppressed. Baker et al. (2018: 256) identified major flaws across the majority of evaluations of its Venezuelan youth orchestra programme noting a 'striking lack of critical scrutiny' within them, along with dubious cost-benefit claims and problematic practices such as sharing only positive findings publicly. Rather than evaluations serving as critical tools, they were designed so that they were 'Sistema-friendly' (ibid., citing Logan, 2015) and used for advocacy purposes in order to justify the significant investment. The evaluations both produced and reproduced myths about the programme's social impact, leading to a distorted

and ‘overly optimistic picture’ (ibid.: 264) of its efficacy. Thus, evaluations simply serve as a ‘justification for the status quo’ (ibid.: 266) regardless of the many concerns about the programme which have since been exposed.

By way of contrast, Lidstone (2003) calls for evaluations that develop trust between organisations and the community, and for ‘proof that goes beyond the sound bite’ (p.43). The RSA supported the development of ‘Evidence Champions’ (Londesborough et al., 2019) to encourage arts partners to plan their own measures of success and develop skills in how to gather evidence.

2.3.5 Action research cycles for deep reflection and criticality

Action research is a type of practice-based research which involves engagement with theory and practice (McAteer, 2013). However, action research is more ‘specific’ (ibid.11-12) in that it ‘requires not only the critical reflection on practice and theory–practice conversation, but also it designates ongoing and evolving action as part of that process’. The action research approach, McAteer continues, encourages practitioners to critically investigate their practice as well as the contextual, ideological and epistemological issues surrounding their work. Continuously engaging in cycles of reflection and action alerts practitioners to issues in their work as and when they occur, as was the case with Youth Music’s Exchanging Notes programme’s action research approach which meant that ‘projects and Youth Music have become aware of these challenges as they have arisen’ (Kinsella et al., 2018: 9). This raises the issue of developing a shared awareness between project commissioners and project participants and building in regular opportunities for dialogue. Thomson et al., 2006 followed a challenging CP project between a school and an artist and found that challenges partially stemmed from a lack of awareness, intervention, and mediation from the central CP team. An action research process can therefore be encouraged through developing consistent communication across partnerships. Furthermore, taking regular opportunities to reflect on and improve practice (McAteer, 2013) may prevent the delivery of one-size-fits-all workshops and develop more contextual sensitivity (Fautley, 2014).

Listen Imagine Compose (ibid.) (LIC) is another example of an MEPP which applied this model. The project explored secondary school composing pedagogy through six action research groups formed of music teachers, composers, and researchers. Some composers shared that LIC disrupted ‘their normal ways of working’ (ibid.: 22). This is attributed to the

action research process that 'forced them [composers] to listen to, and accommodate, the views of the teachers and the schools' (ibid.).

Burnaford (2007: 37), researching American arts education projects, posits that an action research approach 'holds promise to move external arts providers working in schools beyond discrete projects, units, and field trip performances to a rich and continuous learning process for both adults and students' (ibid.: 39).

2.3.6 A collaborative approach between partners supported by 'interlocutor'

As an illustration of issues surrounding collaboration in MEPPs, an evaluation of the In Harmony (IH) programme revealed some conflicting perspectives regarding IH's claim that it was 'born of local context' (Nordcitiy, 2020: 49), i.e., bespoke to each partner school. IH managers did not believe the programme used a one-size-fits-all approach, however some schools disagreed, and one Headteacher shared that sessions had felt 'relatively pre-determined' (ibid.) earlier on in the programme. This suggests that so far as planning was concerned, there was limited input from the school. The report recommended 'fostering a deep co-design approach with schools, from the outset' (ibid.: 49). Related to this, Holdhus (2018: 27) observes a lack of co-design with respect to school concerts in Norway, noting how 'true collaboration is difficult when artists hold the power to define their visiting practices'. She argues that while school concerts may be driven by democratic notions of access, they lack 'democratic functions' (ibid.: 28 citing Bjornsen, 2011) in that schools, including students, 'do not have a say' (ibid.) on matters relating to the concert itself.

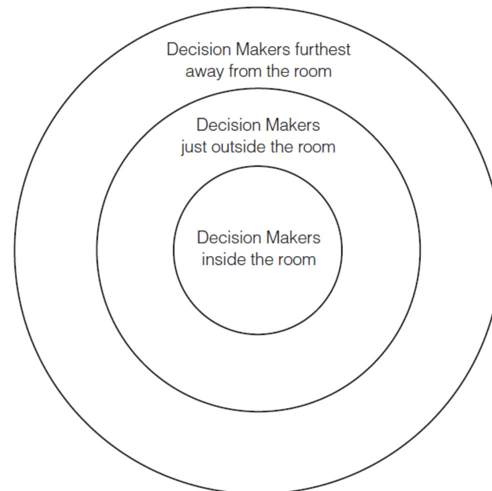

Figure 8: Three Groups of Decision Makers (by proximity to "the room" or arts learning experience) (Siedel et al. 2009: 62)

Siedel et al. (2009: 62) analysed decision makers involved in arts learning experiences and divided them into three groups (see Figure 8) depending on their proximity to 'the room' where the activity takes place: 'furthest away from the room' are policy makers; 'just outside the room' are stakeholders such as programme managers and Headteachers; then those 'inside the room' are the teachers, musicians and YP participating in the work. Policy makers, i.e., those 'furthest away', tend to focus on access and equity while deferring matters of quality to decision makers in the room, echoing issues raised by Krezek (2018) regarding nomadic musicians. Siedel (2009: 62) questions if a lack of shared dialogue involving all of the decision makers can guarantee quality work beyond the rhetoric:

> If…there isn't genuine dialogue of some sort across the circles about what the real needs are and what the priorities should be in a specific setting, there is a good chance that the efforts to create quality by those in the outer circle are just so much wishful thinking.

Priorities may be less clear in larger scale partnerships with higher numbers of decision makers, creating 'a complex system of individually held artistic and social values, group norms, and power hierarchies that determine a particular group's stated or assumed goals' (Froehlich, 2018: 17). These complexities combined with a lack of dialogue between partners are why 'interlocutors', who can decipher motivations within partnerships and build a collective understanding between partners, can be helpful (Youth Music, 2019). Related to this and the broader functions of L&P programmes, Durrer and O'Brien (2014: 101) use the concept of *cultural intermediaries* to describe L&P workers who act as 'points of access' for

non-traditional arts audiences. This is achieved through promoting 'dialogue, trust and relationship building' (ibid.) with audiences.

Bresler (2018: ix) uses the notion of *attunement*, posited as 'key for all collaborations' to describe the kind of mind-set which leads to good collaboration (ibid.):

> Attunement takes an *open* listening to what the other players bring to the encounter, a willingness to shape and be shaped. It draws on the knowledge and skills each of us possess, and at the same time, requires "letting go" of control.

This highlights the need for flexibility and open-mindedness, as well as sharing power between participants, aspects which are considered further in the next component on dynamics between teachers and musicians.

2.3.7 Empowering teachers and music leaders

Kenny and Christophersen (2018: xviii) use an altered chord as a metaphor to illustrate how MEPP spaces are shared and shaped between musicians and teachers:

> One is in the space of the other and vice versa, and so that space is inevitably altered…these "alterations" create new spaces to inhabit, negotiate and work within.

This demonstrates the potential for MEPPs to stimulate novel spaces for collaborative learning. Yet the extent to which this develops partly depends on social dynamics within MEPPs; there may be more or less willingness to cooperate and co-construct shared spaces (ibid.). One barrier to joint empowerment is the tendency for practices to be shaped by artists (Holdhus, 2018) who often possess more 'epistemic authority' (Benedict, 2018: 64) in MEPP spaces. If the 'axis of power' (Fautley, 2014: 27) and how input is distributed across the partnership is imbalanced, it can lead to feelings of disempowerment: 'in the past teachers have spoken of their skills being downplayed, only to have to 'grit their teeth' whilst they see poor practice being employed in their classrooms' (ibid.). This suggests that there was no negotiation between the teacher and the artist, hindering the development of a shared pedagogical space.

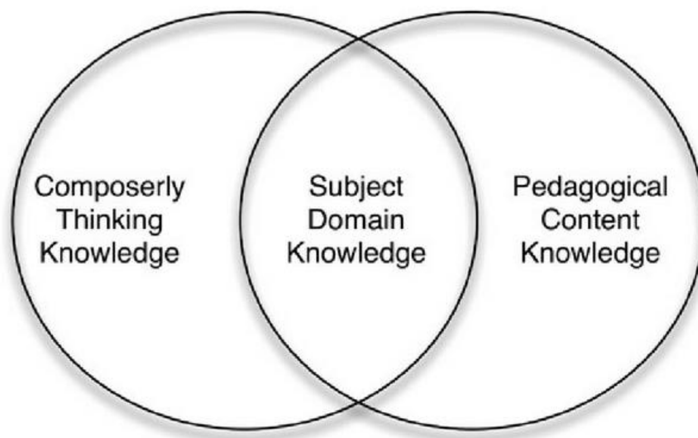

Figure 9: 'Overlapping domains of professional knowledge' (Kinsella et al., 2018: 189)

In one MEPP, embedding reflection and explicitly discussing partners' professional knowledge supported a process of 'cultural mediation' (Kinsella et al., 2018: 188) whereby composers elucidated their 'composerly thinking' (ibid.) such as creative idea development, and teachers shared their pedagogical content knowledge including differentiating learning. Additionally, the 'common heritage' (Fautley, 2014: 27) teachers and musicians shared in terms of their own music education pathways and knowledge of music was harnessed and all party's experienced 'worthwhile learning' (Kinsella et al., 2018:189). This is visualised in Figure 9. To enable this to occur, 'knowledge transfer was not one way, but remained fluid between collaborators' (ibid.: 184). This can be likened to mutual empowerment in that both sets of expertise were respected and integral to the development of the MEPP.

However, integrating differing approaches within the same MEPP space can be challenging. As an example, Galton (2010: 361) compared teachers' and artists' pedagogies during CP projects and found that artists were more comfortable to 'go off at a tangent' to support pupils' ideas generation, whereas teachers were more likely to enact 'cued elicitations' (ibid., citing Edwards & Mercer, 1987) to elicit prompt answers or conclusions from pupils. Galton (ibid.: 364) observed that 'sometimes, the different approaches to scaffolding could produce tension' and in one case a teacher-artist pairing was disbanded. This suggests that there was limited dialogue and co-planning, disabling opportunities for the teacher-artist pair to consider how to, and experiment with, integrating their practices.

Particular ‘role expectations’ (Rolle et al., 2018: 50) can impact social dynamics within MEPPs including roles being ambiguously defined (ibid.) as well as perceived identities of each profession. Given the pervasiveness of performativity in schools (Ball, 2003), teachers’ musical identities are not always possible to foster in the classroom, a process whereby the ‘individual’s creativity is squelched by a conformist community’ (Wenger, 1999: 147). This contrasts with artists whose identities as ‘‘other’ in the classroom context is shaped by collaborative communities in the artistic domain where the practice is shared and shaped through co-learning, supportive dialogue and risk-taking’ (Pringle, 2009).

Thus, the artist’s habitus and inclination towards risk-taking, a key creative process, is shaped by the social practices in the arts field and vice versa. Initial teacher education in England, typically comprising an undergraduate award in music followed by postgraduate teacher training, negatively impacts the development of teachers’ musical identities argues Garnett (2014: 127), shaping a journey of ‘musician first, then teacher’. Equally, professional development for musicians who do not pursue ITE has been historically limited but this is gradually changing. For instance, Trinity Laban Conservatoire’s (TLC) The Teaching Musician programme provides a ‘community of practice’ (TLC, online) for musicians to develop their education practice. Being aware of how structural issues may shape teachers’ and artists’ practice and create ‘tension’ (ibid.) is an important step in developing shared understanding, creating the potential for MEPPs to be empowering spaces.

Jeffery (2005: 82) proposes four dimensions shown in Figure 10, which challenge the ‘institutional’ roles of teacher and artist. He argues that ‘an effective creative partnership needs to deploy all four of these perspectives’ (p.85). The model recognises the ‘permeable boundaries’ (p.84) of teachers’ and artists’ roles, and the need for both educational and artistic skills for meaningful learning.

The teacher as artist	The artist as educator
The artistry of teaching	Artistic work as a model and educator

Figure 10: ‘Four dimensions to the tentative model of creative partnership’ (Jeffery, 2005: 82)

2.3.8 Prioritising young people's voices

Embedding youth voice in MEPPs is increasingly encouraged and practised by music organisations and MEHs, with recent publications including *The Youth Voice and Participation Handbook* (Raven and Becko, October 2020), *Music Lab: A Toolkit for Exploring Youth Voice within Music-Making Practices in Classical Music Education* (Mayne et al., 2021) (The Music Lab), commissioned by Sound Connections, London and *Youth Voice & Participation: A practical toolkit for empowering young people in musical settings for Music Education Hubs* (Becko and Coomb, 2021) commissioned by MAC Makes Music, Birmingham. Youth voice development is about 'young people having a say in decisions that affect their own lives' (Becko and Raven, 2020: 5) and has implications for how music educators facilitate learning environments. Since 'young people's creative identities outside of school often go unrecognised in music education' (Youth Music, 2019: 9) creating more spaces for decision making can enable young to express and build on their musical selves.

The Music Lab (Mayne et al., 2021) focuses on engaging youth voice within classical music education, noting this to be a challenging context since classical music education favours a 'pedagogy of correction' (Bull, 2019) which emphasises accuracy and didactic instruction – clearly contrasting with flexible approaches which responds to young people's needs. It recommends practices which, for example, enable space for musical interpretation, choosing musical repertoire, debate, leading activities during music lessons, and coordinating and planning events (p.22). Connecting to the notion 'learner characteristics' (Hallam, 2011) the authors (Mayne et al., 2021: 27) emphasise that

> every child is different and everyone learns in a different way…As educators we must always be attuned to how our students respond to different approaches, in order to find the best way for them to reach their potential.

Therefore, prioritising young people involves working inclusively. In the context of this research on MEPPs, engaging youth voice and empowering young people to make decisions has the potential to disrupt the default of artists defining practices (Holdhus, 2018) as young people are afforded more influence in shaping social practices within learning cultures.

While youth voice practices can build positive relationships between teachers and young people and lead to empowerment (Mayne et al.: 36-37), it is noted that some children may not be as comfortable with voicing their opinions compared with other peers. One factor is that

young people's wider environment generally does not privilege youth voice and can therefore mean young people feel daunted sharing their opinion. Related to this, Spruce (2016: 288 citing Arnot and Reay, 2007 and Bernstein 2000) underlines the interwoven nature of context and student voice, stating:

> The 'student voice' is not an independent variable aloof from the context in which it is developed and enacted, but rather the messages it articulates, and which teachers hear, emerge from the pedagogical contexts that students encounter.

The importance of context to student voice can be related to the interplay between 'structure and agency' (Maton, 2014: 52) in the work of Bourdieu. Students may voice their views, yet their views are part of their habitus which is structured through dominant social practices. There is also the issue of if and how students' views are acknowledged. In an arts education partnership project with a visiting writer (Thomson et al., 2006), a head teacher refused to publish a play written by pupils for fears it was potentially offensive and misrepresented the school, thus 'censoring' (ibid.) student voice from the writer's perspective. Interestingly, however, the school staff suspected that the 'ideas were not really the children's' and that the writer had 'written a lot of the material himself or that he had taken away the material and massaged it in ways that somehow corrupted what the children had originally done' (ibid.: 35). This issue of creative control in MEPPs will be revisited in the findings and discussion.

2.3.9 Development of musical outcomes alongside wider outcomes

Varvarigou et al. (2014) evaluated the impact of two-year partnership programme, LSO On Track, between London Symphony Orchestra (LSO), Guildhall School of Music & Drama and 10 East London Music Services (from 2008 - 2010) on participants' learning. They analysed feedback questionnaire data from over 700 participants employing the construct "possible selves" (Markus & Nurius, 1986) as a theoretical lens. They found that the positive outcomes from the partnership enabled participants to formulate new aspirations. For example, regarding teachers:

> The classroom teachers who participated as music-makers began to see themselves…as musicians who could confidently contribute to the artistic development of their pupils and wider school communities. (ibid.: 95)

The benefits of participating in the project also offered 'new possibilities' (ibid.) for the LSO musicians in terms of expanding their careers. For young people, exposure to musical role models and ‘experiences that they could not normally access through their day-to-day musical activities’ (ibid.:89) positively impacted their musical aspirations and confidence participating in music. This highlights how MEPPs can develop significant musical outcomes across stakeholder groups, and also the positive impact of MEPPs in terms of enabling schools to access the ‘new and unfamiliar in authentic settings’ (Adams, 2007: 257). Related to this, research on a children’s opera programme in England found that the ‘authenticity and situatedness of the learning experience’ resulted in young people wishing to engage in these spaces in the future (Dullea, 2017: 72).

While MEPPs can foster musical aspirations, Bull (2016: 134 citing Skeggs, 2003) notes that the capacity for young people to ‘imagine a future self’ within classical music education is ‘a classed resource’ in that children and young people with sufficient economic and cultural capital can confidently invest in their aspirations in the knowledge that they have sufficient material conditions and a safety net. This raises an important point about issues of equity in accessing creative further education and careers. MEPPs may inspire young people to continue participating in music, yet ‘getting creative work is highly dependent on social networks’ (Brook et al., 2020: 73) and privileges the middle classes. The charity Arts Emergency[8] is working to address such social inequalities through its mentoring and support programme, which connects young people with creative professionals.

MEPPs have also been found to promote wider outcomes. In the ExN programme (Youth Music, 2019), ‘music was used as a hook to engage or re-engage young people in education’ and positively impacted students’ wellbeing in terms of developing friendship groups and team skills. Cottrell (1998) evaluated the impact of an MEPP on students’ personal and social development in seven schools drawing together evidence from observation frameworks, interviews, and examples of pupils’ work. In four schools, the MEPP had ‘positive effects’ in terms of students’ ‘confidence, co-operation, concentration, creativity, and sense of group identity’ (p.281), however in the remaining three schools the MEPP was deemed as having little positive effect. Cottrell notes how the MEPPs were perceived by the musician-teacher teams (p.283):

> In all four schools in which outcomes were generally favourable, the partnership was rated by both teachers and musicians as either successful or very successful. In the three schools in

[8] https://www.arts-emergency.org/

> which outcomes were less favourable, the partnership either collapsed completely or was felt to be unsatisfactory by the teacher yet quite successful by the musicians.

Therefore, while large scale MEPPs involving multiple schools may ostensibly follow the same model in each school, outcomes and experiences will still vary. Furthermore, partners may have differing perspectives on what constitutes a successful MEPP.

2.3.10 Openness to new approaches

MEPPs and arts education partnerships can lead to the construction of new knowledge and approaches and 'disrupt the default' (Thomson et al., 2012: 11) with regards to teaching and learning. Research on artists' 'distinctive signature pedagogies' (p.5) in the classroom (ibid.) found that artists 'acted as a catalyst and champion for change' (p.11) in schools. However, Fautley et al. (2011) observed that curriculum change in the partnerships they researched (between drama practitioners with secondary schools) involved teachers who were 'sympathetic to trying out the new approach' (p.5) of the drama practitioner. This resonates with what Bresler (2018: xiii) refers to as 'unknowing [which] requires a willingness to hold one's expertise and beliefs in a space that allows and encounter with others' knowledge'. Similarly, Kerin and Murphy (2018: 221-222) characterise 'commitment' in partnerships as 'openness to the suggestions of the other and a willingness to accommodate ideas and requests of the other' while Holdhus (2018: 35, citing Buber, 1970) equates 'fruitful teacher-musician collaboration' with 'a great amount of openness to the other'.

2.3.11 Involvement of the wider community

MEPPs may be designed to reach whole school populations or extend more widely to connect with the local community. Ofsted (2012: 33) selected eight 'effective music education partnerships' including a case of 'community partnership' in a primary school. The school arranged performance opportunities in partnership with Brent Music Service at various venues and events and in the locality, including in other schools. Casson (2008: 20) describes a 'community learning partnership' in Somerset, a rural county in England. The partnership brought together a number of schools in the region who, with the support of a music co-ordinator, worked strategically to ensure strong musical provision across key stages. The

success of the partnership led to a growth of music-making in the community, and joint performances between schools, the community orchestra, and professional musicians. While, the author notes, this was not all a direct result of partnership working, the partnership provided the 'focus and drive' (p.21) to increase and widen musical provision.

While the example above demonstrates the potential for wider community involvement in MEPPs, becoming embedded within school communities can be challenging. Kresek (2018: 171) describes visiting musicians' *nomadic conditions* (italics original) and how freelance work across multiple organisations is characterised by 'fragmented encounters with schools' (p.178). Musicians' 'status as outsiders and part-timers' (ibid.: 172) can be isolating. Arguably this highlights the need for more long-term MEPPs to enable stronger relationships to be developed between musicians and schools.

2.3.12 Sustained music activity across multiple years

Adams (2007: 257) noted how short-term MEPPs can result in 'a lack of time for developing skills and making significant process' between participants, and that work was being done by funders to enable longer-term collaborations. This is echoed in research on ExN (Kinsella et al., 2018) whereby many of the professional musicians involved in the programme 'tended to have been funded to work in a school for a specified amount of time, working to short-term goals, with an object-orientated outcome (e.g. a performance).' Hence long-term work can enable partners to explore creative processes in more depth. In a programme ran by The Sage Gateshead, for example, sustained funding enabled the visiting musician to 'extend and improve her own practice by learning from the school staff and contributing to regular classroom curriculum teaching' (Ofsted, 2012: 9).

Another strategy for sustaining the learning from MEPPs is incorporating teacher CPD - a particularly important aspect for primary schools where these opportunities are limited (Bath et al., 2020: 10). In a teacher-artist partnership initiative in Ireland this was key to leaving a 'lasting legacy within classrooms and schools' (Kenny and Morrissey, 2016: 85) including increased teacher confidence and the teaching and development of arts practices across the curriculum. From a research perspective, and importantly for this study on learning within MEPPs, long-term projects enable sufficient time for impact to be effectively evaluated. As Lidstone (2004: 48) states, 'the real impact for projects…can only be measured many years

after individuals have left the project, which highlights the importance of longitudinal studies.'

2.3.13 Summary

Exploring the literature against YM's 'A Model of Partnership in Music Education' (2019) revealed a significant number of factors underpinning the development or underdevelopment of the components. Here is a summary of the factors that were noted as potential hindrances to effective partnership working: a lack of dialogue, differing values, conceptions, systems, pedagogical approaches, role expectations and conceptions of success, music organisations' epistemic authority, limited co-planning, a lack of music teaching by school teachers in primary schools, accountability measures and ITE structures constraining teachers' musical identities, teachers downplaying their skills and expertise, an undervaluing of expertise, a lack of input from young people, compounded by particular music pedagogies, a lack of bespoke MEPP planning, capacity, sporadic and short-term funding, planning activities but not planning for learning, the way in which sharing events can skew learning, a lack of mediation between schools and musicians, limited reflection in and on practice, clinical evaluation measures, a lack of accountability, fear of sharing failures, pressure to share success stories and overstate impact, power relations between musicians and teachers, social inequalities and implications for musical progression beyond MEPPs, creative control, gatekeeping regarding children's creative output from MEPPs and musicians' fragmented working conditions.

This helps to demonstrate the vast array of interrelated factors at play in the formation of learning cultures in MEPPs, pointing towards some of the tensions that arose in this research.

Part 2: Methodology and Methods

3. Methodology

The following provides an overview of the research design. It begins by setting out my philosophical assumptions and rationale for working within an interpretative-constructivist perspective and adopting a qualitative, multiple case study approach.

3.1 Rationale for an Interpretative Constructivist Paradigm

The research paradigm is an integral aspect of research design and 'consists of the following components: ontology, epistemology, methodology, and, methods' (Scotland, 2012: 9). Each of these components are considered in relation to this research in order to provide a rationale for adopting an interpretative constructivist qualitative paradigm.

Ontology is concerned with the nature of being, with existence, and with 'what types of things there are in the world' (McQueen and McQueen, 2010: 151). When considering ontology, 'the key question is whether there is a 'real' world 'out there' that is independent of our knowledge of it' (Marsh and Furlong, 2002: 18). This research is shaped by my ontological assumption that there is no singular, objective version of reality, but rather that there are multiple realities. This aligns with my epistemological position, which is that knowledge is subjective and socially constructed by individuals who construct their own personal meanings as they engage with the world and interact with others (Crotty, 1998). This supports philosophical underpinnings of the interpretive paradigm, in which 'the central endeavour…is to understand the subjective world of human experience' (Cohen et al., 2018: 19). Thus, the intention of the researcher is to 'make sense of (or interpret) the meanings others have about the world' (Creswell, 2003: 9). Seeking meaning is important for this research since it aims to examine learning in MEPPs from the perspectives of the partners. From this standpoint, participants' meanings are valid forms of knowledge. Conversely, a positivist perspective would not achieve this because it emphasises counting numbers over thinking about what is actually happening. Thus, Tuli (2010) observes that both positivists and interpretivists look for meanings, yet their strategies differ.

3.2 A Qualitative Approach

A qualitative research strategy, drawing mainly on an interpretivist-constructivist perspective (Tuli, 2010) was chosen for this study. This approach acknowledges and aims to collect individual participant meanings (Creswell, 2003) affording better understanding of how participants make sense of a chosen phenomenon. Such an approach is warranted in this study, which seeks to understand participants' lived experiences of learning within MEPPs.

The qualitative approach favours naturalistic enquiry (Guba and Lincoln, 1985), and closeness to participants in their everyday settings. Thus, methods which are 'sensitive to context' (Tuli, 2010: 100) are important. This typically includes observations and interviews with open-ended questions (Creswell, 2003). Since deep, personal insight is sought in this approach, data is normally verbal rather than statistical (Hammersley, 2012). There is an emphasis on particular settings and participants to elicit rich, in-depth data. Therefore, a study of this nature 'is likely to convey depth, diversity, subtlety and complexity' (Seale et al., 2004: 15), and avoid broad generalisations. This is particularly important in this study which seeks increase understanding of the nuanced and multidimensional nature of learning within MEPPs.

3.3 Insider-Outsider Positioning, Access, and Researcher Reflexivity

Within qualitative research, it is important for the researcher to clarify their positionality since (Cohen et al., 2018: 302)

> What we focus on, what we see, how we understand, describe, interpret and explain are shaped by ourselves and what we bring to the situation. We cannot stand outside these.

This means that researchers' unique life histories and value judgements infuse the research process including what gaps in knowledge are identified, what is noted during observations, and why particular methods are selected for data collection and analysis. In other words, 'the researcher is considered inseparable from assumptions and preconceptions about the phenomenon of study' (Robson, 2011: 151) and what an effective and meaningful study entails.

The recognition that there are entanglements between the researcher and the research process and outcome aligns with the theoretical framing in this study. Bourdieu's stance on research practice promotes transparency and self-examination whereby 'there needs to be a genuine attempt on the part of researchers to objectify their own field position and the dispositions and presuppositions that are inherent with that positioning' (Grenfell, 2014: 227). To this end, a personal reflexive statement which employs Bourdieu's thinking tools of habitus, capital and field is available in Appendix 1.

Reflexivity is a methodological strategy which can help to reduce a researcher's bias during the process of producing new knowledge. Crucially, it urges the researcher to pay close attention to 'how this knowledge is produced' (Pillow, 2003: 178) by considering the researcher's unique background and experiences. This also applies to the way in which researchers make sense of concepts in the literature and critique other studies (Darawsheh, 2014). Berger (2013) considers the relationship between reflexivity and researcher positionality. The researcher's familiarity with the field(s) they encounter whilst carrying out their research impacts reflexivity. She proposed three types of reflexivity (ibid.):

- Have been there, have done that: reflexivity when studying the familiar (p.222)
- Here and there, now and then: reflexivity in studying while becoming (p.226)
- Strangers in a strange land: reflexivity in studying the unfamiliar (p.227)

The first example, 'studying the familiar' refers to when the researcher's lived experience resonates with the phenomena under study. For Berger, her experience as an immigrant woman gave her an 'insider' status whilst conducting research concerning women's experiences of immigration. This was beneficial as it built trust between her and the participants, affording a 'head start' (ibid.) on the research topic and a more nuanced understanding of participants' accounts, and which topics to address. The notion of 'studying the familiar' is pertinent to my position as a researcher. Given my prior career in L&P (see Preface) I too feel as though I have 'been there, have done that' in relation to MEPPs. This means that I have 'insider' knowledge about music organisations, including some of the music organisations in this study. Significantly, I was also employed by the MEPP2 music organisation Resound just before beginning this research, so I was particularly familiar with their practices and ethos. I acknowledge that this is likely to have made negotiating access considerably easier. The MEPP3 orchestra organisation belongs to the same MEH, and through this we were professionally acquainted. This also built trust and rapport.

Given this insider status, it was very important to meet with the organisations and establish myself as a researcher. This included being transparent and stating that the research aimed to uncover the full picture of MEPPs, not just the 'victory narratives' (Kenny & Christophersen, 2018: 3). It also included clarifying that this study was not an evaluation which sought to identify successes and challenges, rather it was a critical study on social practices and learning between teachers, young people, and professional musicians.

Having been an L&P manager I was in one sense also 'part of the researched' (Berger, 2015: 219). Observing L&P teams' practices and interactions with other partners during the research provoked feelings of 'simultaneously being an onlooker in the stalls and a member of the cast' (Shaw, 1996: 10 cited in Berger, 2013: 222) in terms of knowing and anticipating the kind of scripts that the learning teams might have followed while establishing a new identity as a researcher. It was important not to blur my lived experiences and impressions of learning in past MEPPs with the MEPPs under study in this research. To this end, I was careful to 'not allow my expectations to lead the process of analysis and interpretation' (Darawsheh, 2014: 564). Altogether, reflexivity has been crucial throughout this process in being ethically aware and reflecting on the potential effects of these social ties.

3.4 Multiple Case Study Approach

This research utilises a case study approach, a common strategy in qualitative research (Creswell, 2003). There are various definitions of 'case' in the literature. Yin (2012: 6) posits that a case 'is generally a bounded entity (a person, organization, behavioural condition, event, or other social phenomenon)'. Similarly, Denscombe (2014: 55) states that

- a 'case' needs to be a fairly self-contained entity
- a 'case' needs to have fairly distinct boundaries

MEPPs are deemed as bounded activity and therefore each MEPP represents a separate case study. Additionally, MEPPs are projects, which have been defined as 'a piece of planned work or an activity that is finished over a period of time and intended to achieve a particular purpose' (Cambridge Online). The synergy between bounded activity and project-based social phenomena means that this methodology was appropriate for this study.

Following MEPPs as case studies allowed rich, in-depth research into each MEPP 'set within its real-world context' (Yin, 2009: 18). This meant that characteristics of each MEPP

including their unique contexts, temporality, aims and objectives and structures could be considered. This is in line with learning cultures which seeks to build a holistic understanding of phenomena shaped by multiple factors. Additionally, case study methodology is adopted in several other music education studies on partnership working (e.g., Cottrell, 1998; Fautley, 2014; Kenny, 2014; Varvarigou et al. 2014) thus reinforcing the efficacy of this methodological approach.

3.5 An embedded, multiple-case design

Yin's (2012) four types of case studies (shown in Figure 11) assisted in identifying a suitable case design.

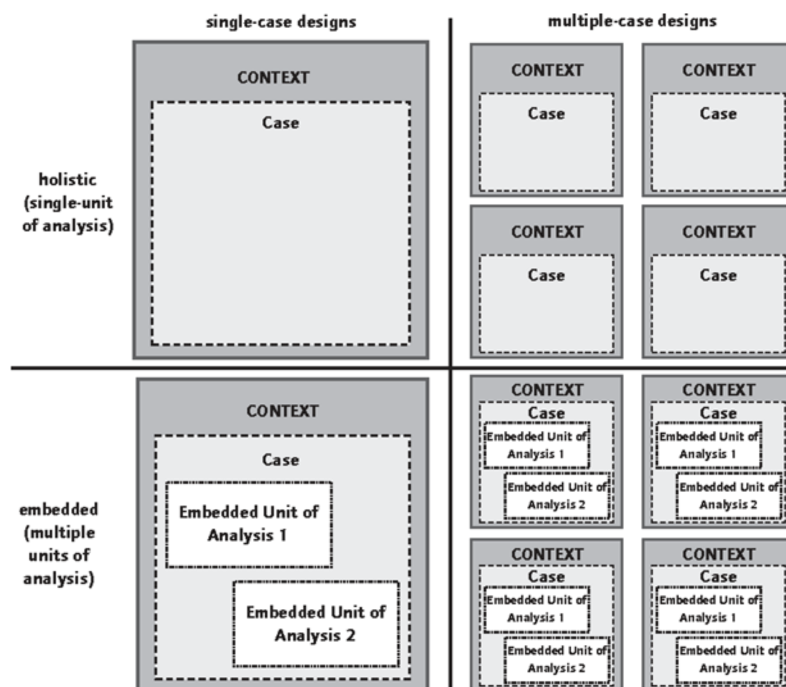

Figure 11: Four 'basic types of case studies' by Yin (2012: 8)

This research is located in the bottom right quadrant in Yin's typology, which means that it is a multiple-case design with embedded multiple units of analysis. This breaks down as follows (and is represented diagrammatically below in Figure 12):

- *Case*: Music education partnership project (MEPP). Each case represents the three MEPPs (referred to as MEPP1, MEPP2 and MEPP3).
- *Sub-case*: The schools. The MEPPs took place across a number of schools, and I observed MEPP activity in seven of them. The schools form sub-cases within the overall case. Treating the partner schools as sub-cases enabled me to examine each school's distinct learning cultures separately before cross comparing schools within each case.
- *Embedded units of analysis*: Individuals and stakeholder groups. These are not shown in Figure 12 but reside within each sub-case and encompass the partners who were involved in the MEPPs such as children and young people, teachers, professional musicians, and L&P managers. This was key to understanding the social and structural complexities of each partnership, as well as broad similarities and differences between stakeholder groups within each MEPP case.
- *Context*: Each case, sub-case and unit of analysis shapes and is shaped by a particular socio-cultural context, and Yin (ibid.) uses a dashed line to signify the blurred boundary between the cases and the contexts they reside within. This resonates with Bourdieu's concept of field as structuring social practices.

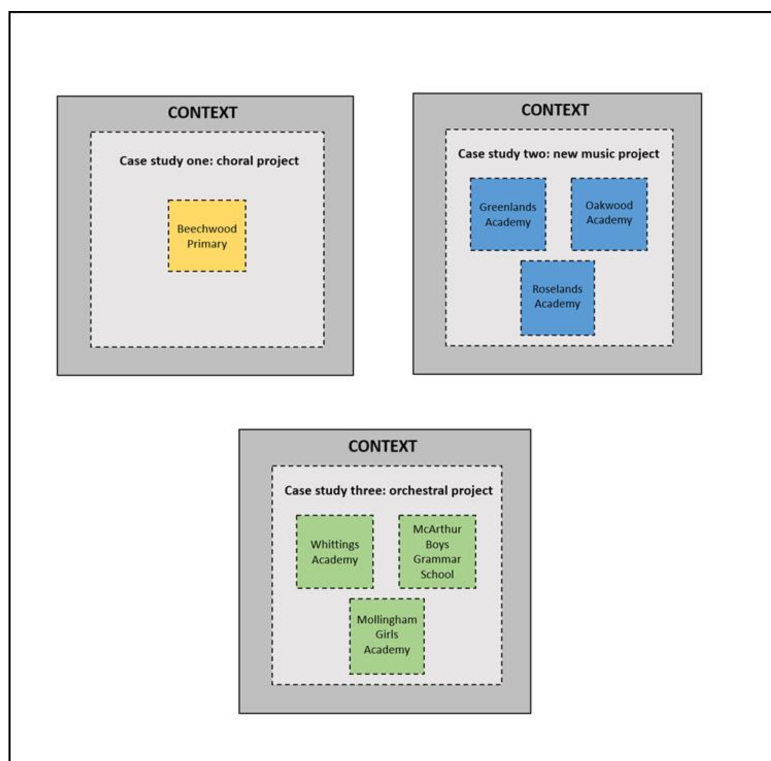

Figure 12: MEPP case studies adapted from Yin (2012)

Gillham (2000: 11) identifies a number of benefits of using a qualitative approach for case studies. She believes qualitative methodology enables researchers

- To view the case from the inside out: to see it from the perspective of those involved
- To carry out research into the processes leading to results (for example how reading standards were improved in a school) rather than into the 'significance' of the results themselves.

The first benefit reinforced how drawing on stakeholders' perspectives was key for understand learning within MEPPs. The latter benefit felt particularly pertinent to this study, which aimed to elucidate the complexities of partnership projects and move away from the emphasis on outcomes in typical MEPP discourse.

3.6 Summary

This chapter outlined the key methodological considerations underpinning this research. My alignment with the interpretivist-constructivist paradigm legitimises MEPP participants' perspectives as knowledge and as a pathway for establishing meaning. A qualitative approach facilitated the gathering of rich perspectives, deepening knowledge on MEPP participants' learning experiences. I located this research as a multiple-case design with embedded multiple units of analysis (Yin, 2012) and, following Gillham (2000), detailed the benefits of qualitative case studies for gathering multiple perspectives and focusing on process. It was also important to detail my own positioning and reflexivity within this research as someone who is 'studying the familiar' (Berger, 2013: 222) and its implications. Two key strategies were establishing myself as a researcher to participants who associated me with L&P work and taking care not to let my 'insider' knowledge overly impact data interpretation and analysis.

4. Research Methods

4.1 Ethics

Ethical approval was sought from Birmingham City University's (BCU) Health, Education and Life Sciences (HELS) Faculty Academic Ethics Committee. Application for ethical approval was submitted and granted in 2017. The ethics application involved addressing a number of ethical protocols. Eight key protocols are summarised below, supported by citations from the application, which have been italicised.

- **Ensuring anonymity and confidentiality:**

It was important to treat data *in the strictest of confidence* and limit access to myself and my supervisors. Data has been *stored on a password protected laptop and filed in an encrypted folder divided into encrypted sub-folders* and it will be disposed of in line with BCU's data retention policy. Ensuring anonymity involved replacing participants' names with pseudonyms.

- **Participant inclusion and exclusion criteria:**

Participants were included via a *non-probability sample,* which refers to a group that *'does not represent the wider population; it simply represents itself'* (Cohen et al., 2007: 113). In this case, the groups represented MEPP participants. Therefore, individuals who did not take part in the MEPPs were excluded from the research. However, the children and young people group interview inclusion criteria had additional inclusion criteria; it was based on a purposive sample strategy enabling a *maximum variation [...] to maximise representativeness [...] and 'ensure that samples of children are selected fairly, to include minority groups and children of both genders and from a range of ages, abilities, ethnicities, social backgrounds or languages'* (Alderson & Morrow, 2004: 105). Advice was sought from teachers to ensure purposive sampling could take place.

- **Participant recruitment:**

Participants had the opportunity to *opt-in to the study allowing them to voluntarily participate*. All prospective participants received hard copy participant information leaflets (PIL) and consent forms. Two versions of the PIL were created for adults, and children and young people to support each group in understanding the information. I also offered to guide prospective participants through the forms and included my contact details on the forms so that any queries could be directed to me. Participants were *informed of their right to withdraw 'for any or no reason, and at any time'* (BERA, 2011: 6) up to the point of data analysis and were reminded of this throughout data collection.

Obtaining informed consent from children and young people required parents/carer permission, and the latter also received a copy of the PIL and an accompanying consent form. Schools circulated and collected forms on my behalf and guided pupils through the consent forms, adjusting guidance accordingly depending on pupils' needs. It was important to afford children the opportunity to give their own consent as, building on the United Nations Convention on the Rights of the Child, Article 12, *'children who are capable of forming their own views should be granted the right to express their views freely in all matters affecting them, commensurate with their age and maturity. Children should therefore be facilitated to give fully informed consent'* (BERA, 2011: 6).

- **Potential risks to research participants or third parties:**

As music education research, this study was as deemed low risk to participants. However, it was important to be aware of how to contact schools' designated safeguarding officers in case any sensitive information was shared with me or if I believed a child was at risk. Participants were aware that they would be very welcome to take comfort breaks if needed, for example, in the event of them experiencing distress during the interview or feeling unwell.

- **Potential risks to the researcher:**

The potential risks to myself were assessed as low. However, it was important to consider the school environment where the majority of data collection was taking place. *Carrying an enhanced DBS check and conducting research in line with the school's safeguarding policy*

will help to ensure that I am protecting myself. This might for example include ensuring that I am not alone with pupils and that there is always a member of staff present in any of the school spaces where I conduct the research.

- **Issues that may arise relating to diversity and equality whilst undertaking this research:**

Working across seven schools involved interacting with dozens of pupils. It was important therefore to be aware of children and young people's diverse needs including language, reading age, speech, SEND and PMLD. It was important to consult with teachers and put appropriate adjustments in place, for example: recruiting a translator/interpreter for children with EAL and fully briefing them on ethical protocols; welcoming non-verbal responses to questions (e.g., physical gestures like thumbs up or down, drawings) during group interviews; and respecting the many ways children may engage in interview, '*thereby facilitating the more equitable involvement of all focus group participants'* (UNICEF, 2013: 49).

- **Potential ethical issues**:

The Economic and Social Research Council's (ESRC) six key principles for ethical research[9] guided my thinking in regard to potential ethical issues. Due to the constraints of this thesis, I will detail how I addressed one of the ESRC principles - 'The rights and dignity of individuals and groups should be respected.' This required me to be aware of power relations and to ensure that children felt comfortable and safe during interviews and in other interactions. As cited in the application, *Mayall (1999: cited in Cohen et al., 2011), regards children as a 'minority group', 'in that they lack power and control over their own lives', and this lack of power can extend into interviews when children are interviewed by adults. Therefore, it is important to empower participants, stressing that they have the right to withdraw from interviews, something they may hesitate to do if they feel disempowered.*

[9] https://www.ukri.org/councils/esrc/guidance-for-applicants/research-ethics-guidance/framework-for-research-ethics/our-core-principles/#contents-list

4.2 Data Collection

Data collection took place over 13 months between November 2017 and December 2018 for the MEPP case studies, and between July 2019 – January 2020 for the elite interviews (shown in Figure 13). It involved three case studies of MEPPs, encompassing three music organisation's interactions with seven schools. The case studies are as follows:

- Case study one/MEPP1: School choir project led by a choral organisation
- Case study two/MEPP2: Song writing project led by a new music organisation
- Case study three/MEPP3: Orchestral project led by an orchestral organisation

The case study research informed subsequent elite interviews with four senior music education stakeholders. The study was supported by the following research methods: observations, document analysis, semi-structured individual interviews, and group interviews.

Observations were necessary in order to witness the unfolding of social practices within the MEPPs. Choosing this method, which focused on 'naturally occurring social situations' (Cohen et al., 2007: 456) was important, since the research aims to demystify and disseminate the full spectrum of MEPP practices. I established my role within sessions as a participant observer which enabled me to build trust and rapport with participants and address any queries about why I was present in the school sessions. The observations were 'naturalistic' in their nature, enabling observations of participants in their 'natural settings, their everyday social settings and their everyday behaviour in them' (ibid.: 465). This observation type also encompassed document analysis (of information such as MEPP proposals, planning meeting agendas and musical mind maps) to support triangulation of data.

Interviews supported the interpretative constructivist methodology in this research by foregrounding opportunities for knowledge construction 'as generated between humans' (ibid.: 409) enabling participants' lived experiences of MEPPs to be captured. This included individual semi-structured interviews with adults and semi-structured group interviews with children. Using an 'interview guide approach' (ibid.: 413) enabled me to pinpoint important factors as they emerged in the observations, and probe these further with participants, while aiding comparison between MEPP case studies. Equally, opting for a semi-structured approach enabled discussion of unanticipated yet important factors. It was important to ensure that young people were comfortable with being interviewed. This guided my decision

to conduct group interviews so that young people had the familiarity of being with peers and to decrease the risk of individuals feeling pressured to answer questions. To support this process, strategies included 'summariz[ing] and crystalliz[ing]' YP's responses (ibid.: 426) and feeding back at regular intervals (ibid.).

4.3 Recruitment and selection criteria

As mentioned earlier, MEPPs are typically initiated by music organisations who work to secure full or partial MEPP funding and then invite local schools to participate. This meant that music organisations were the initial gatekeepers for this research, as they possessed first-hand knowledge about upcoming or potential projects. As a result, music organisations were approached first, and suitable projects, which could fulfil the aims of the research, were identified. Following this, the music organisations introduced me to partner schools so I could liaise with school staff directly about the research and request their permission to access the school sites to conduct the research. The third case study required an additional formal access agreement from the sponsor Cheers Arts Trust (CAT).

All MEPP case studies shared common selection criteria, which were as follows:

- They were taking place within compulsory school settings
- They were MEPPs rather than one-off events
- They involved musical activity between professional musicians, teachers, and pupils

This selection criteria were deliberately broad as MEPPs are sporadic in nature, and it was important to be as open as possible to opportunities as they arose, whilst finding case studies which met the practical constraints of the research vis-à-vis location, schedule and collecting data. The case studies were therefore chosen through convenience sampling, as they 'happen[ed] to be available and accessible at the time' (Cohen et al., 2018: 218), while giving due consideration to whether the project would be suitable for investigating learning cultures within MEPPs.

In order to examine MEPP learning cultures across a range of contexts and with a range of stakeholders, each case study involved different music organisations with their own respective specialisms in choral, new music and orchestral music respectively.

Schools, aka ‘sub-cases’ in this research, varied regarding sampling method. The MEPP1 school was selected via a convenience sample corresponding to which school the choral organisation was partnering with at the time. However, sampling was more selective in MEPP2 and MEPP3. While MEPP1 involved a bilateral relationship between the choral music organisation and one school, MEPP2 and MEPP3 were larger scale projects, involving, coincidentally, interactions with seven schools each. Managing research across 14 school sub-cases did not feel feasible logistically and would have generated too much data for one doctoral project. Therefore, I decided to collect data in three MEPP2 schools, and three MEPP3 schools. This enabled richer accounts of social practices and learning experiences in the chosen schools.

Table 6: Types of schools in study

MEPP1	KS1 (ages 9-11)	Primary school
MEPP2	KS2 – KS5 (ages 9-18)	One middle school Two secondary schools
MEPP3	KS3 – 5 (ages 11-18)	Three secondary schools

For MEPP2, one middle school and two secondary schools were selected, and the four remaining schools (two secondary schools, one middle school and one primary school) were omitted. For MEPP3, I chose to continue focusing on secondary schools and to explore this setting further to support comparison in the context of large-scale MEPPs; all three participating secondary schools were selected, and the four remaining schools (all of which were primary schools) were omitted.

Key MEPP stakeholders were invited to take part in the research encompassing perspectives from the following participants:

- School staff: One primary school teacher; six middle/secondary school music teachers; one headteacher
- Schools students: Seven groups of children and young people (one group per school) spanning Year 5 (9-10 years old) to Year 13 (17-18 years old)
- Professional musicians: Two composers, two choral leaders, two orchestral musicians
- L&P staff: Six L&P staff members including Directors and Managers (two per case study)

- Education charity staff/sponsors: Two staff members from two sponsor organisations

There was a range of genders and ages across participants and the teachers and musicians ranged from being in their twenties to their fifties. This meant that participants had a range of professional backgrounds, life histories and experiences from which to draw on. A more detailed breakdown of participants will be shared in the respective findings chapters.

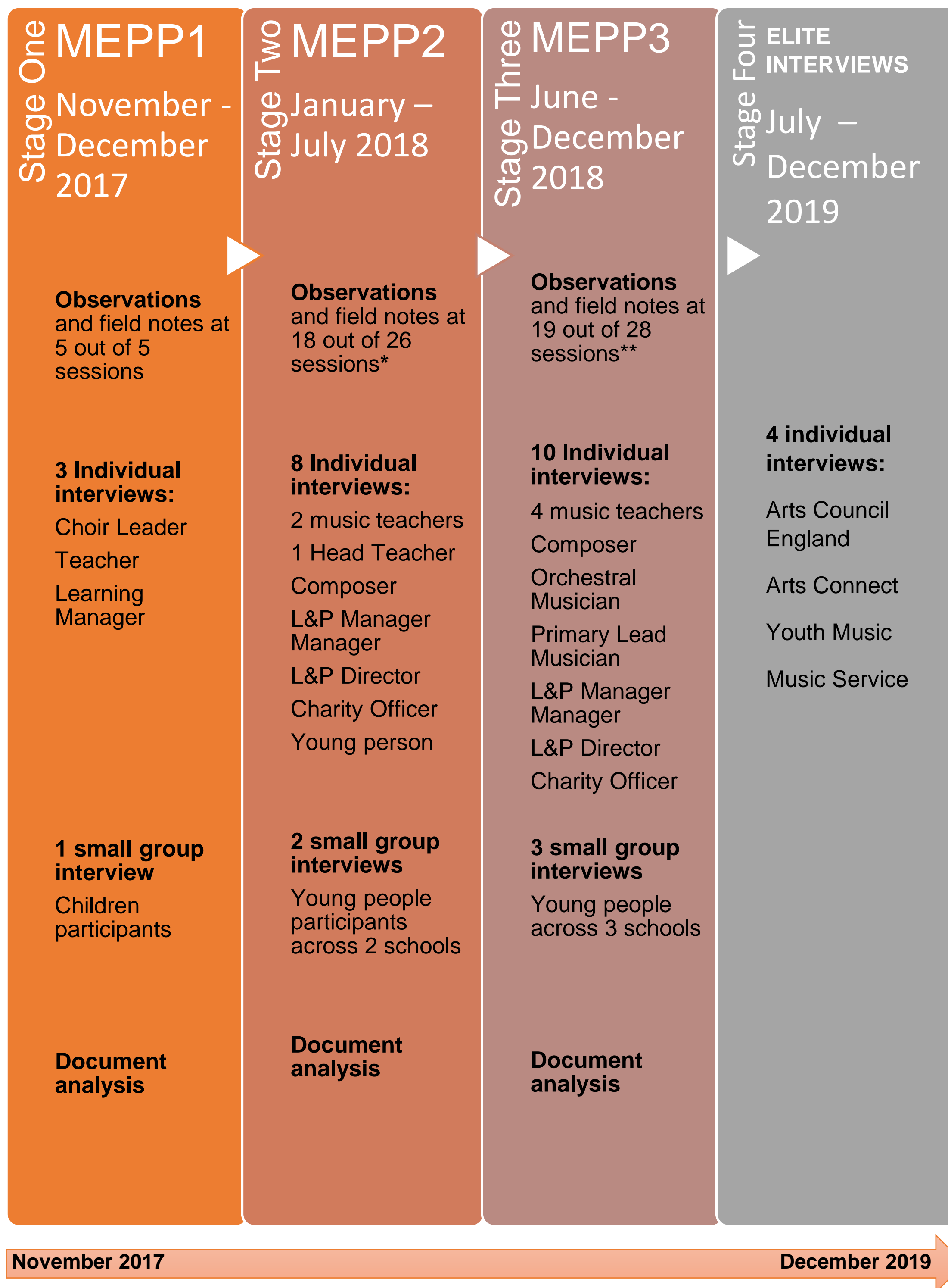

Figure 13: Data collection overview and timeline

* The 26 sessions encompass total sessions with the three schools followed in this research.
** The 28 sessions encompass total sessions with the three schools followed in this research

4.4 Thematic Analysis of Data

Data were analysed thematically and followed Braun and Clarke's (2006) approach to thematic analysis (TA) developed within the field of psychology. TA is defined as 'a method for identifying, analysing, and reporting patterns (themes) within data' (ibid.: 79). The authors point to the versatility of this approach, and its 'theoretical freedom' (ibid.: 78), which enables findings to be reported from a variety of philosophical standpoints. This approach complimented the blend of paradigms underpinning this research: it enabled thematic development related to participants' lived experiences of MEPPs, drawing on interpretative-constructivist, and phenomenological traditions; and it allowed for analysis which drew on a constructionist standpoint, which considers how 'events, realities, meanings, experiences and so on are the effects of a range of discourses operating within society' (ibid.: 81). The steps involved in this are outlined below, drawing on approaches of Braun and Clarke (ibid.)

Phase One – familiarising self with data during field work

Data familiarisation was ongoing during processes of data collection, transcribing, reading data, and noting down initial ideas. Data were also visited and revisited in supervisions and disseminated as preliminary findings/ideas in conference presentations.

Phase Two – thematic analysis of MEPPs and elite interviews. Generating initial codes/searching for themes

Each MEPP case study represented a 'data set' comprising a range of data 'items' gathered during respective fieldwork. These data sets were analysed using TA separately, resulting in three thematic 'maps' and analyses based on interesting features in the data and prevalent factors within each learning culture. The coding software NVivo was used to support this process. In MEPP2 and MEPP3 where there were multiple learning cultures, data and analyses were regularly revisited to identify commonalities and differences between learning cultures, further supporting the creation of themes. As Braun and Clarke state (ibid.: 86), 'analysis is not a linear process of simply moving from one phase to the next. Instead, it is a more recursive process, where movement is back and forth as needed'.

Phase Three – reviewing and consolidating MEPP themes against an overarching structure (MEPPs)

The initial themes generated during Phase Two were considered and organised according to the focus of Parts One – Five which will be elucidated further in the findings.

Phase Four – cross thematic analysis of elite interviews

The elite interviews (totalling four interviews) represented a fourth data set. Using TA, these interviews were cross analysed for interesting features, with the aim of building on the MEPPs and generating further understanding with regards to social practices within MEPPs.

Phase Five – synthesis of MEPPs and elite interviews

An additional layer of TA across the MEPPs and elite interviews synthesised the four data sets, thus bringing together the entire data 'corpus' (ibid.: 79) to produce an overarching map. This enabled key interconnected issues related to social practices and learning within MEPPs to be identified, while drawing out similarities and differences between overall MEPPs, particular learning cultures and roles.

Part 3: Findings, Discussion and Conclusions

Overview of Findings

The research findings are presented as follows:

- MEPP1 findings
- MEPP2 findings
- MEPP3 findings
- Elite interview findings

Following three MEPPs across a total of seven school sites generated significant data. In order to present the case studies as clearly as possible, and to support comparison, all three cases are structured into the same five parts:

- Part One: Overview
- Part Two: Motivations, Learning Goals and Beliefs
- Part Three: Social Practices On the Ground
- Part Four: The Complexities of Partnership in the Classroom
- Part Five: Learning of Practices

The research sub-questions are considered throughout the MEPP findings supported by the notion of *practices of learning* and *learning of practices* (James and Biesta, 2007) which is used in the TLC project on learning cultures within FE and in subsequent music education research (Perkins, 2011). These are shown in Table 7.

Table 7: Research sub-questions and corresponding learning cultures conceptualisations

Research sub-questions	Learning cultures conceptualisations used to address research sub-questions
What are the practices in MEPPs?	**Practices of learning:** 'what definitions of learning prevail and are enacted in different learning cultures, once again illustrating differences and trying to show something of the range and variety in what sorts of learning are promoted, permitted, inhibited or ruled out.' (James et al., 2007: 86)
What is the learning in MEPPs? **What is the impact of MEPPs on learning?**	**Learning of practices:** 'the kinds of change, shaping, development or socialisation that people undergo in a learning culture. This encompasses the smallest through to the biggest of changes and includes learning to be something or someone, and learning to become something or someone.' (ibid.)

This is followed by a discussion, which aims to synthesises the findings above and address the main research question **where is the learning between young people, teachers, and professional musicians during MEPPs?**

5. MEPP1 'school choir project' Findings

5.1 MEPP1 Findings Part One: Overview

Part One: Overview provides a contextual overview of MEPP1 detailing the genesis and nature of the partnership, and its key stakeholders. Information on each school's profile and locality is also outlined in order to distil the unique sociocultural contexts within each learning culture. Through this, MEPP1 factors which are pertinent to the construction of the learning culture/s are identified.

All of the schools in this research (encompassing MEPP1, MEPP2 and MEPP3) are based in the English Midlands. Several sources were consulted while researching the schools' profiles and localities including Ofsted reports, ONS and Census data. Specific sources have been withheld for confidentiality.

5.1.1 Applying Bourdieu's constructs

In line with the theoretical framing for this research, Bourdieu's thinking tools habitus, capital and field are employed throughout the MEPP findings, enabling the ''unpacking' of social practices' (James and Biesta, 2007: 12) in MEPP social spaces. Key to this conceptualisation in MEPP1 is the perception that there are several fields simultaneously at play (in particular the school field and the professional music field) in shaping MEPP1's learning culture and structuring practices, and that the players have different positions, responsibilities, demands, and understandings in and of these fields. The concept of habitus is deployed in order to understand what values and dispositions players and institutions bring to MEPP1, and consequently why their experiences of, and actions within, MEPP1 differ. Habitus is particularly important in unpicking the choir leader-teacher pairing, including how their contrasting experiences manifest somatically in the MEPP1 space and how they perceive their roles in the project. Habitus interacts with the types of capital players possess, for example accessing and acquiring the choir leader's embodied cultural capital (choir-directing and singing expertise) during MEPP1 produces learning. Also important are the power relations between players, which (re)produce field positions and influence expectations, social practices (including which forms of capital are legitimate), and partnership dynamics.

5.1.2 Introduction to MEPP1

MEPP1 followed a choral organisation and one school and took place between November – December 2017. It comprised four school-based sessions with the following partners (shown in Figure 14):

- Choir Leader ('Guy') and Learning Manager ('Andrea') from music organisation VociForte, plus a freelance accompanist
- Year 4 Teacher ('Mary'), 35 Year 5 and Year 6 children (age 9-11) and the Headteacher from Beechwood Primary School ('Beechwood')

Guy and Mary had additional professional roles of VociForte's Artistic Director and Beechwood's Creative Lead respectively.

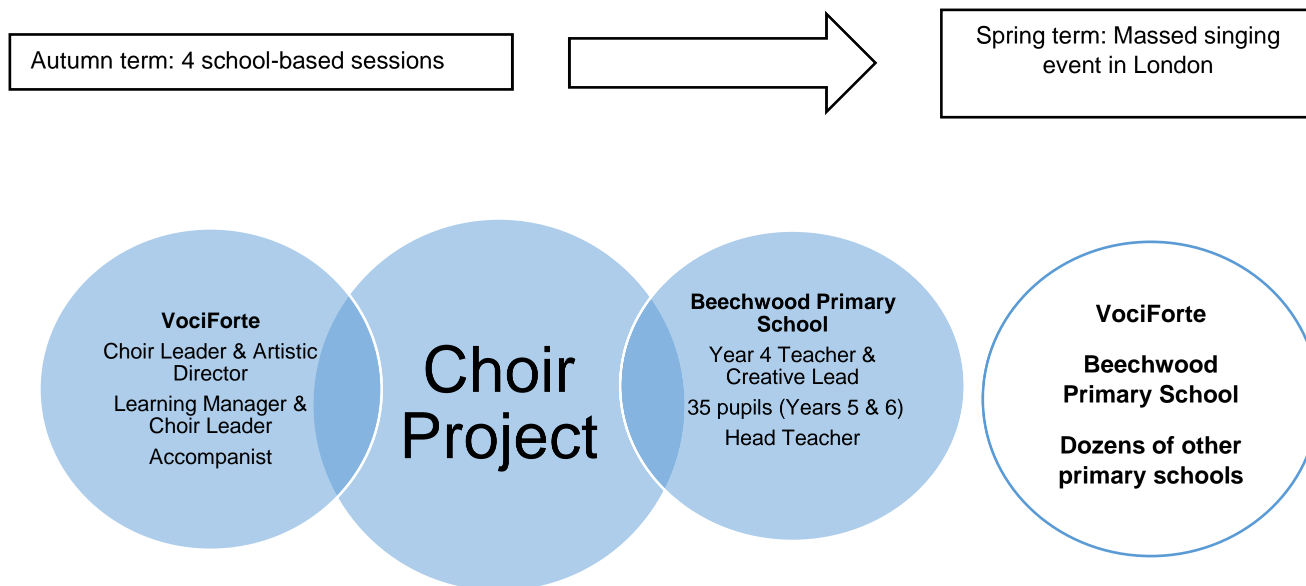

Figure 14: MEPP1 Overview

MEPP1 was an iteration of VociForte's established school choir programme which had been running for a decade and aimed to establish new school choirs. It was also intended to develop a nominated schoolteacher, in this case Mary, to be able to function as a choir leader once sessions were completed. In order to achieve this, VociForte expected schools to 'make

sure the teacher will be there every week and is willing to have some sort of teacher training and singing' (Andrea).

MEPP1 culminated in a massed singing performance at the Royal Albert Hall (RAH), London, the following term – a pre-scheduled 'finishing line' that determined which repertoire was rehearsed during Beechwood's sessions. Repertoire was diverse, including jazz, classical, popular, folk and film music, and Mary was also invited to select a song to practice.

Guy visited Beechwood and worked with Mary, leading sessions, and aimed to gradually give Mary more choir leading responsibilities as MEPP1 progressed. Therefore, Mary had an opportunity to acquire some of Guy's embodied cultural capital (choir-directing expertise). VociForte outlined what this developmental process for teachers involved, summarised in Table 8.

Table 8: VociForte's choir leader training process

Session	Balance of responsibility
One	Choir leader-led
Two	Teacher gradually takes more responsibility
Three	Teacher gradually takes more responsibility
Four	Teacher gradually takes more responsibility
Five	Teacher-led

As Table 8 shows, the choir leader training process is intended to take place over five sessions. However, in the case of MEPP1, session one was cancelled due to an unforeseen school closure reducing the duration of MEPP1 from five sessions to four sessions. Each session was one hour long followed by a fifteen minute debrief and reflection between the teacher and choir leader. Therefore, there was a relatively short amount of contact time, compounded by the cancelled session, to achieve the outcome of a teacher-led choir. This placed high expectations on Mary from the outset. Furthermore, there were diary clashes: Mary could not attend the initial session as it clashed with a parents' evening (this session was covered by the Headteacher), and Guy could not attend the final session as it clashed

with a VociForte rehearsal (this session was covered by Andrea). So, disruptions and competing demands of the wider social spaces of a primary school (school field) and a professional music organisation (professional music field) impinged on MEPP1, resulting in significantly less contact time between Guy and Mary (only two sessions rather than five). This also reflects how the fields Guy and Mary occupied (professional music field and school field respectively) necessitated particular responsibilities and demands. Table 9 shows how MEPP1 deviated away from the intended trajectory which had been set out by VociForte.

Table 9: VociForte's intended choir leader training process versus MEPP1 reality

Session	VociForte's intended choir leader training process	MEPP1 Reality
One	Choir leader led	Session cancelled due to school closure
Two	Teacher gradually takes more responsibility	Teacher absent, Headteacher covers session.
Three	Teacher gradually takes more responsibility	Teacher's first session, choir leader led.
Four	Teacher gradually takes more responsibility	Teacher's second session. Some shifts in responsibility but a tense session which ends with Mary feeling upset.
Five	Teacher-led	Teacher's third session. Guy absent, Andrea covers. Andrea leads session.

This is important context for MEPP1 as these external factors impacted momentum, and Mary and the children's learning opportunities – including access to VociForte's cultural capital. The tension experienced in Session Four (MEPP1 Reality column) is discussed below.

The school choir programme formed part of VociForte's local music education hub (MEH) vocal strategy and offer, aligning with national music education field policy and meaning that VociForte, and Guy, had power and influence in the regional and national music education field.

5.1.3 Beechwood Primary School and its profile

Beechwood is a mixed-gender primary school with a population of nearly 500 children, which was rated good in its last Ofsted inspection. A popular before and after school

provision provider and children's centre (both run separately to Beechwood) is based within the school grounds. Reflecting the wider community - the ward has a roughly 87% white population, with an increasing Global Majority community – the majority of Beechwood's pupils are White British. Pupils with EAL, SEN and eligibility for Free School Meals[10] is below the national average.

Creating a sense of community is important at Beechwood, as reflected in the head teacher's welcome and the school motto. Furthermore, Beechwood's cooperative and supportive atmosphere has been commended by Ofsted. While Beechwood is considered to be a good school, and the majority of its parents believe that the school has effective leadership and management (via a parent survey), out of four primary schools in the ward, Beechwood is lowest for achieving level 4+ at reading, writing and maths. While pupils who go on to achieve 5 A*- C GCSE grades are in the top quartile by constituency, the key feeder secondary school for Beechwood has a below average attainment record. While, as will be discussed shortly, music did not feature prominently in Beechwood's curriculum, publicly available curricula documents suggest a broad and balanced curriculum including creative subjects such as art and dance.

The school site is located in the middle of a quiet residential street formed of bungalows with private driveways and well-kept front gardens, hedge lined wide pavements, grassy verges, and cherry trees. Beechwood matches its surroundings; it too is a one storey building, with a front lawn, tall hedges around its perimeter, ample green space for its pupils to play on, and several mature birch trees. It is a long, rectangular school and all of its classrooms are located along the same busy corridor. Given the compact nature of Beechwood and its green surroundings, it could be in a scene of a rural village. It is in fact part of a leafy suburban environment within a major landlocked conurbation, approximately 8 miles from a large city centre and 3 miles from the main town centre. The local amenities near Beechwood include a barbershop, hairdressers, convenience store, newsagents, Chinese takeaway, bathroom fitting company, and driving school. It has good commuter links and residents can easily access popular canalside walks.

[10] The government define a Free School Meal as 'a statutory benefit available to school-aged children from families who receive other qualifying benefits and who have been through the relevant registration process.' Source: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/266587/free-school-meals-and-poverty.pdf

Beechwood's constituency recently voted Conservative – a change following years of success for the Liberal Democrats. Many of its professionals commute into the neighbouring city and its unemployment rates are low. Life expectancy is higher than the England average. Beechwood ward's residents primarily work in manufacturing; there is a major car manufacturer close by. The income deprivation in the constituency overall is low and ranks roughly in the middle across England's constituencies. Some of its areas are particularly affluent. 95% of 2014 Place Survey respondents based in Beechwood's ward stated that they are happy with their locality. However, Beechwood is in an area which has pockets of income deprivation and approximately one fifth of Beechwood pupils are eligible for pupil premium.

35 children in Years 5 and Year 6 (age 9 - 11) took part in MEPP1. Children decided whether or not they wished to take part, meaning they were likely to have buy-in. MEPP1 sessions took place in Beechwood's drama studio, which is located next door to the school office, meaning that the school administration team heard, and enjoyed, the singing.

Mary, female, was a Year 4 class teacher in her twenties. She had been teaching for five years, and MEPP1 took place during her first year of teaching at Beechwood. She was a Grade 7 pianist and had completed GCSE Music and AS Level Music Technology. Her music education journey shaped a habitus which was valued in the primary school (field), a context which, as mentioned in Chapters 1 and 2, often has limited specialist music expertise. This led Mary to become Beechwood's Creative Lead covering music, art and drama enrichment and she was nominated to take part in MEPP1 by the Headteacher. Mary had done, as she put it, 'more of the making side' in her music education; this shaped her (pedagogical) habitus which emphasised composing. She described what this might look like in a typical music lesson:

> So, we pictured ourselves being in a rainforest and created music that we might hear using percussion instruments. (Mary)

Of key importance to how social relations in MEPP1 unfolded, Mary described a lack of confidence with singing and in her words, felt 'dread' at the prospect of doing so. Mary had a reserved manner and was softly spoken.

While Mary had taught music with her class, music was not afforded a lot of time in Beechwood's curriculum overall:

> I don’t think any classes have really touched upon music as of yet…It’s always you do it for a really short period of time…four/five lessons. (Mary)

This was echoed by one young person who shared ‘I have done music before; I don't do it anymore’ (YP_Arun), although they may have been specifically referring to previously playing a musical instrument and not curriculum music. So, in general, Beechwood’s pupils had not accumulated a high amount of (music) capital through school, although some pupils were in receipt of peripatetic music lessons. Teachers were not typically present in these peripatetic lessons, further perpetuating a confidence divide between ‘specialists’ and ‘generalists’ (Hennessy, 2000). Beechwood’s curriculum was structured into termly topics, some of which Mary perceived as disconnected with music stating, ‘we’re doing more science things…music doesn't really link into that.’ Mary’s comments infer that core subjects were privileged as termly topics, and/or that there was a lack of confidence regarding how to integrate music learning opportunities within them. She also described how an emphasis on literacy and numeracy meant that it was ‘trickier to squeeze everything else in’ (Mary). Therefore, music at Beechwood was limited and sidelined due to wider performative measures, stemming in part from meeting the demands of the national education field.

So, despite Mary’s musical background, teaching music was a limited part of Mary’s (pedagogical) habitus and Beechwood pupils’ learning experiences. With music not figuring strongly in the wider learning culture of the school, MEPP1 represented a new and ambitious step forwards for Beechwood’s musical provision alongside being an unusual experience for Mary and far removed from her everyday school experiences.

MEPP1 was conceived by the Headteacher who led initial discussions with VociForte, as was mentioned by Mary in response to the question ‘what attracted you to this project?’:

> I think more the Headteacher was attracted to it [MEPP1], because I heard about it through him…the Headteacher [said] I was the person that was going to be in charge. (Mary)

Mary’s comment indicates that the Headteacher had the buy-in, and that they subsequently delegated the project to Mary. The Headteacher, i.e., the individual with the greatest power in the school (field) expecting Mary to take part was an important factor in regard to how MEPP1’s learning culture evolved. This factor is revisited below.

5.1.4 VociForte

VociForte is an award-winning music organisation specialising in professional choral performances across the country. They also support singing and choir building opportunities in schools, community settings and workplaces. MEPP1 therefore involved an approach to working with schools that VociForte were familiar with and experienced in, and which directly aligned with their domain of expertise and (institutional) habitus.

Guy, male, was in his forties. He is an Oxbridge music graduate and organ scholar who had begun singing as a boy chorister, later founding VociForte as Artistic Director. He had therefore accumulated substantial objectified and embodied cultural capital in terms of his music competencies, alongside the symbolic, cultural, and financial capital of being an Oxbridge graduate. At the time of this research, he had worked for VociForte for over a decade, enabling him to become an experienced choir leader immersed in choral music who could deploy his (music) capital and habitus continuously. Altogether this meant that Guy had significant power in the professional music field in comparison to Beechwood, enabling him to decide what was right and wrong in regard to choir directing. He had an ebullient demeanour, spoke in a loud tone, and appeared highly confident. Guy described how it had taken him time to develop as a choir leader and that through leading several iterations of the programme, he had built his confidence:

> Every single time I do it I feel like I am better equipped at doing it myself elsewhere. (Guy)

He also discussed how he had gradually gained an understanding of how to engage with children and young people and that it involved

> Having that line…being fun, being friendly, being firm, being educational. (Guy)

So, through having had contact with various schools and children and young people, Guy had acquired objectified cultural capital (know-how) as a school choir leader. VociForte's Learning Manager, Andrea, was a former secondary school music teacher so having had sustained access to this social space, she brought strong knowledge of school music to the role. She was responsible for running VociForte's singing and choir building opportunities, and like Guy, she also led sessions for the school choir programme separately to MEPP1 (although she did lead one MEPP1 session due to disruptions as previously mentioned).

5.1.5 Summary of Key Factors

From the above, there are several interlocking factors which impacted the construction of MEPP1's learning culture to a greater or lesser extent, and which contributed to clashes in stakeholders' habituses and field positions. Key aspects will be examined in the following sections. In summary, factors were Mary, Guy and Andrea's professional roles and unique capitals and habituses, which impacted their respective field positions (in school and in the professional world of music) and responsibilities; the differing starting points of VociForte and Beechwood - spaces which were wholly focused on music, and did little music respectively; the established nature of the school choir programme compared to the limited music opportunities at Beechwood; VociForte's expectations that choirs would become teacher-led after 5 sessions and that the school would provide a 'willing' teacher; a pre-scheduled concert hall performance; diverse repertoire; buy-in from VociForte, children and the Headteacher (but not explicitly from Mary); the lack of music in the curriculum and performativity pressures; and disruptions and diary clashes stemming from field demands.

5.1.6 An 'unusual' case

Before continuing, it is important to note that MEPP1 represents one single iteration of VociForte's school choir programme in one partner school and does not characterise their partnerships in other schools. Guy perceived this iteration as 'unusual' in reference to Mary's engagement in sessions (discussed in more detail later on):

> It's [MEPP1] actually quite an unusual circumstance…it would be quite good for you to come and witness what I'd class as a more 'normal' type of training session where the teacher is just there and up for it. (Guy)

It was not possible to action Guy's recommendation and extend the research to observing VociForte's work in other schools. This could be perceived as a limitation of this research but reflects the reality of a multi-site research programme. It is also worth noting that while Guy perceived MEPP1 as an anomaly, Mary may have assumed that MEPP1 was how all of VociForte's school choir projects (and potentially all partnerships) operated.

5.2 MEPP1 Findings Part Two: Motivations, Learning Goals and Beliefs

Part Two: Motivations, Learning Goals and Beliefs highlights the complex web of partner agendas, views on learning, values, and dispositions (habitus) which shaped, to a greater or lesser extent, MEPP1 social practices. These form further important factors pertinent to the construction of the learning cultures. **Parts Two** (and **Part Three**) also consider 'practices of learning' defined as 'what definitions of learning prevail and are enacted in different learning cultures' (ibid.: 86), which addresses the research sub-question, **what are the practices in these partnerships?**

Motivations, learning goals and beliefs are summarised in Table 10 and are then expanded on in turn. Table 10 includes goals which were detailed in Part One during the contextual overview; these have been italicised. The dimensions overlap; VociForte's *learning goal* for Beechwood's choir to become teacher-led by the final session, for example, inherently implied that VociForte *believed* that this was achievable. While these beliefs are shown under the headings of the organisation the individuals work for, it is important to note that these views were individual viewpoints and were not representative of official school/music organisation policy.

Table 10: MEPP1 motivations, learning goals and beliefs by music organisation and school

	Motivations
Beechwood	• Performing in a concert hall in London • To build a culture of singing in the school
VociForte	• To set up hundreds of school choirs run by teachers • To share and expand approach with other organisations • Fulfilling their local MEHs vocal strategy and addressing the NPME • To support access to performance opportunities and teacher CPD • Challenging teachers' musical expectations
	Learning goals
Beechwood	• For young people to learn singing techniques • Increased teacher and young people confidence with singing • For all children to reach a similar level in singing ability
VociForte	For children: • Increased confidence singing and performing • Improved singing and performing skills • Learning the importance of 'self-skills' e.g., focus, practise, and commitment • Social outcomes, e.g., leadership and team skills • How exciting performing at a large venue can be

	• How enjoyable music can be For teachers: • *To lead their school choir by the final session* • To support teachers' confidence so they can help children enjoy singing and participating in events • To learn the simplicity of setting up a school choir • To learn techniques and gain ideas For VociForte: • *Improving know-how and confidence being an engaging workshop leader with young people* • *A better understanding of how to make sessions be both 'fun' and 'educational'* • Learning and responding to participants' needs
	Beliefs
VociForte	• Guy: Their school choir programme 'works' • Guy: The power of taking part in performances • Andrea: Performances enable positive social outcomes for young people: confidence, leadership, team building, increased self-esteem, raised aspirations • Guy: Feminine approaches to choral leadership are not effective for boys' singing • Andrea: You don't have to be an amazing singer to encourage children to sing, it's all about confidence
Beechwood	• Performing in a venue provides an aim

5.2.1 Motivations

Taking part in the London concert was a key motivator for Beechwood. Mary, also referencing the Headteacher's outlook, believed that it provided an 'aim':

> [Headteacher] thought it'd [MEPP1] be a really good opportunity, especially with the attraction of going to London to perform. So, we've not said 'oh yeah we're just going to get someone in to do a choir within school', there's actually an aim, and that's what makes it slightly better…because otherwise they're [children] like "well what are we doing this for? We're just going to sing every week and that's it?"…I think it does help that there is an aim, something to work towards. You're not just doing it for the sake of doing it. (Mary)

So, practices of performing in a prestigious music venue, which MEPP1 provided, appeared to be a key motivating factor in Beechwood taking part. It is notable that the MEPP1 was deemed aimless without the concert hall trip. While not shared explicitly, it is possible that the prestige of the concert hall and the embodied cultural capital this trip afforded was also at play. However, the legacy of MEPP1 and its impact on Beechwood's musical culture was also important; the Headteacher aspired to build a school-wide singing culture and hoped that

the choir formed through MEPP1 would inspire more pupils to become more involved in singing. Guy recalled the Headteacher's zeal on this matter while introducing MEPP1 to pupils:

> The Headteacher in that particular school [Beechwood] was very full on and that is quite unusual. In other schools we don't often have that level of opening from the Headteacher...he was clearly doing a very heavy sell to the children. (Guy)

Based on my own experience in the field, and in comparison to the other cases in this research, the close involvement of the Headteacher was indeed 'unusual' compared with other MEPPs. Having buy-in at this level, with a senior school colleague entering into the MEPP1 social space, is likely to have positively impacted pupils' engagement in the sessions.

What was absent from Beechwood's motivations despite being a core aim of MEPP1, was training Mary to become a choir leader. As will be discussed later on, this presented challenges and made a difference to how the learning culture within MEPP1 unfolded.

Moving on to VociForte's motivations, Guy had ambitious aims for the broader VociForte school choir programme; in his words, "we'll just keep going until every school's got a choir". This connected to VociForte's broader ambitions to support 'every single school' (Guy) to have their own choir:

> As a company our overall aspiration is to have worked with or set up 300 choirs by 2020 which we're on track to be doing. (Andrea)
>
> There is no reason why every single school can't have a reasonably good children's choir run by a teacher to a level. (Guy)

Guy hoped that other charities and organisations would, as he put it, 'replicate' their approach. It is possible, then, that part of Guy's habitus was an image of himself as being the instigator and leader of school singing in the field. Therefore, practices of building and scaling up singing mattered to both partners, albeit on differing scales.

Working to provide access to concerts motivated Andrea, who noted that performing in concerts through initiatives likes MEPP1 were 'the sorts of experiences that children don't get otherwise'. This connected to and was influenced by the national field of music education, in particular the NMPE:

> [VociForte school choir programme] fulfils the NPME, giving children opportunities to take part in large scale events along with professionals, and also the CPD element of teacher training so that teachers are empowered to carry on with those sessions and work towards concerts without our support. (Andrea)

So, the legitimisation of the national field of music education drove VociForte's motivations forwards and influenced VociForte being granted an important role in fulfilling their MEH's vocal strategy. The emphasis on CPD is also notable here, reinforcing the importance of this aspect of MEPP1 to VociForte, but not Beechwood. Therefore, practices of access and practices of teacher CPD were also operating in MEPP1.

Andrea described gaps in expectations between what schools and VociForte perceived children were capable of singing, noting how some schools tended to stay in their 'comfort zone' and 'stick to safe music':

> Some of the schools…said to us "you won't get our children singing in Latin"…by the end of the project the children were absolutely loving it and the schools admitted to us that, actually, they were wrong…they didn't realise what their children were capable of doing. (Andrea)

Therefore, practices of challenging teachers' musical expectations is something VociForte brought to MEPP1 which potentially was not shared, at least explicitly, by Beechwood. Given the differing cultural capital and (professional) habitus of teachers and choir leaders, it is possible that VociForte and teachers had different perspectives on what constituted 'safe music' (Andrea).

It is notable that VociForte's motivations were related to their overall school choir programme and were not Beechwood-specific. The post-session reflections potentially enabled space for Beechwood-specific motivations to emerge. However, this may also indicate that VociForte were less concerned with adopting a school-by-school approach.

5.2.2 Learning goals

Mary identified confidence as the main aspect she wished to address for her own learning:

> For me it's just the confidence thing. I don't mind doing it [singing], but it's like the confidence to be able to…just to do it…I hope to learn to be more confident in singing because it's something that I dread. I dread it. (Mary)

Based on this, MEPP1 had the potential to be a useful opportunity for Mary. However, building confidence with singing is significantly different to learning to lead a school choir, the latter of which was what was expected from VociForte as per their choir leader training process (see Table 8). Therefore, Mary and VociForte brought different expectations to the sessions with regards to what teacher learning to aim for. This issue is revisited later on.

That being said, confidence was also noted by Andrea as a key choir leader attribute they wanted to model, which in turn enables positive experiences for children:

> First and foremost, it's about having the confidence just to stand there in front of a group of children and to help them to enjoy singing and to help them to enjoy participating in events. (Andrea)

Young people's confidence was an important aspect to address for both parties. Guy hoped young people would 'learn confidence and leadership' and 'general confidence in performance and standing up' while Mary hoped MEPP1 would lead to a shared sense of confidence among young people. Therefore, practices of building confidence was a key goal for MEPP1.

In addition to confidence, Guy hoped MEPP1 would positively influence social outcomes, and that young people would learn about being 'a team member' while 'building their inner self esteem', describing the latter as a 'massive' hoped for outcome. Related to this, Andrea highlighted enjoyment and a sense of achievement as a result of making progress individually or with others:

> I hope they will learn that music is something to be enjoyed, something that if you work at it you can achieve amazing things - individually or as a group. (Andrea)

Guy hoped young people would learn 'how exciting performing at such a massive scale at something like the RAH is', which related to practices of performing in prestigious venues mentioned in the previous section. From Andrea's perspective, the performance opportunity Beechwood were accessing through the choir singing programme also tied in with the NC for music:

> It [school choir programme] fits into the [music] curriculum through the emphasis on practical music making…through children performing. (Andrea)

However, given the lack of curriculum music at Beechwood at the time of this research, the choir singing programme did not build on the existing wider learning culture of the school.

This illustrates how national music education policy (such as the NC for music and NPME) plays a minor or indeed non-existent role in some primary schools' overall learning cultures. It is possible that music organisations may overestimate the significance of these policies to schools and that the espoused benefits of MEPPs to schools in terms of enriching curriculum music learning may be inconsequential in some contexts. Conversely, MEPPs may ignite an

interest in music education, inspiring schools to begin to prioritise and develop their music curriculum.

Practices of developing singing skills was, unsurprisingly, emphasised across the partnership. Mary hoped that MEPP1 would enable young people 'to sing together, to start thinking about different parts, different harmonies, learning the techniques.' In addition to hoping teachers would gain ideas for resources, Andrea also mentioned technique:

> I hope they will learn singing techniques, how to sing properly, how to use their voices properly, how to achieve good quality, not just sing…when it comes to choir singing it's about the discipline, about the technique, about them working as a group, or to come off at the end of words properly at the same time. All that sort of stuff. (Andrea)

The meaning of singing 'properly' and achieving 'quality' was not probed, but given VociForte's musical focus, it is likely that Andrea was defining these by western classical understandings. Related to 'discipline' mentioned above, Guy emphasised the importance of practise, remarking:

> I think they will learn about how if they want to achieve anything, a performance goal at any time, they have to practise, they have to commit to it, they have to regularly return to it and keep chipping away until they can actually do something. (Guy)

This was echoed by Andrea, who identified the following behaviours for progressing in a choir:

> [Young people] have to be disciplined, they have to concentrate, and they have to focus on those 'self-skills'. (Andrea)

She added 'personal skills are really important, and they filter out into all sorts of areas of school life'. Therefore, in terms of practices of learning, practices of discipline were important for VociForte. Discipline, Bull (2016: 134) observes, permeates classical music education, and is seen as a rite of passage for becoming an accomplished classical musician. This labour requires 'investment' and a belief in one's future self. This is more achievable for the middle classes since their economic capital offers greater access to legitimised resources (ibid.). In emphasising discipline, VociForte, who were positioned and socialised within the classical music field, deployed whether consciously or subconsciously their (institutional) habitus and cultural values in MEPP1.

Speaking more generally about their school choir programme, Andrea was interested in learning how to be more inclusive:

> I think there's always learning opportunities for us as to how can we make these sessions as accessible as possible, as inclusive as possible, how can we make sure that anybody regardless of ability, regardless of confidence, regardless of physical issues…can take part in the sessions and can achieve as much as anybody else. (Andrea)

The desire for an equitable approach was also highlighted by Mary, who hoped that the sessions would result in children being 'all at the same level' with their singing.

As mentioned earlier, Guy viewed each iteration of the school choir programme as a personal opportunity to improve as a workshop leader and hone the balance between providing a 'fun' and 'educational' experience. He also perceived VociForte's role as simplifying singing practices for teachers and children though modelling key 'skills' and 'habits' (Guy) (illustrated in Part Three) (therefore accentuating practices of modelling professional musicians). He hoped that teachers would learn the simplicity of leading singing skills:

> The key thing I want them to learn is how easy it is to get them [children] to sing robustly and well…Our job is to go in there, create a choir which has core fundamental skills, create an understanding in a teacher [of] actually how straight forward it is to get in those skills, to leave them with some core repertoire…which will just help drill in those habits…most importantly to leave with them an understanding that they *can* really do it. (Guy)

The perceived simplicity of singing arguably conflicts with VociForte's views that singing requires discipline, but it possible that they perceived the former as being dependent on the latter.

5.2.3 Beliefs

Following on directly from the previous section, the perceived ease with which teachers could successfully lead a children's choir was an important belief Guy brought to the school choir programme. (Though as noted, VociForte felt Beechwood were not typical in this sense and that Mary followed a different learning trajectory.) This did not align with Mary's beliefs around singing, which she associated with feelings of dread. These beliefs, part of Guy and Mary's habituses, made a difference to the learning culture and are unpicked further later on in this chapter.

Andrea believed that being a confident and encouraging leader mattered more than being a good singer stating:

> I mean I'm not a brilliant singer myself; it's all about confidence and just leading children, encouraging them to have a go, to take part. (Andrea)

Both Guy and Andrea brought to MEPP1 a belief in the power of performing music. Andrea described herself as ‘really passionate’ about the positive impact performances can have on students, a view which had been formed during and since Andrea’s previous role as a music teacher. For Guy, a love of performing stemmed from childhood musical experiences:

> …when I was a young singer, singing next to a professional is one of the most inspiring things you can do. It sets your heart on fire for so long. (Guy)

This is an example of how dispositions (habitus) are acquired through ‘early childhood socialization’ (Swartz, 2000: 625).

Andrea believed that participating in concerts led to a number of social benefits:

> I know what [participating in concerts] does to their confidence, their self-esteem, their sense of teamwork, their sense of achievement that they've sung in a beautiful cathedral, or a lovely concert hall with professional musicians. And quite often it can raise the aspirations of children as well as to what they are capable of achieving. (Andrea)

This synergised with Beechwood’s belief that performing in London provided an aim, with both parties attributing positive impacts to performing in concerts.

Guy brought a strong belief that their school choir programme was effective, stating: ‘it just quite simply *works*’. During the interview, this led Guy to consider gender roles within choral leadership; he debated if his – and from his point of view, Andrea’s - ‘masculine approach’ leading choirs was partially why their school choir programme was successful. Hypothesizing he shared:

> …it’s something in the style of our delivery, which is very much sort of…I suppose it’s very masculine in its approach, the way I do it. I think Andrea’s quite masculine the way she does it as well actually <laughs>! (Guy)

When asked to expand on what a ‘masculine’ approach involved, Guy responded:

> I pitch it at the eldest set of boys because if you can crack the eldest set of boys, everything else filters in from that…boys are often quite funny in front of female leadership, especially that more gentle-type approach…female teachers, who have a very gentle and feminine way of approaching the choir singing, it’s very difficult to actually get the boys to sing. (Guy)

So, Guy perceived older boys as having the most dominant place in the school field, with their engagement being a catalyst for success. This focus on one sub-group of the school population as a proxy for success was somewhat at odds with VociForte's goals around working accessibly and inclusively mentioned earlier. Secondly, given that primary schools are female-dominated, and that Mary is a female teacher, this is a significant belief, which is revisited later on during Part Four of this chapter.

5.2.4 Part Two Summary: Convergences and Divergences

It is the case that MEPP1 was underpinned by a number of motivations, learning goals and beliefs, all of which are factors worth considering in regard to what characterised this particular learning culture. Hodkinson et al. (2007: 66) argue that synergistic learning cultures are possible when 'many of the factors that influence learning are convergent – they are pulling in similar directions that complement and reinforce each other'. In the case of MEPP1, there was considerable consensus between VociForte and Beechwood. Both parties were enthused by the practices of performing in a prestigious venue and going to RAH, citing social benefits and the 'real aim' it offered young people. They also shared the learning goals of developing singing skills and increasing confidence and building an environment where all children would feel included. There was also a synergy beyond the MEPP1 learning site between the choir programme and national music education policy, which raised the profile of VociForte's school choir programme.

Conversely, points of divergence can also be identified. Firstly, VociForte brought a belief that getting schools involved in singing was 'easy'; yet the lack of music in the wider learning culture of Beechwood was a potential undermining factor that could have made singing challenging to establish. Arguably this was also at odds with the emphasis on discipline and practise. This raises the question of how aware VociForte were of Beechwood's existing musical habitus and starting points with singing, and whether Guy assumed that every primary school field has a similar musical habitus.

Secondly, while Mary wanted to improve her confidence with singing, a mutual learning goal across the partnership, the 'dread' she associated with this did not chime with Guy's viewpoint that leading a choir was 'straightforward', and notably Mary did not discuss the aim to take on the choir leading responsibilities. Mary and Guy's differing life histories and habituses shaped their dispositions towards MEPP1. The wider learning culture of the school

and lack of curriculum music mentioned earlier was a related factor here, meaning that Mary had not sung regularly in the school (field).

In summary and returning back to the research sub-question **what are the practices in these partnerships?**, practices of: performing in a prestigious concert venue; building and scaling up singing; challenging teachers' musical expectations; access; teacher CPD; developing singing skills; building confidence; discipline; and modelling professional musicians set the agenda for MEPP1. Learning was defined in multiple ways and encompassed improved skills and confidence with singing, positive social outcomes, increased enjoyment of music and performing in venues, being able to lead a choir, being an engaging choir leader, and being inclusive. Through a learning culture lens, this ensuing learning involved acquiring particular forms of cultural capital.

5.3 MEPP1 Findings Part Three: Social Practices On the Ground

> **Part Three: Social Practices On the Ground** continues to addresses the research sub-question **what are the practices in these partnerships?** considering key practices enacted during the MEPP1 sessions, and which individuals had greater power in defining and shaping the learning cultures. Factors identified in Parts One and Two, and the relations between them, help to unpick practices.

5.3.1 Practices of 'core habits'

MEPP1 sessions emphasised practices of developing singing skills. As discussed in Part Two, this was an important learning goal for all of the partners, which subsequently influenced the activity in the sessions. Drawing on conventional western classical choral training approaches, Guy emphasised two core singing habits throughout the sessions: "*These two things alone: I breathe, I open my mouth.*" (Guy, Session One.) Children had opportunities to practise the habits of breathing and opening their mouth regularly, and these habits were often explicitly connected to improving and rehearsing particular passages by Guy. Therefore, practices of discipline mirroring the (institutional) habitus of the choral world were also foregrounded, demonstrating the way in which learning cultures are constructed through the forces of more than one field (James et al., 2007). Guy also focused on the relationship between posture and singing effectively. For instance: '*keep your body big, that's really important*'; '*stand up straight*'; and '*so, I'm going to click my fingers, as*

soon as I do you're going to stand like soldiers', were all uttered by him to the children. Therefore, the ideals of the professional choral music field translated into social interactions and practices.

While children had to rapidly learn to internalise these habits across a range of repertoire (acquiring embodied cultural capital), Guy's approach was fun and lively, connecting to Guy's self-defined learning goal on wanting to find a balance between being fun and educational. One child commented that Guy 'pushes us to be able to do it' (YP_Cassie) acknowledging the steep learning curve, and that this learning was more manageable under the guidance of an experienced choir leader. Other children perceived the sessions as a combination of challenging, helpful, and fun:

> YP_Bekki: I found it really difficult and really challenging but it can be fun. It's also quite hard and I also feel like it's a challenge and I can improve more.
>
> YP_Seb: It helps us but it's also fun at the same time.

This resonates with VociForte's motivation to challenge musical expectations; children were evidently energised by the element of challenge in MEPP1 while enjoying their musical learning experiences.

Mary believed that Guy's approach within the sessions positively impacted children's learning:

> He brings a lot of enthusiasm and he's very engaging…they do listen to him, they're learning, they're engaged, they're wanting to do it. I think that he brings that out of them; they're not there because they've been made to be there, he's making it enjoyable for them. (Mary)

So, children's buy-in, Guy's habitus and ability to engage children in practices of developing singing skills, and setting high expectations were factors that coalesced, contributing to the construction of the MEPP1 learning culture.

5.3.2 Practices of 'mutual learning'

As previously mentioned, the choir leader training process of gradually shifting the choir leading responsibility onto Mary was, for VociForte, a key aim of MEPP1. Related to this, Guy emphasised, in his words, 'mutual learning' whereby children were encouraged to model the choir leader training process between himself and Mary:

> I often train the teachers up with the core skills, then the pupils up with the core skills as well…so that they [children] understand what we're doing…so there's this mutual learning going on. (Guy)

This meant that children were able to participate in the learning processes between Mary and Guy and experience the types of steps that were required to become a teacher-led choir, as opposed to a choir led by a visiting musician. For instance, Guy taught Mary to count songs in. He also nominated children to lead count ins at various points in the sessions. As one child recalled:

> Even if I didn't get how you do the thing when they go like that [does choral conducting gesture], now [Guy's] showed us that it's how you count in. It just makes it simpler. (YP_Seb)

Learning was embodied, with children navigating and acting out the embodied cultural capital Guy deployed through mirroring physical choir conducting gestures. Nominated children would be invited to stand at the front. One child associated this with making the process 'easier' and helping peers to figure tasks out:

> [Guy] makes it easier because he's working with a load of people. So, if someone doesn't get it he brings other people to the front. (YP_Cassie)

Therefore, practices of mutual learning were operating on a peer-to-peer level catalysed by the mutual learning environment created by VociForte. YP_Felicity shared her own example of learning from and supporting peers:

> They're [peers] helping…I'm starting to learn things like, sometimes if I help [peers], they help me. Sometimes it's me teaching them the notes. Let's say one of my friend's sung a high when you're supposed to sing a low: I'll tell them afterwards. (YP_Felicity)

Altogether, social learning was particularly evident in this learning culture. Another aspect of mutual learning was Guy's willingness to share mistakes and be transparent:

> I'm human and I make mistakes as well. I deliberately allow myself to. If I cock up I say "ah, sorry, my bad". Just being open…so this culture…it's just this honest mutual learning that's going on. (Guy)

Not only was this an effective strategy for bonding with the children and addressing uneven power dynamics, the sharing of mistakes by the most experienced other in the room also conveyed that mistakes are a natural part of the learning process. In turn, this contributed to a

learning culture in which young people's awareness and curiosity with regards to their and others' learning was encouraged, tying in with practices of inclusion VociForte wished to develop.

While mutual learning between Guy-children and children-children appeared to be largely effective, Mary questioned whether practices of mutual learning were successful at the teacher-choir leader level. When asked if she felt that learning had flowed from her to Guy she was tentative:

> It can do because if you come up with a different idea they [VociForte] might go away and think "oh yeah, we could do this". But I don't know what they're thinking - have they taken anything away? A couple of weeks ago during a song I said "this is really high". So obviously [Guy] had learnt something then: "this is too high, we need to do something about it". Whether they have, we shall see! (Mary)

So, while Mary recalled providing feedback about a song's key to Guy, she was not certain that this feedback would have been addressed. This suggests that despite MEPP1 including post-session reflections, communication was not fully effective. It also relates to the balance of power in MEPP1; having produced the school choir project model, Guy had a stronger positioning and carried greater influence in the learning culture. This meant that VociForte oversaw musical decisions such as selecting keys for the songs.

5.3.3 Part Three Summary

Part Three described what was observed during MEPP1 sessions. A focus on practices of developing singing skills and discipline through adopting core habits created an authentic learning environment which mirrored the way professional singers train their voices. Practices of mutual learning built on this approach, demonstrating the learning behind building a choir and the social processes this entails. Guy's habitus was more dominant than Mary's habitus in shaping practices, with the cultural values and norms of the professional choral and classical music fields constructing the learning culture.

5.4 MEPP1 Findings Part Four: The Complexities of Partnership in the Classroom

Part Four: The Complexities of Partnership in the Classroom describes tensions which arose during MEPP1, turning once more to interrelations between MEPP1 factors and Bourdieu's constructs in order to critique why these tensions existed and how this effected learning opportunities.

5.4.1 Plan versus reality

As highlighted in Part One, MEPP1 diverged away from its original plan (see Table 9). While the development of singing skills did occur, changes to the intended plan had a knock-on effect on how much progress could be achieved in this area, particularly in relation to Mary's learning. This begun with an initial session cancellation, which reduced contact time. Then, Mary's absence from the rescheduled session one (which the Headteacher covered) was not an ideal start to her learning. This was perpetuated further when the Headteacher did not share learning from the session, impeding practices of the nominated teacher developing singing skills. Guy believed that these circumstances left Mary 'behind' in the choir leader training process:

> The teacher [Mary] wasn't there in the first week and the Headteacher came…but then none of that really got passed onto the teacher, so we are very much behind with [Mary]. (Guy)

This also raises the issue of the differing habitus of the Headteacher and Guy; the former may not have felt able to pass on this learning.

Guy's absence in the final session also impacted learning, with Andrea – Guy's replacement – recalling:

> I went in cold. I didn't know the teacher, I didn't know the children, and normally it's very rare that Guy doesn't do every single session. (Andrea)

These changes disrupted the flow of MEPP1. While Guy had briefed Andrea on this iteration of the project, session four did not directly build on Mary's independent choir leading progress in session three (for instance counting the choir in independently and leading a song). Andrea going in 'cold' is one factor which may have underpinned her decision to essentially revert back to the start of the process whereby the choir is led by the professional.

5.4.2 The race to prepare for the concert hall

Practices of performing in a prestigious venue (and acquiring associated cultural capital) was an important shared motivation for the partners, which impinged on social practices and learning opportunities during the sessions. There was a considerable amount of concert repertoire to rehearse relative to the session time, especially with contact time having been reduced by 20 per cent. This, Andrea explained, is why she chose to lead the final session:

> I was conscious that they had to learn the repertoire for RAH and I was slightly concerned that a very nervous teacher who wasn't very confident with the choir might struggle to teach all of the repertoire. So, I just decided I was going to plough on and teach quite a lot of repertoire so she had that bit done, and then she could just carry on rehearsing after Christmas. (Andrea)

Issues of confidence, which Andrea factored into her decision-making as per the above quote, are addressed in more detail in Section 5.4.4.1. Having, as Andrea put it, 'quite a lot of repertoire' to rehearse meant that sessions were fast paced, which felt overwhelming for some of the young people and Mary:

> It's hard to keep on track of everything. (YP_Arun)

> Trying to learn new songs in like a couple minutes…we can't remember some of the notes or how high they have to be. (YP_Cassie)

> Sometimes because it's so quick-paced I go 'oh I've missed that completely'. (Mary)

By the end of MEPP1 (not including the RAH concert) Mary felt her understanding of the repertoire was incomplete. This was evident in the following remark about the possibility of performing some MEPP1 repertoire in a choir assembly performance:

> It's a bit too early for us to be ready <laughs> because we're halfway through some songs, halfway through other songs. (Mary)

While there was a collective desire to perform at RAH, the emphasis on this end point or, in other words, the final product, created pressure during sessions. Rather than knowing a small number of songs well, Mary characterised her learning as patchy across a greater range of songs. When asked whether she would have changed MEPP1, she suggested that a slower pace would have been preferable:

> I don't know whether, would it work just to do the whole song…I don't know.... I think if it was me I'd say 'this is the song we're learning today' or 'these are the two songs we're going to

> learn today' and then use those as a warm up song the next time or something, I don't know...(Mary)

Repeated utterances of 'I don't know' suggests that Mary felt tentative about voicing these views. While MEPP1 included debriefs and an opportunity to share concerns and ask questions, she had chosen not to raise this. A lack of openness may have influenced and been influenced by strained choir leader – teacher dynamics discussed in the following section, as well as the abovementioned power of influence Guy/VociForte had in defining the musical requirements of the sessions. It also raises the issue of expectations once more. While VociForte had high expectations for schools, Guy's habitus and everyday experiences with rehearsing and leading concerts may have meant that the amount of repertoire was deemed appropriate. It may also point towards a fixed view of schools, whereby all schools are viewed as one homogenous field with identical learning cultures.

Nonetheless, Guy understood that time had been limited, stating:

> It may be that [Mary] just needs a bit of time to process and to learn and to practise herself the various things that we've been introducing to her. (Guy)

So, VociForte were aware that MEPP1 had been a lot for the school to process over only four weeks. A lack of rehearsal time in-between sessions also hindered learning:

> We have to wait until Thursday [the day of MEPP1 sessions] to remember if they're [notes] high or low. (YP_Felicity)

VociForte expected the school to rehearse in-between MEPP1 sessions, but this did not take place. Mary's demanding teaching schedule (stemming from the wider learning culture of the school field) was a potential barrier to this and raises the question of whether Mary would have managed to find time to process the four weeks with VociForte. Furthermore, this highlights a common issue in partnership arrangements, whereby music organisations do not visit schools before MEPPs to observe how teachers and children function in their daily activities, which limits their understanding of the school (field).

There was pressure on Mary to lead on both the musical participation *and* the logistics, the latter in relation to the RAH trip:

> Oh the head's really keen, he's constantly asking me 'can you make sure you do this, these letters need to go out, can you sort that out for me?' so he's very keen to keep things going. He's very keen for us to go to London…he's really on board. (Mary)

Again, Mary's weaker social positioning in both the school field and the classical music field were factors which shaped what was delegated to her, and the demanding situation she found herself in. Equally, Mary's 'dread' towards singing (shaped by her habitus and her own disposition towards this mode of music making) may have meant that rehearsing in-between sessions was a lower priority. This demonstrates how both structural and personal factors were at play in shaping this learning culture.

Another wider learning culture factor, funding, was referenced by Andrea. As part of VociForte's post-project evaluation funders needed, in Andrea's words, 'statistical data' including 'numbers of children'. This connected to external expectations surrounding VociForte's work: to reach hundreds of schools as part of their music hub's vocal strategy - practices of building and scaling up singing. It may also explain why the MEPP1 model was relatively short-term so that time and resource could be utilised efficiently across a number of schools. As Guy put it:

> Our resources are quite limited both in time and money, and we do have to be quite brutal in where those resources are expended. (Guy)

While this factor may seem somewhat removed from Beechwood, structural aspects stemming from funding and the demands of the national music education policy field structure social practices within schools and can result in a teachers like Mary sharing 'there's just too much for me going on'.

5.4.3 "Posh" songs

Another complexity of MEPP1, which interrelates with the time constraints, was that some children experienced challenges with learning, in their words, 'posh songs' during sessions:

> One of the hard things is we sing quite, not like Opera, but like posh songs and we have to hold notes for ages and it's really hard. (YP_Seb)

When asked what made the songs 'posh' YP_Seb responded, 'because they're slow and classical'. Responding to this, two other young people shared:

> When I try and do it I like lose it in the middle of it and then I have to try and join back in in the next notes. (YP_Laila)

> When you change from low to high you have to get your voice in a certain place…and getting into tune…that was quite hard. (YP_Bekki)

This speaks to the new forms of cultural capital children were encountering; classical music was not a part of their sound worlds and rapidly learning a new style of music was challenging. With VociForte selecting the majority of the repertoire, children were unable to make musical choices and influence this dimension of the learning culture. VociForte were able to ascertain and define what counted as legitimate forms of cultural capital in MEPP1. With limited agency, children may have assumed that you have to sing 'posh songs' and possess certain types of skills (embodied cultural capital in the form of being able sing classical music with ease) to be in a choir. This relates to practices of challenging musical expectations in schools (and VociForte citing successfully teaching children a song in Latin in Part One). However, while this music was technically challenging for the children, overall, they appeared to enjoy participating in MEPP1. So, this may well have positively impacted their learning, pushing them out of their comfort zones.

5.4.4 Strained choir leader – teacher dynamics

Interpersonal dynamics are important because tensions between Guy and Mary hindered learning in MEPP1, in particular Mary's development as a choir leader. Several important factors fed into this friction: confidence, divergent life histories and bodies, and gender dynamics. These are discussed in turn below.

5.4.4.1 Confidence

As previously stated, Mary, in her words, 'dread[ed]' singing, a view she had held before MEPP1 commenced, and was therefore apprehensive about taking part. This dread did not appear to decrease as MEPP1 progressed, and as exemplified in the following comment made just before a session, she had resigned herself to the session being challenging:

> I think we're going to start today with a six-part round and I'm like "that's going to confuse me *completely"*. Because two parts or three parts, that's my limit, but when we're doing six parts, that's when I'm going to get a bit iffy. (Mary)

Six-part rounds require advanced music direction skills that many music specialist teachers would find daunting. However, this was not contextualised as such for Mary, which may have led her to feel that being confused by a six-part round was a failure on her part. Understandably, this anxiety affected her engagement during sessions and limited learning; she regularly withdrew from singing with Guy and the children, and often looked downwards, avoiding eye contact with Guy while nervously readjusting her lanyard. Physically signifying the social positioning within this learning culture, Mary positioned herself at the side of the school hall, amongst children, rather than alongside Guy at the front. Guy found this problematic:

> If you noticed her, when she was amongst the children, she was much, much more comfortable just being with the children, almost being a child herself, rather than being in a situation where she was expected to stand at the front and be the inspirer, be the leader. (Guy)

This stark view of Mary goes some way to contextualising why there was friction within this teacher-choir leader pairing. Guy felt Mary's actions were not inspiring and perceived her decision to be with children as childish and unlike a 'leader'. Mary's engagement and preparedness in the sessions did not meet Guy's expectations (shaped by his habitus and accumulation of embodied cultural capital) and frustrated the process. Aware of Mary's discomfort, Guy described a feeling of 'treading on eggshells the whole time' and found this iteration of VociForte's school choir programme particularly challenging:

> Actually, of all [the school choir projects] I've ever done, I've found Beechwood incredibly challenging, because of the real lack in confidence, the extraordinary fragile confidence and fragile human that we're dealing with there…the challenge we've got is this particular teacher…there are some massive confidence issues. (Guy)

By MEPP1's mid-point where the intended plan was 'teacher gradually takes more responsibility' (see Table 8), Mary did not feel ready to lead the choir independently. This aim had been set during the session two debrief, when Guy and Mary agreed that Mary would take the lead teaching children a particular song in session three. However, when the time came, Mary did not wish to lead:

> *Guy: So, Mrs [removed] [Mary], you were going to teach them, so do you want to…? So basically you teach them; so it's you and them.*
>
> *Mary: I do know it, but I don't want to sing.* (Field notes, Session 3.)

While the reality of the sessions differed to the intended plan, Mary did, with encouragement from Guy, go on to successfully bring in the choir and briefly lead some of the songs, meaning she had taken huge steps forward in her learning. However, this had come at some personal cost; rather than being proud of her achievements, Mary appeared to be emotionally drained by the experience. This was apparent during the post-session debrief in which she tearfully shared with Guy 'it's just not me' and began to cry. This was troubling to witness, and I felt compelled to down tools as a participant observer and offer Mary my reassurances. Guy had sensed Mary becoming increasingly upset during the session and had made a conscious decision to change his approach:

> Like [Mary] bursting into tears; she didn't do it in the session, but I could see that she was about to, and so I backed off. I mean I've never seen that before <nervous laugh> so how to think on your feet just to…because clearly she then recovered and was able to do the next piece. But, yeah, it's been a challenge actually, Beechwood… (Guy)

Guy was responsive towards Mary and made a judgement to step back, but he found the balance between enabling her to feel comfortable and helping her develop as a choir leader to be a challenge. The way Mary was participating in MEPP1 compared less favourably to other teachers Guy recalled working with:

> …the majority of teachers don't seem to be worried about making a cock of themselves in front of the kids. Obviously this is a massive issue at Beechwood… (Guy)

Guy suggests here that a lack of inhibitions is important but given singing stimulated feelings of 'dread' for Mary, this was perhaps too ambitious for her to fulfil. Clearly contrasting life histories (dissected further in the following section) were at play here. Mary's lack of confidence was perplexing for Guy, who was a 'fish in water' (Wacquant and Bourdieu, 1992) in this environment.

5.4.4.2 Divergent life histories and bodies

Since learning cultures are shaped by individuals' habitus and how these habituses interrelate, it is worth considering more closely how Guy and Mary's divergent professional and musical histories, and bodies, may have influenced the rapport between them. Key details of their backgrounds are summarised in Table 11 below.

Table 11: Guy and Mary's backgrounds in music and music education

Guy	Mary
• Organ scholar and boy chorister • Oxbridge music graduate • Artistic Director and Choir Leader in a professional music organisation • 10+ years of choir leading experience	• Grade 7 pianist • GCSE Music and AS Level Music Technology qualifications • Qualified Teacher Status • Year 4 Class Teacher and Creative Lead in a primary school • 5 years of teaching experience

As mentioned, performing was a strong part of Guy's identity, which had begun to take shape during Guy's childhood as an organ scholar, chorister, and music undergraduate. This shaped a habitus whereby he was far more at ease singing than Mary, who did not have background in singing and choir leading. In actuality, MEPP1 appeared to reinforce Mary's identity as a pianist and not a singer. It will have been difficult for Mary to share the space with Guy, who she described as having 'great confidence', while feeling the opposite. This extends to the embodied aspects of being in and leading a choir; the individuals' physicality illustrated their contrasting ease with occupying the MEPP1 space, and their expectations for the project. The ease with which Guy directed the choir, using large and flamboyant gestures, reflected his embodied cultural capital and 'bodily hexis' (Maton, 2014: 64), which is defined as 'the embodiment of social structures…one's past is enscribed onto the body in terms of gait, posture, stance, stride, facial expressions, and so forth' (ibid.).

This can develop through childhood (Hall, 2018) and was therefore a legacy of Guy's experiences beginning as a boy chorister. Puwar (2004: 153) notes that '[h]aving the right bodily hexis enables manoeuvres to be executed with ease and cadence'. Arguably, this played a role, whether subconsciously or consciously, in Guy arriving at the view that leading singing is 'easy' (see Part One). Moreover, in the professional choral world where 'to be eligible, in most places you must be male' (Andriani, 2018), Guy represents the 'somatic norm' (Puwar, 2004:8 cited in Ingram, 2019) while Mary does not. Mary's body language was, by contrast, very reserved and restrained, and interestingly she likened some of the less confident choir members to 'how I'd be if I was a child in there, a bit quieter'. While this is a nuanced matter, which operated on a non-verbal level during sessions, a cultural understanding of learning highlights how individuals' histories shape learning cultures.

Among a range of other factors, Mary and Guy's lived experiences, and how they manifested physically, impacted how practices unfolded in MEPP1.

5.4.4.3 Gender dynamics

In the case of MEPP1, Guy's belief that feminine approaches – and female teachers - are a barrier to getting boys to sing may have affected his confidence in Mary, further perpetuating power relations and interactions between them. Furthermore, Guy had been enculturated within a male choir paradigm, apparent too in his choice of discourse (e.g., 'drill in those habits', 'you're going to stand like soldiers', 'making a cock of themselves'). He had negative memories of music in his primary school, and meeting a male choir leader had been pivotal during his teenage years:

> …I never ever forget my experiences as a boy, and as a boy chorister. I was a boy in a very average school - in this area in fact…And all that sticks in my mind is absolutely what is *not* the way to do it…in my teens, I witnessed some really good training by a guy who actually now heads up our choir leadership programme…He showed me a completely different approach. (Guy)

Here, Guy recalls how a male choir leader turned around his own music education. His belief that masculine approaches get boys singing was therefore partially based on his own lived experience. The masculine approach was then placed on a pedestal through the choir leadership appointment. Building on Maton (2014), Guy's habitus was "structured" by his experience of meeting an inspirational male choir leader and became "structuring" when the practices of male choir singing were sustained through the choir leader role. The "structure" became the choir programme model, which socially positioned and reproduced masculine approaches and bodies as the default, therefore reinforcing Guy's habitus as the instigator and leader of school singing. Arguably Guy's habitus also involved being a kind of saviour of school singing, as he worked to ensure that his own negative school singing experiences were not repeated.

This favouring of masculine approaches can be likened to what Palkki (2015: 26, italics original) terms '*hegemonic masculinity*' whereby masculinity and femininity are placed in a dichotomy which positions masculinity more favourably. Guy's reinforcement of traditional gender stereotypes resonates with the following question, again from Palkki (ibid.):

> …choral conductor-teachers might ask themselves: does the male choir paradigm perpetuate antiquated stereotypes, and if so, whom do these stereotypes affect?

In the case of MEPP1, where the choir leader training process involved a female teacher, it is likely to have been Mary that was impacted by the male choir paradigm stereotype, therefore socially producing existing hierarchies.

Significantly, and pertinent to the issues of gender dynamics within MEPPs, Mary approached me during the final session, which was being led by Andrea, and mentioned that she felt more comfortable working alongside her. It is possible that gender dynamics between Guy and Mary were a factor, and that Mary felt more at ease with Andrea. Related to this, Guy recognised that sharing the space together may have been counterproductive and that Mary would benefit from having some space away from the potentially intimidating presence of an experienced choir leader:

> I think when [Mary's]…able to learn the music herself in her own time, learn it with the children and see how they learn from *her* doing it with them, rather than *us* doing it with them, I think they'll be in a situation where there's a little bit more inner confidence in there. (Guy)

5.4.4.4 Assumptions from the boss

Mary's thoughts on becoming a choir leader can be understood in her comment "it's just not me". She did not equate choir singing with her musical identity. However, the Headteacher had assumed that her musical background playing piano made her the ideal candidate for MEPP1. When Guy considered which teacher had been chosen he stated, 'I think they've [aka SLT] said "oh this teacher's a Grade 7 musician"'. Guy also assumed Mary's prior musical experiences would be ideal, and give her confidence:

> Normal circumstances would dictate that these are the teachers that normally progress quite far, because they've got some kind of musical background. She's got piano to Grade 7, so she's got an instinctive musical knowledge and confidence that she can build on. (Guy)

Mary, on the other hand, stressed that her musical experience (habitus) did *not* relate to the musical understanding involved in the role of choir leader:

> …being a musician, *yes*, I've got a good understanding to start with. But when it comes to this [MEPP1], when we have to sing in rounds, or just sing in harmonies, that's when I'm like 'oh, I'm out of my depth now' because I don't understand it, or I get lost. (Mary)

Therefore, Mary's views differed from the Headteacher and Guy's views, creating gaps and conflicts in expectations.

The stress MEPP1 caused Mary raises the issues of whether it was ethical for the school to ask Mary to participate in the process and place her in a position which made her feel uncomfortable. It also offers further context and rationale for why Andrea did not increase Mary's choir leading responsibilities in the final session as described in Section 5.4.2. Mary's wellbeing was prioritised over the goals of the choir leader training programme, and this was a necessary course of action. Given the choice, Mary would not have participated in MEPP1, but it appeared she felt obliged to comply with the SLT's wishes:

> It's something I'd never probably do otherwise. Like if [SLT] hadn't have said "oh yeah I want you to be the choir leader", I wouldn't have ever done it. I was like "ok, boss says so, there we go, I'm in!" (Mary)

This highlights issues of power and a lack of teacher agency as an ongoing social practice within MEPPs, whereby projects are bestowed upon teachers regardless of their dispositions towards them. In spite of personal preference, it is likely that Mary's positioning within the school field meant that she accepted being the nominated teacher in line with the Headteacher's wishes. Resisting or challenging this decision could be deemed risky and detrimental to Mary's professional capital.

5.4.5 Part Four Summary

Part Four evidenced how MEPPs are awash with multiple interrelated issues, all of which impact learning opportunities, social practices, and participant expectations and experiences. Despite the brevity of MEPP1, a number of tensions were noted, which operated both above and beneath the surface including attendance disruptions and expectations surrounding gender roles respectively. Employing the learning cultures lens illuminated how MEPP1's wider learning culture, for example, the overlapping music education policy and school fields, impacted the amount of time afforded to this project. Consequently, Mary and some of the children struggled with the pace of sessions. The dialectic between structure and agency that Bourdieu posits could be seen in how Guy's habitus, structured by the fields in which he had moved, shaped his beliefs about singing, and subsequently the practices he emphasised within the choir programme. Likewise, Mary's habitus shaped her beliefs regarding singing and her choir leader trainee experience, but due to power relations she was placed in a challenging position.

5.5 MEPP1 Findings Part Five: Learning of Practices

Part Five describes the 'learning of practices' in MEPP1, which refers to 'the kinds of change, shaping, development or socialisation that people undergo in a learning culture' (James et al., 2007:12). Individual case studies of young people, teacher and professional musician learning provide a snapshot of what the learning was in MEPP1, and how MEPP1 impacted learning opportunities, addressing the research sub-questions, **what is the learning in MEPPs?** and **what is the impact of MEPPs on learning?**

Table 12: Summary of learning of practices in MEPP1

Teacher	Reinforcing existing musical habitus
Young people	Improving as singers Becoming aware of family's musical capital Becoming a legitimate member of the choir Realising teachers are learners too
Choir Leader	Unresolved learning

5.5.1 Teacher Learning: reinforcing existing musical habitus

While Mary gained a small amount of experience leading the school choir during MEPP1, she found the process acutely stressful. Her learning during MEPP1 appeared to be a reinforcement of her existing musical identity as a pianist - not as a singer or a choir leader. This builds on the idea of learning as 'a process through which a person's dispositions are *confirmed*, developed, challenged or changed'. (Hodkinson et al., 2007: 33, italics added). In Mary's case, her musical habitus did not readily transfer into the sessions and enable a strong positioning with the learning culture. VociForte's hope that teachers would learn about the simplicity of setting up a school choir were not met, and nor was the shared goal to increase the teacher's self-confidence as a singer. Hodkinson et al. do however underline the importance of learning through action and through reflection (ibid.). The demands of taking part in weekly MEPP1 sessions may have limited opportunities for Mary to do this during the lifespan of the project. With more time to reflect between the sessions and the RAH concert and beyond, it is possible that Mary's perspective on her learning may have changed.

5.5.2 Young People Learning

During a small group interview with six MEPP1 child participants, the group were asked what they had learnt. Practices of core habits during sessions (embodied cultural capital) had been internalised:

> I've learnt different things like how to breathe…and how big your mouth needs to be…I've learnt that you can get the sound out but by standing still and getting the breathing right. (YP_Bekki)

This was echoed by several other YP including YP_Seb and YP_Cassie:

> YP_Seb: I've learnt loads of methods and techniques that some things, the way I used to sing, it might not be that good for me.
>
> Researcher: That's interesting, what like?
>
> YP_Seb: Like opening my mouth too wide.
>
> YP_Cassie: He told us how to stand...and I don't get tired now.

Children also discussed learning how to use their voices more effectively:

> YP_Laila: I've definitely got to be a better singer than I was because I used to be quiet! <laughs> I used to be too loud but now I know how to control my voice.
>
> YP_Arun: At first I didn't really know how to hold a note. I could hold a note but after like 4 or 5 seconds the note or my voice would just slowly fade away and die out.
>
> Researcher: So now you can hold it better?
>
> YP_Arun: Yeah.

Evidently, Beechwood and VociForte's learning goals to improve singing skills and techniques were achieved based on the examples above. And through participating in practices of core habits, YP_Laila perceived herself as a 'better singer'.

The following sections address individual learning. Given the constraints of this thesis, individual learning cases are limited to four young people.

5.5.2.1 YP_Laila: Becoming aware of family musical capital

Children who are raised by families with higher musical cultural capital 'may well feel more comfortable' (Valenzuela and Codina, 2014: 505) and have more satisfying experiences

participating in primary music education (ibid.). This was the case with YP_Laila, who had developed a rich musical habitus through her home life in which music was 'big'. She was able to connect the relationship between her musical capital and strong positioning within the school choir (field) as a soloist:

> Music is a big thing in my family. My sister loves to sing…my brother is a DJ and my cousin records music in a studio. I'm going down there soon to record music and my family do music a lot…I feel like it has helped me because I've got a solo as well. I'm really glad that I've got one. (YP_Laila)

YP_Laila therefore had a stronger positioning within the field of primary music and MEPP1, and her habitus shaped her learning opportunities – in this case learning to be a soloist – in MEPP1. It is external factors, in this case YP_Laila's family habitus, that made Mary's aspiration for all of the children to reach a similar level in singing ability ambitious within the context of a short-term project. It is also possible that due to Guy's personal experience of and success with singing, he was able to understand and relate more to YP_Laila than to the children who were, for example, struggling with high and low notes, and that he may have subconsciously focused more on encouraging children with habituses like YP_Laila.

5.5.2.2 Arun: Becoming a legitimate member of the choir

YP_Arun felt an increased sense of belonging within the choir as sessions progressed, which impacted his attitude towards the RAH performance:

> At the start of the first maybe one or two sessions, I saw myself as a bystander at the Albert Hall, but now I'll be a part of it. (YP_Arun)

This suggests that YP_Arun was initially unsure about whether he be able to participate in the RAH concert. The learning he experienced during the MEPP1 sessions enabled YP_Arun to feel like he could make a legitimate contribution to the RAH performance later that year. Thus, Arun became a member of MEPP1's 'community of musical practice' (Kenny, 2014). This could be attributed to acquiring cultural capital (singing skills) and equally to simply having the dedicated time to sing with others which had previously been lacking at Beechwood.

5.5.2.3 Cassie: Realising teachers are learners too

Practices of mutual learning impacted young people's perceptions of Mary's role whereby they recognised her as a learner too:

> I've learnt that even though [Mary] might not know the techniques or anything or how to sing, she still wants to teach us and that's really helpful. Even if she doesn't know how to do that, she tries and eventually she gets it, and then we all know how to come in. (YP_Cassie)

This captured how children interpreted Mary's role in MEPP1; they were appreciative of her efforts, which in turn enhanced their engagement in learning. Mary's courage in moving out of her comfort zone and leading parts of the session was noted by YP_Cassie who, observing her interactions with Guy, perceived her as learner and as someone who 'tries and eventually she gets it'. In this sense, MEPP1 disrupted the typical power balance in the school and enabled young people to learn that teachers can be learners too. While this research revealed that the learning was challenging for Mary, her actions had inspired YP_Cassie.

5.5.3 Choir leader learning: Unresolved learning

Guy felt that there was some unresolved learning regarding how to manage his relationship with Mary:

> I would like to have a better understanding of how I could possibly get through to a teacher who has such extreme confidence issues as the one at Beechwood. (Guy)

This once again points to broader MEPP practices, whereby music organisations are time-limited and unable to spend time in schools before sessions begin. Had this been the case, more measures could have been put in place to support Mary, including a chance for her to share her views on how suitable the choir leader training process was for her. This also relates to the power structures in school and the need for SLT to empower primary teachers to choose if and how they participate in MEPPs.

5.6 MEPP1 Conclusion

The MEPP1 findings highlighted how a complex interweaving of motivations, learning goals, beliefs, practices, and social positions impacted learning opportunities within the partnership. The learning (or lack thereof) was not determined by the practices during sessions alone, albeit practices of core habits and mutual learning did positively impact children's learning. Broader interrelated structural and personal factors such as VociForte's ambitions to reach hundreds of schools, having (or not having) a rich musical home life, a lack of curriculum music, shared motivation to partake in the RAH performance and the teacher's positioning within the school field were also at play. Considering the respective habituses of the choir leader-teacher pairing helped to explain why perspectives on the simplicity of leading a school choir differed. Guy had the power to be able to operate in a habitus which he had experienced since childhood. Being so firmly in 'his world' meant that he did not see the water in which he swam. Mary, however, was in a new school where music was not part of the culture (the water), while being placed in a project where her own music experiences (habitus) did not chime with the requirements of the project**.** Addressing habitus also involved delving deeper into aspects such as gender expectations and embodied social structures, which impacted rapport, confidence, and openness during sessions.

Despite the tensions in this partnership, the collective will between partners to see the project through in order to perform at RAH maintained momentum, and children shared how participating in MEPP1 had positively impacted their learning. Following the RAH concert, Mary described the concert as a positive experience. However, the issues identified in this chapter show that the MEPP1 learning culture was fragile, and how participating in MEPPs can be stressful and perplexing.

6. MEPP2 'song writing project' Findings

6.1 MEPP2 Findings Part One: Overview

Part One: Overview provides a contextual overview of MEPP2 detailing the genesis and nature of the partnership, and its key stakeholders. Through this, MEPP2 factors which are pertinent to the construction of the learning cultures are identified.

6.1.1 Applying Bourdieu's constructs

In MEPP2, the notion of field is used to consider how cultures within individual school fields, together with the forces of wider education and music education fields, influence social practices and learning opportunities. Overlapping fields and the different forms of cultural capital within the partnership give rise to a range of goals and expectations for MEPP2, which Composer_MEPP2, as session leader, is required to navigate. Habitus and its interplay with field and cultural capital is deployed to better understand what drives MEPP2 participants. This includes how individuals' histories impact their attitudes and dispositions towards song writing and performing. Two of the teachers, for example, do not identify as composers, and this has a bearing on their involvement. YP's cultural capital, combined with particular contextual factors in each school (field), leads to contrasting creative song writing processes across sites, as well as how the finalised songs are received by the YP.

6.1.2 Introduction to MEPP2

MEPP2, 'song writing project' took place between January – July 2018. It was larger in scale than MEPP1 and brought together one charity, Cheer Arts Trust (hereafter referred to as CAT); one music organisation, Resound; seven schools; and a professional composer (Composer_MEPP2) (shown in Figure 15). Professional singers also joined particular sessions to support Composer_MEPP2. Three out of seven schools were followed for this research (see Section 4.3 for rationale), therefore building insight into three unique learning cultures.

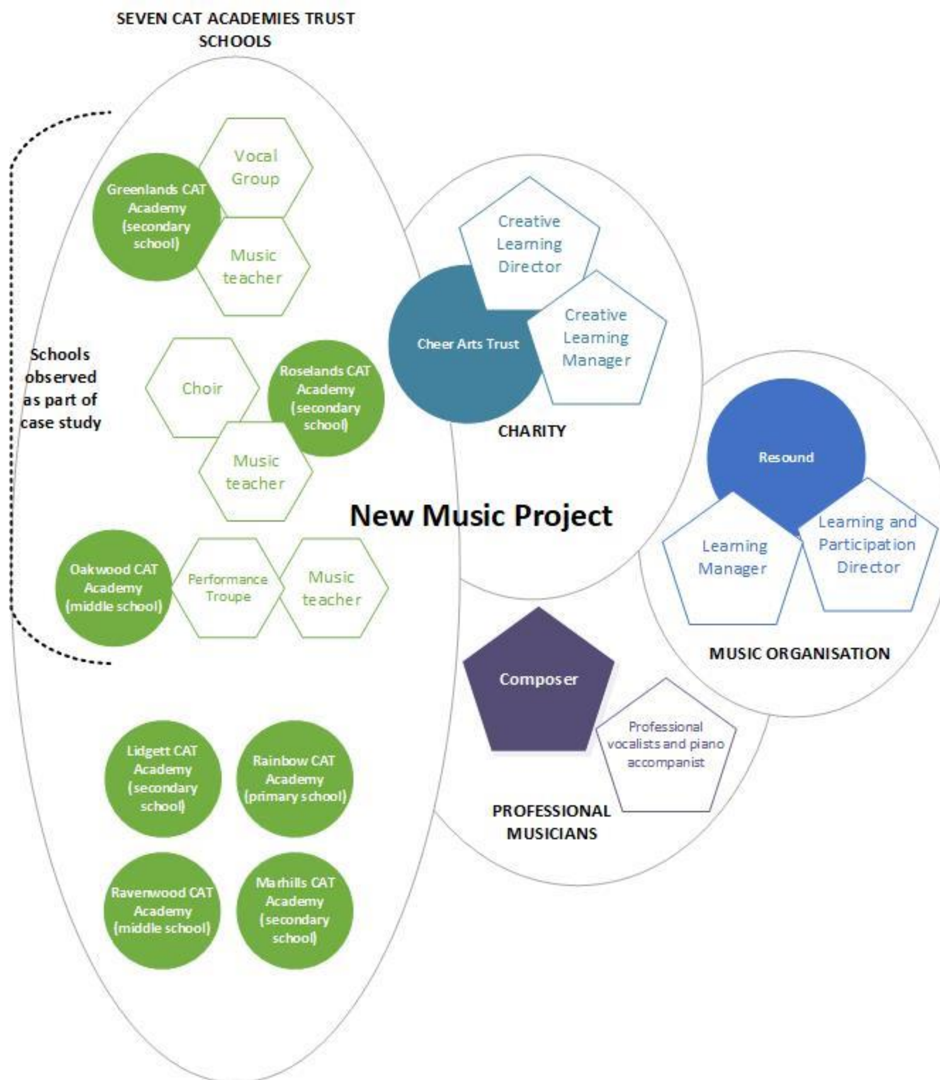

Figure 15: MEPP2 Stakeholders

A number of abbreviations are used throughout the MEPP2 findings, listed in Table 13.

Table 13: MEPP2 Stakeholder abbreviations

Resound Learning Director	Resound_LD
Resound Learning Manager	Resound_LM
CAT Creative Learning Lead	CAT_CLL
CAT Creative Learning Officer	CAT_CLO
Composer_MEPP2	Composer_MEPP2_MEPP2
Oakwood CAT Academy Greenlands CAT Academy Roselands CAT Academy Lidgett CAT Academy	Oakwood Greenlands Roselands Lidgett
Oakwood Music Teacher	MuTeacher_Oakwood

Greenlands Music Teacher Roselands Music Teacher Lidgett Music Teacher Oakwood Principal	MuTeacher_Greenlands MuTeacher_Roselands MuTeacher_Lidgett Principal_Oakwood
YP YP from Oakwood YP from Greenlands YP from Roselands YP from Lidgett	Young people YP_Oakwood YP_Greenlands YP_Roselands YP_Lidgett

6.1.3 Genesis of MEPP2

CAT's Creative Learning Lead, hereafter CAT_CLL, oversaw MEPP2 and described how it originated from a 'slightly strange' donation:

> The funding we had for the programmes was slightly strange in that most of it was from a legacy donation and the legacy specified that the money should be spent on music tuition and ballet lessons. And you're like 'well we don't really do that, and I don't know that we're the right people to manage that', and so trustees agreed that it could be on a programme looking at performing arts in CAT academies. (CAT_CLL)

This highlights the, at times, prescriptive and haphazard nature of practices within the arts education funding field whereby organisations are expected to adapt to what they have, as well as a potential lack of understanding regarding CAT's remit. However, having negotiated a way forward, CAT approached schools' senior leadership teams (SLT) for ideas related to performing arts. Principal_Oakwood shared that schools were interested in singing:

> So last year there'd been a CAT project which was linked to drama ... that was great, but we'd also had another drama project last year...I felt that this year's project should be music-based and linked to singing, because I knew for example that Roselands were really struggling...I just felt that that should be the focus rather than it becoming yet another drama project. (Principal_Oakwood)

What was not clear from the comment above was whether CAT's drama project had enabled sustained and teacher-led drama pedagogies and practices in the schools, and if this is why interests turned to singing. With an interest in singing established, CAT then approached Resound (an organisation specialising in composing) on recommendation. Resound developed a project proposal incorporating schools' singing aspirations, as well as CAT's desire for MEPP2 to

> speak to something 'bigger'…it was that question about [the schools'] mission, and how you get there, and how you articulate it, how you involve your stakeholders in that. (CAT_CLL)

The proposal was accepted. Combining CAT's desire to explore schools' 'missions', the schools' desire to develop singing, and Resound's expertise in composing, an overarching aim for MEPP2 was set:

> To bring together the 7 CAT Academies through the creation and performance of a new song cycle celebrating the schools' common mission and values. (Project proposal document by Resound.)

This was an important foundation to the development of the partnership: schools had input and 'buy-in'; they were excited about and sought support with singing. MEPP2 was therefore grounded in partners' respective interests and expertise, creating joint buy-in and influence in determining key MEPP2 practices. Thus, power was shared across the partnership in terms of how the learning cultures were formed - albeit it to varying degrees given that CAT held the budget. Contrasting to MEPPs which are bound by strict pre-determined funding criteria, the 'no strings attached' nature of MEPP2's funding beyond the performing arts focus enabled this more bespoke approach and practices of joint planning. However, this may also have meant that there was less pressure to keep MEPP2 on track and monitor and evaluate the work. This issue is revisited below.

6.1.4 Participatory commission-based project model

Resound opted for a participatory, commission-based project model (visualised in Figure 16) meaning the song cycle would be 'created in a participatory way with YP, parents, governors and SLTs from all 7 schools' (Resound project proposal). As will be described in subsequent sections, this participatory approach influenced social practices during MEPP2 sessions.

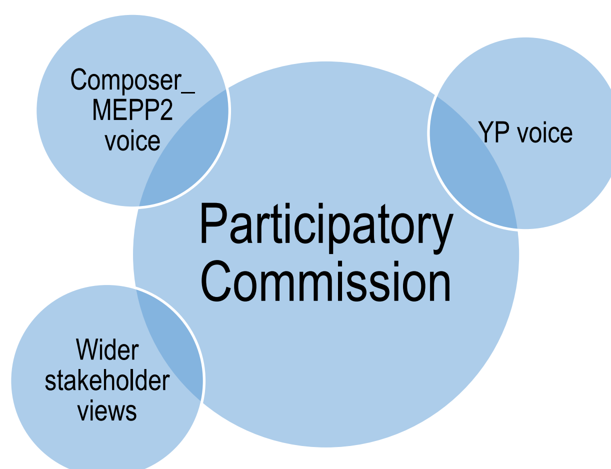

Figure 16: MEPP2 project model

6.1.5 MEPP2 Structure

MEPP2's structure is shown in Table 14. YP participated in two material gathering (MG) sessions led by Composer_MEPP2, which involved developing ideas for the songs, which they subsequently rehearsed and performed in Resound's concert hall. Some of these sessions included professional singers and an accompanist. So, like MEPP1, there was a pre-scheduled concert in front of an audience in a professional space, in other words practices of performing in a prestigious concert venue, as well as regional concerts between clusters of schools. Separate composing days were also included, during which YP composed standalone pieces supported by Composer_MEPP2 and professional singers[11]. Resound also arranged three planning meetings, one evaluation meeting, and teacher CPD for all schools (excluding YP) led by Composer_MEPP2 and guest musicians. So, there was an in-built, ring-fenced opportunity for practices of teacher CPD whereby teachers could acquire composing skills (embodied cultural capital).

Table 14: MEPP2 structure adopted across all partner schools

Sessions	Venue	Month	Approximate Duration
Planning meeting	Resound offices	January	3 hours
First material gathering (MG) session	School	January	2-3 hours
Second planning meeting	Resound offices	February	2 hours
Twilight CPD session	Resound offices	February	2 hours
Second MG session	School	January/February	2-3 hours
One separate composing day	School	March/April	5-6 hours
Rehearsal one	School	April	2-3 hours
Progress/planning meeting	Resound offices	May	2 hours
Rehearsal two	School	June	2 hours
Rehearsal three	School	June	2 hours
Joint regional rehearsals and performances. Group A: Roselands, Lidgett and Marhill Group B: Greenlands, Oakwood, Ravenwood, Rainbow	Roselands' performing arts space Local church	June	3 hours
Whole school rehearsals and performance	Resound concert hall	July	3 hours
Evaluation meeting	Resound offices	July	3 hours

[11] Due to the scale of MEPP2 and the constraints of this thesis, this research focuses primarily on the school-based sessions in order to better understand social practices in the classroom.

Table 14 shows a fairly even split between time allocated for composing and time allocated for rehearsing and performing. The inclusion of 3 planning meetings and one evaluation meeting, i.e., practices of dialogue, was significant, giving partners time to develop an understanding of one another's aspirations for MEPP2, build relationships, and to share any issues or concerns.

6.1.6 Cheers Arts Trust

CAT, an influential charity, strongly positioned in the national policy field, which researches in a range of fields including education, sustainability, and new technologies, commissioned MEPP2. CAT therefore had expertise (objectified cultural capital) in research. CAT sponsored a number of affiliated first, middle, and secondary schools through its 'umbrella' CAT Academies Trust programme[12]. All seven MEPP partner schools were programme members, and therefore had established relationships with CAT, who offered members a range of opportunities underpinned by its values and pledges. One CAT pledge promoted arts and creativity in schools which synergised with the song writing focus of MEPP2. As sponsors of the schools and budget holders for MEPP2, power was arguably biased towards CAT, potentially granting CAT greater influence with regards to how MEPP2 practices and learning opportunities were shaped.

6.1.7 Resound

Music organisation Resound commissions and shares new music through public concerts and special events, 'support[ing] our notion of the music of today, or rather the music of tomorrow' (Resound_LM) and promoting music as a 'living art' (Resound_LD). They are therefore important gatekeepers in the professional field of music. Guided by the principle that 'every person could be a contemporary composer' (Resound_LM), Resound's learning programme provides a range of creative composing projects and musical progression routes for children and YP. Like CAT, Resound also advocate for creative learning. Projects regularly feature professional musicians from Resound's ensemble, and the team have a

[12] For purposes of clarification, CAT is not a Multi-Academy Trust, but rather a group of schools with links to CAT.

strong working knowledge (objectified and embodied cultural capital) of composer-educators and composing pedagogies.

6.1.8 Composer_MEPP2

Composer_MEPP2 is a sought after and established composer, with a breadth of experience working with schools, community settings and professional music organisations. Recruited by Resound, Composer_MEPP2 described hirself[13] as 'socially engaged' which Tate defines as 'any artform which involves people and communities in debate, collaboration or social interaction' (Tate, online). Therefore, MEPP2 aligned with Composer_MEPP2's way of being (habitus) as a composer as it was based on creating music with others. Notably, Composer_MEPP2 worked for Resound early in hir professional career, and was therefore familiar with, and shaped by, Resound's practices and values (institutional habitus), acquiring embodied cultural capital (e.g., knowledge of composing with YP), social capital (overlapping social networks) and connection with their work. S/he was also in process of completing a practice-based doctorate and reflecting on hir professional practice, leading to some enlightening informal discussions in between MEPP2 sessions and reflexive analysis during the interview.

6.1.9 CAT Academies partner schools

This study followed three partner schools: Oakwood, Roselands and Greenlands CAT Academies – a middle, secondary and upper secondary school respectively. These schools operate as three separate fields, each with their own unique learning cultures which emerged during MEPP2 and were influenced by the wider learning culture of each school. All partner teachers followed within this case taught music, and most sessions were based in music departments, therefore the learning cultures were underpinned by various forms of objectified, embodied, cultural and music capital acquired by the teachers during their educational and professional journeys. Schools had little engagement with their local Music Education Hub, instead participating in cultural education opportunities devised by the central CAT team. YP with a keen interest in music were invited to join MEPP2 and

[13] Gender neutral pronoun hir/hirself is used to refer to composer_MEPP2 to protect anonymity.

therefore had the opportunity to choose whether or not they wished to participate. Therefore, there was buy-in at staff and student level. Across the schools, students were musically engaged, in the process of acquiring music capital and forming musical identities. Sessions took place during school hours, further signalling schools' investment.

All schools were based in one English region. Across Oakwood, Roselands and Greenlands, a total of 76 YP aged 9 to 18 years took part in MEPP2, although numbers fluctuated throughout. (The age range was 4-18 years across all seven learning sites.) Key details on the schools included in this study are detailed in Table 15, and below in order to better understand the wider learning cultures of each school.

Table 15: MEPP2 Learning site characteristics

School	Type of school	The schools' year groups	YP group names	No. and gender of MEPP YP
Oakwood CAT Academy	Middle school	Year 5 – Year 8 (age 9 - 13)	OakMusic Club*	43 (65% female, 35% male)
Greenlands CAT Academy	Upper secondary school	Year 9 – Year 13 (age 13 - 18)	Vocal Group	14 (50% female, 50% male)
Roselands CAT Academy	Secondary school	Year 7 – Year 11 (age 11 – 16)	No name (newly formed choir)	19 (all female)

*Group name changed for confidentiality

6.1.9.1 Oakwood CAT Academy and its profile

Oakwood is a smaller than average, mixed gender, middle school for YP in Year 5 to Year 8 (aged 9-13 years old), and most students have White British backgrounds. It is a Church of England Academy. Oakwood was rated good in its most recent Ofsted report, during which the proportion of pupils with socio-economic disadvantage, pupil premium[14] eligibility and SEND was well above national average. Oakwood is a feeder school for, and has a close relationship with, Greenlands whereby some of their policies and teaching staff are shared. This is aided by the fact that Oakwood and Greenlands are located on the same road and are only a 6-minute walk apart. Given the closeness, both strategically and physically, of

[14] Pupil premium refers to funding allocated to English schools to 'improve education outcomes for disadvantaged pupils' (DfE, 2022) who are care experienced and/or from particular socio-economic backgrounds. Source: https://www.gov.uk/government/publications/pupil-premium/pupil-premium

Oakwood and Greenlands, their wider context is discussed together now. (Please see the following section for more specific details on Greenlands' school profile.)

Both school sites are located in a town approximately 15 miles away from a major city centre. Its ethnic group is majority White (over 90%) and it has been represented by the Conservatives for over 10 years. The town is in the top half of the more income-deprived local authorities in England, and the neighbourhoods surrounding Oakwood and Greenlands are among the most income-deprived parts of the town placing them in the upper quintile of income deprivation in the country. The town has received significant and ongoing government funding focused on town development, which aims to improve aspects such as local infrastructure and access to culture. The most prevalent industries that the local residents work in are manufacturing, wholesale and retail trade, and health and social care. Given that both Oakwood and Greenlands are on the outskirts of the town, and the town is within a green belt region (which means that the countryside surrounding the town is protected), both schools had the sense of feeling relatively remote compared with somewhere like Beechwood (MEPP1). Part of this remoteness stems from the somewhat non-descript stretch of road Oakwood is based on; apart from one small newbuild housing estate over the road, a bus stops and grass verges, the stretch of road surrounding Oakwood is fairly bare, matching the nearby intersecting motorway. Furthermore, Oakwood is nearly obscured altogether by a series of tall trees. Hence there are zebra crossings, and road markings 'school' and 'slow' nearby to inform drivers as they approach the school. While on same stretch of road, the environment surrounding Greenlands is livelier and more punctuated by local amenities including a fish and chip shop, a newsagents (which is popular with Greenlands students), a pub and a charity shop.

Oakwood is a single-story school which pupils and teachers fondly refer to as 'the yellow school' owing to many of its walls and exteriors being yellow. It has ample space outdoors, as well as a courtyard in the middle of the building which is used as a breakout space. Alongside promoting its Christian values, Oakwood strongly valued the arts, with its most recent Ofsted report that the teaching of creative subjects is especially strong. To illustrate, when asked how she felt about declining arts provision in schools due to accountability measures, Principal_Oakwood responded:

> ...that makes me feel even more strongly that the arts in the broadest sense should be as dominant as we can possibly make them in school...personally I wouldn't be able to go and work at a school where there wasn't full arts provision. (Principal_Oakwood)

Hence Oakwood was a social space which celebrated the arts and where MuTeacher_Oakwood's music capital and habitus was valued. The wider development of the child and their sense of belonging beyond academic attainment was important at Oakwood. This was clearly demonstrated in a school letter that went out to parents and carers and accompanied recent primary school exam results. It stated that Oakwood are proud of all of their pupils, whatever the outcome of their exams.

YP had 50 minutes of curriculum music per fortnight and the school had a range of extra-curricular music activities including band, karaoke club, keyboard, and guitar club. Visiting music tutors specialised in keyboards, drums, guitar and voice. Accordingly, YP had the opportunity to move through diverse musical social spaces. A group of YP named OakMusic Club with a passion for music and drama met weekly during lunchtimes, and these children were invited to participate in MEPP2. Principal_Oakwood, who was passionate about the arts in schools, explained:

> ...we deliberately picked...OakMusic Club who already were a cohesive group because we felt that if it's just oh we're going to bring in a particular class or just a random group of children we wouldn't get anything like the same outcome from it. Because it would take quite a long time to gel as a group and so on. (Principal_Oakwood)

Therefore, the YP participating in MEPP2 had strong social ties.

MuTeacher_Oakwood was a performing arts teacher in her NQT year, so MEPP2 occurred during a formative time in her career in an early stage of constructing her teacher identity. She was a music graduate and taught both music and drama as well as private music lessons outside of school. She shared, 'music is my blanket, it's what I'm good at' conveying embodied cultural capital and how her habitus had been structured through her music education journey. However, she identified more as a performer than as a composer, and perceived composing as, in her words, 'a scary thing to do'. Therefore, MEPP2 presented a potential learning opportunity.

6.1.9.2 Greenlands CAT Academy and its profile

Greenlands is a smaller than average, mixed gender, comprehensive secondary school for Year 9 to Year 13 (aged 13 – 18). It was rated outstanding in its last Ofsted inspection which praised its strong arts curriculum, and improvements Greenlands made through joining CAT including progress across subjects for all YP. Mapping onto Oakwood's profile, the proportion of Greenlands pupils from underprivileged backgrounds is above national average, as is the proportion of YP with SEND. The majority of YP have White British backgrounds.

On the school website, Greenlands' Principal emphasises the importance of diverse curricular and enrichment experiences, collaboration with the Trust schools (for example Oakwood), enabling students to follow their interests, the importance of student voice, and supporting students to have positive futures in education or employment.

Greenlands is a two-storey building which is set slightly uphill from the nearby roadside, elevating its large signage, branding and two-tone exterior. It has its own theatre facilities on site in a separate building, a key asset of the Performing Arts department which covers drama and music. There is always an exciting buzz in this two-classroom department during field trips. In one case, a Year 13 student is performing a solo from the musical *West Side Story* for MuTeacher_Greenlands ahead of an audition for a performing arts college the next day. The department takes a lot of pride in its students. It has a gallery of photos along its corridor of past school productions entitled 'Performing Arts Wall of Fame!'.

Like MuTeacher_Oakwood, MuTeacher_Greenlands was also an NQT during MEPP2. He had trained extensively as a brass instrumentalist before completing his PGCE and described his specialism as 'classical music' and 'the performance side of things' therefore bringing his own forms of objectified and embodied cultural capital to Greenlands. He believed he was 'not a composer…not a singer' but that he did feel 'very passionate' about singing. So, similarly to MuTeacher_Oakwood, composing was not a mode of music education considered central to his music teaching practice and identity.

Greenlands had just changed examination boards to Rockschool[15] (RSL) Levels 2 and Levels 3 because it was

> much more practical-based, very vocational, which fits the kids here. It also fits my philosophy of education, which is why my year 9 curriculum is very performance-based, but also links to the modern music industry. (MuTeacher_Greenlands)

In elaborating on why RSL 'fits the kids' MuTeacher_Greenlands shared his beliefs that the students did not need to learn about music theory and that he was concerned with promoting 'relatable' music education experiences for Greenlands YP. Part of MuTeacher_Greenlands disposition (habitus), then, was to challenge hegemonic music education practice and centre on YP's identities (Powell et al., 2017).

Greenlands had its own extra-curricular 'Vocal Group'. Vocal Group members, representing all year groups (Year 9 – Year 13), were invited to participate in MEPP2. Most members had recently performed in the school production of Les Misérables (musical theatre was a popular genre among the group) through which they had bonded and become close friends. The final concert programme listed 14 YP encompassing all year groups. More YP had taken part (21 participants were noted in one session observation) but engagement had been patchy due to national exams (e.g., GCSEs and A Levels) and other commitments - an example of how the demands of the national field of education and the wider school field impinged on MEPP2's learning culture, disabling YP's full participation and learning in the project.

6.1.9.3 Roselands CAT Academy and its profile

Roselands is an average sized, mixed gender comprehensive secondary school for YP in Year 7 to Year 13 (aged 11- 18). The majority of YP have White British backgrounds, the proportion of pupils with SEND is well above the national average, and nearly half of Roselands' YP are eligible for pupil premium. Roselands was rated Good in its last Ofsted inspection.

[15] Rockschool, part of RSL Awards, runs popular music grades in, for example, music production, vocals and electronic guitar, which aim to cater for 'the contemporary musician' (RSL Awards, online) https://www.rslawards.com/rockschool/ [Last accessed February 2023]

Roselands is based in a town in one of the most income-deprived local authorities in England and is one of several towns which form the wider borough. While the ethnicity of approximately 60% of the local authority is White, followed by Asian (26%), Roselands' surrounding ward population is over 80% White. Around half of its residents are economically active, i.e., in employment, seeking employment or about to begin employment. While Roselands is some distance away from Greenlands, its residents also most commonly work in manufacturing, wholesale and retail trade, and health and social care. There is a superstore, dog groomers, pub, and a used car salesroom in walking distance from the school.

Roselands has acres of playing fields surrounding the school building, making it one of the largest green spaces in the neighbourhood. The walk from the gated visitor entrance to the school reception therefore talks a couple of minutes and by the time the reception is reached, the A-road and houses by the school are out of sight. Strikingly, one of the main school signs has a photo of some of its young brass players. Roselands' two-storey, spacious modern school building was constructed relatively recently and includes a light-filled atrium.

Unlike the other schools in this case study, Roselands' most recent Ofsted report did not reference music, creativity, or the performing arts, however it notes good teaching across all subjects. One school staff member shares with me that the school has an ongoing issue of low aspirations, which stems from local culture, despite the many achievements of its pupils. Interestingly, the Ofsted report notes how underachievement has been more prevalent among boys and the MEPP1 participants were – with the exception of one session – all girls.

The school taught Music BTEC[16] (Business and Technology Education Council) Levels and the KS3 curriculum sought to develop musical learning connected to this. However, according to Sophie_YP_Roselands, composing 'wasn't particularly pushed' and up until this point YP had not accessed school-based song writing opportunities.

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[16] BTEC in Music is a qualification awarded by the Business and Technology Education Council. BTEC qualifications are considered 'work-related' (UCAS, online) https://www.ucas.com/further-education/post-16-qualifications/qualifications-you-can-take/btec-diplomas with BTEC Music described as 'a practical and creative qualification' (https://qualifications.pearson.com/en/subjects/music/btec-music.html)

MuTeacher_Roselands shared the opportunity with YP interested in music. Initially 19 YP representing years 7 – year 11 - incidentally all female - signed up, effectively forming a new school choir, making it the least established music group across the schools followed for this research.

MuTeacher_Roselands left the school in-between the MG phase and first rehearsals, unfortunately before I had an opportunity to interview him and gather more contextual details. With no music teacher in post for the remainder of the MEPP2 I was unable to coordinate a group interview with YP. I did however interview one YP, Sophie_YP_Roselands after MEPP2. She was in Year 11 during MEPP2 and become a key figure within the learning culture, helping to coordinate the project in lieu of a music teacher, assist Composer_MEPP2 with navigating the school building, and boost YP morale. As she put it:

> Sometimes during this project [MEPP2] I did think that I wasn't particularly far off from a teacher myself! And a few of the other YP sort of ran those sessions…
> (Sophie_YP_Roselands)

6.1.10 Summary of key factors

The increased number of learning sites and diverse school contexts in MEPP2 compared with MEPP1 resulted in there being more factors and practices to consider. These considerations were in regard to what constituted and, to a higher or lower extent, made a difference to the respective learning cultures. These factors are summarised in Table 16 divided into overall and school-specific factors. Those factors which were particularly significant in shaping the learning cultures in this case will be revisited. Notable, for instance, is the way in which Oakwood and Greenlands' music teachers did not perceive composing, a key focus of MEPP2, as a key part of their teaching identities and habituses, which shares parallels with how the MEPP1 teacher perceived singing. Also discussed were practices of: joint planning; performing in a prestigious concert venue; teacher CPD; and dialogue.

Table 16: Factors identified in MEPP2

Overall factors	School-specific factors
• Existing ties between CAT and CAT academies • Legacy donation funding enabling a bespoke approach • No reporting/evaluation framework • CAT, school and Resound input and buy-in • Project ran during school hours • Shared Resound and CAT interest in creative learning • A range of embodied and objectified cultural capital across the partnership • Participatory commission-based project model • Equal time emphasis on composing and rehearsing • Time for planning and evaluation meetings • Pre-scheduled finale performance • Separate teacher CPD sessions • Socially engaged and reflective composer, previously employed by Resound • School leads are specialist music teachers • Diverse school contexts • Diverse YP age range (4-18) • YP with pre-existing engagement in music and buy-in	**Oakwood** • Music teacher lacking confidence with composing • During music teacher's NQT year • Arts curricula valued by SLT • Strong music culture • Existing social ties between YP through music **Greenlands** • Teacher's non-Composer_MEPP2 identity • During music teacher's NQT year • Valuing of practical and modern approaches to music education • Strong social ties between YP • Strong music culture • Competing priorities including exams impacting attendance **Roselands** • Music teacher leaves role during MEPP2 and subsequent lack of in-school support • Lack of composing in curriculum music • Newly formed group of YP

6.2 MEPP2 Part Two: Motivations, Learning Goals and Beliefs

Part Two: Motivations, Learning Goals and Beliefs highlights the complex web of partner agendas, views on learning, values, and dispositions (habitus) which shaped, to a greater or lesser extent, MEPP2 social practices. These form further important factors pertinent to the construction of the learning cultures. **Parts Two** (and **Part Three**) also consider 'practices of learning' defined as 'what definitions of learning prevail and are enacted in different learning cultures' (ibid.: 86), which addresses the research sub-question, **what are the practices in these partnerships?**

Table 17: MEPP2 Motivations, learning goals and beliefs by charity, music organisation and schools

	Motivations
CAT	• To research how arts engagement is being used to explore attitudes to CAT academies and mission.
Resound	• Opportunities for self-expression and celebrating YP's identities, schools, and futures. • A rare opportunity to get a composer working with schools over a long period. • To give YP a performance platform
Schools*	Oakwood • *To take part in a singing-focused project and help schools that struggle with singing.* • For schools to have their own song reinforcing identity • Using school song in future performances • To push YP further with their singing • To achieve new Arts Awards[17] Greenlands • For YP to input into something • Collaborating and performing with professional musicians • To be able to perform a piece as opposed to it being 'archived'. • To push choirs further with their singing • A catalyst for building new school choirs
Composer_MEPP2	• To help young voices be heard • To give YP the experience of working and sharing experiences with a Composer_MEPP2 • To fulfil the brief and create a song cycle • YP learning that music can be more than what they currently listen to …it's a living, breathing thing'

[17] Arts Awards 'support young people to grow their creativity and gain 21st century skills' (Arts Award, online) through any artform. https://www.artsaward.org.uk [Last accessed February 2023]

	• To inspire future amateur or professional Composer_MEPP2s
	Learning goals
CAT	• To develop YP's self-expression and strengthen student voice
Resound	• For YP to learn about and experience Composer_MEPP2's processes through participatory sessions • For YP to experience collaboration and co-creation with their peers. • To support singing in schools through CPD • To support Arts Awards
Schools	• For YP to learn about a range of professional roles behind MEPPs and in music to raise their aspirations and widen understanding that music can be part of their futures. • For YP to learn to create their own lyrics • For YP to improve their singing skills
Composer_MEPP2	• For YP and teachers to learn about and experience Composer_MEPP2's processes. • For YP to learn that being a composer is a legitimate profession • For teacher CPD to demystify composing
	Beliefs
CAT	• Projects like MEPP2 do not lead to long-term change in schools. • Schools just want a big project; teacher CPD and connecting MEPP2 to identity and mission will ensure it is more meaningful. • Resound work in schools partly to develop audiences for the future. • Working with uncertainty promotes teaching for creativity
Resound	• Everyone can be a composer • MEPP2 is a commission-based project but participatory sessions need to be central.
Schools	Oakwood • *Composing is scary (teacher's self-view)* • *The importance of the arts in schools* Greenlands • *I am not a composer or a singer (teacher's self-view)* • *Practical music education suits Greenlands learners*
Composer_MEPP2	• A belief in participant-led work

*No data were collected from Roselands due to their music teacher leaving.

6.2.1 Motivations

As previously mentioned, CAT sought something 'bigger' (CAT_CLL) than singing and performing. They developed a research component within MEPP2 in order to

> think about how [CAT Academies are] using the arts as a mechanism to articulate how different stakeholders in the school community think about and feel about the schools, and about what they're doing in relation to the mission…the question was: 'how can the arts support schools to reflect on and to achieve their mission? (CAT_CLL)

This was realised through the song cycle, which included recorded samples of stakeholders' views. Additionally, audiences (families, school governors and so on) at the final performances were invited to share their views on postcards. Bourdieu posited a dialectic relationship between habitus and field; while the field structures the habitus, it is also the case that 'habitus contributes to constituting the field as a meaningful world' (Bourdieu, quoted in Grenfell, 1996 cited in Park et al. 2016). Since CAT specialised in commissioning and conducting research as part of their overall remit beyond MEPP2. By centring their research capital and institutional habitus within MEPP2, it became a more meaningful social space in which to invest their efforts. As such, we see Bourdieu's relationship in action.

The practices of research initiated by CAT were 'significant' for Resound_LD, and refreshingly 'freeing' compared with other projects:

> I suddenly realised that [CAT] saw this as a piece of research, and they didn't expect us to get it right (laughs)! That was so freeing...we're on this journey together of finding out something. This isn't me needing to deliver a neat, tidy project for CAT. We're all learners. (Resound_LD)

Resound_LD appreciated, in her words, the 'space to think' and permission to get things wrong, which synergised with her own habitus as a research-engaged L&P practitioner. She found this striking as, from her experience, MEPP funding practices rarely promoted an experimental ethos. In fact, there was pressure to run 'perfect' projects. Resound_LD believed MEPP2 was about 'giving [YP] a real opportunity for self-expression', celebrating their identities, schools, and futures, therefore practices of self-expression were important for MEPP2. Aware singing was important to schools, Resound involved professional singers in the separate composing days, in turn, granting schools with access to objectified cultural capital (singing expertise), and basing one CPD session on singing.

Resound emphasised practices of collaboration and practices of modelling professional musicians between YP and Composer_MEPP2; they wanted YP to experience Composer_MEPP2's processes while having opportunities to co-create music as a collective. Building on this Resound_LD was 'determined that the principal focus would be the commission, but that it needed to be those participatory sessions', therefore creating foundations for a learning culture where power could be negotiated between Composer_MEPP2 and YP.

This collaborative song writing approach was a key appeal for schools, further enhancing partners' buy-in:

> The thing that attracted me to it was this idea of the pupils having an actual input into it (MuTeacher_Greenlands)

MuTeacher_Greenlands noted that owing to YP_Greenlands' demographic

> ... children do feel that they are just sort of hamsters in a wheel ... just going through the motions and not really having any input. (MuTeacher_Greenlands)

This suggests that students had limited autonomy within the social fields they occupied, and that song writing was perceived as a way to counteract this. MuTeacher_Greenlands also highlighted the opportunity to collaborate with professional musicians and perform and showcase the songs. Interestingly, he believed that this distinguished MEPP2 from curriculum music:

> It's fantastic for the kids, it got them involved with professionals ... they see what their work does. It's not just they create it and then it gets archived, because that's a piece of schoolwork. It is created and it gets performed ... (MuTeacher_Greenlands)

A key feature of MEPP2, then, was practices of creating *and* performing original music. So, for MuTeacher_Greenlands, the opportunity to move into the professional music field and access its forms of cultural capital provided a more authentic learning experience giving him the opportunity to alter his own musical habitus.

Oakwood took part in Arts Awards, which involved documenting their learning from MEPP2, therefore leveraging MEPP2 to accumulate further cultural capital. Alongside this, MuTeacher_Oakwood valued creating an exclusive Oakwood song, and hoped it would highlight their identity beyond being Greenlands' feeder school:

> … the thing that we really liked about it is you will have your own song, so you are your own school. You're not part of Greenlands...you have your own identity. (MuTeacher_Oakwood)

She hoped the song would have legacy and be used in future OakMusic Club performances:

> I definitely wanted a song that we [Oakwood] could have...I had visions of then it can be in assemblies and we can sing it. (MuTeacher_Oakwood)

So, there was an interest in student and school identity and autonomy – practices of identity building - whereas there appeared to be less interest from schools in CAT's idea to explore the schools' *common* mission.

MuTeacher_Greenlands had broader aspirations for singing and wanted Composer_MEPP2 further. He hoped singing would 'continue to evolve' beyond MEPP2. MuTeacher_Greenlands also aspired to build junior and senior choirs and take them on tour - an experienced he enjoyed during his childhood. This reflects the way in which his own habitus shaped what he envisioned for his learners, and the links he personally identified between MEPP2 and the wider learning musical learning culture of Greenlands.

Composer_MEPP2, in hir words, had 'many, many, many aspirations', continuing 'to start with, I think majorly, mainly, it's that young voices are heard' reflecting hir composerly habitus and disposition towards socially engaged, participatory work. S/he emphasised YP being 'allowed to explore things that they want to talk about…things that YP want to get off their chest', therefore, facilitating self-expression was important for Composer_MEPP2. Like Resound, s/he emphasised modelling composing processes, as well as collaborative, social dimensions:

> My role is to give, I feel, [an] experience of meeting a composer, collaborating, sharing those experiences together. (Composer_MEPP2)

Finally, Composer_MEPP2 was conscious of 'fulfilling the brief' and successfully co-creating the song cycle. As will be discussed in more detail later, this required a careful balance between engaging YP in a creative process and producing a substantial amount of music to schedule.

Resound_LD was motivated by the amount of time MEPP2 afforded for YP to work with a composer:

> I took this on because this has got so many positives for Resound. It is getting a composer working for a really long period, really intensively with these YP, and I can't find many other ways of getting that to happen. (Resound_LD)

The 'slightly strange' funding (CAT_CLL) which resourced the composer contact time was a factor here. Resound_LD's comment suggests that it was typically challenging to find the level of funding required for a project like MEPP2.

MEPP2's concluding concert hall performances aligned with one of Resound's broader motivations to provide musical opportunities 'alongside the main stage' (Resound_LD). In other words, it was important to ensure that there were close ties between the professional music field and the music education field, both of which Resound occupied, and to bridge these two worlds together.

6.2.2 Learning Goals

CAT hoped MEPP2 would develop YP's self-expression and give them 'a stronger voice' (CAT_CLL) in sharing perspectives on school.

Principal_Oakwood, drawing on her own learning and musical habitus participating in a madrigal choir, saw the MEPP2 as an opportunity to improve OakMusic Club's singing:

> I felt that they could be pushed to do more, and I suppose I'd been in a madrigal choir and so on, and thought actually we could really just give them something that is just really going to challenge them and make them see music and singing in a slightly different way. (Principal_Oakwood)

She felt meeting a range of new adults with various musical roles would build 'real aspirations' and broaden YP's outlooks on potential types of musical careers:

> … the idea of working with practitioners and understanding that actually ... there are other jobs and careers out there that aren't just '... you play an instrument so you must be in an orchestra (laughs)...' for us that's really important; giving our children aspirations, but actually real aspirations as well…because there are some great kids in there who should be thinking that music could be part of their futures. (Principal_Oakwood)

When asked what s/he wanted teachers to learn from MEPP2, Composer_MEPP2 hoped CPD would 'demystif[y] the [composing] process', and that sessions would offer teachers

opportunities to witness hir composing process. The teacher CPD was therefore a chance for Composer_MEPP2 to share hir embodied cultural capital and potentially impact the teachers' musical habitus.

S/he aspired to create enjoyable experiences, which would encourage YP to continue engaging with music as amateurs, or professionals, hoping YP would learn: 'being a Composer_MEPP2, it can be a legitimate profession'. This links to practices of modelling professional musicians and can be associated with equipping YP with cultural and social capital, providing them with a sense of how to navigate the professional music field and what this looks like. Composer_MEPP2 highlighted YP learning that 'music can be more than what they currently listen to ... it's a living, breathing thing'. As such, hir 'main focus' for the project was YP creating their own lyrics.

Finally, Resound_LM, a trained Arts Awards facilitator, supported Oakwood through their Arts Award process, making this a mutual learning goal.

6.2.3 Beliefs

A key belief alluded to earlier from CAT was that large-scale projects, while 'really exciting', do not facilitate long-term change. They hoped teacher CPD (and the centring of a research component mentioned above) would help to counteract this and build legacy.

Discussing creativities, CAT_CLL believed that open-ended processes experienced through arts engagement helped individuals feel more at ease with uncertainty:

> [what] the arts offers is a possibility for everyone to become a bit more comfortable with uncertainty…having chances to practice at building something together where you don't quite know what it's going to look and feel like…(CAT_CLL)

CAT_CLL thought it was important for teachers to model and utilise uncertainty in the classroom:

> it's important to have children be witness to teachers making decisions, and going through processes…to know that it's ok to not be certain about things…that you can hold it and still be active, and seek to make a difference, and to improve, and to learn, and not be quite sure what's going on (CAT_CLL)

Practices of teaching for creativity was therefore promoted and encouraged within the MEPP2 learning cultures; and uncertainty, CAT_CLL continued, could embolden YP to explore new ideas, developing divergent thinking. This was interesting to consider in relation to the Greenlands and Oakwood music teachers' musical habitus and limited classroom composing practice, a mode of music education which promotes creative processes. This will be revisited later on.

Linked to Composer_MEPP2's habitus, hir 'firm' beliefs were grounded in music making which valued and prioritised participants' creative contributions:

> [Composer_MEPP2] is a firm believer in participant-led work in which those taking part have a large and strong impact on the process and final product, whilst being carefully supported and encouraged through the creative steps... (Project proposal)

So, Composer_MEPP2's beliefs synergised with practices of teaching for creativity and practices of collaboration.

6.2.4 Part Two Summary: Convergences and Divergences

As illustrated above, MEPP2 accommodated a vast range of interlacing motivations, learning goals and beliefs. In terms of convergences, practices of self-expression and identity building were important to all partners signalling a shared intention for MEPP2 to be YP-focused and to explore the schools' diverse contexts, and all of the partners valued creativity.

As for divergences, the schools did not touch on practices of teacher CPD, or the research component set by CAT concerning the Trust's mission and may have deemed this to be less important, preferring instead to consider the identity of their schools in isolation. Furthermore, CAT_CLL highlighted contrasts between what he believed *schools* sought, versus what *CAT* sought:

> [schools] were like 'oh brilliant, this [MEPP2] is great, this is like a free programme of work that we can have'...my advice to them was they would need to continue to put money into this to sustain it...not just have a big fandango. But actually, they just wanted a big thing, and so we went 'ok, if we've got the money to do events over the next couple of years and you don't have the money to commit to doing this long term, let's just try and make sure that these things combined, that they speak to something bigger. (CAT_CLL)

This suggests a perceived disconnect between what CAT valued – sustainability, and what schools valued – 'a big fandango'. CAT_CLL explained how this mirrored pre-existing

dynamics between the two groups whereby CAT initiated opportunities like MEPP2, but schools were too 'overloaded' to develop them further, making matters 'difficult in terms of getting the relationship right between us and the schools', which he described as the 'balance of give and gain'. However, as evidenced above, schools expressed a number of aspirations for MEPP2, some of which enabled legacy, for instance future performances of the MEPP2 songs and MEPP2 being a springboard for building more school choirs. This suggests some potential communication issues between the central CAT team and schools, or limited awareness of the school contexts (fields).

In summary and returning back to the research sub-question **what are the practices in these partnerships?**, MEPP2 partners favoured practices of: joint planning; performing in a prestigious concert venue; teacher CPD; dialogue; research; collaboration; modelling professional musicians; self-expression; creating *and* performing original music; identity building; and teaching for creativity.

Learning in MEPP2 entailed developing and improving song writing and singing skills, learning how to collaborate and create original music with peers, being more self-expressive, understanding the role of a professional composer and their creative approaches, as well as the role of other arts professionals, and to complete (in Oakwood's case) Arts Awards. Additionally, learning for teachers encompassed building the foundations for more school singing and composing CPD, and CAT wanted to learn about stakeholders' views on the common mission.

The following sections will reveal how these entangled, overlapping and at times diverging perspectives and priorities manifested in practice and made a difference to the learning cultures.

6.3 MEPP2 Findings Part Three: Practices of Learning

Part Three: Social Practices On the Ground continues to address the research sub-question **what are the practices in these partnerships?** considering key practices enacted during the MEPP2 sessions, and which individuals had greater power in defining and shaping the learning cultures. Factors identified in Parts One and Two, and the relations between them, help to unpick practices.

This section focused on the material gathering (MG) sessions in the first phase of MEPP2 (circled red in Figure 17), during which YP engaged in a joint song writing process with Composer_MEPP2.

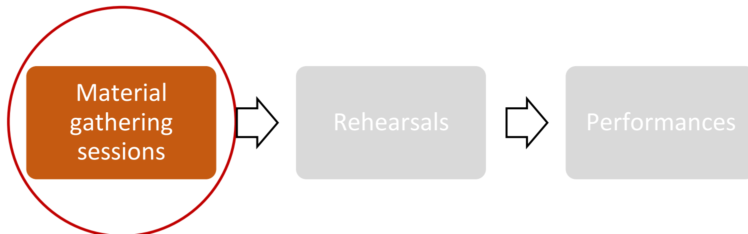

Figure 17: MEPP2 phases A

6.3.1 Practices of teaching for creativity

Creative pedagogical practices were prevalent across learning sites, illustrating how CAT, Resound and Composer_MEPP2's interest in creative learning translated into social practices. These practices were led by Composer_MEPP2 who planned the content and therefore had a strong positioning within the respective learning cultures. The sections below elucidate these creative practices and how they supported the creation and development of the school songs.

6.3.1.1 An inquiry-based creative process

Across schools, MG sessions were underpinned by inquiry-based learning, which was used to generate lyrical and musical content for the songs. MuTeacher_Greenlands jokingly shared 'I know our sessions felt more like question time than it did like a composing session!'. YP engaged in a 'text-driven' (Composer_MEPP2) song writing process, with more emphasis on YP lyricizing perspectives, and later singing, than on creating music. YP explored important societal and school-specific issues during these sessions but the atmosphere in sessions was always informal and energetic. This relates to Composer_MEPP2 wishing to explore song writing in a 'social, political way' while facilitating a 'safe space' to do so and supported practices of self-expression.

In initial MG sessions, Composer_MEPP2 'started the song writing process with provocations about learning' (Composer's note within song cycle score), asking YP questions about their education and aspirations through whole group discussion, debate, and role play. As one YP recalled in a session recap:

> *You gave us a scenario and you were like "so, are you chill with it or not?* (YP_Greenlands, 2nd MG session).

YP worked in small groups, mind mapping written responses to these sentence stems:

- **Learning is...**
- **In my future, I will…**
- **My school is…**
- **If I could change one thing, it would be…**

Image 1: A mind map created during a MG session at Roselands, MEPP2

YP observed peers' responses, added further comments, and ticked ideas which resonated. They were then invited to group their most important ideas into thematic clusters:

> We made little islands of post-it-notes and grouped them into different subjects. We then made them into lyrics and made one big song. (YP_Oakwood).

This chimed with Resound's learning goal for YP to experience practices of collaboration and co-creation with Composer_MEPP2 and their peers.

Several early textual fragments appeared in the final songs verbatim or slightly altered. For instance, one 'island' created by several YP_Roselands, named 'pathway to success' (transcribed in Figure 18), included text 'becoming a physio therapist' [sic] which was paraphrased in their final song. Building on the shared drive across the partnership to facilitate opportunities for self-expression, YP's ideas were central to the process, reflected in the following recollection (which linked to practices of research):

> We composed a song by writing what our thoughts are on [school motto]. (YP_Oakwood)

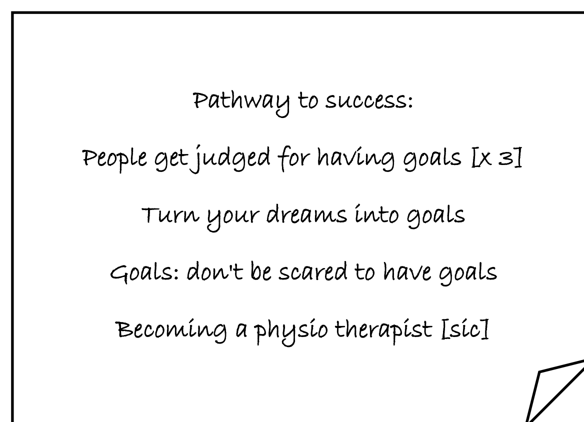

Figure 18: Post-it-note responses on the theme 'pathway to success' (YP_Roselands)

The process of generating lyrics therefore built on YP's existing cultural capital.

Throughout activities there was rich, lively dialogue between Composer_MEPP2 and YP. Composer_MEPP2 kept momentum, using follow up questions to encourage YP to expand on their ideas – a key creative teaching approach. For example:

> YP_Roselands: I want to work in business.
>
> Composer_MEPP2 Tell me more, what kind of business?

Composer_MEPP2 regularly echoed emerging ideas, circulating them around the entire group for feedback and therefore promoting social learning and practices of collaboration:

> YP_Greenlands: [Composer_MEPP2's] sort of seeing other people's ideas, and then putting that into just one grouped discussion? ... it's quite impressive because s/he can think of an idea like that...

> Sophie_YP_Roselands: I felt like s/he had been able to find an issue that we cared about, and s/he made sure that everyone else cared about it as well, which made us feel valued as a collective ...

Composer_MEPP2's emphasis on drawing out and accentuating YP's ideas reflected hir valuing of a participant-led approach, a disposition towards composing (habitus) which Composer_MEPP2 had developed over time, and which was a key part of how the learning cultures functioned. This was supported through dialogic learning processes, for instance 'consider[ing] all opinions' and 'reach[ing] consensus' (University of Nottingham, online).

YP had freedom to wander around physical spaces and ponder emerging ideas individually, engaging actively in and self-directing their learning. Rarely without hir notebook, Composer_MEPP2 made notes capturing YP's conversations, noting that writing ideas: 'sometimes isn't the best approach...especially if people are better at talking'. Differentiating song writing tasks gave YP increased ownership over their learning, and space to explore ideas. Consequently, several strands of concurrent activity emerged, and multiple outlets were encouraged; some YP exclusively wrote ideas; some discussed ideas; and some YP sang ideas. YP's engagement with and responses to tasks did however vary in each learning site and influence the learning cultures, which will be discussed further later on.

Overall, YP's responses to song writing tasks in initial MG sessions generated diverse ideas, from which Composer_MEPP2 identified key themes for each school song:

> Broadly speaking every single group I encountered were very open to share their thoughts and feelings about learning, their relationship with school, as well as their hopes, dreams, ambitions, and fears for the future. ('First session reflections' document by Composer_MEPP2, shared in second planning meeting)

Reflecting the schools' unique contexts, Roselands' themes were aspiration and passion for arts, Oakwood's was their school motto and Christian values, and Greenlands' was change. So, school identity, another shared motivation across the partnership, was cultivated. At Roselands, for example, participants shared that having aspirations was not the norm in the locality where Roselands was based. Creating a song about aspirations gave YP an opportunity to counteract these beliefs, achieving Composer_MEPP2's goal for young voices to be heard.

A similar inquiry-based process underpinned the second MG sessions:

> Today we're going to start the process afresh using some of the themes from last time…there were anti-school sentiments which I'm interested in exploring…what is your problem? How are you going to change it? (Composer_MEPP2: Greenlands 2nd MG session)

Composer_MEPP2 also used questioning to cement and build on thinking from the first MG session. For instance:

> Come up with all the different ways you can think about what family is and what it means. ... What is family for you? (Composer_MEPP2, 2nd Roselands MG session)

MuTeacher_Oakwood associated Composer_MEPP2's inquiry-based approach with successful relationship building and enabling YP to take creative risks:

> S/he asked them questions, and there was obviously that relationship building, which was really important, because especially with composing it's asking them, like I said at the start, to get rid of their inhibitions and just trust me on it. (MuTeacher_Oakwood)

This was echoed by YP_Greenlands:

> I think the whole process was done nice [sic]. Like [Composer_MEPP2] didn't just all of a sudden go to start song writing ...we built up a relationship with [Composer_MEPP2] before we started song writing, which made us all feel more comfortable before we started writing. (YP_Greenlands)

Therefore, building relationships was a key factor in motivating YP to participate and contribute to the song writing process.

6.3.1.2 Acknowledging ideas

In the 2nd MG sessions, Composer_MEPP2 revisited and acknowledged YP's ideas, an important creative process which helped YP feel valued as composers and connected to Resound's belief that everyone can be a composer. For example:

> Composer_MEPP2: [YP], you wrote something kind of quite fast, a rappy [sic] kind of thing, which I really, really liked. (2nd MG session, Greenlands)
>
> Composer_MEPP2: When I was last here, someone said to me 'because I'm from [local area] I can't go to Cambridge University... that is something that I have heard that people say to YP in this school...is this true? (2nd MG session, Roselands)

Furthermore, YP's lyrics were placed in their Arts Awards booklets, which gave their ideas more recognition, regardless of whether they appeared in the song cycle. MuTeacher_Oakwood described the booklets:

> it's every single verse that every single one of them wrote. So it's literally, these are all the ideas, they're all here, you are all valued. This is what you've done. (MuTeacher_Oakwood)

To avoid 'composing on' YP, Composer_MEPP2 regularly checked hir interpretations of their ideas. For instance:

> Composer_MEPP2: Is that fair? I'm not putting words in your mouth? If I ever say anything and anyone disagrees with me...please tell me. I'm just trying to understand. (2nd MG session, Roselands)

Through legitimizing the capital that YP brought to the field, YP were given a better field position.

6.3.1.3 Sharing personal narratives

Composer_MEPP2 shared personal stories which helped build a rapport and relatability with YP. For instance, s/he mentioned pressure from family to pursue a 'safer' university degree, to which a YP_Oakwood replied 'yeah that's like my parents ...' therefore uncovering similarities in their habitus. This exchange of narratives between Composer_MEPP2 and YP promoted openness, which may mean YP were willing to ask for support:

> We can just talk to hir and say "can you go over this bit? Can you go over this line? We're not understanding it." (YP_Greenlands)

Sophie_YP_Roselands believed that Composer_MEPP2's 'outside presence' resulted in a 'better relationship' between them. Composer_MEPP2's informal approach separated hir from teachers:

> I felt like [Composer_MEPP2] treated us as people other than hir students. Even just going on a first name basis, it allowed us to align ourselves with hir ... not seeing hir as a teacher ... (Sophie_YP_Roselands)

So, non-school practices such as referring to one another on a first name basis fed into the perceived success of the learning culture.

6.3.1.4 'Permission to think outside the box'

Composer_MEPP2 mentioned 'giving [YP] permission to try something different', 'experimentation' and going beyond the known as composers:

> I *always* want to push them *just* slightly past their comfortable points, and whether that's through them composing ... and going "what about this?", or whether it's letting them do their own thing, without strict guidance ... I think it's giving them *permission* to think outside the box. (Composer_MEPP2)

This experimental ethos and avoiding 'strict guidance' synergised with CAT's valuing of modelling uncertainty in the classroom, reflecting shared habitus. While the separate composing days cannot be discussed in detail due to the constraints of this thesis, Resound's decision to include them enabled time for further experimentation, widening opportunities for YP to explore these ways of thinking.

From the above observations, it was clear that the participatory approach that Resound_LD requested was successfully embedded in the MG sessions. Composer_MEPP2 oversaw and structured the song writing tasks, thus having greater influence in shaping the learning culture, yet YP's actions were equally influential as their viewpoints were integral to the construction of the songs. This relationship enabled more even power relations between Composer_MEPP2 and the YP.

6.3.2 Creative Divergences

Having described the practices of teaching for creativity within MEPP2 this section considers how each school's wider learning cultures (fields) impacted YP's engagement with and influence on the song writing process. While song writing tasks were similar across sites, the unique contexts of each school led to divergences in terms of MG session structure, creative responses, learning processes and creative outcomes. This is shown in Table 18, and includes a fourth partner school, Lidgett CAT Academy[18]. Each school is now discussed in turn.

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[18] While no data collection took place at Lidgett, Composer_MEPP2's experiences within this school (communicated during an interview) felt important to include in the findings.

Table 18: Material gathering divergences in each MEPP2 learning site

Roselands	Oakwood	Greenlands	Lidgett
Structure in material gathering sessions			
More structured	Relatively structured	More fluid	Less structured
Types of responses from YP			
YP work on each creative task sequentially. Less musical ideas are volunteered.	YP work on each creative task sequentially. Some musical ideas are volunteered.	YP work between creative modes independently and volunteer lyrics and musical ideas.	Students work in small groups and created music and/or lyrics independently
Key learning processes			
Composer-led learning	Scaffolding	Active learning	Student-led, personalised learning
Creative outcomes			
Lyrics/text created. A small number of melodic ideas by YP.	Substantial lyrics/text created. Some melodic development with support from Composer_MEPP2.	Substantial lyrics/text created. Several melodic ideas created by the students independently.	Fuller verses created, lyrically and musically.

6.3.2.1 Roselands

Roselands was the most composer-led site. Less melodic and rhythmic development occurred and YP mainly focused on creating text and lyrics, with Composer_MEPP2 instructing YP at regular intervals. Composing was not prominent in Roselands' music curriculum. Sophie_YP_Roselands exemplified how composing was positioned in KS3 music:

> [teachers suggest] 'either you can learn this piece of music, or if you feel confident enough you can write your own piece of music' (Sophie_YP_Roselands)

This implies composing was framed as an extension to musical learning only, perpetuating the idea it is only for a gifted few. This may explain why YP were less confident sharing their musical responses, as they had had limited opportunities to develop this form of cultural capital (composing). Related to this, and probably due to MuTeacher_Roselands' departure, Roselands' composing day was cancelled, which was a missed opportunity given the lack of

school composing. This was an example of how the wider learning culture of the school ruled out opportunities for more creative learning.

While Roselands' learning culture was underpinned by more structured practices than the other sites, Sophie_YP_Roselands shared that in comparison to curriculum music, MEPP2 sessions 'felt a lot more unstructured, which I liked, because they flowed better'. While MEPP2 represented a shift away from school music practices for Sophie_YP_Roselands, Composer_MEPP2 may have sensed that structure was a more familiar and optimum approach to adopt with this group of YP who had less composing experience. Also of relevance was the newly formed nature of the group of YP who had not up until MEPP2 creatively collaborated together. The lack of social ties between YP impacted their confidence expressing ideas. Several YP appeared shy, discerned through their body language and frequent nervous laughter during session observations. Habitus was a factor here; as up until this point, YP had not experienced this way of working, and the objectified and embodied cultural capital which underpins it (for example evaluating, negotiating, and building on peers' creative ideas).

Additionally, significant disruptions impacted creative outcomes which may have warranted a more structured approach in order to keep YP on task. YP were originally an all-female group but male newcomers in the 2nd MG session altered group dynamics significantly; there were frequent behavioural issues which distracted YP, causing them to be less forthcoming with ideas. This reduced creative outcomes in comparison to other sites. MuTeacher_Roselands' departure caused upheaval, and there was a lack of staff support from that point onwards:

> Before [former music teacher] left, he was very invested in this project. But after we didn't particularly have anyone to coordinate... (Sophie_YP_Roselands)

This meant Composer_MEPP2 was often left alone with the YP, and with a weak position in the school field overall, s/he had limited authority to address challenging behaviour.

However, despite the disruptions Roselands faced, they cared about their song and the opportunity to counteract anti-aspiration mind-sets through their lyrics. The structured approach to song writing, characterised by clear guidance from Composer_MEPP2 was important for maintaining momentum and engagement in MEPP2.

6.3.2.2 Oakwood

At Oakwood, YP were highly engaged with creative tasks and substantial lyrics and text were created. The established nature of the 'OakMusic_Club', a part of the rich music culture in the wider school field, shaped a learning culture in which YP were forthcoming with their ideas. YP had accumulated cultural capital through their school music education experiences and, while less experienced with collaborative song writing, they appeared to want to build on these experiences, acquiring further cultural capital through working with Composer_MEPP2.

As previously mentioned, Principal_Oakwood was a strong advocate for music and hoped that MEPP2 would push singers further. This appeared to filter into YP's attitudes to their music learning and how they approached the song writing tasks. For example:

On making changes to school music:

> I think the school should help people who show interest in music, like *push* them, and give them chances to excel. (YP_Oakwood)

On supporting younger school friends:

> So your little effort here and there by helping them…will *push* them to maybe be a future musician. (YP_Oakwood)

On enjoying working with MuTeacher_Oakwood:

> She'll take her time to help you and *push* you further through it. (YP_Oakwood)

Based on what had been a successful first MG session, Composer_MEPP2 believed that YP would rise to the challenge of creating their own melodies. To do this, s/he led the song writing process more explicitly, scaffolding learning and opting for a relative amount of structure. Here is an example of scaffolding during the second MG session when YP are asked to devise their own melodies (from field notes):

> *[Composer_MEPP2] on piano, sings "one, two, three, four, five, four, three, two, one" in major key, and asks group to choose and sing their own combination of pitched numbers.*
>
> ...
>
> Composer_MEPP2: decide what next number will be…a long one or a short one?
>
> ...

YP work in small groups on their melodies, singing lots of different combinations of numbers…

...

One group sings: "one, four...five"

Composer_MEPP2: I love that!...We've just used a simple number game in order to write some melodies.

The use of numbers gave YP parameters to support the development of their melodies, a key creative learning strategy. This process was then applied to forming ideas for the school song. YP volunteered ideas, some of which became the melodic contour in the final piece. This enthusiasm inspired Composer_MEPP2, and sh/e began sketching ideas (loose chords for a piano accompaniment) for Oakwood's song before other schools.

Age was an important factor in how sessions were structured at this site. Oakwood's YP were the youngest in the MEPP2 research sample (age 9 to 13), and Composer_MEPP2 may have sensed that developmentally, they would benefit from more scaffolded approaches to composing. Additionally, MuTeacher_Oakwood, talking to Composer_MEPP2 during a break, mentioned 'they haven't done anything like this before'. Contrasting to Roselands' hesitance in participating, accessing these new forms of embodied cultural capital through Composer_MEPP2 may have increased Oakwood YP's open-mindedness and willingness to engage with and follow Composer_MEPP2's approaches.

6.3.2.3 Greenlands

Creative outcomes were the most varied at Greenlands, encompassing substantial words, several musical ideas, and complete musical phrases, some of which fed directly into Greenlands' song. Greenlands' creative process was more fluid with YP contributing ideas at their own pace. Forms of expression were particularly varied; several YP alternated between verbal, musical and written exploration of ideas. Some YP mind mapped, while others improved melodies and rhythms based on new lyrics and/or existing textual fragments. Some YP broke off into small groups and had lively discussions on topics related to the school's theme, change:

YP are debating with one another and appear to be deeply engaged with the themes Composer_MEPP2 has outlined. I hear one YP say "it's getting deep, down a rabbit hole". (Field notes: 2nd MG session_Greenlands)

Composer_MEPP2 rarely intervened, instead moving around the space monitoring activity and acting as a sounding board. When s/he did intervene later in the session to ask YP to set a rhythm to some words, YP responded enthusiastically and also added melody to a line which was later used in their school song.

> Composer_MEPP2: I want you to set the rhythm of these words
>
> *< A cacophony of singing and accompanying clave sounds >*
>
> *Students singing: "even if you think your platform's small speak out" ... "how we are as a generation"*
>
> Composer_MEPP2: I love that bit...I love that line. It's going to make it in somewhere...

Being able to think independently and choose how to engage creatively are key aspects of informal learning (Green, 2001). Embodied learning was also visible, and the space was cleared of tables and chairs so YP could embrace the physicality of song writing (embodied cultural capital), clap, dance and cluster around classmates' discussions. This enabled an environment in which YP could think divergently and move spontaneously between creative modes of expression. This environment was highlighted by another YP as effective:

> Being able to sit in the environment that [Composer_MEPP2] created and to be able to just share your thoughts, it was brilliant. (YP_Greenlands)

The open environment YP_Greenlands enjoyed reflected their dispositions (habituses) which was noted by MuTeacher_Greenlands:

> They are very independent characters, they're very responsible... very able to make changes just by listening, just by thinking. They don't have to have that classical sit down theoretical music education. (MuTeacher_Greenlands)

Given MuTeacher_Greenlands valorisation of a practical music curriculum, which emphasised YP's agency, YP were accustomed to informal musical learning in music lessons, and this may explain why they gravitated towards making their own independent creative decisions, relying less on Composer_MEPP2 and spontaneously volunteering musical ideas.

YP, as Composer_MEPP2 put it, were ‘hungry for change’ and similarly to Roselands YP, believed that their song was a useful outlet. Possibly seeing parallels between the emerging song and the music he listened to, one YP talked to me about rap artists whose music spotlighted global issues:

> I'm a rap fan so I know, like, Logic, and then there's people like Kendrick Lamar who create music to show freedom. Logic's whole album is devoted to freedom and gay rights… (YP_Greenlands)

Interestingly, MuTeacher_Greenlands had switched to a rapping unit that year:

> I changed the classical unit to a rapping unit because I knew that it would be better for the pupils...it's about making sure that they're invested in the subjects...I don't teach [YP] things about rhythms, I don't teach them how to read music...I'm teaching them to get into the real modern music industry. (MuTeacher_Greenlands)

MuTeacher_Greenlands prioritised more culturally relevant music, which created synergy between the music curriculum and YP_Greenland’s musical taste and interests. This sparked further learning and reflection in MEPP2, enabling YP_Greenlands to draw connections between his own song writing and artists he admired, further cultivating his own musical identity and musical habitus. So, supported by the wider learning culture of the school, the YP shaped, and were shaped by, the MEPP2 learning culture.

Another factor stemming from the wider learning culture of the school (field) was that YP had grown close since performing in a school musical and were therefore more comfortable exchanging ideas, and curious to hear friends’ viewpoints. Sessions were another opportunity for them to socialise and there was a sense of belonging within the group. During observations, reminiscing on the musical they had recently participated in dominated discussion whenever possible. However, it was noted that YP who had not been involved, or as involved in the musical, seemed to be the ones who exited MEPP2 early. Therefore, gaining a secure position in the school music field appeared to require what can be described as a lengthy induction process. So, while there was synergy in the group which deepened the song writing process, this was at the expense of other YP who perhaps felt like outsiders in the group. It should be noted that exams also impacted YP’s ability to fully commit to all of MEPP2. This demonstrates the fragility of learning cultures within MEPPs and the way in which they are shaped by multiple fields – in this case meeting the demands of the national field of education by prioritising exams.

6.3.2.4 Lidgett

Shared during an interview, Composer_MEPP2 found YP_Lidgett were 'quite resistant' to using hir starting points (for example sentence stems discussed in Part Three) so instead s/he 'sent [YP] off and said 'right, create stuff', believing 'a much looser approach' was best. Therefore, personalised learning was prioritised, and involved unstructured, YP-led work, responsive to YP's needs. Fuller verses were created, lyrically and musically, in comparison to other learning sites. Reflecting on Lidgett YP's response to hir tasks initially, Composer_MEPP2 offered two possible explanations:

> [Lidgett YP] found it hard to collaborate *or* they found it hard to collaborate with me leading that collaboration. (Composer_MEPP2)

Having not visited Lidgett I can only speculate on the types of factors which influenced practices of collaboration. It is important to note that during a planning meeting the school demographic was raised by MuTeacher_Lidgett. Most Lidgett YP were black and lived in a predominantly black community, while Composer_MEPP2 was white. MuTeacher_Lidgett noted YP rarely had encounters with individuals like Composer_MEPP2 in their everyday lives, i.e. the various social fields they moved between, and wondered if this would lead to a lack of trust and openness from students beyond their peer group. (Acknowledging this, Resound_LD stated that they would carefully consider which professional singer to involve in Lidgett's separate composing day.) This highlights a broader challenge in that the national field of music education sector workforce is predominantly white (which was the case across all of the MEPPs followed in this research), reflecting music education's 'historical roots in whiteness' (Hess, 2017:16).

Attendance at planning meetings also established that the YP participants were experienced musicians, and as such, with access to their own cultural capital to draw from, they may have preferred working independently.

6.3.3 Part Three Summary

Practices of teaching for creativity were the at the heart of MEPP2 MG sessions and were supported by diverse approaches to learning including inquiry-based, social, and dialogic learning. Promoting creative learning resonated with CAT, Resound and Composer_MEPP2's values, creating a synergy across the partnership and providing the ideal

environment for practices of self-expression and identity building. Composer_MEPP2 made a conscious effort to build relationships and draw out what mattered to YP in each school, enabling them to utilise their existing cultural capital while acquiring further cultural capital (e.g., song writing skills and collaborating with a professional composer).

While Composer_MEPP2 had the power to set the composing tasks, s/he emphasised ‘keeping [the process] as open as possible within the framework I've set up and seeing where that goes’. Being flexible and embracing uncertainty enabled Composer_MEPP2 to be responsive to each unique context and emerging learning culture, and the participants within it, and manage session structure and strategies for learning (such as scaffolding, informal learning, personalised learning) accordingly. YP also influenced the learning cultures through sharing their voices and through their ‘presence and actions’ (James and Biesta, 2007:30) within each session.

The learning was mediated by factors stemming from the wider learning cultures of the school. Synergistic factors included a culturally relevant, practical music curriculum which recognised YP’s cultural capital, and ambitious attitudes towards musical learning at SLT and student level. Conversely, issues stemming from schools’ wider learning cultures hindered learning, included staff departure and no support during sessions, a lack of curriculum composing, behavioural issues and a possible lack of relatability between YP and Composer_MEPP2. Some factors were more nuanced, disabling and enabling learning. For example, the strong social ties at Greenlands fostered a collective of engaged song writers yet inadvertently excluded other YP. YP’s strong musicianship at Lidgett led to fruitful song writing but less fruitful collaborative working with Composer_MEPP2.

Altogether, Composer_MEPP2’s approaches, participants’ habituses and forces from overlapping fields within each learning site collided, leading to creative divergences across sites. This demonstrates the centrality of context and cultivating field awareness within MEPPs. YP’s learning and how they orientated towards song writing was not only impacted by hosting professional musicians or working with prestigious organisations; a range of factors contributed to how the learning cultures were produced and the types of learning opportunities that were available.

6.4 MEPP2 Findings Part Four: The Complexities of Partnership in the Classroom

Part Four: The Complexities of Partnership in the Classroom describes tensions which arose during MEPP2, turning once more to interrelations between MEPP2 factors and Bourdieu's constructs in order to critique why these tensions existed and how this effected learning opportunities.

6.4.1 Competing priorities

This section highlights the multiple priorities Composer_MEPP2 (and later on Resound) was expected to balance in MEPP2, which ultimately led hir to deprioritise practices of research, the CAT-specific agenda of exploring the schools' common mission. To maintain a participant-led approach, Composer_MEPP2 had avoided a compositional technique which s/he termed 'unification' during the MG phase. Unification is part of Composer_MEPP2's aesthetic (and habitus) and refers to the use of repeated ideas such as motifs or themes to unify musical works. In MEPP2, unification may have involved, for example, using the same motif as a creative starting point in *all* sites, immediately creating a musical thread between all of the songs. This would have been ideal for this type of commission as unification ensures musical coherence, which is described as 'a necessary attribute' for song cycles (Oxford Music Online). While Composer_MEPP2 believed unification would make the process 'easier', s/he was conscious that using unification from the outset would impose preconceived ideas for the songs on the YP, hindering development of their original ideas and practices of self-expression. Instead, Composer_MEPP2 wanted each school to engage individually and build ideas 'from scratch' (Composer_MEPP2), expressing hir habitus and belief in a participant-led approach.

However, adopting this approach jarred with the research aim to explore the Trust's overall mission. This situation surfaced when CAT_CLL asked Composer_MEPP2 'how did you arrive upon mission being the starting off point?' assuming that this is what had happened. In response, Composer_MEPP2 explained that mission was too narrow a starting point. S/he had instead prioritised, in hir words, giving 'YP free rein from the start', and so exploring the mission was consigned less importance. So, Composer_MEPP2's approach to the sessions differed from what CAT had expected. This demonstrates the challenges of navigating multiple stakes and agendas underpinning MEPPs. Composer_MEPP2 found incorporating approximately 150 YP's ideas *and* wider stakeholder views as part of the research component

challenging, likening it to ‘a tug of war’ in the evaluation meeting. This illustrates the multi-layered nature of partnerships and the dilemmas this can present for intermediaries like Composer_MEPP2 who had to move between the school fields, and the fields of the wider stakeholders. Ultimately, however, Composer_MEPP2 had sufficient power to be able to choose what to prioritise.

While Composer_MEPP2 opted for each school to have creative agency, it was difficult keeping track of seven school groups’ multifarious ideas:

> Starting with a question or an extra musical idea means that you end up having to construct a musical context later on, which is very hard to do on the ground when you're working in seven different schools and keep it in your head. (Composer_MEPP2)

This challenge eased when Composer_MEPP2 did utilise unification later on, specifically through the number seven:

> One [YP] spoke something in seven eight whether they realised it or not, and the whole piece is now constructed around the idea of seven. (Composer_MEPP2)

Importantly, number seven was not a *starting point* for the song writing process across sites; it arose *during* the process and built on a YP’s idea. While Composer_MEPP2 had relinquished creative control to begin with - an important practice for teaching for creativity – receiving a commission meant that it was important for Composer_MEPP2 to find a shared aesthetic. Returning to unification enabled hir to weave hir own voice into the song cycle and also regain control:

> I think it's taking that control back ... adding my voice into it in a particular way in the process...my aesthetic is that it has to be unified in some way. It is quite disparate in order to give those YP a voice and write something suitable with them, and for them, and make sure each moment is bespoke. So how to balance that…I think I've reconciled in other pieces I've written that, during the process of creation, it's also my own voice…As a composer you've been told ‘we're commissioning you because this is the work you do’. (Composer_MEPP2)

So, levels of creative input and influence within the MEPP2 learning cultures fluctuated depending on the wider learning culture of the schools (see Part Three) *and* the particular song writing stage, with the caveat being that Composer_MEPP2 decided when and when not to intervene. This was driven by Composer_MEPP2 awareness that *s/he* had been commissioned and that fulfilling the brief to create a song cycle necessitated including *hir*

voice. However, as the above shows, this was not straight forward; accommodating YP's creative freedom and Composer_MEPP2's aesthetics was an ongoing balancing act. Resound_LD spoke to this tension:

> How does the composer retain some of their own aesthetic but it also have been meaningful for those children? (Resound_LD)

Arguably another 'tug of war' occurred between Resound's education programme (which included MEPP2) and Resound's artistic programme. Resound_LD believed that the song cycle's musical aesthetic contrasted with Resound's usual aesthetic. She was conscious of the MEPP2's 'fit' with Resound, noting a senior colleague's reaction:

> I know that [Artistic Director] didn't think that it was contemporary music and s/he was quite silent about it! I could feel what s/he was saying. In my role at Resound, all the time I am considering projects and how they fit strategically with the organisation, the ethos and the philosophy… (Resound_LD)

These 'tug of wars' resulted in trade-offs. Firstly, the creative freedom Composer_MEPP2 gave schools meant moving away from CAT's research aims. Secondly, Resound's determination to enable space for Composer_MEPP2 and YP to negotiate and share their aesthetic meant accepting that there would be a dissonance with the kind of aesthetic allied with Resound's 'main stage'. So, what was important in the school (fields) was deemed less important in the wider organisational fields of CAT and Resound, highlighting how forms of cultural capital will be more or less valued depending on which field they are deployed in (Park et al., 2016).

6.4.2 Ownership

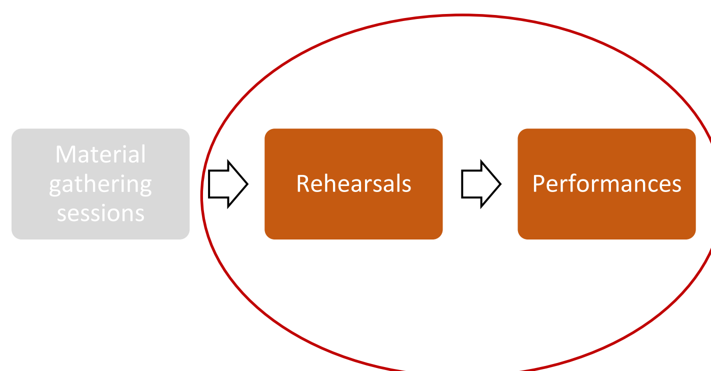

Figure 19: MEPP2 phases B

Having elucidated MG session practices earlier on, this section moves chronologically onto the next phase of MEPP2: rehearsing and performing the song cycle (see Figure 19). This was a delicate and pivotal point in the project when YP received lyrics sheets based on the MG sessions and rehearsed entire songs for the first time. Roughly one month had passed since the MG sessions and, in-between, Composer_MEPP2 had worked separately, away from YP, completing the cycle. Of this, s/he shared:

> I felt like an hourglass: I've got to now create this piece, and then we all come back into it again, and that felt wonderfully challenging. (Composer_MEPP2)

This represented a shift away from the first, participant-led, phase; Composer_MEPP2's creative control was particularly heightened as the commission deadline neared.

There were broad differences between schools in terms of how YP responded to their respective songs and the level of ownership they felt towards them. In these findings, ownership is used to mean the extent to which YP identified with the songs and were able to recognise their creative input from MG sessions within them. This resonates with the idea of gaining ownership 'through [individuals] feeling that their beliefs and views are being acknowledged and accepted by others' (Humphrey, 2020: 6 citing Cohen 1978; Russell 2018), which was found by Humphrey to be an important aspect of the concept of ownership within the field of community music. The consideration here, then, is the extent to which YP believed their views and ideas, whether musically or lyrically, were acknowledged by Composer_MEPP2 within the song cycle.

What follows details how ownership was experienced differently by YP, exploring factors unique to each learning culture which may have influenced levels of perceived ownership. Before proceeding it is important to note that ownership is subjective and unique to each individual YP, therefore perspectives on ownership varied across, and within, learning sites. However, from the data it was possible to ascertain a general sense of ownership at each site (summarised in Table 19).

Table 19: Sense of ownership amongst YP at each MEPP2 learning site

Lidgett	Roselands	Oakwood	Greenlands
A lack of ownership	Varied ownership	Fairly strong ownership with some exceptions	Strong ownership

6.4.2.1 Greenlands

A sense of collective ownership was expressed by YP_Greenlands, though he noted this was likely to be variable:

> It's just been nice to finally *create* something where everyone fully, or to an extent, actually agrees with it. (YP_Greenlands)

The above comment suggests that YP_Greenlands felt his group had creative agency, which led to a sense of collective ownership of their song. This was echoed by his peer:

> This [song] feels true, like it's something that represents me...I feel like I've had an influence on something for once and that's not something I feel often. (YP_Greenlands)

As mentioned in section 6.3.2.3, Greenlands' MG sessions were underpinned by active, independent learning which led to the highest scale and scope of creative outcomes from YP across the learning sites visited. This offered a strong foundation for their song, which Composer_MEPP2 built on, and may correlate with the ownership they felt. Furthermore, this group had the strongest friendships and had acquired similar habituses through extra-curricular music, therefore YP were happy for their ideas to be pooled together. They relished being a collective and amalgamating their views in song form. As one YP_Greenlands reflected:

> [creating songs] allowed us to put everything that we think, as possibly a community or a family, into one thing. So it's focused our efforts into one thing. (YP_Greenlands)

Therefore, group dynamics positively impacted ownership.

6.4.2.2 Oakwood

One Oakwood YP did not feel like his group's ideas had been fully realised, which suggests he felt YP had creative agency (i.e. YP were able to contribute ideas), but subsequently had less ownership (i.e. their ideas were not fully represented):

> The thing I remember is sitting down telling [Composer_MEPP2] what we wanted, and then making a song out of that. Then I remember half of that song wasn't even like what we said. (YP_Oakwood)

However, there were instances of strong ownership overall at Oakwood. For example, when asked if they remembered writing any lyrics which appeared in the songs, some YP_Oakwood responded:

> YP_Oakwood: yes.
>
> YP_Oakwood: the 'cup of tea' bit.
>
> Researcher: Yeah? Was that yours?
>
> YP_Oakwood: Yeah, us two!

'The cup of tea bit' also stood out for MuTeacher_Oakwood who, reflecting on the lyrics, shared:

> Obviously not all of them we used, cause some of them were like really daft, although we've got 'my cup of tea might not be yours' in our song so…! <Laughs> (MuTeacher_Oakwood)

YP perceived their views as an important component for the song writing process:

> Researcher: what are you learning so far?
>
> YP_Oakwood: like that you have to take a category and do your ideas and make them into your own song.

> *Now I can put my ideas down and turn it into a song!* (YP_Oakwood: group interview written statement)

The scaffolded learning approach underpinning the song writing process at Oakwood may have helped YP to understand how their views were being used in the songs. However, an aforementioned factor in this chapter, age, was raised during a session break by

MuTeacher_Oakwood. She believed that the younger groups were more malleable than the older groups and would therefore follow Composer_MEPP2's creative lead:

> MuTeacher_Oakwood: they'll kind of just do what they're told and enjoy it...but I can see with the high schools, that ownership is really important to them isn't it. It is the case with these [YP] as well, but I think they're a little bit more, like if you play something and go "I like that" they'll go "oh yeah me too!"
>
> Composer_MEPP2: I guess they're more willing to please their teachers?
>
> MuTeacher_Oakwood: Yeah, bless them.

So, it is possible that at this stage in their school socialisation and habitus formation, ownership was less important to YP as they focused more on maintaining positive relationships with their teachers and other adults.

6.4.2.3 Roselands

Based on Sophie_YP_Roselands reflections, there was variable ownership at Roselands. She perceived feelings of a lack of ownership among some of her peers who felt that their ideas had not been incorporated. This caused discomfort:

> Students...that didn't get their ideas in there - that was probably quite hard [for them] to watch...there was quite a few girls and they all put forward an idea...but they didn't feel like it had been put across quite as boldly as some of the other ideas. (Sophie_YP_Roselands)

There are a number of factors worth considering here. As mentioned in Part Three, Roselands' second MG session was disrupted, meaning some YP may not have been able to voice ideas as effectively. This may have limited opportunities for composerly thinking.

However, YP's perspectives on the song changed as they identified with the topics within the songs:

> I definitely feel like some things were resolved...the idea of students not having their ideas put in: I feel like that went away when they realised everything that had been addressed in the song. (Sophie_YP_Roselands)

So, the overall ideas in the song resonated with YP leading to collective sense of ownership. It is also possible that through practices of creating *and* performing original music, YP had

the opportunity to reflect on the ideas and themes within the songs through singing them, altering first impressions.

Sophie_YP_Roselands, on the other hand, felt that her idea had been strongly incorporated:

> Researcher: can you see any of your ideas in this?
>
> Sophie_YP_Roselands: (Laughs) yeah...this Cambridge bit, the 'if you're from [local area] you don't go to Cambridge'…that was almost word for word my own.

6.4.2.4 Lidgett

From Composer_MEPP2's perspective, YP_Lidgett felt less ownership towards their song. Composer_MEPP2 described feedback s/he received from YP during their first rehearsal which challenged hir perceptions regarding levels of ownership. S/he felt in comparison to other songs, Lidgett's song was

> Most 'theirs'...in terms of content, I think it's got the most bits of material that they've created. (Composer_MEPP2)

Compared with the other learning sites, a more personalised song writing process especially focused on YP's cultural capital and musical identities was adopted at Lidgett. This presumably would have strengthened YP's subsequent ownership towards the song. However, YP expressed problems with the latest version of the song as follows (paraphrased by the Composer_MEPP2):

> It just doesn't work. We think it should be 'X'; the music we want to write is 'X'...we want the piano to drop out there, we want this to be absolutely a cappella and rapped freely because it doesn't quite work...their argument was 'this isn't our music'. (Composer_MEPP2)

YP were displeased with the use of piano in a particular passage, to the extent that they no longer perceived the music as theirs, creating a lack of ownership towards the song across the group. In spite of this, Composer_MEPP2 opted to keep the piano in. YP's initial reactions persisted until final rehearsals, in which one YP uttered, 'it's [the piano] too much'. Composer_MEPP2 questioned if 'giving [Lidgett YP] a lot of freedom' in comparison to other schools during the MG phase may have led YP to believe that they had *all* of the creative control. Therefore, when Composer_MEPP2 stood by this decision regarding the

piano, thereby taking control, this created tension, reflecting issues of power relations within the social space the players were occupying.

Ultimately, Composer_MEPP2 and the YP had a good rapport and worked through and respected their creative differences, enabling YP to learn a key collaborative song writing skill: negotiating ideas. However, Composer_MEPP2 wondered if the creative clash between hirself and Lidgett_YP may have stemmed from YP not being fully aware they were collaborating with hir, or due to conflicting expectations regarding what collaboration involved:

> [Lidgett students'] argument was 'this isn't our music'...and at that point it was explaining that this was a collaboration. I don't know whether that's got lost in translation somewhere. Or if it *was* explained, if the expectation for them was different. (Composer_MEPP2)

So, while practices of collaboration were prominent in MEPP2, the specifics of what this would involve did not appear to have been translated to YP. This raises the issue of whether YP ought to have been more involved in MEPP2's developmental planning stages, which may have enabled them to better understand the implications of collaborating with a visiting composer or indeed express an interest in alternative approaches to song writing. While practices of dialogue brought together partners in-between sessions, this did not include YP.

Interestingly Resound_LD sensed that, altogether, YP 'felt a strong sense of ownership over the piece' and this was judged a key success by Resound_LM:

> I think it did achieve what I wanted to get out if it, which was that completed set, which all the YP felt they owned, which they did. (Resound_LM)

Yet the above sections demonstrated that ownership varied across the YP due to a variety of factors.

6.4.2.5 Process-product dilemmas

Composer_MEPP2 noted that YP_Lidgett preferred performing another song in the cycle, which they had *not* exclusively composed. This song featured a range of YP's written ideas from across learning sites, and, in Composer_MEPP2's words, YP_Lidgett sang it 'more strongly' than their school song. Composer_MEPP2 problematized this unanticipated YP response:

> Oh goodness, so what is the best approach? Something I haven't quite digested fully yet…is it about my skills as a professional composer, that we should do our job and actually give [YP] less ownership for them to have a better experience? Or is that too product-focused? Where does that process-product thing lie? (Composer_MEPP2)

Based on YP_Lidgett's responses, Composer_MEPP2 equated a more product-oriented composer-led approach with increased YP enjoyment; yet this approach involved *less* creative agency and ownership for YP, which is what Composer_MEPP2 had prioritised during MG sessions. This raised the question 'what should a good experience depend on?' (Composer_MEPP2) - a process-oriented or product-oriented approach where the composer had less or more input respectively. Composer_MEPP2's hypothesis, visualised in Figure 20, was something s/he had not 'digested fully' when s/he was interviewed. This raises a separate issue; the limited time for reflective practice during large-scale MEPPs like MEPP2, which are fast-paced involving numerous learning sites.

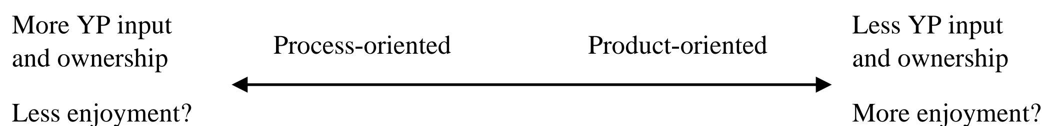

Figure 20: Composer_MEPP2's hypothesis on process-product and consequences for YP engagement

This also highlights the complexities of practices of creating *and* performing original music - which relates to practices of performing in a prestigious concert venue - both of which are typical of many MEPP learning cultures. Requirements to rehearse and be ready to perform the song cycle meant that there were finite opportunities for YP to revise their songs after the MG phase. For YP_Lidgett, who had expressed dissatisfaction with their song, their song may have sounded unresolved or incomplete in some way, therefore making it less enjoyable to perform.

6.4.3 Partners' Roles

The roles the teachers adopted during MEPP2 made a difference to the learning cultures, with all three of the music teachers taking a step back during sessions while Composer_MEPP2 led tasks. While practices of dialogue were valued in MEPP2 and the overarching project

structure had been communicated across the partnership, the specifics of how the sessions would be taught were not addressed. This resulted in MuTeacher_Oakwood feeling unclear on her role:

> Researcher: Can you tell me about your role and how you'd define it in this project?
>
> MuTeacher_Oakwood: Um...I don't know actually, that's a difficult one because it was always difficult from the start. I always wanted to kind of ask [Composer_MEPP2] what s/he kind of...what s/he wanted me to do.

Related to this, she recalled having 'not much' input with regards to planning sessions, continuing:

> [Composer_MEPP2] would come in and this would be the plan. I'm fine with that because I think that's how musicians work...you can't put things in stone…especially with something like composing. MuTeacher_Oakwood:

MuTeacher_Oakwood's accepted that the nature of the session planning was 'how musicians work', but there was also lack of clear leadership in MEPP2 regarding how to navigate roles and harness both sets of expertise. This may have been a missed opportunity, and was at odds with Resound_LD's viewpoint that composers should

> see teachers as collaborators and they've got something to learn from the teachers. It's not this 'I'm the person with all the expertise'. (Resound_LD)

However, another important factor to consider here is the particular habituses of the teachers. Given MuTeacher_Oakwood's belief that composing was 'scary' and MuTeacher_Greenlands view 'I am not a composer' they may have preferred the rare opportunity to be a learner alongside their students, echoing practices of mutual learning in MEPP1 (Section 5.3.2). As MuTeacher_Oakwood recalled:

> So [Composer_MEPP2's] the person who's come into help us, [Composer_MEPP2's] the professional. I will sit with you and I'll work with you as students and I will learn from [Composer_MEPP2] as well. That's kind of the approach I was aiming for...I still help the project run smoothly. (MuTeacher_Oakwood)

Being able to join students as learners connected to the notion of 'we're all learners' (Resound_LD) which was promoted in MEPP2.

Elsewhere in the partnership, Resound_LM discussed a lack of clarity regarding CAT's role. She felt, retrospectively that CAT

> could have done more to help us. When we really pushed them they were able to help us…but I didn't realise that we could ask for that help. Like we had to resolve a concert issue...and they just got it sorted! (Resound_LM)

MEPP2's ambitious nature, as evidenced in the numerous learning goals, motivations and beliefs partners brought to the partnership, may have side-lined particular aspects such as navigating and clarifying roles, and what types of support could be expected of partners.

6.4.5 Part Four Summary

Part Four demonstrated the complexities of a large scale MEPP with multiple agendas, schools, musical cultures, and unique contexts. Despite CAT's expectations, Composer_MEPP2 consciously prioritised practices of self-expression over practices of research, acting in line with their own values (habitus) as a socially engaged composer, while Resound_LD advocated for MEPP2 despite it diverging from Resound's core aesthetic. While YP had been able to share their views as part of the song writing process, the sense of ownership towards the songs differed among YP. Composer_MEPP2's processes had become less visible after the MG phase, with composing, and pinpointing and working with YP's ideas, occurring beyond the classroom. The interplay between a number of factors in the wider learning cultures of the school (including age, social ties, musical independence, and limited opportunities for composerly thinking) contributed to these complexities. The issue of whether YP were sufficiently supported to understand what collaborating with a composer would entail was also raised. Composer_MEPP2 problematised the balance between creative process (creating the song cycle) and creative product (working towards a final set of songs) during the project having found that some YP preferred performing songs they had not created. This highlighted how navigating practices of creating *and* performing original music during MEPPs can be a source of tension, as can determining the balance of creative control and influence between lead composers and YP in MEPP learning cultures. Issues of musician-teacher collaboration were also raised. The specifics of how Composer_MEPP2 and the teachers would share the classroom space were not addressed, leading teachers to step back during sessions. Yet additionally the teachers' habitus and experiences of composing

may have meant that they were inclined to step back and learn from Composer_MEPP2 alongside their students.

6.5 MEPP2 Findings Part Five: Learning of Practices

Part Five describes the 'learning of practices' in MEPP2, which refers to 'the kinds of change, shaping, development or socialisation that people undergo in a learning culture' (James et al., 2007:12). Individual case studies of young people, teacher and professional musician learning provide a snapshot of what the learning was in MEPP2, and how MEPP2 impacted learning opportunities addressing the research sub-questions, **what is the learning in MEPPs?** and **what is the impact of MEPPs on learning?**

Table 20: Summary of learning of practices in MEPP2

Teachers	Becoming a more confident choir leader Becoming interested in composing possibilities
Young people	Developing a new outlook Becoming aware of personal composing practices Becoming creative problem solvers
Composer	Trusting the Instinct

6.5.1 Teacher Learning

6.5.1.1 Greenlands: Becoming a more confident choir leader

Seeing YP_Greenlands excel with their singing under Composer_MEPP2's guidance inspired new possibilities for MuTeacher_Greenlands' professional practice:

> I've realized that I can push my choir more and it's safe to do so, and if it does go wrong, it's still safe because what's the worse that's going to happen? ... it's enabled me to see that pushing, encouraging, challenging the pupils in an extracurricular musical sense is fine. And they will respond to it positively. (MuTeacher_Greenlands)

Given that the majority of MuTeacher_Greenlands' motivations (habitus) related to singing and performing, including pushing choirs further, he deemed MEPP2 as successful. It is possible that partners gravitated towards and identified learning which most closely aligned with their interests. MuTeacher_Greenlands did not mention the development of his composing skills, for example, as this was not a personal goal of his (nor did he attend the

teacher CPD) at the outset. The legacy of MEPP2 for MuTeacher_Greenlands was singing-based. Given his stronger social positioning in the school field compared to YP_Greenlands, it may be that the wider musical learning culture of Greenlands will have built on the singing aspects in MEPP2, and not the song writing aspects. Practices of creating *and* performing in MEPP2 offered teachers more learning possibilities.

6.5.1.2 Oakwood: Becoming interested in composing possibilities

As mentioned, MuTeacher_Oakwood described a lack of confidence teaching composing, and she wished to learn more about composing through MEPP2. She attended a teacher CPD session led by Composer_MEPP2 and a guest composer. The session offered teachers more insight into Composer_MEPP2's practice, and further time to reflect on the emerging foundations of the songs (some of which formed the basis of the composing activities) away from the school environment. Taking part in the CPD increased MuTeacher_Oakwood's confidence teaching composing in the classroom, which made her feel more 'committed' to composing:

> Having those CPD sessions ... I've found really helpful. Year 5 have started doing composition now, and I feel really confident delivering it, whereas at the start of the year I wouldn't have touched it. I would have done it, but I wouldn't have been really committed to it because it's not what I'm good at, I'm good at performing. (MuTeacher_Oakwood)

So, while MuTeacher_Oakwood had found composing 'scary' at the start of MEPP2, she now felt 'really confident' delivering it. She looked forward to transferring the practices which emerged in the MEPP2 learning culture into the wider learning culture of the school. This chimed with CAT's hopes to instil more meaning in the project via CPD. MEPP2 had evidently been meaningful for MuTeacher_Oakwood, and she was also promoted, which she attributed to her success coordinating MEPP2 on behalf of the school.

It is interesting to note the differences between MuTeacher_Oakwood and MuTeacher_Greenlands. The former was fearful of composing while the latter did not identify as a composer. While music teachers' 'professional identity is not fixed' (Ballantyne et al., 2012: 212) it is possible that MuTeacher_Greenlands, who was still an NQT, was not yet ready to take forward Composer_MEPP2's composing practices.

6.5.2 YP learning

6.5.2.1 Greenlands: Developing a new outlook

The process of sharing personal responses to sentence stems and themes had a significant impact on YP_Greenlands_Ella, altering her thinking:

> I think I'm learning a lot of different viewpoints. So instead of just being myself and just thinking "oh, ok, this is the only thing people can possibly think"…it's just all sort of mashed together and *given me a new outlook on life*...knowing that actually, this person might think differently, is a good way of thinking. (YP_Greenlands_Ella)

Gaining a 'new outlook on life' resonates with what Illeris (2018: 7) calls '*accommodative'* or 'transcendent' learning, whereby through considerable mental effort, the learner is able to modify existing schema and internalise new information (ibid.). During observations it was clear that YP_Greenlands were immersed in the process of song writing. Among other factors in this learning culture, the synergy between the YP, their buy-in to MEPP2 and the way in which Composer_MEPP2 built on their existing cultural capital enabled this type of learning for YP_Greenlands_Ella. This attitudinal shift captures the manifold ways learning can shape an individual:

> …the person is about knowledge, skills, attitudes, emotions, beliefs, values, senses and even identity…through learning each of these can be changed and develop further (Jarvis, 2018:24).

6.5.2.2 Oakwood: Becoming aware of personal composing practices

While MuTeacher_Oakwood had theorised that YP_Oakwood's younger age would increase their willingness to model Composer_MEPP2's practices, YP_Lily_Oakwood, an already keen songwriter, did not relate to the Composer_MEPP2's song writing processes.

> I wouldn't do [song writing] like this. I'd get the first line and then mould it around that. (YP_Lily_Oakwood, second MG session)

The trust Composer_MEPP2 had built with YP enabled an environment where these differences could be shared. Composer_MEPP2 regularly discussed song writing processes with YP_Lily_Oakwood and promoted exploring and embracing a range of processes. MuTeacher_Oakwood believed that this was a worthwhile learning experience:

> I think she [YP_Lily_Oakwood] really benefited…because [Composer_MEPP2] would do it a certain way, and she wouldn't like it, and [Composer_MEPP2] would challenge her and then she'd see it that way… (MuTeacher_Oakwood)

YP_Lily_Oakwood later shared the following during a group interview:

> I found out I have a very different way of composing to [Composer_MEPP2] and actually struggled composing in [their] way. (YP_Lily_Oakwood)

Through encountering a contrasting approach, YP_Lily_Oakwood deepened her awareness of how she writes songs. This was a productive tension, which stimulated critical evaluation, a key creative process, reinforcing YP_Lily_Oakwood's musical identity. The space to reflect during sessions was an important foundation for this learning, enabling YP_Lily_Oakwood to see the ''point'' (Hodkinson et al., 2007: 35) of participating in a style of song writing which clashed with her style of song writing.

6.5.2.3 Roselands: Becoming creative problem solvers

Sophie_YP_Roselands described an 'important' creative learning experience during MEPP2:

> I definitely learned that problems can be solved, and it doesn't always need a sit down meeting...Sometimes it needs someone to look at it and to find a creative way to fix it. [Composer_MEPP2] took our problems and s/he put it into a song...a more composed rant...We all learned that you don't have to go and stand at someone and rant at them. It can be done better. (Sophie_YP_Roselands)

For further context, here is an interaction between Composer_MEPP2 and YP which underpinned this learning:

> If it's negative it's about what can you do to *change* it as well. It is not a complain list because that's boring. It's something more interesting than that (Composer_MEPP2 - 2nd MG session, Roselands)

Sophie_YP_Roselands learned how to solve issues creatively and was able to 'rant' through music. This process has an affinity with Biesta (2018:18) who argues that the 'educative power of the arts' can be found in the following:

> …just as art is the dialogue of human beings with the world, art is the exploration and transformation of our desires so that they can become a positive force for the ways in which we seek to exist in the world in grown up ways.

MG sessions enabled YP to share dialogue and key issues, and Composer_MEPP2 promoted an approach to song writing which was constructive and, as s/he put it, 'interesting'. The idea that problems could be 'done better' is arguably an example of existing in more 'grown-up ways' (ibid.). Sophie_YP_Roselands's learning also resonated with CAT_ CLL's belief that the arts promote divergent thinking and being able to 'imagine the world differently' (CAT_CLL).

6.5.3 Composer Learning: Trusting the Instinct

As discussed, the process of co-creation and pursuing a participatory commission-based model was complex and Composer_MEPP2 had to decide which aspects of MEPP2 to prioritise. Having eschewed bestowing the same creative starting point on all of the schools, Composer_MEPP2 had learnt that

> When you're creating with YP...where you don't set up a structure early on, you could always find a method to create something that feels complete, and to trust the instinct. (Composer_MEPP2)

So, trusting in their own and the YP's creative process was key to achieving a participant-led approach. The song writing process was flexible in this regard, even if the overarching structure of MEPP2 was not.

Additionally, Composer_MEPP2 reflected on the relationship between the broad nature of MEPP2, learning, and art:

> I think [MEPP2] was quite broad to start with. You've got to expect that there's a lot of learning en route, there's a lot of development, and there's a lot of residual learning. But that's not a bad thing and that's what art should be about. (Composer_MEPP2)

The nature of MEPP2 had shaped hir views on learning, creating an openness to the learning possibilities that lay ahead. The observation that learning happens 'en route' highlights the social nature of learning cultures. The learning that occurred during MEPP2 could not be pre-determined, as Composer_MEPP2's relationships with teachers and YP were still unfolding. Therefore, exactly how individuals would impact their respective learning culture and learning opportunities was yet to be seen. It also highlights how learning cannot be 'caught' immediately and it can take time to understand if and how learning occurred. This extends to

this research, whereby understandings of teacher, YP and composer learning are only partial given the relatively brief timeframe in which this research took place.

6.6 MEPP2 Conclusion

The findings above demonstrate the social and contextual complexity of the MEPP2 which led it to be perceived, valued, and enacted in diversified ways. Learning in terms of song writing and performing was effective across the schools. For example, MuTeacher_Oakwood was inspired to build more composing opportunities in her curriculum. CAT deciding to prioritise teacher CPD in order to generate more meaning and legacy from MEPP2 was an important factor in this change. So while there were some divergences in terms of the perceived value CAT and the schools attached to MEPP2 the outcomes were positive.

Additionally, YP learnt to equate song writing with creative problem solving and another YP developed an increased awareness of her song writing process. While Composer_MEPP2 had greater power within each learning culture compared to the teachers and YP, hir habitus and disposition towards participant-led work meant that YP's creative input and self-expression was central, as was teaching for creativity. This synergised with schools' aspirations (e.g. school identity building and opportunities for YP to be heard) but it also warranted side-lining other partners' agendas. This calls into play the finite time and resources in short-term projects and the challenges of one-off MEPPs fulfilling multiple partner goals.

The learning cultures lens highlighted how interrelations of factors within the respective school fields (e.g., relatability between the YP and Composer_MEPP2; weaker or stronger social ties between CYP; pre-existing cultural capital and music education experiences) impacted YP's engagement with the creative process and practices of collaboration between Composer_MEPP2, YP and the teachers. Learning cultures were also shaped by the forces of wider fields; at Greenlands, for example, some YP struggled to commit the time to MEPP2 due to revision and exams (connecting to the national field of education). Creative tensions between YP and Composer_MEPP2 as well as the ambiguity of teachers' roles raised the issue of whether practices of dialogue and practices of joint planning could be improved in order to better inform and prepare schools. However, in critiquing these tensions, it was important to consider the rich learning that can arise from identifying and resolving creative

differences, and how the teachers' habitus may also explain the roles they adopted within MEPP2.

7. MEPP3 ‘orchestral project’ Findings

7.1 MEPP3 Findings Part One: Overview

Part One: Overview provides a contextual overview of MEPP3 detailing the genesis and nature of the partnership, and its key stakeholders. Through this, MEPP3 factors which are pertinent to the construction of the learning culture/s are identified.

7.1.1 Applying Bourdieu’s constructs

MEPP3 considers the interplay between the classical music and education fields, and how the social spaces MEPP3 players primarily occupy structure players' habituses and the forms of cultural capital they can access. As per Pentreath’s definition (2022, online) classical music I is defined in this study as ‘Western instrumental, orchestral, vocal and choral music – created for both secular and sacred settings’. In this case, the classical music field under study centres around orchestral music. Examining MEPP3 through this lens enables interactions and social practices during MEPP3 to be critically considered, including one schools' wish to gain 'capital advantage' (Thomson, 2014: 67) through partnering with Orchestra; Orch_Players' dispositions towards working in schools based on the institutional habitus of Orchestras; the roles teachers choose to adopt during MEPP3 and how this connects to their musician-teacher identities (habitus); and how YP's responses to group composing connect to their music education experiences in the wider school field.

7.1.2 Introduction to MEPP3

The final case study in this research, MEPP3, took place between June 2018 – December 2018. It consisted of a partnership between orchestral music organisation, ‘Orchestra’; education charity, ‘Quartz’; seven schools (four primary and three secondary), Composer_MEPP3; and a pool of contracted Orchestra players and freelance musicians. Stakeholders are mapped in Figure 21 and stakeholder abbreviations can be found in Table 21. Like MEPP2, the research focused on learning cultures within three partner schools, each of which are detailed later on in this section.

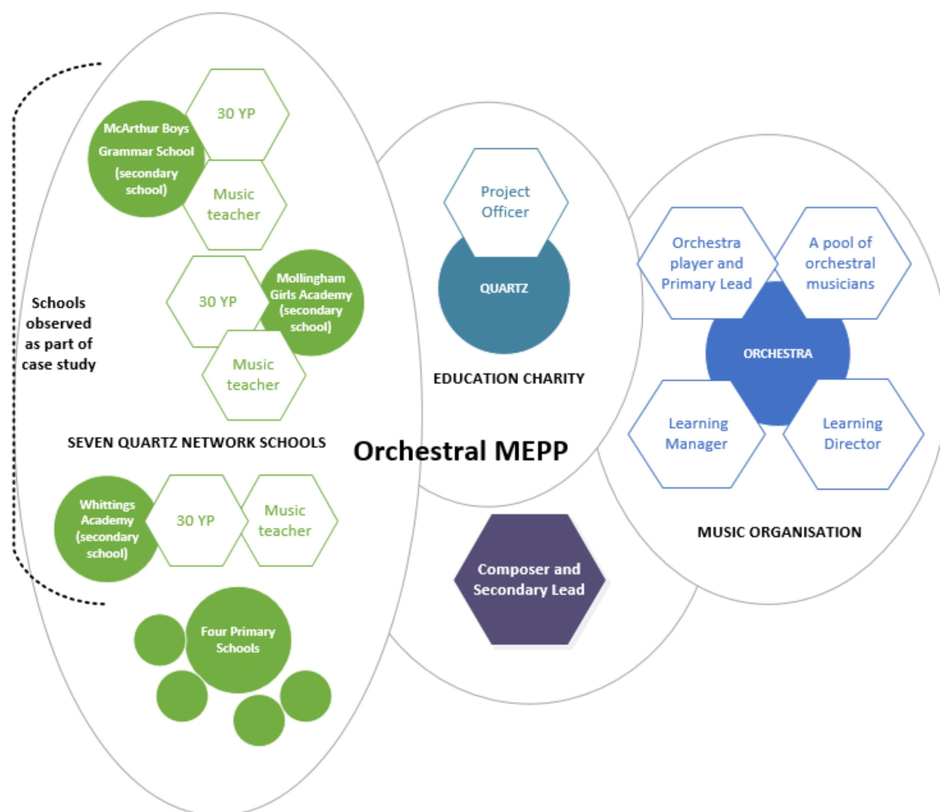

Figure 21: MEPP3 stakeholders

Table 21: MEPP3 Stakeholder abbreviations

Orchestra Learning Director	Orch_LD
Orchestra Learning Manager	Orch_LM
Orchestra Player	Orch_Player
Orchestra Associate Conductor	Orch_AC
Quartz Project Officer	Quartz_PO
Orchestra Player and Primary Lead	PL_Orch_Player
Composer_MEPP3	Composer_MEPP3
McArthur Boys Grammar School Mollingham Girls Academy Whittings Academy	McArthur Mollingham Whittings
McArthur Music Teacher Mollingham Music Teacher Ex Mollingham Music Teacher Whittings Music Teacher	MuTeacher_McArthur MuTeacher_Mollingham ExMuTeacher_Mollingham MuTeacher_Whittings
Young people YP from McArthur YP from Mollingham YP from Whittings	YP YP_McArthur YP_Mollingham YP_Whittings

7.1.3 Genesis of MEPP3

Education charity Quartz initiated MEPP3. They had had a pre-existing relationship with Orchestra formed through partnering on a previous MEPP with several Quartz network schools. Quartz wanted to organise a similar MEPP on the theme of using music to express community and sense of place. Quartz successfully applied for funding, with support from Orch_LD, so there was a sense of joint input between partners. Orchestra designed the project model and recruited Composer_MEPP3 and musicians, and Quartz recruited seven network schools. A maximum of thirty YP per school were able to participate, and schools had to pay a contribution to do so. Therefore, similarly to MEPP2, the schools had buy-in. However, in this case, MEPP3 schools had financial buy-in only, and did not input into the focus of MEPP3.

7.1.4 MEPP3 project model

Orch_LD described details of the project model as follows (visualised in Figure 22):

> The model was to take an existing piece of music as the starting point, as the creative inspiration…The primaries have a series of creative workshops with musicians, sometimes with a lyricist as well (although lots of the schools are able to do their own creative writing, separate from the workshop). Then the secondary's focused more around instrumental improvisation workshops…Out of those workshops came, in the primaries case, almost complete single musical line songs, and in the secondary's case, pieces which were semi-improvised, but a shape was there. That's all then passed to a Composer_MEPP3 who turns it into a coherent piece of music…we then have vocal workshops or instrumental rehearsals back in the respective schools…bring them all together for a tutti rehearsal, and then…bring them all back together again in [concert hall] for the final performance. So, it's quite straight forward. (Orch_LD)

So, in describing MEPP3 as 'straight forward', Orch_LD was confident about what lay ahead in terms of realising MEPP3. The final performance also involved Orch_Players playing alongside the YP, a factor Composer_MEPP3 will have considered when finalising the piece of music.

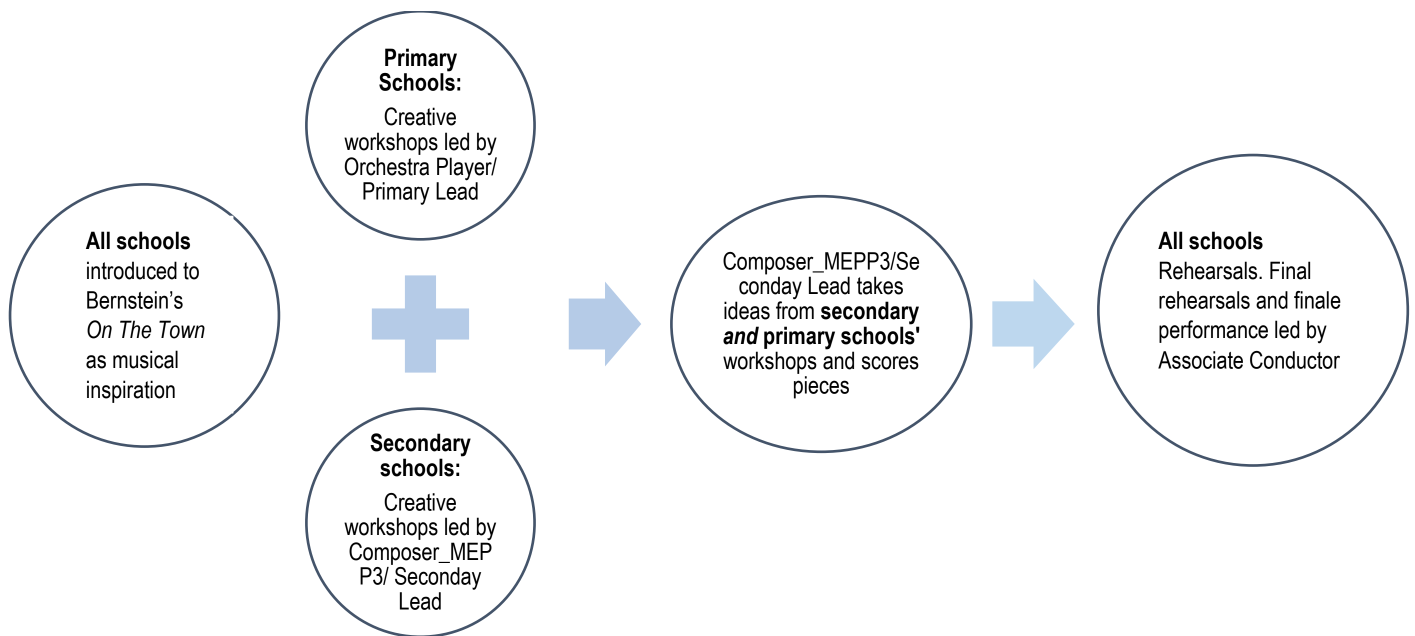

Figure 22: MEPP3 project model

YP were asked to imagine a day in their local areas as a basis for the group compositions. Leonard Bernstein's musical *On The Town*, which tells a story of a trio of American sailors who spend 24 hours in New York City, was used in initial creative workshops as musical inspiration, therefore conferring cultural capital on the partner schools, since 'knowledge of opera and classical music increases symbolic assets, thus conferring a higher status and position in the societal hierarchy' (Söderman et al., 2016: 5).

Connected to this notion of the creation of cultural capital, the music of Bernstein, which rose to prominence on the television (Kreutzer, 2020) 'appealed to middlebrow aspirations' in American culture (ibid.: 51 citing inter alia Bourdieu, 1984), enabling this demographic to access and accumulate cultural capital through 'simplified approaches to cultural canons' (ibid.: 37). It is possible that, in a similar vein, Bernstein was deemed to be accessible for schools.

Orchestra's L&P team recruited a number of fulltime Orchestra players and freelance players (both of which are referred to as Orch_Players) for the role of support musician during the secondary and primary school sessions. Sessions would usually involve between one to three Orch_Players representing a range of instruments, and individuals varied from session to session depending on availability and Orchestra's concert schedule. The Orch_Players generally played emerging musical ideas alongside the YP and supported the creative

process, practices of modelling professional musicians which granted YP access to objectified and embodied cultural capital gained in the professional music field. However, as will be discussed later, there was some confusion regarding Orch_Players' roles, a factor in how the MEPP3 learning cultures developed. There was one exception to Orch_Players supporting sessions; one of Orchestra's players had the role of Primary School Lead (referred to as PL_Orch_Player) who led the creative process with the younger YP. So unlike MEPP2, which involved the same composer in all of the schools, this partnership involved two individuals overseeing the creative process (Composer_MEPP3 in secondary schools and PL_Orch_Player in primary schools) – an additional factor which shaped MEPP3 learning cultures.

Learning from a previous MEPP, which had also involved Composer_MEPP3, led Orchestra to prioritise Composer_MEPP3 being directly involved with secondary schools so that they could share the creative process with YP. Orch_LM described how in a previous project, Composer_MEPP3 had not worked directly with the participating YP; instead, he 'got the recordings of kids' ideas and then had to turn them into music' (Orch_LM). This had created a 'barrier' between hir and the YP, fragmenting the creative process and hindering hir ability to translate YP's musical ideas. Being directly involved in the MEPP3 sessions – albeit not in the primary school sessions – was welcomed by Composer_MEPP3, who described the development as

> much more rewarding for me and for them, to be able to create something *with* the YP from scratch together, from beginning to end. (Composer_MEPP3)

Creating *with* YP had the potential to give (secondary school) YP a stronger positioning within the MEPP3 field, as they would be able to confirm, in person, that their musical ideas were being interpreted, recorded, and understood correctly by Composer_MEPP3. However, Composer_MEPP3 still not being directly involved with the primary schools and receiving their ideas later created potential for the issues experienced in the previous MEPP to reoccur.

7.1.5 MEPP3 structure

MEPP3 took place over 3 months (unusually for MEPPs across two academic years) during school hours, and encompassed creative workshops, a one-off quintet performance of Bernstein pieces and instrument demonstrations from Orchestra musicians, rehearsals, and

the final performance/sharing event in Orchestra's concert hall. Therefore, all of the case study MEPPs culminated in a pre-scheduled sharing event, echoing practices of creating and performing original music in MEPP2. As Table 22 shows, there was more emphasis on rehearsing and performing music (13 hours) than on creating music (6 hours). The L&P team visited each school before sessions commenced to confirm which instrumentalists would be taking part. Besides this, there were no planning and evaluation meetings between Orchestra and the schools, however Quartz did run their own evaluation.

Table 22: MEPP3 structure adopted across all partner schools

Activity	Venue	Month	Approximate Duration
L&P team visit schools for planning meetings	School	April	30 minutes
Creative workshop 1	School	May - July	2 hours
Creative workshop 2	School	June - July	2 hours
Creative workshop 3	School	July - September	2 hours
Quintet performance	School	September	1 hour
Rehearsal 1	School	October	2 hours
Rehearsal 2	School	October - November	2 hours
Rehearsal 3	School	November	2 hours
Joint Rehearsal between all of the schools	School	November	2 hours
Final concert hall rehearsal and sharing event between all of the schools	Orchestra's concert hall	November	5 hours

7.1.6 Quartz

Quartz, a local education charity closely located to Orchestra, initiated MEPP3. Quartz has a network of schools and, as Quartz_PO described, facilitates 'opportunities for [schools] to network with one another…lots of nice opportunities like this project…' Quartz was therefore particularly interested in bringing the schools together and perceived the schools' joint performance at a local concert hall as an ideal way to realise this. The network therefore provided opportunities for schools to acquire social capital, as well as cultural capital in working with Orchestra and accessing a concert hall space.

7.1.7 Orchestra

Orchestra is a world-leading orchestra, that frequently sells out concerts, tours internationally, and makes surprise appearances in everyday public spaces such as train stations and shopping centres. It has a broad programme which incorporates popular classics, film music, contemporary music, and new commissions. Its education team runs opportunities for early years, primary schools, secondary schools, special schools, and universities including school concerts especially curated for younger audiences, youth orchestras and choirs, in-school performances, and projects on particular themes such as MEPP3.

All of the Orch_Players involved in MEPP3 (excluding the quintet where this information was not ascertained) had moved between the professional music field and music education field and had experience of working with YP. Several were private instrumental tutors. Anecdotally, their levels of experiences of working in schools and with large groups varied. One Orch_Player, who was interviewed for this research, had played for Orchestra for several decades and described his educational work as 'a mixture'. A self-described 'strings specialist', he taught teenagers and older adults at a local conservatoire, did youth orchestra coaching and also supported MEPPs like this one. This shaped his habitus and the expertise he believed he could bring to MEPP3:

> I'd like to think I can bring various things in different ways. On the skills side of things…I can bring along just the musical knowledge of how music works, and the musical language of how it's written down and that sort of thing. As a strings specialist, obviously I can help with any string things. Then in a more musical, general way, there's the aspect of creativity, and how to help children create pieces is part of the [MEPP3] role. (Orch_Player)

So, there was strong self-awareness here from Orch_Player of how he could potentially impact YP's learning, exchanging the objective and embodied cultural capital accumulated over his long-term career to impact YP's education experiences.

While the Orch_Players in this study were relatively more engaged in MEPP work compared with other peers and identified as educators, the overall engagement between Orchestra musicians and L&P activity was a work in progress for Orch_LD. She had invested several years getting to know players and building up their confidence working in education settings and had increased the proportion of Orchestral players to freelance musicians working on L&P programmes. This was based on her belief that an authentic L&P programme ought to involve full-time members of Orchestra and therefore be 'joined up' with the wider music

organisation. In other words, she aspired to greater 'synergy' and 'integration' between the wider Orchestra (classical music field) and the schools (education field) they visited (James et al., 2007: 27).

She emphasised the 'juxtaposition' (Orch_LD) between playing on stage and working in schools as a key barrier to this, noting how orchestral practices emphasised getting things right (connecting to a 'pedagogy of correction' Bull, 2019: 141), and therefore lacked creativity:

> Orchestras are so regimented…you're told what to play, how to play it and when to play it, and it just takes out all creativity…making mistakes if you are a professional musician is not an option…[on stage there's] that expectation that you will be perfect every single time… (Orch_LD)

This 'regimented' orchestral culture (institutional habitus) did not, Orch_LD believed, lend itself to supporting creative work in schools, a context in which 'you have to be able to tear the plan up and chuck it out the window'. So, the nature and expectations of the Orchestra world they had been socialised into shaped their (professional) habitus in such a way that MEPPs were, for some Orch_Players, 'out of their comfort zone' (Orch_LD). This is a key example of how fields, in this case the classical music field, can structure individuals' habitus and subsequently impact the development of partnerships.

Orch_LD noted that through gaining MEPP experience, Orch_Players developed the skills and confidence to let go of 'beautiful plans' and 'go with the flow', mirroring her colleague Orch_LM's perspective on the ideal creative team:

> people who are very flexible and have quite a relaxed, laid-back attitude, and who will just go with anything they're presented with, and run with it, and just make it work… (Orch_LM)

Orch_LD advocated for learning through, and reflecting on, experience in MEPP spaces, sharing:

> The only way you can do that [go with the flow] is by doing it, and learning, and trying it, and making mistakes…I want to encourage them to go out there, try it, and if it doesn't work - fine. Why didn't it work? What can we learn from this? (Orch_LD)

Therefore, a factor worth examining in the MEPP3 learning cultures was the potential for Orch_Players to find MEPP3 challenging due to contrasting 'ways of being' (habitus) that are considered to be 'normal'' (Hodkinson et al., 2007: 24), e.g., promoting creativity in MEPPs

versus not making any mistakes in orchestras. This issue, and how it shaped social interactions during MEPP3, is revisited later on.

7.1.8 PL_Orch_Player – Primary School Lead

PL_Orch_Player plays in Orchestra and is also an experienced performer-educator who supports Orchestra's L&P programmes, works on independent education projects, and had previous employment in a creative education charity. Contrasting to the characterisation of Orch_Players in the previous section, Orch_LD described PL_Orch_Player as 'the best' in Orchestra regarding education work. While primary schools were beyond the scope of my study, I was intrigued to explore PL_Orch_Player's experiences of working on MEPP3 as Primary Lead, and in particular 'handing over' the primary schools' ideas to Composer_MEPP3 halfway through the project. As before, this issue is discussed later on.

7.1.9 Composer_MEPP3 - Secondary School Lead

Composer_MEPP3 is an established composer who specialises in choral works and was therefore able to endow hir objectified and embodied cultural capital in the MEPP3 schools. S/he is also an experienced composer-educator who had previously worked with Orchestra and several other major music organisations and ensembles in education settings. S/he produces composing resources for schools, colleges and MEHs. Hir experiences of working in educational settings had helped hir to build a 'toolbox' of approaches:

> I think it's learning from watching other teachers and how they control the class. I think I picked up a kind of toolbox of stuff that you can pretty much handle most situations. (Composer_MEPP3)

Composer_MEPP3 is also a saxophonist and frequently used the saxophone during the creative sessions.

7.1.10 Quartz network partner schools

Three out of seven learning sites participating in this MEPP3 were observed. While the MEPP2 learning sites are all in towns, MEPP3 learning sites are all located within one city in a multi-ethnic inner ring which is common to English cities. The city has an industrial

landscape, reflecting its history of manufacturing. It is multicultural and has a high proportion of global majority ethnic groups. Its population predominantly works in health and social work, education and retail. It is one of the most income-deprived local authorities in England. Key details on the learning sites included in this study are detailed below and are summarised in Table 23.

Table 23: MEPP3 Learning site characteristics

School	Type of school	Schools year groups	No. and gender of MEPP YP
McArthur Boys Grammar School	Selective grammar	Year 7 – Year 11 (age 11 – 16)	30 (all male)
Mollingham Girls Academy	Secondary academy	Year 7 – Year 11 (age 11 – 16)	30 (all female)
Whittings Academy	Secondary academy	Year 7 – Year 11 (age 11 – 16)	12 (2 female, 10 male)

7.1.10.1 McArthur Boys Grammar School and its profile

McArthur is a small, selective[19] boys' grammar school for YP from Year 7 to Year 13. It was rated Outstanding in its last Ofsted, and YP have a high level of attainment on entry and throughout their time at McArthur. Approximately half of YP are from global majority backgrounds, and the number of YP with SEND is very low. Ofsted commended the school for its academic excellence, strong student-teacher relationships, developing students' characters, and extensive extra-curricular offer (echoed in the head teacher welcome) in particular its sport facilities. The school is highly oversubscribed, and it feels friendly and welcoming during visits.

Due to the selective nature of McArthur, it attracts YP from dozens of primary schools. Therefore, it is likely that many YP are not from the immediate area and travel varying distances to school. Nevertheless, for context, the school is based in a ward which is socio-economically deprived. The community is ethnically diverse, with a higher proportion of

[19] If a school is selective, it means that places which are granted to students are contingent on their academic record.

Asian and Black ethnic groups. McArthur is based by a well-known, grand historic house and large park which is popular with local residents and tourists alike. Some YP travel by train, alighting in an industrial landscape near a motorway before beginning their walk through the park, which involves a sharp ascent to the historic house, to reach the school gates. The late 19th century Victorian school building is similarly grand and is unmissable on the more conventional looking residential street it backs onto.

Like many grammar schools, the school has a well-resourced music department and was the only school across the three cases with its own dedicated music hall including a grand piano, a cultural object which represents a form of objectified cultural capital. It has sixteen visiting music tutors and a busy extra-curricular schedule:

> we've got our big band…concert orchestra, we have a string orchestra, chamber groups including two choirs, and then all of the visiting music teachers run a little chamber group…Baroque group with a harpsichord…show band group for our singers…there's masses that goes on here. (MuTeacher_McArthur)

KS3 YP (Years 7 – 9) receive three 50-minute music lessons per fortnight which include performance and composing projects, therefore YP's wider learning culture was musical, and they had high levels of cultural capital.

MuTeacher_McArthur believed that it was important to cover a range of music in the curriculum:

> it's really important for me that everybody in 7, 8 and 9 can understand a piece of Vivaldi and why it's from the baroque period…right through to Taylor Swift this year or whatever. (MuTeacher_McArthur)

It is therefore likely that the YP will have been familiar with the sound world of composers like Bernstein.

McArthur's SLT valued the place of music in the curriculum:

> So, there's that absolute core belief that [music] should be on the curriculum and it should be balanced, and that comes from our head. (MuTeacher_McArthur)

MacArthur's Headteacher arranged for the school to participate in MEPP3, again, signalling buy in. However, despite the school's commitment to music, MuTeacher_McArthur was becoming increasingly concerned about parents' perceptions of music education as not 'academic' enough, which presented a barrier to YP learning instruments:

> We've got less boys taking part because we've got less boys learning an instrument, and the numbers have steadily dropped off. My big band when I came three/four years ago was 35/40, it's currently just under twenty. It's nearly halved in three years. (MuTeacher_McArthur)

Therefore, she also saw her role as advocating for instrumental learning and sustaining the school ensembles, and she would regularly contact parents to highlight the benefits of learning an instrument. It is possible that the national education policy field, for example the EBacc discussed earlier (see section 2.2.8.3) had contributed to the devaluing of music participation among YP's families – particularly in the context of a Grammar school which is traditionally expected to foster high academic attainment. However, there were some cases of YP participants who were planning on pursuing music at higher education level in MEPP3.

MuTeacher_McArthur had taught for 10 years in a diverse range of schools. Before entering the school teaching profession, she was, in her words, 'a professional musician, and then did some instrumental teaching'. Interestingly this included playing with Orchestra. Her musical tastes related to her identity as a multi-instrumentalist:

> I'm absolutely into everything being a clarinet and sax player. I trained as a classical clarinettist, so played with Orchestra, and just adore Mahler and Ravel…and modern music as well, quite a bit of Schoenberg and stuff. But I also play saxophone, so I love jazz. So, give me Summertime and Autumn Leaves and I could just wile away the hours with a bit of improv [sic]! (MuTeacher_McArthur)

Therefore, her habitus had been shaped by Orchestra and the classical music world, as well as the music education field, and she felt an affinity with Orchestra.

Ahead of MEPP3, MuTeacher_McArthur approached YP who she felt would enjoy creating music in a large group context, upon which they could choose whether or not to participate. Participants represented a range of instrumentalists and year groups, all of whom received individual instrumental tuition and read sheet music. Therefore, YP_McArthur were familiar with Western classical music traditions. 30 YP took part in MEPP3 covering a range of orchestral instruments, piano, and drum kit.

7.1.10.2 Mollingham Girls Academy and its profile

Mollingham Girls Academy is a smaller than average sized, selective girls comprehensive academy school. It is in the same school foundation as McArthur and too has competitive

admission rates. It was rated Outstanding in its most recent Ofsted inspection. Almost all YP have global majority predominantly Indian heritage, YP with EAL is above national average and many YP are bilingual. YP eligible for pupil premium is below national average, which is also the case regarding YP with SEND. The Ofsted report emphasises YP's good behaviour and enthusiasm for learning, as well as opportunities for creative learning citing composing among other examples. The school website home page includes a student playing a woodwind instrument. Wellbeing and social development alongside academic attainment are key messages in the head teacher's welcome, who Ofsted describe as an aspirational figure for Mollingham YP.

While roughly half of households in the ward surrounding Mollingham experience some form of deprivation, the street the school is located on has the appearance of a quintessential leafy suburb. It has several semi-detached large properties with driveways, porches, and front gardens, as well as number of Indian restaurants and shops. Mollingham's Edwardian dated school site is spacious and has expanded in size and facilities since its opening. The music department is based on the ground floor and is equipped with several breakout spaces.

MEPP3 begun during ExMuTeacher_Mollingham's final term at Mollingham. He had been there for several years and had a strong rapport with the YP. When the project recommenced in the Autumn term a new music teacher was in post. Both music teachers took part in this research hence the use of pseudonyms ExMuTeacher_Mollingham and MuTeacher_Mollingham.

Like Roselands (MEPP2), the school ran BTEC in Music. MuTeacher_Mollingham noted YP's 'raw talent' and her department's 'vibrant atmosphere':

> Some of them really have like a raw talent, especially with singing. There are some girls that'll play the keyboards but not necessarily read notes. But they will go away, and they'll practise and come back with it and want to show me. Break times, lunchtimes, always in here! They always want to sing; they always want to do something. It's quite a vibrant atmosphere in music here. (MuTeacher_Mollingham)

So, playing by ear, associated with informal learning (Green, 2001) and musicking formed part of the YP's social life at school and the music department was an approachable space where they could negotiate and shape their (music) habitus and identities. Another important factor pointed out by MuTeacher_Mollingham in the above is that some of the YP did not read from staff notation. This is something that, new to the role, she wished to address:

> So, year seven and eight, which is KS3, I've started them off with the keyboard course because keyboard and piano is my thing, and I want them all to be able to recognise the notes on the keyboard without having to write it in…be able to read notes. Whereas my year elevens and year tens, they didn't go through school learning that…
> (MuTeacher_Mollingham)

Given that the MEPP3 group included year tens and elevens, this is important contextual information.

YP taking instrumental lessons had been gradually increasing. Speaking of this, ExMuTeacher_Mollingham shared 'it's all just bubbling under; we've got the formation of an orchestra there'. With an interest in building a school orchestra, the contact with Orchestra through MEPP3 synergised with the motivations of Mollingham's wider musical learning culture, giving them access to embodied cultural capital and a 'feel for the [Orchestra] game' which Webb et al. (2002: xiv) liken to 'practical sense—an ability to understand and negotiate positions within cultural fields…' Connected to this, Mollingham's Headteacher was a string player who felt passionate about music. As MuTeacher_Mollingham shared, '… she's a cellist, so that helps!' Therefore, access to such objective and embodied cultural capital was attractive to the school at music department and SLT level.

30 YP from Years 7, 8 and 9 took part in the project and their instruments included voice, viola, keyboard, guitar, bass guitar, clarinet, flute, drums, and cornet.

7.1.10.3 Whittings Academy and its profile

Whittings Academy is a medium sized, mixed gender, ethnically diverse inner city secondary comprehensive academy school. It was rated Good in the Ofsted inspection preceding data collection[20]. Both the percentage of YP eligible for pupil premium funding, and those who speak EAL are well above the national average, and the percentage of pupils who have SEND is also above national average. Pupils enter the school with starting points[21] significantly lower than national average, and often join Whittings beyond Year 7, reflecting a wider

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[20] Ofsted has since rated Whittings as requires improvement.

[21] Starting points relate to learners' 'prior learning, strengths, knowledge gaps, and career goals' (FE Week, 2020). [https://feweek.co.uk/sponsored-how-to-assess-learners-starting-points-and-personalise-curriculum-plans/] Schools are required to assess learners' starting points as a basis for creating personalised curriculum plans and are judged by Ofsted on children's 'learning and development relative to their starting points'. (Ofsted, 2022) [https://www.gov.uk/government/publications/early-years-inspection-handbook-eif/early-years-inspection-handbook-for-ofsted-registered-provision-for-september-2022]

transient community. Ofsted note that, for some of the YP, attendance is a significant challenge.

Like the other schools in case study, Whittings is a striking, historic school building, which dates back to the 1880s. At the time of visiting, the inside of the building looked as though it would benefit from some cosmetic renovation. The music classroom where sessions took place, for example, had cracked plaster and walls and some rising damp. The school has compact corridors which easily got overwhelmed by students, and a complex layout which can make it hard to navigate. Strikingly, the school did not have a staff room or any type of communal meeting place for teachers. The school has large sports and playing fields, which neighbour one of Whittings' feeder primary schools.

Whittings is located on a residential street formed of large Victorian terraces. Many YP live further afield and take advantage of the bus stop right by the school. The school neighbours a church and scouts club. Besides a health centre, there are few amenities in walking distance. However, Whittings is a short drive away from the city centre which has ample supermarkets, restaurants, and recreational facilities.

MuTeacher_Whittings felt music had been neglected at Whittings, and that compared with other schools, YP had had far less music provision:

> When I first came here [music] was left in the ether a little bit…the school had a carousel-based timetable for the creative subjects. So, my current year 9's, technically they've only had five weeks of music in year seven, five weeks in year 8 and then [in] year 9 they only had music every other week…It's getting better, but I still feel that there are lots of challenges. (MuTeacher_Whittings)

Improvement, he believed, was partially due to KS3 music having increased to one or two music lessons per fortnight, so music education was beginning to become more prevalent in the school. He aimed to teach a 'modern music curriculum' incorporating music technology. Like Roselands (MEPP2) and Mollingham (MEPP3), YP did BTEC Music. MuTeacher_Whittings felt this offered a 'much broader spectrum of what music's about' in comparison to GCSE music, and the forms of cultural capital being acquired at Whittings were generally detached from the classical music sphere. He ran a keyboard club once a week and had recently started weekly band rehearsals involving several MEPP3 YP participants. However, he shared how extra-curricular music was challenging to coordinate:

> The hardest thing in this school is consistency, and me being the only music teacher makes it *really* difficult. If I'm not here at a lunchtime there's no clubs, so it's either I don't have a lunchtime, or clubs don't happen, and if clubs don't happen regularly then the kids don't buy into it… (MuTeacher_Whittings)

This was exacerbated by Whittings' wide catchment area and YP's sociocultural commitments after school, which limited extra-curricular music to lunchtimes. Whittings no longer worked with their local music service due to costs, instead hiring freelance peripatetic drums and piano tutors.

MuTeacher_Whittings had taught music for ten years. Outside school he was a guitarist, produced electronic music, and had played in a metal band. Speaking of music, he said:

> It's just...everything. It's just my life. I go home and I go and record music…everything I do is about music really. (MuTeacher_Whittings)

With a habitus shaped by a strong passion for music, it was clear that MuTeacher_Whittings wished he could do more:

> I would love to do more band-based stuff. I would love to have an orchestra, I would love to get children together more to do music…I hate it as a guitarist, I want to give guitar lessons, but I haven't got the time! (MuTeacher_Whittings)

In not being able to integrate his musical habitus as a guitarist in school, MuTeacher_Whittings appeared to separate between his out-of-school and in-school musical identities.

Overall, music was somewhat fragile in the wider musical learning culture of Whittings. Despite the 30 places on offer, only 12 YP (from Year 7 to Year 11) took part in the project, possibly reflecting the challenges outlined above. Instruments encompassed violin, drum kit, guitar, and keyboard.

7.1.11 Summary of key factors

Table 24 summarises the contextual details discussed above, organised into MEPP3 factors which are important for considering what characterised each of the learning cultures. It is particularly notable that from the outset, the three schools significantly differed in terms of their wider learning cultures in terms of music education experiences, provision, and

opportunities. The relationship between particular overall and school-specific factors will be explored in subsequent sections. From the way MEPP3 was conceived and set up practices of modelling professional musicians and creating and performing original music were valued by partners.

Table 24: Factors identified in MEPP3

Overall factors	School-specific factors
• Existing ties between Quartz and Orchestra through previous MEPPs • Quartz's interest in community and sense of place • Quartz and Orchestra input and buy-in • Financial buy-in from schools • Project ran during school hours • MEPP model perceived as 'straight forward' • Composer Bernstein as inspiration • A range of Orch_Players in sessions • Separate Primary School and Secondary School Leads • Increased contact time between Composer_MEPP3 and secondary school YP • Music 'handed over' to Composer_MEPP3 after creative workshops • More emphasis on rehearsing and performing than on composing • Pre-scheduled sharing event • One brief planning meeting • No evaluation meetings • Orch_Players experienced music educators and socialised into 'regimented' orchestral world • Orch_LD interest in involving full-time Orchestra members in MEPP work • Divergent school and Orchestra cultures • Diverse school contexts • Specialist music teachers (in the secondary schools followed) • Diverse YP age range (4-18)* • YP with varying degrees of pre-existing engagement in music and buy-in.	**McArthur** • Well-resourced music department with strong music provision • A range of music covered in curriculum including classical music • SLT commitment to music • Parental perceptions of music not being academic • Music teacher played in Orchestra previously • All YP participants read sheet music and received instrumental tuition **Mollingham** • Young musicians with 'raw singing talent' • Informal musicking part of YP's school life • Older YP did not read sheet musician • Music dept. and SLT interest in creating a school orchestra **Whittings** • Limited curriculum and extra-curricular music provision • Lack of time for extra-curricular due to sociocultural context, and one-man music department • Music teacher time-poor and unable to build sustained music opportunities • Lower uptake of participants

*NB data collection encompassed ages 11-16

7.2 MEPP3 Part Two: Practices of Learning: Motivations, Learning Goals and Beliefs.

Part Two: Motivations, Learning Goals and Beliefs highlights the complex web of partner agendas, views on learning, values, and dispositions (habitus) which shaped, to a greater or lesser extent, MEPP3 social practices. These form further important factors pertinent to the construction of the learning cultures. **Parts Two** (and **Part Three**) also consider 'practices of learning' defined as 'what definitions of learning prevail and are enacted in different learning cultures' (ibid.: 86), which addresses the research sub-question, **what are the practices in these partnerships?**

Table 25: MEPP3 motivations, learning goals and beliefs by Quartz, Orchestra and schools

	Motivations
Quartz	• *To create music related to sense of place and community* • *To bring network schools together* • For children to experience performing in a prestigious concert hall, resulting in increased confidence
Orchestra	• A different focus to learning to read notes • Enabling positive social outcomes • Bringing schools together • Extending reach to new schools • The bonus of attracting potential first-time visitors and raising awareness/tackling misconceptions about the orchestra • For YP to feel that Orchestra is their orchestra, and to develop a connection to it • For YP to experience the joy of live music including Orch_Players playing as much music as possible in school • For education work and Orchestra work to be more joined up in terms of YP's experiences
Schools	<u>Whittings</u> • For YP to experience working with an Orchestra and professional musicians and a concert hall setting • To grow partnership working with professional music world <u>Mollingham</u> • *Wanting to build a school orchestra* • A 'gateway' to more partnership projects • To create better social ties between YP and be a catalyst for new music groups and bands
Composer_MEPP3	• To enable a meaningful process and a special music outcome that audiences enjoy

	• For YP to feel proud of what they have created and have increased confidence
	Learning goals
Orchestra	• Developing Orchestral musicians' confidence and skills in education settings • For YP to feel more confident creating and performing music and to feel safe to share their ideas • To learn that you can create music 1) without reading staff notation and 2) regardless of what music you are familiar/unfamiliar with
Schools	Mollingham • To enrich BTEC learning, particularly in relation to music venues McArthur • For YP to learn to compose in large groups
Composer_MEPP3	• For YP to develop their musical knowledge and performance skills
	Beliefs
Orchestra	• MEPP3 is familiar, straightforward, and doable • Enabling positive social outcomes in the most important thing • Improves connection
Schools	McArthur • *YP should understand a range of musics and which era it is from*

7.2.1 Motivations

In addition to the opportunity for schools to network and explore their localities, Quartz_PO was particularly motivated by the latter stage of MEPP3 when schools joined together to perform in Orchestra's concert hall:

> Get them all in [concert hall]…having an absolutely fab little experience that they're going to remember forever. Performing their own music in a place that prestigious and renowned - that was my end goal for them all. (Quartz_PO)

This interest in YP accessing a 'prestigious and renowned' space can be likened to an interest in YP acquiring particular forms of cultural and symbolic capital.

Quartz_PO also hoped that the experience of performing in a professional space would increase YP's confidence.

Orch_LD described how MEPP3 centred on 'stuff that maybe a peripatetic teacher that's focusing on teaching them the notes wouldn't do', and positively impact social outcomes (see beliefs for an expansion on the latter). So, there was a sense that MEPP3 would provide an alternative music education experience and differ from a dominant practice and way of acquiring music capital in the national music education field - the teaching and learning of reading sheet music.

Synergising with Quartz's interest in cementing the school network, Orch_LM shared an interest in 'bringing everyone together'. Orch_LD also discussed the concert hall stage and extending 'reach' to new schools. She noted an 'extension' benefit of MEPP3 regarding attracting potential first time visitors, such as YP's families, to the concert hall, and, through this, potentially 'changing maybe some opinions about the orchestra - what we do, really'. Like many L&P departments, then, there was a focus on practices of access, increasing access to the Orchestra and moving away from notions of the classical music field being an exclusive and elitist social space. She continued that work like MEPP3 was partly about 'awareness raising' and could help tackle perceptions from schools who might not have engaged with Orchestra previously for reasons of assuming they could not afford it, or in Orch_LD's words who 'didn't think it was for them'.

Similarly, Orch_LM emphasised 'connection' to Orchestra and YP 'getting to grips with the idea of the orchestra', including where it is based. She hoped YP would feel it was 'their orchestra', which was echoed by the Orch_Player interviewed for this study:

> I suppose it's also just trying to put people into having the orchestra as part of their lives, because it's a resource of the city. (Orch_Player)

Orch_Player discussed the potential for MEPPs to facilitate new experiences and memories:

> …it's getting people to experience them isn't it…it has to be initiated with some sort of spark, like doing some sort of project like this. They'll always remember that they were involved in a performance at [concert hall], so [concert hall] will mean more to them than it would have done if they hadn't been…so you just hope that makes a difference… (Orch_Player)

Orch_Player here refers to the way in which, through exposure and experience to concert halls through projects like MEPP3, concert halls can become part of YP's cultural frame of

reference enabling them to feel more like a ‘fish in water’ (Bourdieu, 1992: 27) upon future visits.

The experiential aspect was also important for PL_Orch_Player, who emphasised YP experiencing the ‘joy of live music’ in and out of school. Her habitus, which was shaped by dual intertwining professional identities ‘orchestral musician’ and ‘educator’ influenced the types of experiences she aimed to create while working in schools:

> From the point of view of being an orchestral musician going into school, that impacts how I am as an educator in that I feel really excited about the music and I really want everything that I do in school to mean that the children really experience that joy of live music, particularly live orchestral music. So for me, the most rewarding projects are ones where they get to hear us play, so it means that we try and play as much as possible in school. (PL_Orch_Player)

Echoing Orch_LD’s interest in better integrating Orchestra in their L&P work, PL_Orch_Player shared that ‘the dream’ would be for education projects to be ‘even more joined up’ with her role in Orchestra. This meant opportunities for project participants to see the full orchestra live and bring these dual aspects of her professional identity together:

> I'm really keen for it [MEPP3 and other MEPPs] not just to be a nice animateur session that's nothing to do with what I do in the other half of my life. (PL_Orch_Player)

To this end, she encouraged schools to attend Orchestra’s school concert series and thus address the disconnect between the music education field and professional music field. While Orch_LD addressed the issue of integration by developing Orch_Players’ familiarity with schools, PL_Orch_Player was interested in supporting YP’s familiarity with what being a professional musician looks like, linking to practices of modelling professional musicians. The issue raised here by PL_Orch_Player highlights how MEPPs may offer only a partial view of the social worlds of visiting musicians.

MuTeacher_Whittings was drawn to YP working with Orchestra and professional musicians and experiencing a concert hall setting, as well as the potential for future partnership working:

> …it was a really cool idea to think that we could get some professional musicians to come in, work with children, hopefully tie in some links for the future. It's given the kids the opportunity... the idea of them going to [concert hall] and playing in it just made me really happy.. I just know that those kids will remember that for the rest of their lives. (MuTeacher_Whittings)

There was therefore an interest in accumulating more social capital (links to Orchestra) and cultural capital (performing in a concert hall).

As previously mentioned, an interest in building a school orchestra attracted Mollingham to MEPP3. Additionally, not all of the YP_Mollingham participants knew one another, and ExMuTeacher_Mollingham hoped that MEPP3 would strengthen social ties, therefore developing a community of musical practice (Kenny, 2014) with an appetite to do more musicking.

> …hopefully that [MEPP3] blossoms into 'ok well we [YP] can play guitar together, we have that drummer let's get together', that sort of thing… (ExMuTeacher_Mollingham)

Like MuTeacher_Whittings, ExMuTeacher_Mollingham hoped that MEPP3 would lead to increased social capital and future partnership opportunities which he had found challenging to initiate as a 'one-man department':

> I want to be involved [in MEPPs] more. I struggle to get involved as much with time restraints, being a one-man department. Being chosen to do things like this, I think success breeds success. We're not a musical school in terms of the wider world, and suddenly you're making contacts…So hopefully it's a gateway to more of these projects… (ExMuTeacher_Mollingham)

The notion of 'success breeds success' has interesting resonance with the theoretical framing in this research, whereby success can be equated with acquiring and possessing particular forms of capital - in this case cultural, musical, and social capital. This results in Mollingham gaining a 'capital advantage' (Thomson, 2014: 67), which strengthens their position in the local cultural field, enabling further MEPP opportunities, advancement and success, and the positive associations this brings in terms of being perceived as a 'musical school'.

Composer_MEPP3 wanted YP to feel confident and 'proud' of what they had created. Referencing the final performance, s/he was also concerned with balancing creative process with musical outcome:

> I think with any project I do I always want it to be both a really meaningful and enjoyable process for the kids all the way through but also for the outcome to be something special musically, that an audience listening to it would enjoy. (Composer_MEPP3)

However, s/he noted it was 'actually *really* difficult to get both of those things', a factor that is elaborated on shortly. Orch_LD was also mindful of this challenge, and the demands it

placed on Composer_MEPP3. Speaking of Composer_MEPP3 she believed they had found someone who

> can write really good music, which is still true to the stuff that the kids have created in the creative workshop, that they still feel ownership for, but which also has that high artistic quality, and that our musicians don't feel like they're dumbing down when they come in to play. It is a really, really unique skill. (Orch_LD)

So, Orch_LD wanted Orch_Players' high technical proficiency (objectified and embodied cultural capital) to be accounted for while ensuring YP's musical creations were represented. From the above, the creative outcome needed to ensure audience enjoyment, Orch_Player satisfaction and being 'true' to the YP – a complex set of goals for each school's musical creations.

7.2.2 Learning Goals

As mentioned in Part One, Orch_LD felt passionate about utilising Orchestra's musicians in their L&P programme. So, for her, a 'subsidiary element' was about developing their skills in education settings and enabling them to develop a 'feel for the game' in schools.

Orch_LM hoped MEPP3 would develop YP's confidence creating music and they would learn that:

> composing music is not a scary thing, it's just a very natural, creative outlet…there's no wrong answers in music; anything that they say in the room with our musicians is completely safe and it will be taken on board. (Orch_LM)

She also hoped that they would develop confidence performing and sharing their creative ideas, and to know that this was not contingent on reading music or knowing particular music:

> Just because they don't necessarily read music, or they're not that familiar with music, it does not mean that they can't still come up with absolutely incredible stuff. (Orch_LM)

So, there was an understanding that some YP may not have the same form of objectified cultural capital (reading staff notation) that Orch_Players have, but that this was not a barrier to creating music.

ExMuTeacher_Mollingham highlighted a range of aspirations including the relevance of MEPP3 to their BTEC learning:

> …we're doing exams about venues…seeing the sound technician. So, I think putting a face to these things on paper will work for them. (ExMuTeacher_Mollingham)

KS4 began in Year 9, and ExMuTeacher_Mollingham believed MEPP3 was ideal preparation for KS4 BTEC First Awards which were

> all about jobs within the music industry, putting on musical events, performance skills and composition skills. So, this [MEPP3] is perfect…They've met people that are composers, musicians, session musicians. (ExMuTeacher_Mollingham)

So, learning for Mollingham entailed accessing authentic spaces and roles within the professional music world (field), to acquire a sense of know how (objectified cultural capital) as regards how this world operates, further emphasising practices of access, and modelling professional musicians.

Finally, MuTeacher_McArthur was interested in giving YP opportunities to compose in large groups and mentioned that this is something they had not done before. It is worth noting that no other learning goals were explicitly mentioned. Given McArthur's musical culture (institutional habitus) and their pre-existing possession of music capital that was similar to Orchestra (outlined in Part One), the opportunities MEPP3 presented were likely to have felt less novel.

Composer_MEPP3's learning goals for YP centred on YP developing their musical knowledge, composing and performance skills. S/he also touched on the lack of confidence teaching composing in schools, however teacher composing CPD was not identified by teachers as being important. This will be revisited later on.

7.2.3 Beliefs

As mentioned, Orch_LD was confident about executing MEPP3 and described it as

> a model that we're familiar with, that our musicians feel comfortable with. It's relatively straightforward, it's easy to communicate to a school, it doesn't scare them too much…I knew this sort of project could be done. (Orch_LD)

So, the expectations from Orch_LD were that the Orch_Players and the schools would be well equipped to participate in MEPP3. Orch_LD also believed that the potential social benefits for YP taking part in opportunities like MEPP3 was the 'most important' driver.

> I think so much of the activity we do, it lends itself to…the social, interpersonal outcomes and actually, for me, that is probably the most important thing. (Orch_LD)

Speaking more on the topic of social benefits, Orch_LD believed that, through L&P work, orchestral players developed empathy and thus were better able to connect to their audiences while on stage:

> …you talk to our players that do a lot of both and they say that the L&P work improves what they do on the stage, and their connection with the audience. So, I like to think that a flourishing L&P department makes for a better orchestra. (Orch_LD)

Seen through a Bourdieusian lens, L&P work provided opportunities for Orch_Players to acquire new forms of social capital through school networks and exchange this social capital for enhanced stage presence (embodied cultural capital and musical capital).

The final belief (that was explicitly shared) was the belief mentioned earlier by MuTeacher_McArthur that music education should involve opportunities for YP to learn to aurally understand and place a range of music in the correct era.

7.2.4 Part Two Summary: Convergences and Divergences

MEPP3 partners brought multiple motivations, learning goals and beliefs to MEPP3, many of which converged around YP-focused aspects, creating synergy across the partnership. With the exception of McArthur, there was consensus among the partners related to contact and connection with Orchestra and the concert hall (acquiring embodied cultural capital and social capital), the possibility of inspiring further in-school musicking, and positively impacted social outcomes such as increased confidence and developing friendships. Altogether, practices of modelling professional musicians; creating and performing original music; access; and musical community building were particularly important for MEPP3 across the partnership. While McArthur did not express similar goals to other partners, their interest in YP experiencing group composing did not create any partnership clashes.

In terms of divergences there did not appear to be any pre-existing or emerging tensions between partners (such as with CAT and the schools in MEPP2, for instance). However, the

desire for the musical creations to suit the needs of YP participants, audiences, and Orch_Players brought complexity, and a potential source of tension. Developing Orch_Players' skills and experiences in education settings is an agenda that only Orch_LD brought to MEPP3. This may relate to why she was concerned with not 'dumb[ing] down' the musical creations, for if Orch_Players enjoyed performing the pieces, they would be more likely to participate in future MEPPs.

Learning entailed: YP developing skills and confidence with creating and performing music, including group composing and promoting a creative process which built on YP's existing cultural capital; a greater understanding of and connection to the professional world of music (associated with particular schemes of work); increased musical knowledge; and enhancing Orch_Players' know-how collaborating with schools.

7.3 MEPP3 Findings Part Three: Social Practices On the Ground

Part Three: Social Practices On the Ground continues to address the research sub-question **what are the practices in these partnerships?** considering key practices enacted during the MEPP3 sessions, and which individuals had greater power in defining and shaping the learning cultures. Factors identified in Parts One and Two, and the relations between them, help to unpick practices.

7.3.1 Practices of composing through musical improvisation

In a similar fashion to MEPP2, Composer_MEPP3 modelled composing processes during sessions, regularly repeating or extending YP's ideas on the saxophone. In this case, Composer_MEPP3 used musical improvisation as a tool for gathering musical material. YP collaborated in whole groups, improvising musical ideas on their instruments while Composer_MEPP3 directed the process at the front of the space. While teachers did not co-lead sessions (discussed in more detail later), they regularly observed the activity and encouraged YP. Here is one YP's account of how this unfolded:

> We had, I think, about four or five trumpeters, me being one, and I think there was a little kind of two note riff thing that I thought 'what if we like harmonise that in a block at that point' [of the music]. I think at one point I added a third above a melody and it sort of worked, so that went into it. (Toby_YP_McArthur)

Toby_YP_McArthur captured the process well; YP were invited to spontaneously volunteer musical ideas which would be ‘caught’ by other YP and/or Composer_MEPP3 and extended through further musical improvisation.

The narrative elements of imagining a day in the local area were also used as stimuli for improvising ideas:

> So, we all got a piece of paper and wrote ideas about what we could do in [their city]…then we chose something to do in the morning, the afternoon, and then we decided to use instruments for - like maybe an alarm, we could use what was it, guitar. (YP_Whittings)

The improvised ideas were regularly filtered down when deciding what to add to the piece. This is described in the following excerpt from YP_Whittings regarding their memories of the creative sessions:

> Becky_YP_Whittings: I think we had to come up with kind of like a storyline
>
> Edward_YP_Whittings: about [their city]...our day
>
> Becky_YP_Whittings: yeah
>
> Hanna_YP_Whittings: and then we turned that into our music
>
> […]
>
> Becky_YP_Whittings: We just kind of suggested ideas and went through all of them
>
> Amber_YP_Whittings: and we decided which ones we actually liked first. We had about ten things at the beginning but then we decided on one of them, and yeah, that happened a lot.

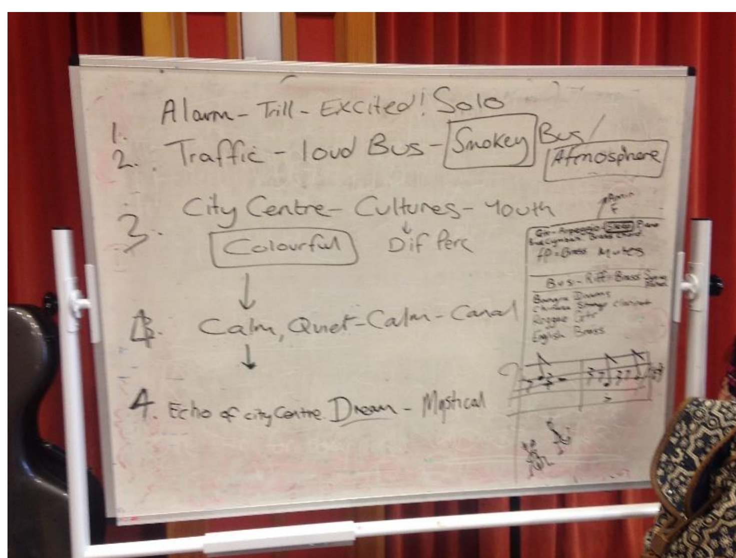

Image 2: Work in progress outline of a school song, MEPP3

While Amber_YP_Whittings mentions here that '*we* [YP] decided' on ideas, Composer_MEPP3, who had greater power in each of the learning cultures, decided on which ideas to take forwards the majority of the time. Hir decisiveness can be understood from the following statement:

> I really enjoyed watching how [Composer_MEPP3] was able to - s/he had a clear idea in hir head of where s/he wanted to take things, but s/he didn't at the same time. S/he just took what the kids were thinking in their brains, and what kind of ideas they had, worked it out a little bit and then thought "right, how can we make this easy for everyone?" It was just very cleverly done. (YP_McArthur)

Therefore, based on this viewpoint, YP perceived Composer_MEPP3 as simplifying and navigating the group composing process. However, Composer_MEPP3's clarity and decisiveness resulted in an especially rapid journey through musical ideas. S/he was driven to create each school's pieces as swiftly as possible, limiting opportunities to revisit and redevelop initial ideas. The speed at which this all occurred perhaps explains why the YP above stated that Composer_MEPP3 'had a clear idea… but s/he didn't at the same time'. The pieces were ostensibly based on YP's musical thinking, but the overall process raised questions of whether Composer_MEPP3 may at times have been composing 'on' rather than 'with' the YP. The creative process garnered mixed reactions from YP, discussed later on in section 7.4.1.

Added to this, YP were rarely given opportunities to come up with musical ideas individually or in smaller groups and sharing ideas in a large group setting may have been too daunting for some YP. This also limited dialogue and collaboration between YP and Orch_Players. Interestingly, opting for group composing enabled some YP to focus on unrelated tasks. In one session, a YP_McArthur had hidden a Physics revision booklet on their music stand and appeared to spend most of their time reading that rather than composing! The wider learning culture of McArthur whereby academic performance was key, combined with Composer_MEPP3's disposition towards group composing, led to less effective learning. Altogether, then, space for composerly thinking was constrained within the MEPP3 learning cultures I observed.

Expectations across the partnership are also important to consider here. Orch_LD hoped that the secondary school creative workshops would result in 'pieces which were semi-improvised, but a shape was there' and the finale performance was important to Quartz. Having an allocation of six hours per school to create pieces gave Composer_MEPP3 limited

time ahead of the final performance, which may explain why composerly thinking was limited. This raises the issue of accommodating practices of creating *and* performing music in single MEPPs, and how this impacts opportunities to think creatively.

It is important to add, however, that YP did identify their ideas in the pieces. For example:

> Researcher: did you all feel like you contributed ideas to the final piece?
>
> Hanna_YP_Whittings: Yeah
>
> Researcher: Can you give me an example of something that you personally remember contributing?
>
> Hanna_YP_Whittings: I remember I did the thing...it was the beginning of the zoo…waking up…
>
> Liam_YP_Whittings: Is it that 'dum, dum-de-dum'?
>
> YP_Whittings: Yeah, the elephant.

7.3.2 Practices of creating and performing original music

MEPP3 include practices of creating and performing original music, structured into the creative workshops outline above, and rehearsals and final performance respectively. YP reflected on their experiences of these two phases. One YP preferred performing to composing:

> At the start we mainly focused on creating the piece which I didn't find very interesting [Other YP laugh]. But then towards the end of it, the performance of it, I found it was more fun. (Amelia_YP_Mollingham)

So, YP's music identities were potentially more oriented towards performing, though it is also worth considering if Composer_MEPP3's improvisation-based approach was a factor in this. Jorja_YP_Mollingham, who was a talented vocalist, shared how she felt more involved in the latter stages as she didn't feel like she had contributed creative ideas. This had led her to consider leaving MEPP3:

> I didn't want to do [MEPP3] at one point because I feel like I just wasn't doing anything. Then as it went on I felt better because, you know, I didn't contribute, but I felt like a part of it. (Jorja_YP_Mollingham)

Conversely, when YP were asked what they had least enjoyed about the MEPP3, viewpoints included 'all the times we had to practise' (Fran_YP_Mollingham) and 'just rehearsals' (Nat_YP_Mollingham). MuTeacher_Mollingham echoed this:

> The rehearsals were a little bit…the girls didn't appreciate the fact that it was the same thing as before. (MuTeacher_Mollingham)

As mentioned, MEPP3 allocated more time for rehearsing than for creative sessions, and some YP became fatigued by the intensity of rehearsals. While it may not have been possible to design an MEPP which catered to all YP's foremost musical identities (and some YP enjoyed creating and performing music equally), consulting with YP on MEPP3's structure may have yielded interesting learning.

The concert hall trip and practices of performing in a prestigious venue made a difference to the learning cultures. One YP's perspective on their school's piece of music improved once they rehearsed in the concert hall:

> During the early sessions I felt like it wasn't going to work, but when we were at [concert hall] I felt like it sounded much better. (Jorja_YP_Mollingham)

This was echoed elsewhere by Becky_YP_Whittings who shared:

> When we went to [joint rehearsal] and when we saw the other performances we thought ours was so bad, and they [other schools] were so good. But then when we actually went to [concert hall] and we did it all together it actually sounded good.

Being away from school in a concert hall environment, and rehearsing music in a setting with optimum acoustics, may have offered a fresh perspective. The concert hall performance also enabled YP_McArthur to relate to MuTeacher_McArthur as a performer:

> …in the actual concert - and I didn't know this was happening until during the concert - it was me, the other saxophonist and then Miss [MuTeacher_McArthur] just shows up with a saxophone and plays our piece <several YP laugh> pretty much for us during the concert, which was great because it meant we had someone good on the saxophone playing as well. (Louis_YP_McArthur)

The concert hall trip enabled MuTeacher_McArthur to express her performer identity in front of the YP and for them to collaborate together, something which typically did not happen within school.

While partners emphasised practices of access and facilitating opportunities like MEPP3 so that YP, and their families, could connect to Orchestra and the concert hall, some YP_Whittings were underwhelmed by their visit:

> Amber_YP_Whittings: One of the fun things, and kind of a bit challenging, was when we had to travel to the place [the concert hall] where we practised. It was very difficult.
>
> Ryan_YP_Whittings: It was just carrying the equipment!

> Hanna_YP_Whittings: Yeah! <All YP laugh>
>
> Ryan_YP_Whittings: We had to carry our instruments back and forward.

This is an interesting counter to the common rhetoric of visits like this being inspiring and magical for YP. In this case, YP mainly associated their trip with being physically tiring. Hanna_YP_Whittings also critiqued the amount of time they were afforded on stage:

> It was tiring and then when we got there we played for like ten - I don't think it was actually ten minutes - and then, you know, we're tired, and then to play for just like a minimal amount of time… (Hanna_YP_Whittings)

This powerful statement from a YP asks the question of who primarily benefits from concert hall sharing events. The opportunity to accumulate more cultural capital may be appealing for adults, but this did not connect to how Hanna_YP_Whittings saw things. This may be an important aspect for MEPP organisers to consider.

7.3.3 Part Three Summary

MEPP3 sessions emphasised social practices of composing through musical improvisation. Composer_MEPP3 had the creative control, reflecting their stronger positioning and power to form practices within the three learning cultures in comparison to the YP. It is possible that pressures stemming from the finale performance (linked to practices of performing in a prestigious venue) warranted a composing approach which prioritised efficiency and final product over exploration and creative process. As previously mentioned, Composer_MEPP3 found simultaneously facilitating a 'meaningful process' and a 'special' musical outcome challenging and had perhaps found hir own personal middle ground with this approach. YP's mixed opinions and responses to the different stages of MEPP3 raised the question of whether it might be useful to consult with YP during the set-up stages of projects – a practice which was not present in any of the MEPPs followed for this research. Perspectives surrounding the concert hall visit were also varied and revealed the realities, both positive and negative, of offering this type of experience to YP.

7.4 MEPP3 Findings Part Four: The Complexities of Partnership in the Classroom

Part Four: The Complexities of Partnership in the Classroom describes tensions which arose during MEPP3, turning once more to interrelations between MEPP3 factors and Bourdieu's constructs in order to critique why these tensions existed and how this effected learning opportunities.

7.4.1 Divided YP viewpoints on creative process

As mentioned in the previous section, YP shared a range of viewpoints on composing through musical improvisation. YP at McArthur, who had substantial experience composing in (and for some beyond) curriculum music referred to the creative process of MEPP3 as 'interesting', 'kind of strange', 'a bit, like, weird' and 'completely different' and referred to improvising and/or working in a large group. Francis_YP_McArthur, himself a talented composer who would shortly begin studying composition at a prestigious music conservatoire, explained that group composing was a new experience and differed to how he normally composed. He didn't feel that the bits in the piece related, which is something he felt he could be achieved while composing individually:

> It was...so I'd never kind of composed a piece really as a group, I don't think. I might have done it once or twice like on a really small scale, but it's kind of strange because usually if I'm writing something, you kind of know what's in every single part all the time, and you kind of know how you want bits to relate. Whereas we were just kind of making it up as we went along. So, it didn't necessarily have to relate…every single section was kind of a combination of different people, with different ideas and things. (Francis_YP_McArthur)

Another student similarly discussed having his own way of composing:

> it was a bit, like, weird composing off ideas instead of like what you knew how to do…so it was just a bit strange…I wouldn't normally do that. (Toby_YP_McArthur)

Then, when asked if it the project had challenged his thinking regarding composing, Toby_YP_McArthur tentatively shared 'sort of, yeah'. From these responses, and YP's body language and expressions in their group interview, I sensed a collective bemusement and resistance towards this composing approach. The most direct indication of this was from the following YP who was surprised that their school's piece had come to fruition this way, and strikingly felt that 'no *real* composition work' had been done in the project:

> I'd say what was surprising for me was the fact that they came out with an entire orchestral piece for a bunch of different instruments, based on a bunch of spit board ideas from a range of years that were not specific at all. There was no real composition work during the mind map brainstorming and yet we somehow managed to come out with an entire piece that we played in [concert hall], which was surprising. (Louis_YP_McArthur)

Clearly, this process was very different to YP's usual experiences of composing or song writing: '…it was just completely different for us from our everyday music lessons' said Toby_YP_McArthur. Francis, Toby, and Louis' habituses had been shaped by frequent access to composing opportunities and a well-resourced music department, which enabled them to critique the approaches within MEPP3 based on previous music education experiences. Furthermore, composing is typically assessed individually in English schools, so this practice influenced by the national field of music education policy may have meant that Composer_MEPP3's approach was jarring for some YP.

At Mollingham, some YP found it difficult to create and perform music with YP who they did not know:

> I think just at the start where we just had to, you know, *know* each other, and just make music. Because we didn't know. (Miriam_YP_Mollingham)
>
> It's like our class, when we work as a band, we sort of know each other's strengths and weaknesses, so we can fit into the piece: like who needs to work here and that. But when you work with people and you don't know anything about them, just what they play, it's so hard to fit them in. (Fran_YP_Mollingham)

So, MuTeacher_Mollingham's aspiration for MEPP3 to create better social ties between YP was still a work in progress. Miriam_YP_Mollingham also commented on the creative stimulus (YP imagining a day in their local areas). She felt that more freedom regarding what the piece was based on would have led to a better experience:

> Fran_YP_Mollingham: I didn't really like the topic we were doing it on.
>
> [lots of yeses from the rest of the group]
>
> Fran_YP_Mollingham: But if we could change it to what we wanted, like freestyle, I think it would be better.

Quartz had chosen the creative stimulus and had not consulted with YP on this, an example of how there can be a lack of student voice in MEPPs.

There were however more positive comments regarding the process. Raymond_YP_McArthur appreciated the novelty of composing in this way:

> I thought that was good because most people haven't thought about improvising and then seeing that improvising go straight into a composition, I thought that was interesting. (Raymond_YP_McArthur)

Specifically learning how to improvise was helpful and enjoyable for another YP:

> I enjoyed getting the chance to try a lot of new things, because I'd never improvised in my life before and I got a chance to do that…it was a bit scary because it was the first time and I'd never done it before. But now I feel more confident doing that in the future, so it helped me a lot. (Sam_YP_McArthur)

Adil_YP_McArthur valued finding out how to compose through a different approach and practices of modelling professional musicians stating, 'this gave me a wider sense of how they [composers] do it [i.e., compose]' He also described how working in a group decreased individual challenges composing ('normally it can be quite hard. But this one was straight forward') and prevented the piece from becoming too monotonous or becoming 'just the same thing, repetitive'. Jorja_YP_Mollingham also appreciated composing collaboratively sharing 'we had to work together, which was a good experience, to work with different people.'

So clearly from the above, the creative, improvisatory group composing process divided opinion, from both a musical and a social perspective.

7.4.2 Creative tensions between Primary and Secondary Leads

As previously stated, while Composer_MEPP3 had direct involvement in the secondary school workshops, they were not involved in the primary workshops. This led to some creative differences between Composer_MEPP3 and PL_Orch_Player. To set the context, Orch_LM described how Composer_MEPP3 and PL_Orch_Player worked together:

> [PL_Orch_Player] was taking the kids' ideas, taking their poetry and their musical ideas, and giving [Composer_MEPP3] bare bone ideas of a melody for [Composer_MEPP3] to then orchestrate eventually. (Orch_LM)

It is at this point, when Composer_MEPP3 had orchestrated all of the schools' pieces, that issues arose. PL_Orch_Player recalled the following:

> [During creative sessions] there was one particular school that we really loved working in, [primary school], and the children created a really amazing song and they were *so* proud of it…and they sang the song and it was awesome and they really owned it. That song got changed quite a lot in the process of it being transcribed for the small ensemble [by Composer_MEPP3] to be played in [concert hall]. I think perhaps, for me, I felt sad about that because I think the finished song was really good. (PL_Orch_Player)

Composer_MEPP3, who had picked up on this issue, described where the problem lay. S/he wanted to address the melody and rhythm to enable more space for the melody and for breathing:

> I know there was one little issue with something this year but I think we ironed that out. There was a song in 3/4, and I changed some of it to 4/4, and changed the rhythm…because I think when they wrote it there was hardly anywhere to breathe for the kids, and it just felt a little bit too claustrophobic as a melody. So I've kind of broadened it out, but trying *really* to keep the contours of the melody so they recognise every phrase. I've *finessed* it a little bit. (Composer_MEPP3)

Composer_MEPP3 had clearly thought these changes through and had made them in good faith; PL_Orch_Player agreed that 'musically all [Composer_MEPP3's] changes made really good sense - compositionally'. But she also believed that this had a negative impact on the YP's learning during rehearsals, as well as their confidence in the final performance:

> …it felt like a shame to me because when they sang it in [concert hall] they were much less confident about it…you [Researcher] were there I think in that rehearsal - they couldn't quite do it […] (PL_Orch_Player)

This highlights the complexity, or as Composer_MEPP3 expressed, the 'puzzle' of taking many individuals' ideas and maintaining ownership, as well as the issues of time limitations and wanting to create a 'special' musical outcome for audiences. For PL_Orch_Player, ensuring YP felt ownership was really important for her educational practice, and this superseded having an 'incredible' final product:

> I think it is really important that the children always do feel as though they are their ideas and that they do have ownership. And I think the less successful times I've been involved with work like that, it's when that sense of ownership is perhaps taken away from them a little bit and that really makes me feel sad because I think it's such a big part of what's great about a project like that, is that the most important thing is not necessarily that it's the most incredible composition, but it's that it's *theirs*. I think that's really important to me. (PL_Orch_Player)

There were clear differences between Composer_MEPP3 and PL_Orch_Player's practices, shaped by their habituses and perspectives on co-creating with YP. Composer_MEPP3 saw the project outcome as being the 'composition', which they would complete and hand back to the YP. Whereas PL_Orch_Player believed that the final product was less important in comparison to working with and creating with the YP. PL_Orch_Player wondered whether these issues had stemmed from what she termed a 'miscommunication' over

> whether we were talking about arranging the children's material or composing something with the material that was given from me to Composer_MEPP3. (PL_Orch_Player)

This was an important point and suggests there was lack of mutual understanding regarding MEPP3's aims. Strongly echoing the Composer_MEPP2 – Lidgett situation in MEPP2, it may be that collaborative composing needed to be problematized further between partners before MEPP3 sessions in order to set some parameters and decided collectively the specifics of Composer_MEPP3's role, and implications for the final music product. This is a nuanced issue which would have benefitted from more dialogue between the partners.

However, it is important to point out that some participants felt Composer_MEPP3's creative decisions improved the music, including Raymond_YP_McArthur:

> It was hir attention to detail that I found to be the best thing about hir…once s/he pointed out that detail and then sort of amended it, it somehow made the piece like ten times better, which is pretty cool. (Raymond_YP_McArthur)

Composer_MEPP3 ultimately felt that the partnership 'worked well'. In contrast, PL_Orch_Player, while speaking highly of Composer_MEPP3 felt there was room for improvement in how the partnership was structured:

> I spoke to [Orch_LM] about it afterwards. We talked about a need for real consistency throughout a project like that, that maybe there needs to be a leader on a project like that who might be Composer_MEPP3, then who's kind of seeing it all the way through, just to make sure that all those ideas are really held onto. But I think [Composer_MEPP3] is *great,* and it's because s/he's so great that maybe we just have a slightly different approach to what we we're generating. (PL_Orch_Player)

This highlights the need for clearer communication in MEPPs. It also relates back to issues that Orchestra had already encountered in a previous MEPP stemming from Composer_MEPP3 not having YP's 'ideas first hand' (Orch_LM). It is possible that the demands of MEPP3 in terms of its scale, and the number of schools they needed to work with to generate funding, warranted two creative leads to meet capacity – even if it had previously

been problematic. The prestige for Quartz of involving as many as seven of their network schools in a concert hall visit, through which they could acquire cultural capital, was also likely to have been at play.

7.4.3 Roles

Another complexity within MEPP3 which may have benefitted from clearer communication was a perceived lack of clarity on Orch_Players' roles, and how specifically they were intended to support Composer_MEPP3 and the YP during sessions. The Orch_Player I interviewed (and who had attended several sessions) recalled feeling confused and unsure of their role and continued:

> That made me realise how important the organisation and the structuring going into it [MEPP3] before it happens is so important, so that everybody knows exactly what they are doing…I can contribute better when I know what I have to do, what my brief is so to speak. And I'm not just feeling 'so what am I...? (Orch_Player)

Given Orch_LD's understanding that working with schools was out of Orch_Players' comfort zone, it seemed odd that they had received minimal guidance. Interestingly, and reflecting how their professional habituses had been shaped by the classical music field, both Orch_Player and PL_Orch_Player equated 'structure' with effective MEPP learning environments:

> With a lifetime of doing a job where I know *exactly* what I've got to do, and I have to just do that to the best of my ability - although it's a creative job in a sense…it's nevertheless incredibly disciplined and detailed. I think education work, obviously there's more freedom to be more creative and more free than that, but I still think that there's got to be a certain *structure* in place so that when you turn up you know that this is ready; right now we can do what we're here to do…I'm not saying that it needs to come across as being structured for the kids involved…I just mean underneath there's a structure. (Orch_Player)

> I think it's really important that you are really fun and make them [YP] feel like 'this is really fun and really exciting' and that you bring all the energy, but at the same time that you're really *structured* and really consistent in what you're asking them for… (PL_Orch_Player)

While Orch_Player valued educators having a sense of structure and PL_Orch_Player valued providing YP with a structurally coherent learning experience, both of these points underline the need for and important of planning for learning in MEPPs (Fautley, 2014).

Composer_MEPP3 also found roles to be an issue. S/he had either struggled to, or chose not

to, delegate tasks to the Orch_Players during the creating music phase, alluding to Orch_Players' skillset and whether it was suitable for leading composing:

> One issue is the role of the players and the whole thing about composing…it's often expected that because a player is a good musician that they know about composing, and how to lead a composing workshop but that is not always the case, and in fact not often the case! And there's a very different thing to generating ideas into music [versus] leading a rehearsal or workshop, which I'm sure players would do brilliantly. (Composer_MEPP3)

What this means is that Composer_MEPP3 felt it was inappropriate to expect Orch_Players to co-lead on composing, which arguably worked against Orch_LD's aspirations to meaningfully embed more Orch_Players in Orchestra's L&P work and develop their confidence and skills in education settings. This was a potentially missed opportunity to fully utilise the Orch_Players' embodied and objectified cultural capital productively, but Composer_MEPP3 had similarly not been briefed on how best to collaborate with them. A lack of meetings and/or debriefs between partners meant that these issues were overlooked. Additionally, Orchestra's demanding concert schedules (an external factor stemming from the professional music field) made fixing Orch_Players for MEPP3 sessions challenging. Accordingly, some Orch_Players only attended a small number of sessions, which will have made it harder to understand how MEPP3 was progressing, build relationships with YP, and develop a synergy with Composer_MEPP3's practices.

However, the below response suggests that (some) YP recognised the benefits of working alongside the Orch_Players, connected to practices of modelling professional musicians:

> Researcher: Why do you think the Orch_Players were there?
>
> Edward_YP_Whittings: To support us and give us an experience of how professionals work.

Another complexity related to the delineation of roles arose towards the end of MEPP3 when Orchestra's Associate Conductor (Orch_AC) began rehearsing the music with the schools. This echoed a previous practice in MEPP3 when PL_Orch_Player handed over the primary schools' musical ideas to Composer_MEPP3. This time, Composer_MEPP3 handed over the finished set of school pieces to Orch_AC and similar issues of translation ensued. At Whittings, when asked how it felt to rehearse music Nat_YP_Mollingham responded:

> Nat_YP_Mollingham: It was good with both of them [Composer_MEPP3 and Orch_AC] but it got a bit confusing because their styles of conducting were a bit different, so…

> Researcher: What were the differences?
>
> Nat_YP_Mollingham: If Composer_MEPP3 said something sounded good, the second one had a different opinion on it, and we had to change it to do it differently.
>
> Researcher: How did that feel at the time?
>
> Nat_YP_Mollingham: Frustrating.
>
> Fran_YP_Mollingham: Because you thought you'd done something good but it's actually not good.
>
> Nat_YP_Mollingham: Yeah, [Orch_AC] came and then we thought we were doing it wrong.

As mentioned, YP_Mollingham's habituses had not been shaped by spending time in youth orchestras or ensembles, and their school had only recently begun establishing an orchestra. Amelia_YP_Mollingham, for example, described the challenge of learning to perform in a large group and keep on track stating 'you had to make all the music sync into the rest [of the group].' Therefore, it is unlikely that they were aware of the diverse ways different conductors may approach the same piece of music. This led them to feel frustrated and inadequate, creating an ineffective learning culture. Furthermore, Orch_AC did not appear to have been briefed on each school's wider musical culture, another lapse in communication. Involving Orch_AC was another way of integrating Orchestra's L&P and concert programmes. However, this added a layer of social complexity and fragmented YP's learning.

7.4.4 Field, Habitus and Capital Clashes

MEPP3, a social world formed of intersecting fields (education and professional music), brought together a range of individuals, habituses and cultural capital. Within this social complexity, there were cultural clashes between an Orch_Player and a teacher, an Orch_Player and YP, and Composer_MEPP3 and YP. These are detailed in turn below.

Firstly, while the Orch_Players recruited for MEPP3 were involved in music education, not all of them had spent substantial time in school (fields), or in school (fields) in areas of deprivation. Furthermore, the stark differences (institutional habitus) between Orch_Players' main work environment, playing in the orchestra, versus the school environment, impacted some Orch_Players' expectations and behaviours during school visits. Orch_LD contextualised this:

> I remember in my first year some musicians complaining. They were working in a special school…they hadn't had time for a cup of tea, and this was absolutely dreadful…I remember having a conversation with them and going 'look at the environment you are in, you are whinging to me that you haven't had 5 minutes for a cup of tea, look at these children'... you know? Get some perspective, basically…it creates a bubble, and it creates a world where you don't even have to think for yourself. Your tea break will be at this time and the tea will be here. I mean, it is unbelievable. You go on tour, you're put on a train, someone else has got all your train tickets, you get off, you're told where the hotel is. It's bonkers! (Orch_LD)

An interaction between one Orch_Player and MuTeacher_Whittings during a break resonated with what Orch_LD described above. Despite MuTeacher_Whittings being time-poor and under an enormous amount of pressure (in his words he was 'running about like a headless chicken') one Orch_Player asked him "well aren't you going to offer us a cup of tea?" This was not easy for MuTeacher_Whittings to accommodate, not least because of the layout of the school and access to hot water, but not wishing to say no he obliged. Asking for refreshments (in lieu of an orchestra assistant or other arts professional who would usually do this) conveyed a habitus that had been socialised in the Orchestra field, where Orch_Player's needs, rather than YP's needs, were central. MuTeacher_Whittings recalled another instance where an Orch_Player pointedly asked something of him:

> …there was so much stuff going on round the school that I was finding myself - I do remember one of the members of Orchestra said "oh why don't you get a guitar, go and get involved. One of the teachers at the other schools does", and I really just wanted to say "but I bet you they've got more than one person in their department". (MuTeacher_Whittings)

Aside from being an inappropriate way to address a music teacher, this indicated a significant lack of understanding of working within a formal educational space. It is also important to emphasise the invisible workload MEPP3 bestowed on MuTeacher_Whittings:

> I was just running about everywhere for the first part, and I couldn't just sit down and enjoy myself. So it's great doing these things; a bit like I'm doing a trip for my year eleven's to go to a college, and it's just *so* much paperwork and effort. We've got to do so much work just for something very small to happen. And just to get you guys to come in for an hour, so much work to go into that. (MuTeacher_Whittings)

While Orch_LD and Orch_LM organised Orch_Players diaries, contracts etc. for MEPP3, MuTeacher_Whittings was required to manage the school's involvement and carry the burden of MEPP3 single-handedly. So, while he did not appear to be engaged in MEPP3 from the Orch_Player's point of view, this was not in actuality the case.

The second cultural dissonance was noted by Quartz_PO regarding YP being encouraged by Orch_Players to buy musical instruments. She described this as follows, noting that she had heard two or three similar instances:

> One of our biggest things, and I spoke to Orchestra about this, was the level of knowledge from some of the musicians about the schools they were going into…Our schools are based, the majority in the [location] of [city], with higher levels of deprivation and employment, job seekers, benefits, the lot. Several times they'd [musicians] come in and go 'ooh cellos are dead cheap, go and ask your parent for a cello'; 'go and ask your parent for cello lessons'. What they would deem as a cheap instrument, you're like 'yeah, it's two hundred, three hundred quid for that'. That's a barrier to a lot of the kids in our schools, and it's just that level of knowledge of the area and the pupils that they were dealing with that you could see creating a bit of friction at times. (Quartz_PO)

This is a particularly revealing statement which raises the question as to whether MEPP3 was culturally relevant for YP_Mollingham, and if the Orch_Player's comments were socially and contextually appropriate things to say. Emphasising once more the need for communication, Quartz_PO felt that the Orch_Players 'could have been better briefed about the kids they were working with… it'd just be nice for them to have a bit of awareness of the school environment that they're going into.' It is clear that Orch_Players were not briefed on each school's unique context, nor on what to consider when working in deprived areas. It also highlights Orch_Players' relative self-unexamined privilege, including the accumulation of objectified cultural capital such as expensive instruments. The clash of capitals, habituses and lived experiences, and the friction this could potentially create, was not addressed. It is important to note that the observations above clearly do not represent all Orch_Players, as evidenced by the perspectives of PL_Orch_Musician and the Orch_Player who were interviewed for this research. Instead, this example highlights a general need for MEPPs to critically consider context and existing social practices in schools.

The third dissonance relates to Mollingham. As mentioned, many of their older students had not been taught staff notation. Despite this, Composer_MEPP3 used staff notation to transcribe students' musical ideas and presented YP_Mollingham with their respective sheet music parts in the first rehearsal. While this would not have been problematic at McArthur where reading staff notation is a form of cultural capital YP_McArthur possessed, some YP_Mollingham were visibly flustered by this. MuTeacher_Mollingham, Orch_Players, and I (having been asked by an Orch_Player for assistance) hurriedly wrote letter names above staves in order to help YP who were struggling. While this will have helped a little, YP's

engagement with the rehearsal was negatively impacted. Composer_MEPP3, who had the power to choose how to notate the music, privileged a practice that permitted opportunities to rehearsing effectively within this particular learning culture. As will be discussed in Part Five, this experience impacted YP_Mollingham's learning with regards to their impression of what constitutes a 'proper' musician.

7.4.5 Part Four Summary

Part Four outlined multiple complexities within the MEPP3 learning cultures. YP's mixed reception to the creative process (namely group composing and improvising) could be linked back to their habituses and their prior music education experiences which were shaped by the dynamics of their school fields and the intersecting field of music education policy. One YP shared that an open brief (instead of focus on locality) would have been preferable, highlighting the lack of decision-making opportunities for YP at the project set up level.

Composer_MEPP3 and PL_Orch_Player's creative differences reflected their contrasting dispositions (habitus) towards working with YP, and equally a lack of communication and shared understanding between partners with regards to what extent Composer_MEPP3 would alter musical ideas. A lack of communication meant that roles remained undefined and ambiguous. This decreased opportunities for YP to learn from Orch_Players, while perpetuating the cycle of Orch_Players' under confidence working in school settings. Orch_AC's directions caused frustration for YP who had not been socialised into orchestras and ensembles and were not given context on how conductors may respond differently to pieces. Finally, the learning culture lens enabled cultural clashes between players to be dissected. The expectations and assumptions Composer_MEPP3 and Orch_Players brought to the schools demonstrated how individuals' habitus and capital, if left unexamined, or where individuals have not been sufficiently briefed, can derail learning.

7.5 MEPP3 Findings Part Five: Learning of Practices

Part Five describes the 'learning of practices' in MEPP3, which refers to 'the kinds of change, shaping, development or socialisation that people undergo in a learning culture' (James et al., 2007:12). Individual case studies of young people, teacher and professional musician learning provide a snapshot of what the learning was in MEPP3, and how MEPP3 impacted learning opportunities, addressing the research sub-questions, **what is the learning in MEPPs?** and **what is the impact of MEPPs on learning?**

Table 26: Summary of learning of practices in MEPP3

Teachers	Becoming inspired by MEPP3 model Reinforcing musician and teacher identities
Young people	Gaining a 'wider sense' of how to compose Identifying 'proper' musicians Becoming aware of professional music field practices and playing in an ensemble
Composer	Identifying collaborators' creative boundaries

7.5.1 Teacher learning[22]

7.5.1.1 McArthur: Becoming inspired by MEPP3 model

Practices of modelling professional musicians impacted MuTeacher_McArthur's learning. She observed the majority of sessions and concluded that she would feel confident leading similar MEPP3 activities:

> Now I've seen it done I would feel confident that I could do it…I think it's the model isn't it. I love Composer_MEPP3 who's come and led the [sessions] with hir saxophone and everything because I play the sax. And I'm really passionate about composing. So, I saw what s/he did, and I thought, yeah! (MuTeacher_McArthur)

MuTeacher_McArthur's habitus as a saxophone player, and her enthusiasm for composing meant that MEPP3 resonated with her. Also, in having the space to step back and observe Composer_MEPP3 work, she was able to reflect on her own competencies (cultural capital)

[22] Due to time constraints and staffing changes at Mollingham, it was not possible to address the teacher's perceived learning in this study.

and envisage leading a similar project. However, she felt that Composer_MEPP3 had more expertise and that there were as she put it, 'limits' to what she could model in her own teaching:

> Obviously I would never do it as well as hir because s/he's an out and out composer. But I think I could do it in my own little primitive way…I think what has really been valuable about it [MEPP3] is people like Composer_MEPP3. That's hir job, s/he's a composer. So, the way that s/he's drawn the ideas out of the YP, I think that level of expertise from hir has been absolutely amazing…that's something that I couldn't do. (MuTeacher_McArthur)

So, it seems that MuTeacher_McArthur felt encouraged to take the practice forwards, while being less confident about drawing ideas from YP in the manner in which Composer_MEPP3 had done. To her, musicking was best when it involved drawing on a range of expertise:

> As a musician myself I know that actually it's so important that I only do my thing, and I do my thing well…music's about using *everybody's* expertise and pooling it together as a whole producing something…it's the interaction of being with other people that's really important for me. (MuTeacher_McArthur)

So, MuTeacher_McArthur valued how MEPP3 brought a range of individuals and sets of expertise together, pointing towards the benefits of partnership working in music education. The opportunity to see other musicians in her classroom space reinforced her sense of musical habitus and her qualities as a musician and teacher.

7.5.1.2 Whittings: Reinforcing musician and teacher identities

Related to the previous section, MuTeacher_Whittings' learning also centred on musician teacher identity. As mentioned, he tended to separate his musical identity in school (music teacher) and out of school (guitarist):

> …you come into school, you get into that kind of mode…you automatically straight away feel like you're in that school zone and you just get into that mind-set. And you can't get away from that. (MuTeacher_Whittings)

The demands of being a classroom teacher, he believed, shaped how he was perceived by YP_Whittings, including those who had taken part in MEPP3:

> …she [a YP from MEPP3] doesn't enjoy them [music lessons] as much when I'm teaching as a teacher because there's 28 people in here, I have to do certain things. (MuTeacher_Whittings)

He explained that because of these negative associations (and additional pressures discussed earlier) he had deliberately not inputted into MEPP3 sessions:

> It's nice sometimes for me to just remove myself from the situation and just let them get on and be creative…I wouldn't have wanted anything extra. It would have been fun to play a bit of guitar, but I can go home and play guitar…these are the children's experiences. I don't need to be involved. (MuTeacher_Whittings)

It is striking that MuTeacher_Whittings felt the need to distance himself from MEPP3 so that YP could be creative. This reflects the way in which learning cultures are shaped by multiple intersecting fields. MuTeacher_Whittings felt constrained by the structures of the school field (e.g. large group sizes, time constraints) and had not been able to integrate his own embodied and objectified cultural capital and rich musical life in his teaching practice. This shaped how he positioned himself within MEPP3. MuTeacher_Whittings' learning from MEPP3 was the reinforcement of his dual identities.

7.5.2 YP learning

7.5.2.1 McArthur: gaining a 'wider sense' of how to compose

As previously discussed, due to the habituses and music education experiences of some YP_McArthur, group composing was felt to be 'odd'. However, Raymond_YP_McArthur (who was the youngest interviewee at McArthur) appreciated finding out how to compose through a different approach:

> I never really knew how to compose before, like we did a thing on Cubase the year before, but then this gave me a wider sense of how they do it. (Raymond_YP_McArthur)

It is possible that Raymond_YP_McArthur, being relatively earlier on in his music education journey (and habitus formation) was more open to composing in this way.

7.5.2.2 Mollingham: identifying 'proper' musicians

At Mollingham, YP equated being able to read sheet music with being a ‘proper’ musician.

> Researcher: What did you learn from the Orchestra players?
>
> […]
>
> Miriam_YP_Mollingham: They knew what to do at certain points when the composer wrote it. They knew exactly what to do.
>
> Jorja_YP_Mollingham: So, they seem like proper musicians.

This appeared to link to YP being presented with sheet music during rehearsals – a decision which was not inclusive in the context of Mollingham. YP struggled to rehearse through this musical medium as it was not part of their habitus. YP observed how Orch_Players did not struggle and decided that this made them proper musicians. YP connecting musicianship to reading music was an unfortunate takeaway from MEPP3, perpetuating the idea that being a proper musician requires particular types of musical knowledge (and cultural capital). This learning did not synergise with Orch_LM’s wish for YP to learn that they can create music without reading staff notation.

7.5.2.3 Whittings: becoming aware of professional music field practices and playing in an ensemble

When asked what they had learnt through participating in MEPP3, YP_Whittings centred on the insight they had gained on musicians’ roles. Their trip to concert hall highlighted the demands of being a performer. For example:

> I've learned that being a musician is actually not as easy as it looks, because when you have concerts and everything, you have to take your equipment with you everywhere and if you have, let's say a guitar, it might be out of tune, and you have to tune it and it just takes lots of time. (Amber_YP_Whittings)

So, YP were better informed on the realities of the professional music field, acquiring embodied cultural capital through a developing a greater sense of the social practices underpinning life as a musician.

This extended to YP learning what conductors do in orchestras.

> Researcher: How was it working with Orch_AC?
>
> Hanna_YP_Whittings: we realised that conductors were important, and they weren't just… <laughs>
>
> Researcher: Did you know what they did before?
>
> Hanna_YP_Whittings: I just thought they were standing still!

Interestingly, Edward_YP_Whittings shared that they already understood the conductor role based on trips to the same concert hall when he was younger: 'Yeah [I knew] because I used to perform there before with my school, my primary school.' This highlights how YP's knowledge about professional pathways in music is partially contingent on which school they go to, and whether or not this school engages with MEPPs. Prior to MEPP3, Hanna_YP_Whittings did not appear to have had the type of opportunities Edward_YP_Whittings had.

YP_Whittings also discussed learning 'how to play together with other people':

> I think I learnt how to perform as a group rather than individually. You have to listen to each other to stay in time. (Liam_YP_Whittings)

> S/he [Composer_MEPP3) teaches us how to properly keep the tempo and everything. (Becky_YP_Whittings)

It is interesting to note that YP_Whittings emphasised their progress in group performing skills more than the other schools. Group music making had been difficult to establish in Whittings' wider musical culture, so arguably MEPP3 had the greatest impact at Whittings, providing an ideal learning opportunity for YP, and the experience of music making with their peers.

7.5.3 Composer Learning: Identifying collaborators' creative boundaries

The creative tensions between Composer_MEPP3 and PL_Orch_Musician mentioned earlier had been addressed through dialogue, enabling them to better understand each other's perspective on creating music with children and YP. Composer_MEPP3 felt more informed on PL_Orch_Musician's creative boundaries and better equipped to effectively collaborate in the future:

> I think she's [PL_Orch_Musician] learnt what I need, and I've learnt the way she works and what to expect and how much I can tweak the songs, but still keep the kids'…you know…so they feel like I haven't completely rewritten their songs. (Composer_MEPP3)

7.6 MEPP3 Conclusion

MEPP3 was a particularly enlightening case for showing that even short-term one-off MEPPs can provoke discord, cultural clashes, and creative differences between participants. From lukewarm responses to group composing, socially insensitive suggestions to buy a cello, to disagreements over YP's creative ideas, MEPP3 was awash with tensions. Interestingly, practices of access to the concert hall appeared to mean more to the adults than the YP, for reasons of strengthening school networks and challenging misconceptions about Orchestra. Habitus and field were useful thinking tools for considering where these tensions stemmed from and how the education and classical music fields participants had been socialised into shaped their action and behaviours within the learning cultures. It was also noted that improved communication between partners on aspects such as roles and responsibilities, the wider contexts of schools, and what to expect if there is a change in conductor, would have led to more effective learning. MuTeacher_Whittings' lack of participation in MEPP3 was a clear example of how the wider field of education can impinge on MEPPs and be a challenging space for teachers to occupy. The same can be said of the Orch_Player interviewed for this research who, without the necessary guidance, struggled – from their perspective - to meaningfully contribute.

In spite of these tensions, there were aspects of MEPP3 which functioned well resulting in effective learning. Some of the YP commented on developing their skills in either creating and performing music (therefore acquiring embodied and objectified cultural capital) and enjoyed the opportunity to compose with their peers. Practices of modelling musicians translated into a clearer understanding of the professional world of music which synergised with the BTEC learning at Whittings and Mollingham. Practices of musical community building was also visible; MEPP3 engaged YP from different year groups who had not yet played music together.

8. Elite Interview Findings

This chapter brings together findings from four elite interviews with the following music and cultural education leaders[23]:

- Matt Griffiths ('Matt_YM'), CEO of Youth Music. Youth Music is 'a national charity investing in music-making projects which support children and young people aged 0-25 to develop personally and socially as well as musically' (Youth Music, online).
- Hannah Fouracre ('Hannah_ACE'), Director of Music Education at Arts Council England (ACE). ACE is a 'national development agency for creativity and culture' (ACE, online)
- Rob Elkington ('Rob_AC'), Director at Arts Connect. Arts Connect is a Bridge Organisation.
- Head of Music Service/Music Education Hub lead ('MEH_Lead') who is anonymised.

Interviews were conducted in 2019 following MEPP field work. The aim was to build a broader understanding of MEPP practices from the perspectives of four individuals with prominent and influential roles, and a breadth of experience working in the field. Findings are structured into five interconnected themes:

- Theme One: Shared vision and purpose
- Theme Two: Strong governance and communication
- Theme Three: Localised, youth voice-informed music education through innovative partnerships
- Theme Four: Benefits of working with artists
- Theme Five: Learning through Reflective Practice

8.1 Theme One: Shared vision and purpose

Interviewees discussed the importance of, as Matt_YM put it, having 'a shared agreement of the vision, purpose and ultimate goal for working together' within partnerships. For

[23] The first three interviewees agreed to be named.

Matt_YM and Rob_AC, clarifying purpose is important groundwork during the set-up of partnerships:

> A partnership to do what? And why? If you confront it at the beginning then it might be that working in partnership isn't the right thing to achieve the end you want. Sometimes you might just need a bit of advice, sometimes you might need a bit of training. Because [partnership] implies that you are going to come into the middle of your Venn diagram, you're going to do something different, you want to change something. (Rob_AC)

Given the vast range of learning goals, motivations and beliefs identified in the case study MEPPs, the need to critically examine the purpose(s) of the partnership is important. Confronting these questions may also give schools more opportunities to discuss mid-term and long-term change in terms of the legacy they would like the MEPP to leave. While legacy was a strong discussion point in the semi-structured interviews, there was limited discussion about legacy between music organisations and schools.

Matt_YM encouraged investing time to build a shared understanding within partnerships noting

> If that takes a little bit of time to clarify and nail at the very beginning, that's time well spent…sometimes people can immediately delve into the mechanics and detail whilst forgetting why they are working together and to what end. (Matt_YM)

For MEH_Lead, arriving at the same vision was also about 'being flexible' and being able to accommodate all partners' needs. This resonates with the way in which Composer_MEPP2 reflected deeply on which aspects of the MEPP to prioritise, and their flexibility in taking, in their words, a more 'challenging' path in order to enhance young people's learning experiences.

8.2 Theme Two: Strong governance and communication

Strong governance was also an 'important ingredient' for successful partnerships according to Matt_YM, warranting the need to critically consider roles and responsibilities:

> How are you going to organise yourselves? Who holds the money and how are decisions made? And how are decisions made together? What is the specific role of each partner?…the need for clarity on the roles and responsibilities of each partner. If this is not clear, this is where confusion kicks in and, at worst, disagreement. (Matt_YM)

Confusion certainly did kick in during MEPP3 for Orch_Player who felt that they had not been adequately briefed on their role and that they were therefore not contributing as well as they could have done. Evidently this discussion needs to be embraced and prioritised further.

The issue of decision making was also noted by Hannah_ACE in the context of bidding for funding. She noted that individual schools had generally been unable to apply for ACE funding, and that this is something they wanted to revisit in their upcoming strategy[24].

> I can see why teachers and schools can have quite a negative reaction when offered 'oven-ready' projects by external organisations. As part of their funding agreement with ACE many of these organisations will offer projects to schools and sometimes for free. But the schools don't want them as it doesn't correspond with the school's focus and priorities. Far better to co-curate and co-deliver together. (Hannah_ACE)

While all of the case study MEPP partner schools had buy-in, it was sometimes at SLT level only and not teacher-level as per MEPP1. Funding which permits co-curation may have empowered Mary to shape the school choir programme in a way which would help her to feel more comfortable about taking part.

MEH_Lead emphasised the importance of communication between partners and aiming for 'close collaboration' with school staff to maintain dialogue with the learners and families, noting a 'four-way' dialogue between the music organisations, children, schools, and parents. This included developing a strong sense of purpose and accountability internally: 'Who are we answerable to…is it to a major funder or are we answerable to ourselves?' (MEH_Lead).

8.3 Theme Three: Localised, youth voice-informed music education through innovative partnerships

Hannah_ACE and Matt_YM discussed the need for music education which placed young people's 'lives in music' (Matt_YM) at the centre. For Hannah_ACE, this involved 'thinking about what it's like to just be living in a place, as a child; everything should just be built around that'. This, she continued, was set against a context whereby

> Young people love music, yet that isn't translating to engagement through the music education that we fund. There are fewer and fewer children doing it at GCSE, music hubs

[24] Arts Council England's latest 10-year strategy Let's Create has since been published: https://www.artscouncil.org.uk/lets-create [Last accessed February 2023.]

> aren't reaching anywhere near the numbers of young people that like music. So, what are we doing? We have to take responsibility. (Hannah_ACE)

On one hand, MEPP2 and MEPP3 did centre on young people's lives as the song writing topics were based on their localities, schools and life and education experiences. But on the other hand, some practices were not sensitive to young people or their circumstances such as an orchestral musician assuming that a cello would be an affordable purchase for young person they were interacting with (MEPP3). Therefore, placing young people's lives in music at the centre is not just about the content of sessions, but about being attuned to the various environments and social spaces they move between.

The collective responsibility to interrogate music provision and progression routes across the music education sector was also noted by MEH_Lead who believed that being a musical school was about more than curriculum music:

> Music can be taught effectively in schools but the school itself might not be deemed musical. By that I mean, is music visible, are there lots of opportunities for the children to access more than just what they're accessing in the school? (MEH_Lead)

Interviewees emphasised the importance of developing contextual understanding. For Hannah_ACE, 'a true effective partnership' is about organisations

> understanding the needs of the local young people, building relationships with schools, teachers, and other music stakeholders… that they understand the needs of their local communities and are actually responding to those and filling gaps and making sure that there aren't children that are missing out. (Hannah_ACE)

Importantly, this involved engaging youth voice:

> There's still an unhelpful commentary along the lines of 'but what do young people know?…At worst it becomes about vested interests and people's unwillingness to budge from what they believe is right. But what they're often forgetting is that music education is fundamentally for children and young people. If we don't understand where they're coming from, we'll increasingly become outmoded. (Matt_YM)
>
> I don't think we're talking to young people enough about what they actually like! (Hannah_ACE)

On this topic, MEH_Lead believed that there were 'only another couple of hubs in the country that are taking youth voice seriously' and noted how their MEH were still

considering how to take their learning forwards, therefore suggesting a need in research and practice for improving and embedding youth voice practices in partnership work. Cementing this need, the MEPP organisers in this research did not, for instance, consult with young people about what they wished to get out of the experience. Nor were young people offered the opportunity to critique the goals of the MEPPs or other aspects such as the duration of the school sessions or concert hall rehearsals.

Affording more agency to young people was also about the role of teachers and music leaders and sharing power with young people, therefore

> enabling young people to really take the lead in their music-making…as leaders, teachers, musicians, our role is to provide the right and safe environment where young people take that lead. (Matt_YM)

The issue of whether school music reflects young people's musical identities was also raised:

> It shouldn't be possible for a young person to love music but think that [school] music isn't relevant…when I say they need to make it relevant I don't mean it should all be about the music that young people are already listening to. I mean a curriculum that engages and inspires, that builds on what they already know, that they enjoy and like. (Hannah_ACE)

> They'll [young people] often have a view that it's nothing to do with their life in music and of course it should be inextricably linked rather than seen separately. (Matt_YM)

In the context of recent debates on cultural capital following Ofsted's EIF and ExN research, Hannah_ACE stated that YP 'don't see the divides that we put on them' regarding types of music education opportunities. Instead, providing opportunities in all spheres of their lives was what mattered:

> They don't see music how older people do. It's more about music as a whole and probably more about creativity. That Mozart versus Stormzy thing is probably more of an adults' debate about people just not really understanding young people and not talking to young people enough. (Hannah_ACE)

Drawing on findings from Exchanging Notes (Kinsella et al., 2018; Youth Music, 2019), YM have campaigned to reimagine music education:

> My challenge to the school classroom workforce is to re-imagine it. I know that schools and their workforce are under great pressure. I really get that. But I would like to see more evidence of the school workforce innovating the curriculum and doing things differently. (Matt_YM)

Matt_YM believed that this could be achieved through 'innovative partnerships' between music teachers and external music leaders who would 'co-curate and co-deliver an innovative music curriculum'. Building on the thinking shared in theme one, he added that this would require a clear understanding of roles, vision, and purpose.

The MEPP cases did not explore curriculum development, and this is far from being a common MEPP practice. Instead, the MEPPs enriched existing curriculums, or in some cases gave young people opportunities to participate in aspects they perceived as weak in the curriculum (e.g. composing at Roselands, MEPP2). It is possible that if MEPPs build lasting change and legacy, and decision makers in schools are aware of how artists have impacted their school's music provision, there will be more interest in this approach.

8.4 Theme Four: Benefits of working with artists

Echoing practices of modelling professional musicians in the MEPPs, Rob_AC discussed the creative benefits and possibilities of partnership work with artists:

> In the cultural sector you've got people who are real specialists and experts, and in a way that a teacher never could be…the organisations are living and breathing and working on their art forms. So, you've got then a whole load of living laboratories…people who are reinventing, re-exploring, reconnecting, creating anew their art form…rooted in a real world of practice. If you can start to connect up young people with those sorts of ideas of music not just as…historical, but actually there are people working on this, reinterpreting, recreating, playing and making anew…then suddenly that starts to become quite powerful. (Rob_AC)

Connecting young people to living artists generated a number of positive outcomes in the case study MEPPs. For instance, young people witnessed how their lived experiences could be reinvented in song form. Through coming into contact with a living composer in MEPP2 and critiquing how they write songs, YP_Lily_Oakwood explored her own identity as a song writer. In MEPP1, children witnessing a teacher being trained by a real-world choir specialist (despite the challenges) played with and subverted the idea that teachers teach, and learners learn.

8.5 Theme Five: Learning through Reflective Practice

While Rob_AC made a powerful case for artists in schools, he believed that learning in MEPPs was partially dependent on reflective practice. While some organisations had a strong culture of reflective practice this type of thinking was 'patchy', and could often be neglected:

> [Partnerships are] a lot of work, and sometimes it doesn't work, and sometimes they go wrong. And the bit that always gets missed…is how do we keep reflecting? How do we find the reflection space on how we're doing as a partnership rather than just the doing? Because the reflecting on the doing is the learning. (Rob_AC)

This echoes the cultural theory of learning underpinning learning cultures whereby reflection is sometimes necessary to generate learning. The 'patchiness' of reflective thinking could be seen in the MEPP cases; some MEPPs included evaluation meetings, and some did not. The fact that there were challenges in *all* of the cases reinforces the need to build in reflection time as standard MEPP protocol.

Rob_AC believed that building a reflective culture was contingent on leadership:

> Are there people that are running these [MEPPs etc.]…who are interested and reflective and researching and thinking about their practice?…there's been a retreat from that because everyone is being so focused on can we just make it through the next year, and I need some more bums on my seats please. (Rob_AC)

This highlights how economic pressures and expectations stemming from the wider fields of policy makers and funders can be a barrier to enabling effective and reflective learning cultures. Related to this, Matt_YM discussed YM's focus on sharing and disseminating learning:

> What we're finding really works is to evidence through things like what an inclusive music education can look like with children and young people at the heart of it. All these reports and initiatives powerfully highlight the real time, lived experiences of children and young people now. Their challenges, their ambitions. All things which sector organisations can learn from and respond to with their own actions. (Matt_YM)

Matt_YM's view of what work well provides further rationale for the importance of including children and young people's perspective in this research. More research focused on drawing out what, specifically, an inclusive MEPP can look like would be valuable.

8.6 Summary

A clear message that came out of these enlightening elite interviews with four influential and experienced music education leaders is that change is needed in music education partnership working. This includes investing more time at the beginning of MEPPs to develop shared understandings while simultaneously resisting the urge to prioritise logistical matters; moving towards more co-curated and co-delivered MEPPs that build on schools' needs, and equally, moving towards more co-designed school music curriculums (for which, I argued, requires more evidence of effective MEPP legacy building); engaging youth voice more effectively; and the need for cultural education leaders to develop and embed reflection in their work practices. Several connections were drawn between the perspectives of the elite interviewees and what unfolded in the MEPPs including a lack of dialogue and reflection in some instances, and the positive impact of connecting with real life artists.

9. Discussion

The following discussion is based on a thematic cross-analysis of findings from the three MEPP case studies and the elite interviews, from which nine key interconnected issues influencing social practices and learning opportunities within MEPPs were identified. This feeds into a series of recommendations for building effective learning cultures within MEPPs which are shared later on (10.6).

9.1 Teacher Identity

Teacher identity was a recurring theme across the case studies. We met teachers who dreaded singing (MEPP1), found composing 'scary' (MEPP2), identified as 'not a composer' (MEPP2) and who adopted a 'school mode' separate to their out of school guitarist identity (MEPP3). These dispositions (part of the teachers' habituses) towards particular modes of music-making were arguably factors (among other structural factors discussed below) which influenced teachers' positioning and involvement in their respective MEPP learning cultures. Teachers did not lead activity; instead, involvement ranged from supporting the composer (MuTeacher_Oakwood, MEPP2) to hesitantly modelling the choir leader (Mary, MEPP1) to no involvement (e.g., MuTeacher_Whittings, MEPP3).

This raises the issue of whether teachers perceive MEPPs which contrast to their musical identities as a worthwhile CPD opportunity, or as 'not for them'. Not all of the teachers attended the CPD sessions in MEPP2. Teachers are time-poor, but it was interesting to note that MuTeacher_Oakwood, who did attend, was the most involved in sessions. She shared how, through MEPP2, her attitudes towards composing had shifted, inspiring her to develop composing in her curriculum. This highlights how an individual's habitus is not static; when combined with the right social conditions (in this case MEPP2) new action is generated. As Wacquant (2016: 69) states:

> …it should be stressed that habitus is not a self-sufficient mechanism for the generation of action: like a spring, it needs an external trigger and so it cannot be considered in isolation from the definite social worlds (and eventually fields) within which it operates. Moreover, the same habitus will yield different lines of conduct when called out by different strategic opportunities. The dissection of dispositions must thus proceed in close connection with the mapping of the system of positions that alternately excite, suppress, or redirect the inclinations of the agent.

Here, Wacquant highlights the need to consider the dialectical relationship between habitus and social structures, in other words internal and external conditions (Illeris, 2018) when assessing human action, which is echoed by Dwyer (2018) in the context of music teaching. Another factor at play here was the habitus of Principal_Oakwood who, musical from a young age, was a strong advocate for arts education. This enabled a synergistic learning culture whereby MuTeacher_Oakwood's involvement in MEPP2 was strongly encouraged.

Other teachers admitted that they would not adopt the approaches they had observed in the MEPPs. In these examples, the MEPPs acted more as a catalyst to inspire young people; the learning was not about replicating the professional musicians' practices but rather it was about developing similar opportunities for their young people. It is also worth reconsidering the notion of 'idealised habitus' (Colley et al. 2003, cited in Perkins and Triantafyllaki, 2013) in workplaces mentioned earlier and how this may have impacted teachers' involvement. Research by Sound and Music (2019: 10) found that 'composing [a strong focus of MEPP2 and MEPP3] as a core part of music education is undervalued'. In order to construct an ideal habitus in line with what is valued in the national field of music education and therefore more likely to gain recognition in their own schools, teachers may focus on musical knowledge that is more prioritised in the curriculum such as performing (ibid.). There is also the issue of whether the expected vocational habitus of a generalist primary school teacher involves music. Mary (MEPP1) admitted that there was a lack of curriculum music in her school, and research by BCU (Devaney and Nenadic, 2021) found that a lack of opportunities to teach music begins at the trainee primary teacher school placement stage. This explains why collaborations with professional musicians (whose habitus may be particularly contrasting to that of the teacher) may feel daunting, which accentuates the need for 'ethical approaches' (Youth Music, 2019: 44) in MEPPs.

In summary, teachers' musical identities, influenced by the wider positioning of music in the field of education - and the positioning of composing and performing in the field of music education - significantly impacted teachers' social practices and involvement within MEPPs.

9.2 Power Relations

Understanding teachers' positioning within the MEPPs warrants thinking not just about habitus, but also about power relations between participants – in other words the interplay between structure and agency in MEPPs. Indeed, power relations are 'at the heart of understanding learning' (Hodkinson et al., 2007: 28).

9.2.1 Defining practices

There was an imbalance of power in favour of musicians when it came to defining the types of musical practices (Holdhus, 2018) explored during the sessions. For example, 'core habits' of singing (MEPP1), generating lyrics from sentence stems (MEPP2), and a focus on improvisation (MEPP3) were all initiated by the musicians. These power relations meant that the emerging learning cultures were shaped by musicians' 'ways of doing' and 'ways of being' (Hodkinson et al., 2007: 24), which sometimes caused friction, particularly in terms of musician-teacher collaboration in MEPP1. The default social positioning was that of teachers either adopting an observational stance, or participating in the sessions alongside students, almost in the form of being a proto-student themselves. These issues raise the question as to whether more could be done to explore a co-teaching approach (see Kerin and Murphy, 2018). It also raises the issue of whether funding arrangements currently cultivate a sense of shared ownership, an issue that was raised by Hannah_ACE in reference to the deployment of MEH and ACE funding.

In some cases, young people's relative lack of power and ability to define practices within the learning cultures meant that their dispositions towards musical learning were overlooked. In MEPP3, Composer_MEPP3 prioritised their own cultural capital (practising with sheet music) and not the young person's musical capital (practising music aurally). In creating a situation where western classical music practices in MEPP3 were imparted on young people in an inaccessible manner, MEPP3 can be said to have perpetuated the idea that classical music is for some people and not for others, therefore reproducing social inequalities (Bull, 2019). While schools were clear that they wanted young people to experience practices of modelling musicians, it is important to ensure that they are invited to model practices that they understand, supported by adequate scaffolding. In the context of MEPP3 this could include modelling how to learn music with sheet music *and* modelling how to learn music by

ear. These adjustments would move towards the classical music education model proposed by Mayne et al., 2021 which includes seeing 'young people as individuals' (p.27):

> …every child is different and everyone learns in a different way…As educators we must always be attuned to how our students respond to different approaches, in order to find the best way for them to reach their potential. (ibid.)

This shares an affinity with Bresler's notion of *attunement* (2018: ix) mentioned earlier (2.3.6), which promotes openness and acceptance towards the diverse knowledge and skills individuals bring to music making encounters.

9.2.2 Spectrum of creative involvement

Dismantling power relations meant Composer_MEPP2 relinquishing creative control in MEPP2. Resound_LD problematized co-creation and spoke of a 'spectrum of involvement' between composers and young people based on who makes the most creative decisions (visualised in Figure 23):

> You've got one end of this spectrum…a piece of music appears and it could be a contemporary composer, it could be anybody. Then there's a whole spectrum of involvement, and…at this end, the children [are] composing it themselves. On one end you've got the composers made all the decisions, and then at the other end you've got the children made all the decisions. And the whole question is where do you place yourself on that line? (Resound_LD)

Figure 23: Spectrum of creative involvement between composers and YP

Related to the issue of creative decision making, Gibson (2019) uses the notion of 'sonic signature' to problematize the placing of lead musicians' voices in co-created pieces with amateur musicians, and the power dynamics within this process. Composers are encouraged to have a voice across their works which leaves a sonic signature, yet co-created pieces (like those in MEPP2 and MEPP3) carry other considerations. In MEPP2, ownership was an ongoing consideration for the composer who discussed the dilemma of how best to integrate their 'sonic signature' and young people's aesthetic within the songs. This did not always go

well, as was the case with Lidgett Academy. In MEPP3, Composer_MEPP3 had to reassert their creative control when there was a creative disagreement between hir and PL_Orch_Player over a school song's time signature. However, such creative disagreements were arguably valuable, modelling the realities of the inevitable tensions and conflicting viewpoints within musical collaboration.

9.2.3 Process-product

While musicians had greater power defining practices during the sessions, the overarching direction of each MEPP was pre-determined and represented the motivations of broader networks of funders and/or music organisations. The sharing events are a key illustration of this: VociForte's ambition to reach hundreds of schools could be powerfully evidenced in the form of a massed singing concert. In MEPP2, the opportunity to physically bring schools together built on CAT's goals of promoting a 'family' of schools. Similarly, MEPP3 schools were part of Quartz's network, and the concert highlighted this alliance. The anticipation and import of the sharing events meant that clear demarcations had to be constructed between creating and rehearsing, which led to process-product tensions. MEPP1 participants commented on the pacing of sessions being challenging and the overwhelming amount of repertoire, while Fran_YP_Mollingham (MEPP3) did not enjoy repeated rehearsals. This highlights how structural forces underpinning MEPPs can impinge on practices 'on the ground' and influence which musical learning opportunities are privileged.

9.2.4 School autonomy

The relative amount of autonomy afforded to schools was another aspect of the power relations within the MEPP learning cultures. VociForte's remit of reaching many schools resulted in a more routinized project model and a relative lack of autonomy in the MEPP1 school. With limited time and resources, having a tried and tested approach may have been appealing for VociForte.

In MEPP2, CAT's desire to integrate schools had the countereffect of focusing attention onto individual school autonomy and the types of issues explored in their respective learning cultures. Schools did not relate to being a 'family' or feel as driven to explore it. This enhanced autonomy within each school, with sessions focusing on young people's issues

rather than the wider aims of what it felt like to be a family of schools. The schools' creative autonomy partially stemmed from the 'strange' (CAT_CLL) and non-prescriptive nature of the funding. This gave the Trust strategic freedom and lowered stakes regarding how 'true' the end product had to be to the original aims. This approach of being school led enabled the composer to build trust, but it resulted in a less collectivised approach which diverged from the original brief. James and Biesta (2007) argue that effective learning increases when factors are in synergy, but that this is sometimes at the expense of other potentially positive factors.

9.2.5 Internal school power relations

In addition to the musician and external organisations' influence, internal power relations within the schools also impacted social practices. Here are three key examples:

- Mary was under increased pressure to participate in the school choir programme due to the head teacher's instructions (MEPP1).
- Social alliances within the wider school learning cultures shaped the balance of power, and membership of the MEPPs. At Greenlands (MEPP2), the YP's shared love of musical theatre bonded the group, who described appreciating MEPP2 as it was only for YP who really cared about music. This was a synergistic factor, but it also may also have excluded other young people who were not, so far, involved with music at school and had not yet bonded with that group.
- While MuTeacher_Oakwood (MEPP2) did not lead the sessions alongside Composer_MEPP2, the way in which she worked alongside young people disrupted the usual power balance of classroom teacher as expert.

9.3 Authentic learning environments

MEPPs grant access to authentic learning environments (Adams, 2007; Dullea, 2017) enabling young people to develop a first-hand understanding of the social spaces of creative professionals. Practices of performing in prestigious venues were valued by all of the schools providing, for instance, a 'real aim' for Beechwood (MEPP1), transforming young people's musical creations from a 'piece of schoolwork' to a performance (MEPP2), and chiming with BTEC learning objectives about the music industry (MEPP3). This mutually recognised

benefit was key to creating synergistic learning cultures across the three partnerships and perhaps explains why the tradition of MEPPs culminating in sharing events in prestigious venues is so common. Visiting such venues and modelling musicians enabled young people to learn about musicians' 'distinctive practices' (Thomson et al., 2012: 8) - not least how tiring it can be to carry instruments to and from venues as YP_Whittings shared! Thus, young people were induct[ed]…into a 'profession' and its traditions, conventions and mores' (ibid.) enabling them to acquire embodied cultural capital and a 'feel for the game' (Bourdieu, 1994: 63 cited in Maton, 2014: 53). However, Bourdieu caveated that such development of 'practical knowledge' (ibid.) is 'never perfect… [and] takes prolonged immersion within a field' (ibid.). This is particularly pertinent here as MEPPs are typically one-off short-term projects (as was the case with the MEPPs in this research) and therefore did not allow for sustained access to the professional field of music. This reinforces the need for continuous, well-resourced music education provision in schools, coupled with clear musical progression routes so that young people can continue to access these spaces.

9.4 Knowledge integration

This section draws on the work of Scarborough et al. (2004) who researched project-based learning in the field of organisation studies. The posit three 'conditions for learning' in projects including *knowledge integration* between project members (p.1584). A lack of common ground, in other words, 'high knowledge boundaries' (ibid. citing Carlile, 2002) between project members can be useful for learning as it prompts members to consider others' practices and collaborate to find 'new ways of working' (ibid.:1585). If knowledge boundaries are low, whereby members are, for example, long term collaborators and familiar with colleagues' practices and/or share the same expertise, then there will be limited knowledge integration. Since MEPPs bring individuals with different sets of expertise together, and usually individuals who have not previously been acquainted, MEPPs have strong potential for learning. However, again citing Carlile (2002), learning in projects depends on 'overcoming' (ibid.: 1582) knowledge boundaries through developing a mutual language and understandings ('translation') or through joint problem solving ('transformation') whereby members create 'new understandings' (ibid.) and practices.

Applying the concept of *knowledge integration* to this research, the session where YP_Mollingham were expected to rehearse using sheet music despite not being able to read it

(MEPP3) was a case of high knowledge boundaries between young people and Composer_MEPP3. However, these knowledge boundaries were too great, and the experience negatively impacted one young person's sense of becoming in that she believed she was not a 'proper' musician compared with the professional musicians she was rehearsing alongside. There was a lack of translation between Composer_MEPP3 and the young people, meaning that a shared, mutually understood method for reading and rehearsing the music was not established. This had the effect of reproducing practice divisions between the fields of music education and classical music, suggesting a lack of 'contextualised judgement' (Hodkinson et al., 2007: 37) from Composer_MEPP3 regarding the wider learning culture of that school and the particular cultural capital young people brought to MEPP3. Sheet music is an important and valued tool within the orchestral music field, but it was alienating for the young people in this particular school at this point in their music education journey. This can be seen as a form of 'symbolic violence' (Grenfell, 2014: 175 citing Bourdieu & Passeron 1977: 7) whereby 'education, by imposing meanings, ways of thinking, and particular forms of expression, acts as a carrier for the culture of the dominant' (ibid.:157). In the above sheet music incident, the educational environment promoted a dominant western classical music practice, which imposed upon the young person a sense that she was not a proper musician. This raises the issue of whose culture and knowledge matters in MEPPs.

A similar lack of translation can be said to have characterised MEPP1. Guy (Choir Leader, MEPP1) believed that their music organisation VociForte's model 'quite simply worked' and that they had, in other words, already honed their signature practices and pedagogies (Thomson et al., 2012). This resulted in a more routinized approach (Scarbrough et al., 2004) in each session whereby the sets of practices could not be readily negotiated (Lave & Wenger, 1991) nor translated between Guy and Mary. The limited opportunities for the teacher and choir leader to discuss one another's musical practices meant that there was a significant amount of pressure for Mary to assimilate Guy's 'way of being'. This, importantly, was shaped by their respective dispositions and personal histories, forming divisions in practice which were difficult to overcome. Guy's habitus meant that he could not empathise with why training to become a choir leader was so challenging for Mary.

While MEPP1 centred on assimilating 'core habits' of particular musical practices which mirrored Guy's habitus and the types of social structures which formed *his* dispositions, the song writing approach in MEPP2 examined the social structures which were operating in and

through the *young people* enabling new understandings to arise. In MEPP2, the development of lyrics initially through sentence stems followed the composer's directions. Yet the lyrics which emerged from these processes were based on young people's views shaped by the various overlapping fields young people participate in out of school. This approach overcame knowledge boundaries through integrating the composer's musical practices with young people's personal knowledge based on their lived experiences. Learning was embodied and affective; young people drew on their personal feelings and emotions to co-construct knowledge in the form of their new school song. Knowledge boundaries also generated learning in MEPP2 for YP_Lily_Oakwood who, through working with a professional musician, realised her song writing approach differed to that of Composer_MEPP2. This young person was able to explore and reflect on her own practice, so while MEPP2 centred on modelling the composer's approaches, the dialogue and reflection enabled space for 'meaning making' (James et al., 2007: 120) creating a more inclusive learning culture. This builds on the following argument regarding the importance of reflection for learning (Hodkinson et al., 2007: 35).

> Although much learning takes place through the subconscious (trans)formation of dispositions, some of our learning requires conscious effort and attention and reflection in order to understand the 'point' of particular actions, activities and (cultural) practices.

This also chimes with Rob_AC's perspective on the benefits of working with artists and how their practices of 're-exploring' 'reinterpreting' and 'recreating' music can inspire young people to also enter into a process of exploring and experimenting with their own music.

At an organisational level, the wider learning culture of the music organisation which sought to embed full-time orchestral players within the learning work led to disjointed project practices and a lack of continuity and knowledge integration for young people. This can be instantiated by the example in MEPP3 where an Associate Conductor was brought in at a relatively late stage. Whilst this practice is perfectly normal in the professional world of concert performance, it had a destabilising effect on the young people as they were unfamiliar with this working modality.

Altogether this highlights the need for those involved in MEPPs to critically consider what knowledge and cultural capital professional musicians, young people and teachers enter into projects with. Through this, variations and potential clashes in musical knowledge can be identified and translated into shared, integrated knowledge to ensure effective learning

cultures, potentially with the support of an 'interlocutor' (Youth Music, 2019: 37). This is a particularly important message for those who have the greatest influence and power in shaping practices.

9.5 Legacy

The legacy and purpose of MEPPs as to whether they support meaningful learning for teachers and/or young people and sustainable music education is problematised in the literature (Ross, 2003; Fautley, 2014; Benedict, 2018). However, it is important to note that all of the schools identified *potential* MEPP legacies hoping that they would pave the way to realising aims such as building a school choir over the long-term (MEPP1), expanding vocal groups (MEPP2), exploring new composing pedagogies (MEPP2), and inspiring a community of young musicians (MEPP3). This challenges the view that MEPPs are merely 'big fandangos' (CAT_CLL, MEPP2) that lack meaning and/or are simply about conferring cultural capital; the schools thought strategically about the creative pathways the MEPPs could open. However, this highlights the need to ensure effective MEPP-to-school learning. While embedding (certain aspects of) the MEPP learning cultures was important for schools, this begs the question as to whether these newly conceived learning cultures are able to withstand the professional musicians leaving the school. In order to ensure a transfer of learning for sustainability, individual agents within the school need to be fully integrated from 'legitimate peripheral participation' (Lave and Wenger, 1991) to a more central positionality in order to continue as effective practitioners. This requires a willingness from teachers and a continued openness to new approaches (Youth Music, 2019) but just as importantly it requires schools which promote a culture of continued learning, enabling teachers to build on their MEPP experiences. Further research on practices in schools after MEPPs and the conditions needed for effective MEPP-to-school-learning would be beneficial.

9.6 Communication and roles

Communication was a central issue in this research, raised in the MEPP findings and in the elite interviews. This impacted in particular the management of roles between teachers, musicians, and young people and how this shaped what they were expected to contribute

during workshops. While the 'master-apprentice approach' adopted in MEPP1 resulted in a clear delineation of roles between the professional and 'trainee' choir leaders, some members of MEPP2 and MEPP3 felt unclear of their roles. An Orch_Player's dispositions towards structure having been shaped by decades of following a conductor on the platform, made the ambiguity of their role challenging (MEPP3), while a music teacher felt unclear of her role (MEPP2). This extended to members being unclear of *others'* roles, for instance when Composer_MEPP3 questioned how best to involve the Orch_Players (MEPP3).

While MEPP2 included planning meetings and opportunities for dialogue between members which built trust and rapport, the dynamics between teachers and musicians and the specifics of how they would work together was not facilitated beyond rudimentary logistical aspects.

There was a missed opportunity for the MEPP stakeholders to consciously examine how spaces would be co-shaped in ways which would integrate musician and teacher expertise. This highlights a gap in MEPPs in terms of facilitating and cultivating a praxis of collaboration which considers relational qualities. This does not necessitate strict or formalised roles, as this may be challenging and not necessarily result in synergistic effective learning cultures, as was the case in MEPP1. It is arguably more important for MEPPs to address the interpersonal aspects of partnerships including sensing what individuals would like from the MEPPs and exploring how to help them reflect on this so that learning cultures can be co-constructed democratically. This means that the issue here is not division of labour per se, but rather how to navigate, discuss, and negotiate roles.

It might be that MEPPs defaulted to tacit assumptions concerning roles. In some cases, notably in MEPP2, shared histories led to complex synergies between Resound and the composer, which meant that they had much in common already in terms of outlook, philosophy, and practice. It seems likely to be the case that this also impacts power relations in that the complex interpersonal issues discussed previously have already been honed in practice. An effect of this is that less time needed to be devoted to this aspect of partnership working. Doing this can make it hard to break the pattern of the teacher as 'helper' (Christophersen, 2013: 1).

The perceived purpose of the MEPPs as a whole also impacted thinking around roles. When asked about the place of musician-teacher collaboration within MEPP2, Resound_LD shared that 'it wasn't that type of project'. Yet a teacher's questioning of role in MEPP2 suggests that all MEPP models would benefit from paying further attention to this.

There was also the issue of how the MEPP2 commission-based project model was communicated to young people, and therefore whether communication reached *all* partners. While for Resound_LD and Composer_MEPP2 this entailed emphasising both the composer and the young people's voices, young people were not necessarily cognisant of this approach. It would be beneficial to facilitate this, and to explain what this means for the creative process to the young people involved. Furthermore, it would be useful to explore what kind of project model young people would like to participate in. This relates back to engaging youth voice in MEPPs in order to understand where young people are coming from (Matt_YM) and what young people like (Hannah_ACE).

Based on the MEPPs in this research, music organisations carry substantial influence in fostering shared understanding and a culture of communication, and echoing Krezek (2018), could help to identify and set clear role expectations across the partnership. This builds on the importance of establishing shared vision and purpose in MEPPs as mentioned by Rob_AC, Matt_YM and MEH_Lead.

9.7 Contextual awareness

Closely connected to communication, music organisations' contextual awareness of the schools was another important issue. As can be expected, there were significant differences in the baseline position of the various schools involved. While McArthur (MEPP3) had an established musical culture in terms of both curriculum and ensembles, Roselands' (MEPP2) musical culture was in its developmental stages, and then became difficult when the music teacher left the school. Similarly, the music teacher at Whittings (MEPP3) was in the process of rebuilding music due to staff turnover. These contrasting situational complexities highlight how a one-size-fits-all approach is unlikely to succeed, as learning is shaped by 'multiple simultaneities' (Doyle, 1986). However, in spite of these differences, there were instances of inappropriate demands being placed on teachers (e.g., expecting a cup of tea) and on young people (e.g., urging their parents to buy a cello). A lack of contextual awareness therefore had an adverse effect on interpersonal relationships and reinforced existing notions of structural power. This suggests that MEPPs would benefit from more dedicated time between music organisations and schools to build an understanding of schools' needs and vice versa, echoing the importance of 'understanding the needs of the local young people, building relationships with schools, teachers…' (Hannah_ACE).

9.8 Partnership discords

It was interesting to note how partnership discords occurred at different partnership levels and stakeholder groups. For instance:

- Teacher – Choir Leader (MEPP1): challenging social dynamics during choir leader training process
- CAT Trust – CAT schools (MEPP2): differences in the perceived impact, meaning and legacy of MEPPs
- CAT Trust – Composer (MEPP2): CAT expecting a school cycle on the collective mission, Composer_MEPP2 facilitating individual school identities
- Young people – Composer (MEPP2): creative differences over school song
- Quartz – Orchestra (MEPP3): Quartz noting a lack of knowledge from the Orch_Players regarding the school population in terms of socio-economic status.
- Orch_Player – Composer (MEPP3): creative differences over school song

This shows how complex partnerships can be, as well as the potential for discord to arise from diverse aspects such as rapport between partners, differing value judgements and aspirations, creative approaches, and whether there has been sufficient communication between participants. As Hallam (2011: 159) notes, 'it is people who make partnerships work (or not!)'.

9.9 Wider learning cultures

Wider learning cultures impacted practice. This encompassed the schools' particular cultures, and the national fields of education and music education policy which impinged on MEPPs to greater or lesser extents in each learning culture. For instance, and in the context of secondary schools, young people had dispositions towards composing independently rather than in groups. This aspect of their musical habitus was shaped by the national field of music education policy and examination practices which assess individual composing (see Devaney, 2018). The young people's experiences, therefore, did not align with group improvising and composing and contributed to why Toby_YP_McArthur found the group composing approach 'weird'. Additionally, given that McArthur was a grammar school, academic performance was central. Thus, the wider learning culture of the school – itself shaped by the

national climate of accountability and performativity – was visible when a student tried to inconspicuously do some science exam revision during an MEPP3 session. At a secondary school in Greenlands (MEPP2), exams had an even greater impact and caused some young people to withdraw from the project halfway through.

MuTeacher_Whittings' (MEPP3) everyday working life running a one-man music department and the significant pressure to manage non-MEPP work meant that he was unable to participate in sessions. This arguably relates to the notion of MEPPs being 'done to' rather than 'done with' teachers.

At the primary school level, Mary and Guy's differing dispositions towards singing caused friction. However, the structural influences of primary music education policy in terms of fulfilling the local MEH's vocal strategy (building and scaling up the school choir programme) limited flexibility and development of new practices in this school.

9.10 Summary

The above discussion aimed to elucidate the implications of the rich and extensive MEPP case study and elite interview findings. In summary, the key issues that arose from cross analysing the findings, and which warranted further discussion, were as follows:

1. *Teacher identity* and its impact on teachers' engagement with the CPD strands and with the MEPPs in general. The wider school environment and SLT attitudes play a part in whether teachers can express their musical identity, as does the notion of 'idealised [teacher] habitus' (Colley et al. 2003, cited in Perkins and Triantafyllaki, 2013).
2. *Power relations* are such that artists typically define and shape practices. This creates a default social positioning whereby teachers are sidelined, yet conversely it can provide a rare opportunity for teachers to work alongside their students. It also means that dominant practices (e.g., learning music with sheet music, working with a range of conductors, and prioritising the final performance) may dominate, and this is not aways in the best interest of young people. Funding practices may perpetuate these power imbalances. Co-creating music between adults and young people is a complex balance of relinquishing control while maintaining the composer's 'sonic signature' (Gibson, 2019).

3. Accessing *authentic learning environments* was a key driver for schools - a benefit of MEPPs that was further articulated in the elite interviews. However, the short-term nature of MEPPs means that the development of practical know-how is limited or cut short.
4. Effective *knowledge integration* between the professional musicians and the young people, supported by dialogue and reflection, enabled more effective and inclusive learning cultures. The MEPP findings illuminate instances of when this did and did not occur. When this was achieved, the benefits of working with artists for 're-exploring' and 'reinterpreting' (Rob_AC) was clear.
5. *Legacy* is important to schools, but teachers need to be empowered to continue learning and building on MEPP approaches.
6. *Communication* had a significant impact on the MEPP learning cultures and highlighted the need to actively address roles, set expectations and explain the creative process to young people, and engaging more youth voice where possible. This will create the ideal conditions for a shared 'vision, purpose and ultimate goal for working together' (Matt_YM).
7. A lack of *contextual awareness* caused friction between partners and led to some inappropriate social interactions. This is a key area for improvement for future MEPPs.
8. The *partnership discords* involved a range of stakeholder pairings (e.g., charity-school, young people-composer, charity – music organisation) which highlights the fragility of MEPP learning cultures and the need to work towards more effective music education partnership working.
9. Factors stemming from the *wider learning cultures* of schools and music organisations influenced MEPP practice. For example, dominant composing in the national field of music education, GCSEs and A-Level exams, one-person music departments, and fulfilling the local MEH strategy impacted young people's attitudes towards the professional musicians' approaches, MEPP attendance, and the pace, duration, and flexibility of sessions.

10. Conclusion and Recommendations

This thesis set out investigate how successful and effective relationships can be built between the worlds of professional music and practice and the world of music education. This provided a valuable opportunity to interrogate what success looks like in MEPPs, and the interconnected issue of what MEPPs *are for* (Benedict, 2018), or put differently, “what is good collaboration” and “what is collaboration good for?” (Bresler, 2018: xiv). In exploring these important issues it has become clear to me that MEPP participants’ (children, teachers, SLT, funders, L&P managers, and professional musicians) rich perspectives can tell us far more about the purpose and success of MEPPs than ‘the usual suspects’ of faceless participation statistics, and seeing schools having ‘fun’ (Ross, 2003: 76) in concert halls, but without any deeper contextual awareness of what young people experience in the classroom, both positive and negative, before stepping onto a stage.

Allied to the pursuit of a deeper understanding of success and purpose within MEPPs was examining what constitutes *effective* MEPPs. This foregrounded the need to position learning at the heart of the research, with further impetus provided from voices such as Burnard and Swann (2010), and Kenny and Morrissey (2016) who noted a lack of research on learning experiences within MEPPs. This need was further reinforced during an elite interview with Matt_YM who emphasised the importance of evidencing and sharing children and young people’s lived music education experiences. In addressing this gap in the literature, the concept of ‘learning cultures’ (James and Biesta, 2007) provided a rich theoretical framework through which to explore learning as practice. A further contribution to knowledge, which I will expand on below, has been applying the concept of learning cultures to MEPPs, therefore widening its use within the field of music education.

I will now revisit and address the research questions, and draw out connections to success, purpose, and efficacy within MEPPs.

10.1 What are the practices in MEPPs?

In considering what characterised the MEPP learning cultures, it was important to identify the types of practices that underpinned them. This approach has advanced understanding regarding the purpose of the MEPPs, since the types of practices that were privileged can go

some way to informing us on what the partnerships were *for*. Importantly, alongside drawing on key documents and session observations, prevalent practices were deduced from delineating participants' motivations, learning goals and beliefs. This broad, multi-method approach enabled me to delve more deeply and meaningfully into questions of purpose than, for instance, relying on a MEPP project proposal and schedule alone.

All of the practices of learning identified across the MEPPs are collated in Table 27, which shows that performing in a prestigious concert venue, modelling professional musicians, and teacher CPD were common drivers in all cases, and that access (including to the professional music world), and creating and performing original music were common drivers in at least two cases. Indeed, elite interviewee Rob_AC made a powerful case for the benefits of working with real life, living artists (8.4) – an MEPP affordance that schools frequently commented on. However, it is also clear that the MEPPs significantly differed in terms of respective practices, ranging from discipline (MEPP1), to teaching for creativity (MEPP2), to musical community building (MEPP3). This shows that while MEPPs can look ostensibly similar on the surface (e.g., a similar number of sessions, working with visiting musicians and attending a final sharing event), the goals, approaches and philosophies underpinning each MEPP vary. This reinforces the highly social and therefore unique nature of learning cultures – and MEPPs, as well as the need to invest time in developing shared understandings (8.1).

There is also the issue of to what extent *all* of the relevant individuals participated in practices. For instance, while teacher CPD was a core reason the MEPPs were formed, teachers' engagement in CPD was variable and, as my findings illustrated, related to their identity (see section 9.1), as well as structural factors such as competing school commitments and SLT expectations (MEPP1). Bourdieu's constructs of habitus, capital, and field have been highly effective tools for dissecting individual and structural factors governing practice, and the way in which power relations between individuals shapes learning possibilities.

Table 27: Summary of practices of learning across the three MEPP case studies

<table>
<tr><th colspan="3">Common practices of learning across all MEPPs</th></tr>
<tr><td colspan="3">• performing in a prestigious concert venue
• modelling professional musicians
• teacher CPD</td></tr>
<tr><th colspan="3">MEPP-specific practices of learning</th></tr>
<tr><th>MEPP1</th><th>MEPP2</th><th>MEPP3</th></tr>
<tr><td>• access
• building and scaling up singing
• challenging teachers' musical expectations
• developing singing skills
• building confidence
• discipline
• core habits
• mutual learning
• inclusion
• male choir singing</td><td>• creating and performing original music
• joint planning
• dialogue
• research
• collaboration
• self-expression
• identity building
• teaching for creativity</td><td>• creating and performing original music
• access
• musical community building
• composing through musical improvisation</td></tr>
</table>

10.2 What is the learning in MEPPs?

From the MEPPs in this research, it is clear that learning within MEPPs is multidimensional (Wenger, 1998). This is illustrated in Table 28, which summarises learning of practices across MEPP cases. Among numerous examples of the learning, professional choir leaders modelled singing techniques and habits which children successfully grasped; a teacher was inspired to build more composing into their curriculum; and young people improved their ensemble playing skills. Some partners learnt to collaborate more effectively through experiencing and resolving creative differences and intentionally prioritising particular tasks. It is the case, then, that MEPPs offer significant learning possibilities for young people, teachers, and professional musicians.

Table 28: Summary of learning of practices across the three MEPP case studies

Teachers	Reinforcing existing musical habitus Becoming a more confident choir leader Becoming interested in composing possibilities Becoming inspired by MEPP3 model Reinforcing musician and teacher identities
Young people	Improving as singers Becoming aware of family's musical capital Becoming a legitimate member of the choir Realising teachers are learners too Developing a new outlook Becoming aware of personal composing practices Becoming creative problem solvers Gaining a 'wider sense' of how to compose Identifying 'proper' musicians Becoming aware of professional music field practices and playing in an ensemble
Professional musicians	Unresolved learning Trusting the instinct Identifying collaborators' creative boundaries

10.3 What is the impact of MEPPs on learning?

The MEPPs enabled diverse learning which, without the connections the MEPPs forged, may not have been possible. For example, a MEPP2 teacher attributed their willingness to integrate composing in their curriculum to working with Composer_MEPP2, young people improved as singers through working with a professional choir leader in MEPP1, and Composer_MEPP3 became more aware of their collaborators' creative boundaries while going through the motions of pulling together and arranging the schools' musical creations.

However, the impact of MEPPs on learning was, in some cases, *not* desirable. Instances of this are coloured red in Table 28. Notably, practices reinforced existing teacher identities and potentially dissuaded teachers from embedding singing and composing in their classrooms in the future - although it must be noted that teachers may have been somewhat resistant to taking certain approaches forward whatever ensued during the MEPPs due to factors such as musical identity (see section 9.1.) and the short duration of the projects. The privileging of

particular practices in MEPP3 signalled to some young people that they were not 'proper' musicians. Therefore, it is the case that MEPPs have the potential to have both positive *and* negative impacts on learning. The negative impacts stemmed from issues such as: the fast-paced nature of the music sessions; a lack of wider support from the school; a lack of dialogue between partners about what the creative process would involve and the roles partners wished to adopt; a lack of autonomy afforded to teachers regarding whether or not they wanted to take part; and practices which did not build on young people's existing musical knowledge. Therefore, alongside considering practices of learning which are privileged within MEPPs, it is important to consider which practices are underprivileged or indeed absent within MEPPs. This relates to an issue raised in the elite interviews (Chapter 8), which is that MEPPs are seldom co-curated and co-delivered by music organisations *and* schools.

10.4 Where is the learning between young people, teachers, and professional musicians during music education partnership projects?

I have shared a diverse range of positive and negative learning experiences from across the MEPP cases, advancing understanding of what characterises learning within this key area of music education provision in England. Now, my main research question 'where is the learning between young people, teachers, and professional musicians during music education partnership projects?' is an opportunity to consider the flow of learning between participants (e.g., from teachers to musicians or vice versa) as well as what 'conditions for learning' (Scarborough et al., 2004) were in place where the learning between participants was effective. I then move on to discussing how this research has opened up new possibilities for exploring successful and effective MEPP relationships.

Given the emphasis on practices of modelling professional musicians and teacher CPD across the MEPPs, the learning mainly flowed from the professional musicians to the young people and teachers (to varying degrees of success). Therefore, musicians' practices were the key catalysts for the learning that unfolded during the MEPPs. This does not mean that reciprocal learning between participants was absent; it was through working with teachers, young people, and wider partners that musicians enhanced their understanding of how to navigate the demanding nature of MEPPs. Indeed, as Hodkinson et al. state (2007: 34)

> Much of their [an individual's] impact is the result of their presence and actions within it [the learning culture], whether they intend to influence that culture or not.

Furthermore, the willingness of young people and support musicians to voice their concerns regarding how the composers arranged the music sparked some useful reflections for the composers. A significant factor underpinning why learning mainly flowed from the professional musicians is that, as previously discussed, the professional musicians had more power in defining practices and adopted the leading role in the sessions. The implication here is without putting structures in place to enable reciprocal learning (see Kenny and Morrissey, 2016) MEPPs will likely centre on what professional musicians can offer to schools, and not on what schools can offer to professional musicians. Depending on the goals of the MEPP this is not necessarily an issue. However, based on the findings in this research, professional musicians and music organisations would benefit from more opportunities to learn *from* teachers and young people, particularly with regards to their needs and existing musical knowledge, and their perspectives on what counts as an effective MEPP. We know that the schools were concerned with building a legacy from the MEPPs, for example, so an effective MEPP for schools may need to be underpinned by practices which are sustainable and resonate with teachers' and young people's identities. Furthermore, it is clear from my findings, for example, that some of the young people were not as charmed by the prospect of visiting a concert hall as their teachers! Perhaps, then, teachers still have more to learn from young people about what the latter deem as effective and successful MEPPs. To paraphrase elite interviewee Matt_YM, this relates back to the idea of being able to understand where children are coming from.

Moving on to the next part of my response to the main research question, effective learning between participants occurred where participants' differences in terms of their musical knowledge and expertise were managed meaningfully and ethically. Examples of this included Composer_MEPP2 differentiating song writing tasks depending on students' needs, and setting up spaces for themself and the young people to co-reflect on and critique their (Composer_MEPP2's) practices. Approaches like this enabled a more inclusive MEPP whereby the unique context of each school underpinned the creative process, and all creative composing practices – not just the professional musician's – were acknowledged and understood. It is notable that in this case, the charity and music organisation leaders were research-engaged and promoted reflection, which elite interviewee Rob_AC identified as a key facet of effective partnership working. While professional musicians had greater

influence over which practices were privileged in the learning cultures, the opportunity to discuss practices and suggest alternatives helped to redistribute power in each social space. Perhaps the next step towards building more successful and effective MEPPs would be for partnerships to set up spaces for partners to critique MEPP practices more broadly, encompassing aspects such as structure, duration, and choice of personnel. A relevant question arising from this research, for instance is: is it ethical for head teachers to expect primary school teachers to participate in singing projects if they 'dread' singing? The possibility for further critique is expanded on in the recommendations section.

Finally, I hope that this research and the novel conceptualisation of MEPPs as learning cultures will assist those involved in MEPPs in locating the learning within them more meaningfully and expansively. It was my aim to develop a more nuanced understanding of MEPPs so that questions of learning can:

- be made visible and therefore be addressed before, during and after MEPPs.
- be addressed holistically through adopting a cultural understanding of learning that considers social practices and variables between multiple internal and external factors.
- help to develop richer and more meaningful judgments as to what constitutes effective and successful MEPPs.

From exploring how assessment practices in the national field of music education impinged upon young people's impressions of group composing, to considering the link between orchestral musicians' habituses and the 'uncomfortable dissonance' (Christophersen and Kenny, 2018: 242) that arose during their classroom visits, the learning cultures lens has provided a deeper, more nuanced understanding of what influences learning during MEPPs. A focus on learning, informed by a contextual awareness and sensitivity towards all of the partners, will hopefully enrich and strengthen relationships between schools, music organisations and professional musicians. This research has also moved the dial in regard to what constitutes success within MEPPs. In contrast to marvelling at the reach of the project, or the time in the concert hall, teachers commented for example on young people's views being acknowledged in song form, and how the MEPP connected young musicians across year groups. Young people enjoyed hearing about their peers' viewpoints, seeing their teacher as a learner, creatively problem solving and being able to spend more time with peers. Therefore, determining success in MEPPs ought to come from rich dialogue with participants, and not solely pre-set criteria.

10.5 Core thesis argument

Bringing together the key findings from this research and having revisited my research questions, my core argument in this thesis is as follows: MEPPs offer rich potential for learning, and the opportunities for children and young people to model professional musicians and perform in prestigious venues afforded by MEPPs are major drivers for schools, with the important caveat that young people are not necessarily motivated by the same MEPP opportunities as their teachers. The potential impact and legacy of MEPPs also matters to schools, whether as a catalyst for enhancing their school's musical culture, enriching curriculum learning, or growing further connections with external organisations. Some MEPPs facilitate more synergistic practices and effective learning than others, and MEPPs are equally capable of being empowering *and* disempowering to participants. To understand why this is the case requires a sensitivity from all individuals involved to the complexity of MEPPs, which are simultaneously shaped by young people, teacher and professional musicians' past music education experiences, identity, the unique contexts and profiles of schools, partners' beliefs and agendas, power dynamics operating within partnerships, the impact of the wider socio-cultural-political landscape on schools, music organisations and funders, along with many other complex factors. This sensitivity extends to ensuring that schools are not seen as homogenous social groups and that young people's views are also sought alongside school staff. Through reviewing MEPP development from policy to practice (Section 2.2) the timeliness of this research is further highlighted; a multitude of voices promote music education partnership working, yet few voices have mentioned how to achieve *better* music education partnership working. It is now time to move towards this, and key areas for improvement (expanded on in the recommendations) identified in this research are briefing and consulting all participants on MEPPs - including young people; space for dialogue centred on partners' roles; and for music organisations and professional musicians to develop greater contextual awareness of MEPP partner schools.

Finally, drawing on my research, I will share a number of recommendations for enabling more effective learning cultures within MEPPs.

10.6 Recommendations

For schools and teachers:

- Share as much information as is allowable and practicable with partners so that music organisations and musicians can develop sufficient contextual awareness. This will support inclusive, meaningful, and ethical practices and increase opportunities for effective learning.
- Senior leaders should support teachers to choose if and how they participate in MEPPs.
- Senior leaders should promote a culture of continued learning which enables teachers to build on and hone the skills they have developed during MEPPs.
- Senior leaders and teachers should encourage and support young people to speak openly about their perspectives on MEPPs, what they would like to gain from participating in them, and what would make them better and more fit for purpose for young people.

For music organisations and musicians:

- Confusion regarding roles is common. Therefore, dialogue concerning teachers' and musicians' roles should be normalised and addressed at the beginning of, and throughout MEPPs. This should cover how partners would like to collaborate across the lifespan of the MEPP, thereby fostering a praxis of collaboration that can be honed in practice.
- Practices of modelling musicians are important in MEPPs; however, it is important that practices build on young people's existing knowledge and musical identities. Resources such as The Music Lab (Mayne et al., 2021) offer useful guidance on this.
- As per good practice examples in this MEPP, set up ongoing spaces for reflection and debate between young people, teachers, and musicians.
- Work with schools to ensure that musicians' enter into schools with sufficient contextual awareness and an understanding of young people's existing musical knowledge and identities. Building on Youth Music and BCU research (Youth Music, 2019) ensure that Project Managers/individuals responsible for coordinating MEPPs are trained in how to be 'interlocutors' and support this process.
- Ask schools what kind of legacy they envision from participating in the MEPP and adapt practices where possible/needed to support this.

- Develop a diverse workforce so that young people can encounter a range of potential musical role models.
- As shared by Hannah_ACE, partnership work should start with an 'understanding of the need of local young people'.

For schools and music organisations:

- Explain MEPP project models to young people in order to give them an opportunity to learn about and discuss aspects, such as what to expect from the creative process, and collaborating with musicians.
- Where possible, provide opportunities for youth voice whereby young people can input into planning MEPPs with regards to aspects such as time allocations for composing and performing, but also with regards to their musical learning. This extends to having opportunities to critique MEPPs and to imagine and share what an effective and successful MEPP would look like from their perspectives.
- Schools and music organisations should identify clear progression routes and opportunities beyond MEPPs so that young people can continue making music and access authentic music spaces.

For policy makers and funders:

- Develop more funding structures which promote co-design and co-teaching between schools and music organisations, including young people. This will allow MEPPs to centre the needs of local young people.
- Invest in long-term MEPPs to promote sustained learning and relationships between musicians and schools.
- Ensure that evaluation and reporting requirements address how MEPPs are planning for and fostering learning, and that understandings and measures of efficacy and success draw on a plurality of voices.

10.7 Limitations of this research and recommendations for further research

- While this study provided rich accounts of MEPPs and perspectives from senior cultural education leaders, the former was limited to short-term MEPPs. Therefore, it would be useful to examine learning cultures within long-term MEPPs.
- This study examined learning during or shortly after MEPPs took place. Further research is needed to determine if and how practices are embedded in schools *after* MEPPs. This also relates to researching if and how MEPPs build other types of legacy in schools.
- Young people's motivations, learning goals and beliefs in relation to respective MEPPs were not delineated alongside other key partners (see Section 5.2 for an example). Including this would strengthen understanding and awareness.
- To allow for sufficient depth, this research focused on young people, teacher, and professional musicians' learning of practices. Future research should delve more deeply into music organisations, funders, and other stakeholders' learning.
- The MEPP cases in this research were between mainstream schools and large-scale music organisations in England. It would be useful to investigate learning cultures within a range of other settings including alternative provision schools, and with music organisations with specialisms beyond choral, contemporary, and orchestral music. This could extend to international settings.
- Data were collected before the refreshed NPME. Further empirical research on learning within MEPPs set against the backdrop of the refreshed NPME would be a useful progression of this research, as would an updated policy and practice review.
- To move towards MEPPs where artists *and* teachers are empowered to define practices, it would be beneficial to develop and/or test out a framework for co-planning and co-teaching in MEPPs.

Further research recommendations:

- Further exploration of 'idealised habitus' (Colley, 2003) within music teaching and how this impacts teachers' actions and behaviours in MEPPs.
- Building on the work of Gibson (2019) which explored composer's 'sonic signatures' in community music settings, to explore issues surrounding 'sonic signatures' further in MEPPs and/or compulsory music education settings.

- Further research on the governance of MEPPs and how this impacts practice.
- To research and advance understanding on what underpins *inclusive* MEPPs.

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Appendix One: Reflexive Statement

My positionality as white, cis and straight enables me to move through white, cis and straight dominated music and arts spaces with ease, despite feeling like I was latecomer to the classical music world, discussed below. Being university educated with first-hand experience of working in the arts has shaped my professional habitus and enabled me to acquire particular forms of social and cultural capital including a BA (Hons) in Music, work experience in a number of prestigious music organisations, and a professional arts network. It is important not to lose sight of this and to represent the voices of research participants, particularly those from underrepresented groups, with care.

I was raised by my grandparents and a single parent father who, together, shared the childcare of my older sister and me. My Grandad fled Eastern Europe during World War Two and eventually settled in Leeds, UK, where he met my Nanna. Understandably, my Grandad arrived with very little, and my Nanna was from a working-class Yorkshire family. I developed an early interest in music, influenced by my home life. We sang along to musicals including Grease, Calamity Jane and Sound of Music on VHS, Queen cassettes in the car, and ABBA songs as part of sibling 'music shows' for our Grandad. My primary school provided regular singing opportunities and I recall getting goosebumps at the sound of dozens of voices singing together in the school hall. I briefly took private keyboard lessons at about 7 years old and remember learning songs by Oasis and The Beatles. While a love of music was a strong part of my habitus, we did not engage in highbrow cultural activities as a family. I did not see a live orchestra until university, or see live opera until my early twenties, for example. I was only vaguely aware that my home city had an opera company.

During the 1950s my Grandparents bought a family home in a middle-class suburb with a good comprehensive secondary school. This school, where I studied from Year 7 –Year 13 (aged 11-18) shaped my habitus; my friendship group included young people with comfortably middle-class backgrounds signalled by pianos in living rooms, parents with professional qualifications, and holidays abroad. One weekend, my friend performed a piano arrangement of some film music I liked, and I was spellbound. This rekindled an interest in the keyboard and contributed to me choosing to take Music for GCSE. By the time I was in Year 11 another spark had been lit and I loved symphonic film soundtracks. I was determined to study music at university and learn how to compose, and I knew that this required ABRSM

Grade 8[25] or equivalent. I began private piano lessons and getting to grips with the piano music of Bach, Beethoven, Chopin, and Debussy though intensive practise. I achieved Grade 8 piano (my first and last piano exam) and A in AS Level and A Level Music, including 100% in my AS and A-Level composition modules. However, these exciting achievements at this formative time in my music education journey were juxtaposed against two social interactions where my cultural capital, or lack thereof, was questioned:

- Shortly before my Grade 8 exam my piano teacher unexpectedly relocated. She connected me to another piano teacher who was known for achieving a 100% Grade 8 pass rate with her students. She met me and asked me to play. Shortly afterwards she declined to take me on as she was not confident enough that I would pass.
- I had an interview at my first-choice university. Potentially sensing from my limited musical CV and lack of piano exam grades that I was a latecomer to music, the lecturer running the interview mentioned that the music department was "very middle class" and that many students played multiple instruments and had been in ensembles from a young age. They wanted to raise this issue to check if I would be okay with this environment.

While I did pass my Grade 8 and get offered a place at the above university, I hesitated over whether I should accept the place for months. Retrospectively I can see that university was concerned with students fitting in with their middle-class values, rather than questioning whether their values met the needs of their students. As regards the piano teacher, perhaps I lacked the middle-class dispositions which peers will have gained through years of youth ensemble rehearsals (Bull, 2019) to perform confidently in front of a stranger. These interactions reinforce an earlier discussion about the empowering *and* disempowering potential of music (Webb et al., 2002). Despite having access to enough economic capital to learn piano and attending a good school, I faced setbacks. This means that I bring to this research a sharpened sensitivity of how the value-laden world of classical music can be a challenging space for young people to navigate.

Another important biographical aspect to highlight is that while the above-mentioned family were my rock, I experienced dysfunction and trauma in other parts of my family life, which often destabilised my wellbeing. My positive music education journey, along with a stable

[25] ABRSM (The Associated Board of the Royal Schools of Music) is 'the UK's largest music education body, one of its largest music publishers and the world's leading provider of music exams.' (ABRSM, online) https://gb.abrsm.org/en/about-us/ [Last accessed February 2023] Grade 8 is the most advanced ABRSM exam.

friendship group, undoubtedly kept me on track and I learnt to use music as a mood stabiliser to achieve ‘affect regulation’ (Goethem and Sloboda, 2011: 208). Through playing piano, I experienced what Bernard terms ‘transcendent music making experiences’ (2009: 4), which accelerated my musical learning and musical identity. I cannot be certain if a lack of exposure to live orchestras and cultural institutions elevated the magic of the symphonic sound world, and/or if it possessed magical qualities because of its ability to transcend difficult aspects of my childhood. Either way, when I eventually saw a live orchestra I was wowed by the experience. Then, when I worked for Opera North after graduating I was equally wowed by The Grand Theatre and the sound of dozens of chorus singers. To this day, these experiences and spaces feel special and have a ‘wow factor’ (Bamford, 2006: 18) for me. I’m aware that I therefore have positive associations with symphonic experiences and concert halls and carry this bias into this study. This is significant in the context of this research as I am critiquing how MEPP practices, which include attending prestigious music venues, impact learning. It was important, therefore, for me to bracket my own experience while I was designing, analysing, and writing up my research.