

REPORT OF THE EVALUATION OF THE MUSIC EDUCATION PARTNERSHIPS IN DONEGAL AND DUBLIN

Prepared by

Karan Thompson Consulting Limited

Management, Cultural & Arts Consultancy
31 Granville Road, Cabinteely,
Dublin 18

Phone: (01) 2856162 Mobile: (086) 2550291

Email: info@ktcl.ie

Web: www.ktcl.ie



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ABBREVIATIONS

BCFE	Ballyfermot College of Further Education
CDB	County Development Board
CDVEC	City of Dublin Vocational Education Committee
CPD	Continuing professional development
DAST	Department of Arts Sport and Tourism
DCDB	Dublin City Development Board
DCO	Donegal Chamber Orchestra
DES	Department of Education and Science
DYO	Donegal Youth Orchestra
IAMS	Irish Association of Music Schools
IAYO	Irish Association of Youth Orchestras
JCSP	Junior Certificate Schools Programme
LYIT	Letterkenny Institute of Technology
MEP	Music Education Partnership
NCH	National Concert Hall
NSO	National Symphony Orchestra
RTÉ	Radio Telefís Éireann
VEC	Vocational Education Committee

1. EXECUTIVE SUMMARY

1.1. Introduction

Karan Thompson Consulting (KTCL) was retained by Music Network and the Arts Council during April 2008 to carry out an audit and evaluation of the exemplar Music Education Partnership (MEP) models in County Donegal and the City of Dublin. The project was completed in three phases as follows:

Phase 1 - Desk research, information gathering, consultation and analysis
Phase 2 - Information gathering and consultation findings document
Phase 3 - Report and industry presentation

1.2. Methodology

Research was carried out in three areas as outlined below:

Internal research

- Internal interviews
- Internal documentation

External research

- Focus groups
- Individual interviews
- Consultation surveys

Desk research

- Internal documentation
- Sectoral reports
- Relevant external publications

1.3. Identification of Priority Issues

Priority issues were broken down under a range of specific headings as determined by the outcomes of the research and information gathering process. They are dealt with under the following categories:

1.3.1. Benefits of a Music Education Partnership

1.3.2. Future development of the existing MEPs

1.3.3. Partnership

1.3.4. Artistic policy and practice

- Music tuition
- Performance opportunities

1.3.5. Access

1.3.6. Curriculum support

1.3.7. Administration and management

- Fees

Financial support

Information and communication

Instruments

Professional development

Tutors

1.4. Conclusion

In conclusion KTCL was encouraged by the range and depth of activity, initiatives, programme development etc. within the existing MEPs as identified during the research and information gathering phase of this project. We were furthermore encouraged by the appreciation and understanding of those working within the sector as to how best to move forward in a coordinated and concerted manner for ongoing development of the current models and shared learning for the potential development of future MEPs in other locations around the country.

We would like to express our gratitude to the project steering group for their input and guidance throughout the project, to those managing the Music Education Partnerships in both the City of Dublin and County Donegal and to all others who formed part of the consultation phase of the research.

2. INTRODUCTION

Music Network and the Arts Council are committed to Music Education Partnership development and implementation, and to this end recognised the urgent need for evaluation of the extant MEP models, in order to provide for a considered strategic approach for roll out of the MEP model on a wider scale within Ireland. With a view to meeting this objective, the parties sought an experienced party to undertake an audit and evaluation of the Music Education Partnerships in the County Donegal and City of Dublin VECs. Karan Thompson Consulting was selected to carry out this review.

The primary objectives of the project were to:

- (a) Deliver a comprehensive consultation and auditing process which would inform a written evaluation report and recommendations for the future application of the model in other parts of Ireland, and the development of the existing MEPs, and
- (b) The preparation of a presentation which encompasses the key findings and recommendations of the evaluation report, designed to inform policy makers and current and future funders of the impact of the MEPs in Dublin and Donegal and the potential for development of the model in other cities/counties in Ireland.

3. TERMS OF REFERENCE

Music Network and the Arts Council indicated its terms of reference for the project as follows:

- An audit of current services and numbers availing of/beneficiaries of services offered by current MEP schemes.
 - An evidence-based account of the impact of the current services and of their effectiveness and future potential to provide accessible, high quality, diverse music education services to children and young people within the Donegal and Dublin regions.
 - A context-based analysis of extant MEP structures and services, and recommendations for their future development.
 - Experience-based recommendations in relation to the future application of the model in other parts of the country.
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4. METHODOLOGY

The project was completed with active participation from the project steering group, along with external stakeholders. The process included the following phases:

Phase 1 - Desk research, information gathering, consultation and analysis

This phase involved a comprehensive consultative process including individual interviews, focus groups and surveys, whereby a number of issues were identified. The duration of the consultation/information gathering process was extended to include as many respondents as possible.

Phase 2 - Information gathering and consultation findings document/workshop

This phase involved the development of a findings document, which highlighted the key issues identified during the consultation and desk research process and provided a contextual alignment with sectoral models and funding supports within the sector, to inform the development of the final report and industry presentation.

Phase 3 - Final report and industry presentation

Involved working closely with the project steering group to develop this evaluation report which was presented back to the steering group.

Research was carried out in three areas:

Internal research
Individual interviews
Internal documentation
External research - consultation process
Focus groups
Individual interviews
Surveys
Desk research
Internal documentation
Sectoral reports
Relevant external publications

4.1. Internal Research

4.1.1. Individual Interviews

Internal research was conducted via individual interviews with key personnel involved in the administration and management of the MEPs in both Donegal and Dublin. The purpose of the internal interviews was:

- To research the existing provision for music within the two extant MEPs
- To identify developmental areas for the MEPs into the future
- To identify how the MEP works with partners for the provision of services
- To identify the vision of the MEP in relation to continued development of supports for music education

Those consulted for individual interview were:

Carmel	Dunne	Director, Ceol, Ballyfermot, Dublin 10
Rita	Eyre	Administrator, Ceol, Ballyfermot, Dublin 10
Evonne	Ferguson	Music Development Manager, Donegal MEP
Gerard	Flanagan	Head of Music, CDVEC Kylemore College, Ballyfermot, Dublin 10
Martin	Gormley	Adult Education Officer, Donegal VEC
Joan	Hynes	Assistant Principal, Larkin Community College, Dublin 1
Stephen	McCarthy	Education Officer, City of Dublin VEC
Patricia	O'Brien	Music Specialist, St. Michael's School, Dublin 10
Naomi	Plant	Principal, De La Salle School, Ballyfermot, Dublin 10
Bernie	Hand	Principal, Colaíste Eoin, Finglas, Dublin 11

4.2. External Research

4.2.1. Consultation Process

The consultation process commenced during May 2008 and concluded in October 2008 and was carried out using a range of consultation methods:

- Focus groups
- Individual interviews
- Surveys/questionnaires

A list of those consulted in the project process is included in Appendix A of this report.

4.2.2. Focus Groups

Focus groups were held with a range of individuals who were identified as stakeholders during the project planning process. These focus groups were developed in order to appreciate the range of perspectives held by stakeholders. The groups provided an opportunity for open discussion between individuals and those representing music related organisations. The rationale for holding focus groups was to enhance:

- Idea generation; participants are more creative about offering insights about the topic being discussed
- Group atmosphere; stimulates people to talk openly about issues
- Stream of consciousness; one comment generates another and therefore provides depth of argument
- Social context; no one is forced to answer so participants tend to offer thoughtful and insightful answers
- Group interaction; enables each individual to expand and refine their opinions in the interactions with the other members
- Less intimidating than in-depth interviews; participants are less likely to feel inhibited in the company of others similar to them than they are when alone with an interviewer

A range of focus groups were held with a mix of students, parents and tutors of the MEPs in both Donegal and Dublin as shown below.

Focus Group	Location	Date	Time
Letterkenny students	Letterkenny	19-Jun	10.00
Letterkenny parents	Letterkenny	19-Jun	12.00
Buncrana/Inishowen students	Buncrana	19-Jun	15.00
Donegal Town parents	Donegal Town	20-Jun	11.30
Donegal MEP tutors	Letterkenny	20-Jun	14.30
Ballyfermot parents	Ballyfermot	18-Jun	10.00
Ballyfermot students	Ballyfermot	23-Jun	10.00

4.2.3. Individual Interviews

Individual interviews were planned with key external stakeholders identified during the project planning stage. The rationale for carrying out individual interviews was to gain

an understanding of the perspective of key agencies involved in music education development and provision. The following is a table of those interviewed as part of the individual interviews process;

Sally	Bonner	Education Centres Directorate
Amanda	Geary	Inspector of Music, Department of Education and Science
Margaret	Kelly	Principal Officer, Department of Education and Science

4.2.4. Consultation Surveys

Consultation surveys were sent to all identified stakeholders, parents, students and tutors in both MEPs. Surveys were distributed to: over 120 parents and students in the Donegal MEP; to parents of those attending the Ballyfermot MEP, and to all tutors in both the CDVEC and Donegal MEPs.

We were not in a position to distribute the surveys to students in the Larkin Community College strand of the Dublin MEP due to school closure/project timing; however, we worked with the management of Larkin Community College to access student diaries, which were developed specifically in relation to their involvement in the Learning Through Arts Programme in the school.

4.3. Desk Research

Desk research was conducted with the following documentation referred to:

4.3.1. Internal documentation:

Donegal MEP

- Donegal MEP - pilot proposal to Department of Education and Science
- Information from Music Development Officer re. activities/services provided by the MEP
- Minutes of MEP steering group meetings

City of Dublin VEC, MEP

- CDVEC documentation for pilot development
- Hynes, Joan, *Review of Learning Through Arts Programme at Larkin Community College* (unpublished), 2008
- Professional development programme information, Ceol Ballyfermot

4.3.2. External sectoral documentation including:

- *A National System of Local Music Education Services*, Music Network, Dublin, 2003
- *A Policy Framework for Education, Community and Outreach*, Council of National Cultural Institutions, Dublin, 2004
- *Arts in Schools*, Arts Council, Dublin 2004
- *Live Music in the Classroom: Vogler Quartet in Sligo Residency*, Orla Moloney, Arts Office Sligo County Council, 2006
- *Local Music Education Services Partnerships: Where to From Here?* Karan Thompson, UCD, Dublin, 2006
- *Music Capital Scheme and Research Project*, Music Network, Arts Council and IRMA Trust, Dublin 2008
- *Partnership for the Arts in Practice, 2006 – 2008*, Arts Council, Dublin, 2005
- *Partnership for the Arts*, Arts Council, Dublin, 2005
- *Points of Alignment: Report of the Special Committee on Arts and Education*, Arts Council, Dublin, 2008
- *Report of the Outcomes of the Music Network Music Education Project, Phase 1*, Karan Thompson, Music Network, Dublin, 2007
- *Towards a Policy for the Traditional Arts*, Arts Council, Dublin, 2004

4.4. Music Education Partnerships

The following are the locations of the MEPs as put in place by the Department of Education and Science. The Dublin model consists of three strands operated from three distinct locations.

4.4.1. Donegal Music Education Partnership

Donegal Music Education Partnership
Regional Cultural Centre
Port Road
Letterkenny
County Donegal

4.4.2. CDVEC Music Education Partnership

Dublin South
Kylemore College
Ballyfermot
Dublin 10

Dublin Inner City
Larkin Community College
Cathal Brugha Street
Dublin 2

Dublin North
Coláiste Eoin
Finglas West
Dublin 9

4.5. Limitations of Research

4.5.1. City of Dublin VEC Music Education Partnership

The CDVEC Music Education Partnership operates as three distinct strands of the one model. In terms of examination and analysis of the model and for the purposes of this report the three strands are described separately in the audit and consultation findings, but treated as a single model of provision in terms of future development and within the report's recommendations.

4.5.2. Consultation Process

The timing of the evaluation resulted in some difficulties in accessing stakeholders (mainly students) for the consultation element of the process; however, KTCL is confident that the stakeholder process is comprehensive and provides a representative sample from the existing MEPs.

5. BACKGROUND TO THE DEVELOPMENT OF THE MEPS

Following the publication of the Music Network Report, “*A National System of Local Music Education Services*”¹ the Department of Education and Science sent a letter outlining the key features of proposed ‘exemplar models’ to the CEOs of County Donegal VEC and City of Dublin VEC². The letter outlined the key features to be adopted by the relevant VEC for the purposes of establishing a Music Education Partnership in each location. These key features were drafted from the recommendations of the report.

- A partnership between the VEC and County Development Board focusing on primary and post primary schools in a region
- Some support for schools for the implementation of the curriculum, working in collaboration with the curriculum support services
- An emphasis on addressing disadvantage using experience of music performance to enhance pupils self esteem in schools catering for disadvantaged pupils
- A key focus on empowering and up-skilling class teachers to become the drivers of the schemes over time
- Inclusion of provision for individual tuition to the extent feasible

This letter also included a summary of the key points of the Music Network report and how they would be implemented at both local and national level. It also defined how the MEPS would operate in a local and national context and proposed management arrangements for them through an implementation group and subsequent to this the National Music Education Council³. Funding was allocated from the DES to the relevant Vocational Education Committee (VEC) for disbursement. Both VECs used the limited amount of funding provided to each VEC to develop new and enhance existing structures in music education in their region.

In the case of the CDVEC MEP, an internal implementation document was developed by the CDVEC. This document outlined an experimental three-stranded approach, which included the specific foci for each of three locations within Dublin city and an indication of the intended outcomes from each of the programme strands⁴. This approach was taken to establish how music services could be developed/extended in:

- (i) A location where instrumental and vocal music education was already well established (Ballyfermot)
- (ii) A post primary school where an arts programme was already in place (Larkin Community College) and
- (iii) A location where there were no formal music education services available (Finglas)

In the case of the County Donegal the MEP was developed from a reworking of the partnership committee's original submission to the Department of Education and Science during 2003, which laid down the intentions and proposed outcomes of the

¹ *A National System of Local Music Education Services: Report of a Feasibility Study*, Dublin, Music Network, 2003

² Letter for recast pilot proposal sent from Margaret Kelly, PO Qualification, Curriculum and Assessment Policy Unit, DES, September 2004, to pilot VEC CEOs

³ Letter from Margaret Kelly, PO Qualification, Curriculum and Assessment Policy Unit, DES, September 2004, to pilot VEC CEOs p.3-4

⁴ CDVEC, Local Music Education Services Partnership Implementation Document, Nov. 2004

MEP before funding had been made available⁵. This reworked document provided the strategic plan for the MEP in the Donegal region.

The Department of Arts, Sport and Tourism (DAST) and the DES set up a Special Advisory Committee on Arts and Education during 2006. The work of this committee was completed during 2007 and their subsequent report, "*Points of Alignment*"⁶, was published by the Arts Council during June 2008. The recommendations from this report which relate to the development of national music education services have been referenced in this document.

⁵ Donegal CDB and Donegal VEC, *Donegal LMESP Proposed Pilot Project*, Donegal, 2004

⁶ *Points of Alignment*, Report of the Special Committee on Arts and Education, Arts Council, Dublin, June 2008

6. OVERVIEW OF THE MEP MODELS

All findings presented in relation to these MEP models have been obtained through the consultation process, as outlined in the methodology section of this report (section 4). Supporting documentation, where available from these parties, has been cited accordingly.

6.1. City of Dublin Vocational Education Committee (CDVEC) - MEP

The City of Dublin Vocational Education Committee received funding in December 2004 from the Department of Education and Science to develop a Music Education Partnership following the publication of the report *A National System of Local Music Education Services*⁷. The CDVEC developed a working document which set out an implementation proposal for development of music services for three specific areas within the Dublin region, which would make up the partnership model⁸. The Music Education Partnership committee was to be made up of representatives from the Dublin City Development Board, the City of Dublin Vocational Education Committee, primary and post primary schools involved in the programme (from specified areas of the city), community groups and business groups within these specified areas.

The intention of the three-stand approach adopted by the CDVEC was to channel the Department of Education's funding for the MEP directly into frontline services. This approach was considered by the CDVEC to be the most effective and efficient mechanism for making the MEP programme a reality. The areas which benefitted from the MEP funding were three disadvantaged areas of the city. The first location was on the south side of the city in Ballyfermot, where existing music education services were in place at Kylemore College. The second location was Larkin Community College in Dublin's inner city, which had in place a "Learning Through Arts" programme within the school. The final location was on the north side of the city, Coláiste Eoin, Finglas, where there were no music education services in place. Finglas represented a green-field site in terms of music education services provision. It was proposed that the administration of the partnership would be developed and implemented through Mr. Gerard Flanagan as Director of Music for the CDVEC (Music Education Partnership Organiser) as distinct from his role as Head of Music in Kylemore College.

6.1.1. CDVEC Music Education Partnership - Dublin South: Ballyfermot

The primary focus of implementation of the Music Education Partnership in this area was to develop the supports for music in local primary schools. This was to be achieved in conjunction with the programmes which were already in place at primary level through the Ceol⁹ initiative, at second and post Leaving Certificate level with the Music School in Kylemore College, and at post Leaving Certificate level with the Ballyfermot College of Further Education (BCFE).

The MEP model in Ballyfermot is operated through Ceol, which provides an in-school and afterschool instrumental tuition model for the Ballyfermot area. The in-school programme consists of tuition for the development of a band, an orchestra or a choir,

⁷ *A National System of Local Music Education Services: Report of a Feasibility Study*, Music Network, Dublin, 2003

⁸ CDVEC, LMESP Implementation Proposal, Dublin, 2004 (unpublished)

⁹ Ceol was established in 1998 to provide education, social and cultural workshops in music in the Ballyfermot area. It is managed by a committee, which comprises of representatives from businesses and schools within the locality, music specialists and local government agencies.

and is provided to the senior classes (3rd to 6th class) of all primary schools in Ballyfermot.

The choice as to which type of ensemble will be developed in each school is made by the principal (the MEP currently provides tuition for one orchestra, two choirs, and four bands within the local area). The schools decide which children participate in the programme, and enable the children to access tuition during school hours. Each school is provided with one hour of music tuition per week, which is funded by the MEP through VEC teaching hours.

Ceol works closely with the teachers in the participating schools, and provides resource packs to classroom teachers in order to maintain continuity in learning between weekly interventions by the visiting specialist music teacher. The genres of music taught are classical, traditional, rock and pop. The range of tuition provided includes:

Individual tuition

Group tuition

Ensembles

Performances

The afterschool programme is open to all children and young people from age eight years up (sometimes younger). Tuition is provided in piano, keyboard, guitar, percussion, bodhrán, violin, voice, tin whistle and flute. Group tuition is offered for the most part, with some individual tuition for vocal training. Piano tuition is normally provided in groups of two, and other instruments in groups of up to six children/young people. Ceol Ballyfermot evaluates the programme on a regular basis. Evaluation forms are sent out to principals of the participating schools and parents of those attending the afterschool programme, at the end of each term.

"The Ballyfamous Talent Show", an annual event run in association with Ceol and The BASE, is an outcome from the Ballyfermot MEP. Students from the MEP afterschool programme feed into the talent show, with a view to building audience for the future, and providing performers from the community. In addition, others who take part in the talent show are offered a place in the afterschool programme, even in instances where they were not part of the programme before.

The MEP also delivers end of year performances. In 2008, a concert was held in the new media centre in Ballyfermot College of Further Education, which had the result of bringing the community together and into buildings which they would not normally access. Individuals who have moved into teenage years and are involved in The BASE courses (DJ mixing and media courses) will also be provided with the opportunity to become part of the afterschool programme of the MEP.

Another notable outcome of the programme has been the development of music as a core subject within Kylemore College day school. Prior to the MEP's establishment, music was not offered as an examination subject within the school. In 2008 Kylemore College had its first pupils sit examinations in music at Junior Certificate level. A number of these pupils have also chosen to take music as a subject at Leaving Certificate level.

The Music Education Partnership Organiser believes that a "critical mass" has been built as a result of the Ceol/Kylemore initiative, which is permeating the local community, and being reflected in additional music education service provision at local level through the education system. Additionally, parents from the Dublin 10 area are starting to send their

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children to the extant music education services provided by the VEC in Kylemore College of Music.

MEP teachers are paid on a non-contractual basis for the number of hours they teach each week. Due to budgetary constraints, many teachers can only be afforded a small number of hours of tuition per week, which results in a higher turnover of teachers. The MEP programme is currently oversubscribed, and a waiting list is in place for tuition in a number of instruments. In addition, there is some concern over Ceol Ballyfermot continuing to provide administration for the MEP, as a result of lack of funding within Ceol itself.

6.1.2. **CDVEC Music Education Partnership - Dublin Inner City: Larkin Community College**

The second strand of programming receiving funding under the Dublin MEP is Larkin Community College in Dublin's inner city. Larkin Community College runs a "Learning Through Arts" programme, a three-year Junior Certificate programme, which enables pupils to specialise in arts/music, and where scholarships are provided to up to 20 students to participate.

The primary focus outlined by the CDVEC for the development of this strand of the MEP was to be the development of the music element of this arts programme.

"Particular attention will be given to the children from the local primary feeder schools and using the development of the school band as a way of attracting these students into the Arts programme."¹⁰

The college has developed a programme of music activity for the MEP in conjunction with its "Learning Through Arts" programme, with funding disbursed by the CDVEC from the MEP budget. This strand of the CDVEC model provides feedback through a yearly report, and as requested by the MEP Organiser.

A partnership is in existence between the Dublin Docklands Authority and Larkin Community College towards funding for music education and other activities within the college. Larkin Community College is committed to developing this partnership into the future. The college has also built a partnership with the Dublin Lions Club, which provides funding for the school band and the traditional music group. This partnership provides funding for purchase, repair and maintenance of all instruments in use within the college.

The music programme at Larkin Community College was in its infancy prior to the school's inclusion in the MEP. This programme has been substantially developed as a result of the activities of the MEP. Specifically, it has resulted in the introduction of music as a core curricular subject for a substantially increased number of pupils within the school, and an increase in school attendance figures on days when music is offered.

Larkin Community College has found that the arts/music programme within the college has benefited those pupils who form part of the Junior Certificate Schools Programme (JCSP). This programme requires the build up of statements of learning for the individual as part of its continuous assessment process. The music programme funded through the

¹⁰ CDVEC, LMESP Implementation Proposal, Dublin, 2004 (unpublished).

MEP has enabled additional activities to be carried out within the school, which assist these individuals in building up their JCSP statements.

Table 1:

Activities – CDVEC MEP Inner City: Larkin Community College

Activity	Pupils participating	Additional Information
Curriculum Support		
Introduction to music - 1st year programme (10 weeks) offered to all students	90 approx	This programme was initiated in September 2006. The success of the programme has resulted in a need for the college to provide 2 class groups for Junior Certificate music for 2nd year pupils in the academic year 2007 - 2008.
Arts group scholarships	20 per year	Introduction to music, provision of individual instrumental tuition and rehearsal/practice facilities leading to an examination in music for Junior Certificate.
Transition Year music programme	40 per year approx	This programme also provides a basis for music education for those who did not take music for the Junior Certificate, but who may consider opting for music as part of the Leaving Certificate Applied programme. It incorporates music technology, performances, workshops and consolidation of instrumental training, choir etc.
Junior Certificate music programme 1 st , 2 nd 3 rd years	80 approx	All pupils within the arts programme participate in music for Junior Certificate through applied learning techniques.
Leaving Certificate Applied programme	Approx 20 pupils per year	One-year music course with 8 assignments. In operation since 2004. This programme is open to those who may not have taken music as an examination subject at Junior Certificate level
Leaving Certificate music provision	18 pupils for Sept 2008	During the academic year 2006/2007 all Transition Year (40) pupils were offered music, with a view to making music available at Leaving Certificate level. The college now offers music as a curriculum subject at Leaving Certificate, with first group of students (18) completing their LC during summer 2009.
Performance class	All instrumentalists	A scheduled performance class is afforded to all instrumentalists each week. Students avail of specialist peripatetic teachers who prepare them for the performance element of their music examinations at Junior and Leaving Certificate level.
Scheduled instrumental practice	All instrumentalists	Pupils are afforded scheduled practice time during the school week in order to assist them in attaining the standard required for examination on their chosen instrument. These sessions are monitored by the music programme specialists within the school.
Partnership Initiatives		
Docklands, NCH Education & Outreach	20 pupils from the arts group took part in the NCH/Docklands workshop/performance project over a period of 2 weeks during 2006	

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Instrumental Tuition

Individual tuition	26 (2006)	Piano, guitar
Group tuition	68 (2006)	Recorder, drum kit
Paired tuition	14 (2006)	Wind instruments (saxophone, clarinet)
Traditional music tuition		Tuition in fiddle and tin whistle
Traditional music – group		Bodhrán and guitar (4 per session)
School band	14 (2006)	Specialist teacher provided
School choir	60 (2006)	Consisting of pupils from the arts programme (1 st , 2 nd and 3 rd years)
Percussion/technology workshop & performance	108 (2006)	1st year class groups. Forms part of the School Completion Programme at Junior Certificate level.
Percussion/technology workshop & performance	20	Provided for arts programme participants (20).

Performance Opportunities

Launch of DEIS	14 members of the school band performed for the launch of DEIS in 2006.
Carol singing	Approx 60 pupils from LCC partake in carol singing in aid of Our Lady's Hospital for Sick Children in Crumlin, Dublin each year.
Lion's Club 50 th anniversary	14 members of the school band performed for the Dublin Lion's Club 50th anniversary celebrations.
VEC concert	The school band and those pupils from the arts group programme performed in the VEC concert in 2005.
Rock Challenge	Waterfront Hall, Belfast: students performed at this event during 2008, and a DVD recording was made of this performance.
School concerts	Students have the opportunity to perform regularly for concerts held within the school, and for school occasions.

Other Initiatives/Activities

"Music in the Classroom"	Approx 55 pupils attend the "Music in the Classroom" concerts at the National Concert Hall
Provision of music classes for students in local primary schools.	Model School – Marlborough Street, Dublin Rutland Street National School St. Laurence O'Toole National School The aim of this initiative is to encourage attendance at Larkin Community College day school, towards completion of 2nd level education.
CD development and recording	Model School - Marlborough Street, Dublin 4 th class group (24 pupils) recorded a CD of songs from shows and multicultural songs, May 2006.
CD - Amnesty International	Students from the school rock band recorded an original composition for a book launch for the 50th Anniversary of Amnesty International in 2007.

6.1.3. **CDVEC Music Education Partnership - Dublin North:
Coláiste Eoin, Finglas**

The third strand of programming receiving funding under the CDVEC Music Education Partnership was Coláiste Eoin VEC, Finglas, on Dublin's north side. Coláiste Eoin represented a "greenfield site". No music was available within the school, nor was there any local provision for music.

*"This is a green field situation and would bring together the primary and post-primary schools in the area to set a music programme in place."*¹¹

The programme which was developed for this location incorporated (through Coláiste Eoin) three primary schools, working in conjunction with the School Completion Programme, and one secondary school.

The four schools involved in the programme at its initial stage were:

- 1) Coláiste Eoin VEC, Finglas (Post-Primary)
- 2) St Malachy's National School, Rivermount
- 3) St. Joseph's Girl's School, Barry Avenue
- 4) St. Bridget's National School, Wellmount

Activities to June 2006

i. Coláiste Eoin Secondary School

Services were provided as preparation for the Leaving Certificate Applied programme. Tuition in music was provided to sixteen pupils for the Transition Year (modular) programme, which is similar to Leaving Certificate programme, along with a two-hour session for a first year group in applied music-making, held each week. As an outcome of the MEP, music was timetabled within the school curriculum at Coláiste Eoin for first years, Transition Year and Leaving Certificate Applied students.

ii. St Malachy's National School

A post of responsibility for music exists in the school, and is utilised for choral teaching. However, there was no mechanism in place for the internal post-holder to liaise with the MEP Organiser. The MEP offered the following range of services: tuition in recorder (which formed part of the School Completion Programme from the DES), and three 45-minute classes per week in applied music-making for 3rd 4th and 5th class groups. St. Malachy's National School opted not to continue with the MEP at the end of the academic year in 2006.

iii. St Joseph's National School

A post of responsibility for music exists in the school, however there was no mechanism in place for the internal post-holder to liaise with the MEP Organiser. Group tuition was provided for recorder, as part of the School Completion Programme. Additionally, three classes per week were afforded for band practice (after school), which equated to a 30-minute session for each of three class groups.

¹¹ CDVEC, LMESP Implementation Proposal, Dublin, 2004. (Unpublished).

iv. St. Bridget's National School

A post of responsibility for music exists in the school, with linkage to the MEP Organiser. One music class per week was provided by the MEP for 2nd, 3rd and 4th classes (six class groups) with approximately twenty pupils per class (total 120 pupils). The content of this programme was designed to complement the strands of the primary music curriculum, and combined with internal school performances.

Overall Findings, Finglas MEP

In addition to working directly with the four schools outlined above, the MEP in Finglas succeeded in forging some partnerships with the local community, such as that with the Finglas Concert Band (FCB). An initiative was put in place in January 2006 with De La Salle Primary School, whereby the Finglas Concert Band supplied recorders to the pupils within the school with a view to them potentially enhancing the numbers for the FCB in the future, with teaching hours allocated from the resources of the MEP. An approach was made during 2006 to the Finglas/Cabra Partnership and also to Dublin City Council for funding for the academic year 2007.

A concern was expressed by the participants within the Finglas MEP strand that while funding was made available for the development of an MEP strand within the area, there was little understanding of the objectives of the MEP, and how these could be achieved within Finglas. It was felt that there was a need to coordinate activities of the MEP in line with initiatives already in place within the participating schools, and that improved communications in the future could lead to more successful outcomes for the MEP in Finglas.

Additionally, there was a concern that the programme content as provided by the MEP teachers did not always adequately reflect the needs of the community which it was serving, and that this could be improved by the MEP and the educational community in Finglas working closely to overcome the challenges in development and delivery of music education services and initiatives for children and young people in the area.

6.2. Donegal VEC Music Education Partnership

The Donegal School of Music had been in operation on a voluntary basis, managed through the Donegal VEC since 1989. Following the publication of the Music Network Report, *A National System of Local Music Education Services*¹², County Donegal VEC submitted a proposal to the Department of Education and Science to seek funding for the introduction of a Music Education Partnership based on the model advocated in the report.

Donegal developed an MEP advisory board made up of the following partners; County Donegal VEC, County Development Board, Údarás Na Gaeltachta, Donegal Education Centre, Donegal County Council, specialist music representatives, community representation and Music Network. This committee was designed to inform the strategic direction of the MEP, and enhance sharing of information for the partnership's development and sustainability. Community representation on the MEP comes from the Community Forum, where all electoral areas of the county are represented, so everyone's voice is heard at the MEP table, including those who speak the Irish language, and the island communities.

The advisory board provided three outline models of provision in a proposal document to the DES during 2003. The proposal to the DES was based on provision of instrumental music services that were to be available at local level, and to be affordable and accessible to all. It was also based on the identification and development of local talent in music. The DES subsequently provided funding for a limited service for the development of the Donegal MEP. Following receipt of funding for the Donegal MEP from the DES, and as a result of the limitations of this funding, the MEP Committee took a decision to develop two priority areas: (i) the appointment of a Music Development Manager for the MEP and (ii) the provision of funding for a full-time contracted string tutor.

County Donegal VEC acts as the lead partner for the MEP, and services are provided through 14 VEC centres, six Adult Education centres, plus an additional four centres located throughout the county, totalling 24 locations in all.

The Donegal MEP aims to provide instrumental/vocal tuition in all genres of music (classical, traditional, rock/pop and jazz), at reasonable rates, to children and young adults throughout the county. The MEP aims to provide access to services where there is no existing provision, so that there is no duplication of services. All pupils who access tuition through the MEP are invited to join a relevant MEP ensemble or choir to enhance their musical and social skills. The range of instrumental tuition provided through the Donegal MEP is broken down into four different musical genres:

Classical	Woodwind, strings, brass, piano, keyboard, classical guitar, voice and orchestra
Traditional	Accordion (piano/button), bodhrán, whistle, flute, uilleann pipes, fiddle, céilí band, mandolin and banjo
Rock/pop	Drums, acoustic guitar, vocal techniques, keyboard, music technology
Jazz	Vocals, acoustic guitar

¹² *A National System of Local Music Education Services: Report of a Feasibility Study*, Music Network, Dublin, 2003

Prior to the implementation of the Donegal MEP, the Donegal School of Music offered tuition in strings and woodwind and orchestra. There were six part-time teachers providing tuition, serving the regions of Ballybofey, Letterkenny and Donegal Town. The Donegal School of Music was incorporated into the MEP at its inception, and now operates under the MEP name.

Tuition from the Donegal MEP commenced for the academic year 2005-2006, subsequent to receipt of funding from the Department of Education and Science. The number of students currently availing of the MEP services is approximately 800, ranging in age from seven to 17 years, and accessing out of school instrumental/vocal tuition across 10 centres in the county on a weekly basis. Additionally, approximately 400 pupils access in-school activities, which include instrumental tuition and choral training. The MEP also develops workshops, summer camps and School Completion Programme initiatives. An additional 83 students (2007) have accessed specific projects which were developed through funding with other organisations and agencies e.g. the Peace II funded "Tuned In" project, and Donegal Tyrone Partnership funded "String -It-Together" project. The range of supports provided through the Donegal MEP includes:

-
- Instrumental and vocal tuition (out of school)
 - In school activities
 - Ensemble activities
 - Instrument bank
 - Curriculum support
 - Teacher training
 - Instrumental examination entries
 - Cross-border initiatives
 - Concert performances
 - Commissioning of new works
 - Parents' nights - student showcase performances
 - Summer camps
 - School Completion Programmes
 - Workshops
-

Until 2006, one full-time tutor was employed for 35 hours per week tuition, and 25 part-time tutors (whose hours totalled 84 hours per week) gave a combined total of 119 hours per week for music tuition. The current staffing compliment is:

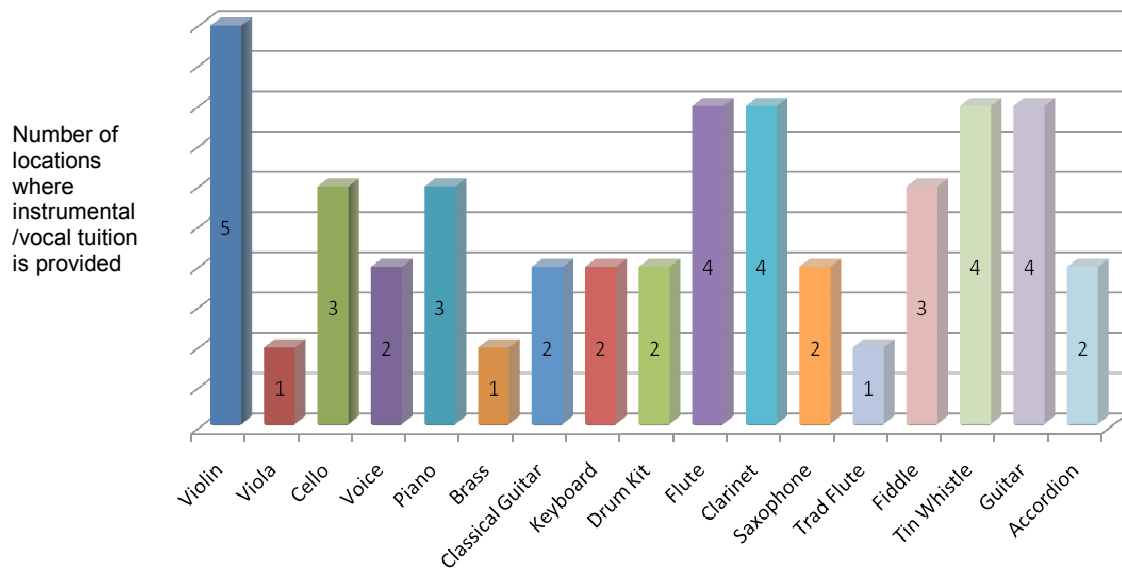
1	Music Development Manager	Full-time
1	Violin resource tutor	Full-time
32	Instrumental/vocal tutors	Part-time
2	Administration staff	Part-time

Lessons are provided primarily through group tuition. Individual tuition is provided for pianoforte, and post Grade V in all classical instruments. The relevant tutor also works alongside the parent/guardian of the pupil to discuss when individual tuition is required. In the case of classical instrumental tuition, the examination system adopted by the MEP tutors is that of the Royal Irish Academy of Music, and for traditional instruments is that of Comhaltas Ceoltóirí Éireann and entry to feiseanna.

The MEP provides an instrument bank to enable access to instruments for students commencing musical tuition with the MEP. The Donegal MEP had found that the initial capital outlay to purchase an instrument was a major barrier to students from disadvantaged backgrounds. The availability of instruments has ensured that students, who would otherwise be restricted from learning a musical instrument, because of the need to purchase the instrument at the outset, are now in a position to avail of tuition without this barrier. This measure has enabled the service to be more socially inclusive.

Curriculum linkages are developed at primary level and through the School Completion Programme, and a cultural link exists through the regional arts centre for local arts provision. County Donegal MEP noted that they wish to develop increased linkages with the local Education Centre, and to provide initiatives to support the Junior and Leaving Certificate programmes. However, they advise that potential initiatives in this area remain an aspiration, as they are currently operating at capacity within their budget.

The chart below shows the range of instrumental tuition provided, and the number of locations availing of each type of tuition.



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The range of out of school instrumental/vocal tuition provided in each location is shown in the table below:

Location	Violin	Viola	Cello	Voice	Piano	Brass	Classical guitar	Keyboard	Drum kit	Flute	Clarinet	Saxophone	Trad flute	Fiddle	Tin whistle	Guitar	Accordion
Árainn Mhór Island														X	X	X	X
Buncrana	X			X	X		X	X	X	X	X						X
Carndonagh	X				X				X							X	
Donegal Town	X	X	X				X			X	X	X					
Letterkenny	X		X		X	X				X	X	X					
Loch an luir															X	X	
Gaoth Dobhair														X			
Moville													X		X		
Gort a Choirce				X				X						X	X	X	
An Fál Carrach	X		X							X	X						

Table 3: Audit of Services from Donegal MEP

Instrumental/Vocal Tuition (Outside School)	
Árainn Mhór Island	Piano accordion, fiddle, tin whistle, mandolin, guitar
Buncrana	Voice, violin, clarinet, flute, piano, keyboard, classical guitar, button accordion, drum kit
Carndonagh	Violin, piano, acoustic guitar, drums
Donegal Town	Flute, clarinet, saxophone, violin, viola, cello, classical guitar
Gort a' Choirce	Keyboard, acoustic guitar, fiddle, tin whistle, singing
Gaoth Dobhair	Fiddle
Letterkenny	Piano, flute, clarinet, saxophone, violin, cello, brass
Moville	Tin whistle, traditional flute
Rann na Feirste	Sean nós, piano accordion, fiddle (2006)
An Fal Carrach	Violin, cello, flute, clarinet
Stranorlar	Vocal and drum workshops during school hours in collaboration with School Completion Programme

Ensembles

Donegal Youth Orchestra	Encompasses students between the ages of 7 – 17 from across the county.
Donegal Chamber Orchestra	Consists of string players from Grade III standard upwards from across the county. This orchestra also includes students who do not avail of tuition with the MEP. Tutors also perform as part of this ensemble.
North West Regional Youth Orchestra	This is an Irish Association of Youth Orchestras initiative facilitated through the Donegal MEP.
Classical guitar ensemble	Ensembles (trio and quartet) formed as an outcome of the Fretwork summer camp initiative. The senior ensemble features at the students' concert at the City of Derry Guitar Festival in August 2006.

Choirs

Inishowen Voices	Youth choir aged 10 – 17 from Inishowen Peninsula (soprano, alto)
Donegal Youth Choir	A four-part SATB choir (soprano, alto, tenor, bass) with pupils ranging in age from 15 – 24 years. Students access the choir from across the county through monthly rehearsals, which are held in Letterkenny. The choir participates in end of term concerts and other performances.
Junior Choir	Incorporating students from the MEP

Commissioning of new works for MEP activities

	Choral work for "Louvain 400" commissioned from composer Elaine Agnew, in association with Donegal County Council (2007).
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The MEP commissioned composer Vincent Kennedy to compose a 30-minute orchestral work for the "Tuned In Project - Peace Through Music". This commission was funded by Donegal County Council Peace II Task Force (EU funding).

String pieces for "String it Together" commissioned from composers Brendan Walsh, Zoe Conway and Neil Martin. Project was funded by Tyrone Donegal Partnership.

Workshops

Strings summer course	Run over a three-week period in June 2006. Developed for string players in Donegal Town and Letterkenny to enhance the Donegal Chamber Orchestra, and to develop solo string playing among younger students. Culminated in a debut performance of the Donegal Chamber Orchestra.
Letterkenny Vocational School	Music students from disadvantaged backgrounds in this school received weekly violin tuition and hired violins at very nominal fee. The MEP also operated an informal 'Train the Trainer' programme for the incumbent music teacher, in order to provide students with ongoing support between lessons.
"Tune Up & Dance" - Gort a Choirce	Students of traditional instruments came together to develop accompaniment skills for traditional Irish dancing, the aim being to enhance the development of rhythm, and place tunes in context for the players.
"Duo Pizzicato" tour	The MEP violin and cello tutors toured a programme of performance and a question and answer session relating to their instrument to 10 second level schools in the county. The programme was run during school hours in co-operation with the participating schools.
RTÉ Lyric FM outreach programme	In response to an invitation from Donegal MEP, the RTÉ Lyric FM outreach team travelled the county (including venues on Tory island and Árainn Mhór) to facilitate workshops in radio and music.
"Fretwork" classical guitar summer camp	Cross-border classical guitar workshop weekend initiative to develop ensemble playing among classical guitar students from Buncrana, Donegal Town and Derry. The weekend featured a seminar on the history of classical guitar and various workshops.
Classical guitar seminars	Hosted in Buncrana and Donegal Town during school hours as enhancement of the school music class. This featured a history of classical guitar and live musical performance by a celebrated professional guitarist.
Music technology workshops	These workshops were held in Buncrana and Letterkenny for pupils between the ages of 12 -17. Basic skills in sound editing and recording using music technology kits of the MEP. The programme culminated in the recording and production of a CD at the end of the five-week course.
"Carndonagh Summer Sounds 2008"	In partnership with the South Inishowen School Completion Board, this weeklong summer camp was targeted at potential early school leavers at both primary and second level. The aim of the camp was to build participants' confidence through song writing and performance.

In School Activities

Finn Valley College	Availing of instrument bank and drum tuition
St Catherine's, Killybegs	Choral training, classical guitar lessons and music technology workshops
Earagail College, Letterkenny	Tuition in traditional Irish instruments
Magh Ena College, Bundoran	Music technology workshops
South Donegal primary schools	Choral training in association with Donegal County Council Cultural Services
Deele College, Raphoe	Traditional project, instrumental tuition and music technology workshops
Tory Island	Introduction to the orchestra - workshops and demonstration to primary and secondary level students on the island. Given by the Donegal Youth Orchestra
"Mini Music"	June 2008 - A journey through some of the most popular pieces of classical music. Delivered to schools in the Inishowen area for pupils aged from 6 years up. The workshops included live performance by the facilitators, and the opportunity for the pupils to get up close to the instruments.
"Environment - The Musical"	<p>November 2008 - In association with Donegal County Council the MEP prepared this musical featuring 40 primary school children from the Inishowen area and south and west Donegal (incorporating 30 schools). The children received free choral training through the MEP from May 2008 and took part in a weeklong summer camp during summer 2008 in preparation for the musical.</p> <p>Performances took place in the north and south of the county for an audience of approx 1200 primary school children.</p> <p>A CD of songs from the musical was made available to teachers for classroom use post performance.</p>
RTE NSO Residency October 2008	The MEP facilitated 80 primary schools to attend NSO workshops in the county. During these workshops NSO members illustrated and explained the instruments of each section of the orchestra and performed repertoire suited to the age of the audience.

Performance Opportunities

Donegal Chamber Orchestra	<p>Letterkenny (summer 2007) Performance at "Louvain 400" Celebrations</p> <p>Ballyshannon (2007 and 2008 - Donegal Bay & Blue Stacks' Festival)</p>
	<p>"A Little Christmas Music" (December 2007) – performance to an audience of approx 500 people. Performance included MEP tutors and the Donegal Youth Choir. The event was covered widely in the local press/radio.</p> <p>String training summer camp</p>
	<p>May 2008 – performance of Vivaldi's <i>Gloria</i> in partnership with Letterkenny Institute of Technology Choir.</p>

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Concerto Malaga Residency (professional Spanish string orchestra), November 2008	Hosted by MEP and Donegal County Council, and involving Donegal Chamber Orchestra. Programme involved close association with the community across the county, focusing on the key areas of performance, music education and instrumental tuition, and providing a range of concerts and master classes, which merged Irish and Spanish traditions.
Donegal Youth Orchestra	<p>“Summer Sounds”, Carndonagh 2007: DYO members introduced the instruments of the orchestra and gave demonstration on their chosen instrument.</p> <p>Participation in North West Regional Youth Orchestra with students from Sligo Academy of Music (IAYO initiative)</p>
	Outreach trip to Tory Island, for “Introduction to the Orchestra” workshop and performance
RTÉ NSO Residency, October 2008	Included workshops by sectional principals to the members of the DYO. Facilitated by conductor James Kavanagh, DYO performed as special guests with the National Symphony Orchestra at their concert in Letterkenny, with members of the NSO played alongside the DYO during their performance. Preparation for this event was assisted by conductor/composer Vincent Kennedy and included percussion training for DYO members.
Donegal Youth Choir	<p>Louvain 400 Celebrations - rehearsed and performed specific repertoire of the period of 1607 (flight of the Earls)</p> <p>Performance in "A Little Christmas Music" concert</p>
Guitar Ensemble	Performance at end of “Fretwork” classical guitar summer camp

7. SWOT ANALYSIS

The following pages show a SWOT analysis of the two MEP models in Dublin City and County Donegal.

CDVEC Music Education Partnership

SWOT Analysis

Strengths

- Range and delivery of services
- Flexible approach to tuition / music education
- In school model of service provision
- Range of genres covered
- Range of supports offered to disadvantaged communities

Weaknesses

- Partnership development
- Strategic direction and planning for the MEP
- Operational management and co-ordination of the model
- Maintaining and accessing tutors
- Provision of services to a wider audience
- Professional development of tutors
- Limitations of funding to provide additional services

Opportunities

- Enhanced partnership development with other key partners to assist funding for the MEP
- Development of a Music Development Manager position akin to the Donegal MEP to enhance strategic development of the Dublin model
- Creation of a forum for shared learning from the outcomes of the three strands operating in the Dublin area
- Development of a Teacher's Forum to enhance communication and programme development
- Professional development opportunities for tutors e.g. through Music Network, CDVEC and IAMS CPD programmes
- Further development of Instrument Bank through the Arts Council / Music Network, Music Capital Scheme
- Potential for alignment with other CDVEC youth and arts services
- Potential for increased numbers to avail of the model (dependent on adequate levels of funding)

Threats

- Co-ordination of the MEP within the CDVEC to ensure objectives are met and plans are put in place for the development of the MEP into the future
- Lack of understanding of the proposed outcomes of the model within the school context (especially Finglas)
- Lack of additional key partners e.g. City of Dublin Development Board, Education Centres etc.
- Accessing and maintaining quality tutors
- Providing adequate hours for tutors to maintain commitment to the MEP
- Funding constraints which currently constrict additional service delivery
- Providing resources to implement the role of Music Development Manager for the MEP
- Continuity of the MEP not viable without continued funding from DES

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Donegal Music Education Partnership

SWOT Analysis

Strengths

- Strength of partnership model
- Strategic direction and planning for the MEP
- Management of the model
- Range and delivery of services
- Geographical access and inclusion of island communities
- Range of supports offered to disadvantaged communities
- Development of initiatives designed to suit specific communities
- Flexible approach to tuition
- Range of genres covered
- Instrument Bank

Weaknesses

- Retaining and accessing tutors
- Professional development of tutors
- Provision of services to a wider audience
- Development of curriculum support initiatives
- Limitations of funding to provide additional services

Opportunities

- Enhanced partnership development with Donegal Education Centre with a view to initiating curriculum support programmes for teachers
- Professional development opportunities for tutors e.g. through Music Network, IAMS CPD schemes etc
- Development of a Tutor's Forum to enhance communication and programme development
- Continued collaboration with other funding agencies towards the development and implementation of specific initiatives
- Further development of Instrument Bank through the Arts Council / Music Network, Music Capital Scheme
- Development of the Donegal Youth Orchestra
- Potential for increased numbers to avail of the model should funding levels increase

Threats

- Accessing and maintaining quality tutors
- Providing adequate hours for tutors to maintain commitment to the MEP
- Funding constraints which currently constrict additional service delivery including curriculum support models
- Placing an emphasis on strategic direction and partnership development for the role of Music Development Manager
- Continuity of the MEP not viable without continued funding from DES

8. IDENTIFICATION OF PRIORITY ISSUES

8.1. Introduction

A number of key issues were identified during the research and analysis phases of the assignment. The purpose of this section is to present an overview of the priority issues. They are discussed under the following headings:

8.1.1. Benefits of a Music Education Partnership

8.1.2. Future development of the existing MEPS

8.1.3. Partnership

8.1.4. Artistic policy and practice

Music tuition

Performance opportunities

8.1.5. Access

8.1.6. Curriculum support

8.1.7. Administration and management

Fees

Financial support

Information and communication

Instruments

Professional development

Tutors

Each of these issues is dealt with in greater detail in the following pages. We have highlighted where issues, which emerged during the consultation process, are specific to one location e.g. the Donegal MEP or the Dublin MEP.

8.1.1. Benefits of a Music Education Partnership

Stakeholders in the process stated that they were pleased that the MEP had been established in their region and that they considered themselves fortunate to be able to access the services of the MEP.

All parties also believed that the benefits in having an MEP/music education service locally enabled children and young people to engage with music close to home and that this type of provision had not been in place prior to the inception of the models. According to the respondents this local access allows the young people in the community to build new friendships and enhance their social skills, while attaining instrumental and vocal music skills.

They expressed a view that not only those who access the services but also the wider community is affected positively by having an MEP in their community, and commented on the use of local facilities and premises for MEP activities (concerts etc.) which they would not normally access, e.g. in Dublin, the new media centre in Ballyfermot College of Further Education and the National Concert Hall, and in Donegal the Regional Cultural Centre. This was seen to be of great benefit to the students in developing their self-esteem, and it was indicated that performances within such spaces engendered great community pride and an increase in students' confidence in performance.

The Department of Education and Science believes that the MEP pilots respond to what is seen as the dearth of vocal, instrumental and ensemble training which has been highlighted in various reports in recent years, and that it provides an arts-in-education/arts and education practice model which could be applied to other art forms.

Those consulted recognised the value of the service and the commitment of both individuals and agencies to making the MEP work on a day-to-day basis, and noted the work that is being done by a small team of people.

The list below indicates the benefits of being part of an MEP from the perspective of the tutor.

- **It provides a structured framework for pupils to progress**
- **Provides an opportunity to learn a variety of instruments**
- **Enhances ensemble opportunities**
- **Provides performance opportunities**
- **Teaches skills of discipline in learning an instrument**
- **Enhances personal development and social skills**
- **Encourages different kinds of learning**
- **Provides inexpensive music tuition**
- **Encourages participation in music in your own community (building community spirit)**

8.1.2. Future development of the existing MEPs

The consultation process identified that the MEP model is a concrete and workable model, which has shown some excellent results for the areas in which it was piloted, and with the potential for replication to other areas and across other art forms. However, in terms of the scope for replication, the Department of Education and Science outlined a fundamental problem in that the resources available at present do not allow for expansion of the model on the scale envisaged in the Music Network report. The terms of reference for the Special Committee on the Arts and Education¹³, specifically set out that the “*budgetary resources likely to be available over the next four years to the Minister for Education and Science for development of services in the education sector must be allocated to fund existing policy commitments*”¹⁴.

The Department advised that their remit lies in curriculum development and delivery, in-service training for teachers, and provision of buildings and equipment. The DES clarified that it does not invest funds in the provision of out-of-school services to support particular subjects other than for the School Completion Programme and that its priority for resource allocation is in investment in in-school provision.

Those consulted agreed that the development of the MEPs should build upon the learning and the strengths of the existing models, and that this learning needed to be shared at strategic and operational level. Additionally it was felt that the development of the existing MEPs should look to the recommendations of *Points of Alignment*, the Report of the Special Committee on the Arts and Education¹⁵.

In terms of the continuing development of the MEPs, one of the key points expressed by those who took part in the individual interviews was to move towards closer links with the education system supports e.g. School Completion Programmes, Education Centres etc., with a view to providing music education services to a wider range of children and young people. The DES supports an integrated approach for both the in-school and out-of-school models of music education services through partnership with other agencies, and aligned with supports already in place within the Department.

The Department outlined its interest in forming part of a representative group made up of the Association of Arts Officers, VEC network, Education Centres directorate, Arts Council and Music Network to assist the development of MEPs in other locations.

The Finglas MEP, which made up one strand of the CDVEC MEP, highlighted the need for adequate advance planning prior to the implementation of the model in areas where there is no existing provision, in order to create sustainability and relevance to the community it is to serve. It was indicated by those operating the Finglas strand that the lack of pre-planning and understanding of the objectives of the MEP at its outset, did not assist the development of the model in this region, and that continuity of the MEP (in-school model) in this area would need to be carefully planned and integrated into existing initiatives and resources. Additionally, the DES commented that it would like to look closely at the reasons for why the Finglas model did not work, and to address this issue for the continued development of the Dublin MEP.

¹³ The Special Committee on the Arts and Education was set up by the Minister for Arts, Sport and Tourism (under 2003 Arts Act). Membership to this committee was jointly appointed by the Minister for Arts, Sport and Tourism and the Minister for Education and Science. The Special Committee presented its Report *Points of Alignment*, to the Arts Council. The report was adopted unanimously by the Arts Council and submitted to both Departments and published by the Arts Council in 2008.

¹⁴ *Points of Alignment*, Report of the Special Committee on the Arts and Education, Arts Council, Dublin, 2008. p.8.

¹⁵ *Points of Alignment*, Report of the Special Committee on the Arts and Education, Arts Council, Dublin, 2008.

Outcomes from the models in both Larkin Community College and Ballyfermot in Dublin have shown a trend for increase in attendance on days when music is on the timetable. Additionally, in the case of Ballyfermot, Kylemore College is now offering music as an examination subject, and a number of those accessing the MEP services have gone on to choose music as a course of study at Junior Certificate level. It was felt that a more in-depth understanding of increases in attendance figures would assist the development of music programmes in the school context.

Examples of initiatives mentioned during the consultation process as potential areas for development for the extant MEPs included:

Initiatives for potential development	Location required
▪ Developing a link between music and technology potentially through to the School Completion Programme in VECs and Education Centres	Both models
▪ Making provision for scholarships on a wider scale and communicating the potential to attain a scholarship to those attending the MEP	Both models
▪ Provision of recorder and singing tuition as an introduction to instrumental music to all children at entry level (within schools)	Both models
▪ Provision of workshops to help classroom teachers with the music curriculum through Education Centres	Both models
▪ The introduction of new/alternative genres, through workshops e.g. samba, jazz etc.	Both models
▪ The potential to develop workshops between voice and other instruments	Both models
▪ Arrangement of more trips to music venues e.g. National Concert Hall etc.	Ballyfermot
▪ The potential to develop a model of voluntary assistance utilising parents	Ballyfermot
▪ Developing individual choirs for Inishowen and Bunrana	Donegal
▪ Development of tuition within Donegal for Junior and Leaving Certificate music	Donegal
▪ Provision of a service where music lessons are taken in an in-school context rather than being additional to the school day. Potential for development of a trial model in participating schools to see how this might operate	Donegal
▪ Provision of lessons in musicianship/theory so as to make the best use of the allocated time during instrumental lessons	Donegal

All stakeholders saw the potential for developments not only within the MEPs themselves, but also indicated a desire to extend the services to more people within their region.

8.1.3. Partnership

In terms of the development of partnerships, it was noted that the partnership model and development process differed within the two pilot MEPs. Donegal MEP's approach brought the relevant partners on board during their pre-planning stage of development and it was felt that this has served them well in terms of ongoing planning, funding and sustainability. Donegal MEP is confident of the continued support of its key partners and develops initiatives which are beneficial for all partners, and where the students' needs are central.

In the Dublin model, the development of a partnership approach was more difficult to attain. It was indicated that those partners on board are committed to the MEP, but that the support of the City Development Board, which was originally to be one of the lead agencies, as a result of circumstantial difficulties, unfortunately did not materialise. This partnership dimension with the City Development Board as envisaged in the Music Network report, was seen to be important in providing an integrated approach to arts and education across the local authority and the education sector.

The Department of Education and Science has indicated that the City of Dublin VEC has an excellent track record in forging partnership approaches with a wide range of agencies¹⁶, however, it believes that, while the individual Dublin strands have worked to develop relationships with agencies within their own particular location and that this has been successful to a large degree, the MEP does not include the partnership dimension as envisaged in the Music Network Report¹⁷. The Department has stated that the development of this wider partnership approach would need to be addressed in any future replication of the model.

In both models it was indicated that closer links with the Department of Education and Science through the School Completion Programme and Education Centres would provide potential for development of the services. The DES urged a pooling of approaches where feasible, so that the education sector, including the curriculum support services and Education Centre network, can work closely with arts officers in local authorities and local artists, ensuring optimum co-ordination and synergy.

¹⁶ The City of Dublin VEC has in place an Arts Working Group which provides services under the VEC remit. It incorporates Youth Reach, Youth Services and Youth Community initiatives and their Arts Working Group partners with other organisations including the Arts Office of Dublin City Council.

¹⁷ *A National System of Local Music Education Services, Report of a Feasibility Study*, Music Network, Dublin, 2003.

8.1.4. Artistic Policy and Practice

Music Tuition

In relation to music tuition taking place outside of the school context, the issue of group versus individual tuition was discussed by stakeholders in both MEPs. It was understood that group tuition was necessitated in order to provide access to as many people as possible, however there were differing views on whether group tuition should be offered at the outset, when young people are starting to learn an instrument, or whether it should be offered at a slightly later stage, in order to provide peer learning. The following highlights our findings on this subject area, which we have broken down per region.

Donegal MEP

A large number of people within the Donegal region highlighted the need for individual rather than group tuition at an earlier stage in the learning cycle. This was also echoed by the tutors in Donegal, in that they felt that those who were progressing quickly needed to be afforded the opportunity of individual tuition as soon as they were ready for it.

Tutors felt that this was potentially problematic as a result of the way in which the fee structure for tuition is presented to parents at the beginning of each term. They indicated that parents need to be made aware that their child is at a level whereby they cannot continue with group tuition once they reach a particular point of progress, and that this discussion should ideally take place with the tutor.

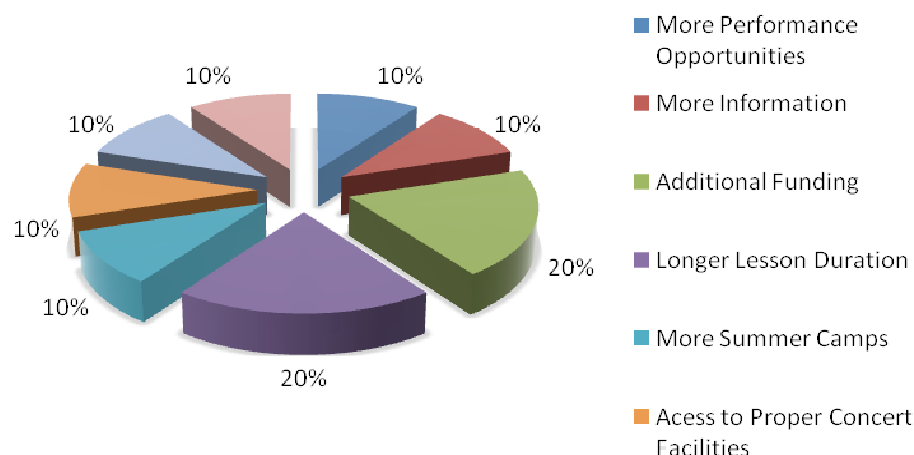
Pupils in the region stated that they would like the opportunity of group tuition when they were somewhat competent on their instrument, and that the lesson would then move more quickly, because people in group lessons would be at similar levels of capability. They indicated that peer learning was something they enjoyed, and that learning alongside other individuals gave them continued motivation to improve.

Stakeholders in Donegal called for more workshops, master classes and summer programmes, and hailed the success of summer programmes to date.

Dublin MEP

Parents commented that students tend to get bored during group lessons while other students are receiving tuition, and that the time might be better spent on shorter lessons held with individuals or pairs. Some stakeholders highlighted examples of pupils who had stopped taking lessons, as they were not sufficiently engaged in the learning process. On the flip side, other stakeholders expressed the value of the learning and engagement of their students/children in the MEP and believe that, in certain instances and for particular instruments, group tuition was the most appropriate way forward.

Parents in the Dublin MEP (Ballyfermot) noted a few areas in their opinion as to how services could be improved in the future. These are shown in the chart below:



In the Finglas strand, some issues relating to the type of activities covered by the MEP teacher and their relevance to the needs of the school community were raised. Coordination with informal ensemble activities and flexibility of approach to instrumental tuition was seen to be required within this model in order to maintain the interest and attendance of the young people, and to integrate the services of the MEP into the school community.

Performance Opportunities

In both models and across all stakeholders, the potential for additional performance opportunities was seen as a key driver in maintaining students' interest in learning music, and in developing their confidence and self esteem. Comments from parents indicated levels of interest shown from their children, which they felt brought out another side of the young person's character. Additionally, teachers within the SCP model in Ballyfermot noted that this performance element was crucial for those pupils who may not excel academically, and that such opportunities allow these children and young people to be seen as achievers to their peers.

The stakeholders pointed out that these performances serve to highlight awareness and communication of the work of the MEP within the community, and that this is really important for the development of the MEP. They noted that these events provide opportunities for the students to socialise in a different context, and without the boundaries of academia.

The range of additional performance opportunities encompassed formal performances (e.g. Donegal Youth Orchestra, Donegal Chamber Orchestra, Grupaí Ceol, Ballyfermot End of Term Concerts, Ballyfamous Talent Show), through to workshops, informal gatherings, summer schools and opportunities for traditional musicians to play in a seisiún.

Dublin MEP

Ballyfermot stakeholders expressed their delight at the move to a "real" performance space in the Ballyfermot College of Further Education for their event at the end of the recent summer term 2008. They stated that the students really felt like performers and felt that they were entertaining an audience. They commented very favourably on the work of the teachers in getting the students ready for the performance, and noted that this was not exclusive to "playing their piece", but went right across the entire performance experience.

The participation of Larkin Community College in the Rock Challenge at the Waterfront Hall provided a social element to performance for students in the 12 - 18 years age bracket. The development of band initiatives and rock guitar tuition within the MEP has opened up a new social stratum for those involved, and creates a buzz within the school context in Larkin Community College through continued performance and rehearsal opportunities within the school.

Donegal MEP

An increased focus on the development of the Donegal Youth Orchestra and provision of additional opportunities to play as an ensemble was seen as important from all stakeholders in the Donegal consultation process. It was also noted that there is a need to create distinct levels of capability within the orchestra, in order to keep those who are proficient at a pace that maintains their interest in the orchestra, and ensures their continued attendance at rehearsals.

It was felt that the recent relocation of the orchestral practice sessions from Letterkenny to Ballybofey was a benefit to students, in that it reduced the travelling time. Parents in the region indicated that the orchestra practice needed to be of a substantial duration, in order to merit the associated travel. A two/three hour orchestral rehearsal was indicated as a requirement for progress to be maintained. Students requested that the orchestral rehearsals commence in September rather than January of each year.

It was felt that there were few performance opportunities available for the traditional players in Donegal, and that it would be useful to have a grupa ceol/seisiún at least once per month, and away from the learning environment, which would "push them up a gear" and broaden their outlook. The opportunity to bring groups and individuals to feiseanna was also seen as an important element in learning traditional instruments and providing additional opportunities for live performance.

8.1.5. Access

Access was seen to be the one of the key factors for the ongoing development of both MEPs, and also a need to fast track those who are identified as requiring tuition through the MEP service. Access is treated below as including geographical, social and economic factors.

Stakeholders expressed the need for the MEPs to provide access to tuition for a greater range of instruments and across a wider range of musical genres and that this could be achieved by working with local agencies.

Those consulted in each region requested an increase in the number of tutors in order to provide additional hours, so that more people could avail of the MEP services.

Donegal MEP

Location and accessibility to services was considered an issue in Donegal despite the wide range of service provision over 24 centres in the region. There is a perception that the bulk of activity takes place primarily in Letterkenny and that this needs to be spread more evenly throughout the county. There was a call for the continued development of services to overcome geographical access issues and one specific request was the call to rekindle brass tuition in South Donegal, and specifically Glenties.

It was felt that provision of a subsidy from the Donegal MEP might be afforded to those who have to travel for lessons, orchestral rehearsals etc., but only on an as required basis, and for genuine cases of hardship.

Dublin MEP

The Finglas MEP noted that there is a need for an organic and flexible approach to ensuring access within Finglas, and that greater planning at the outset of the MEP, and ongoing communication between those participating would help this to be achieved.

The parents in Ballyfermot were of the opinion that the MEP has responded to a real need within their community, and they outlined how any reduction in the MEP services would impact their families. We have highlighted below the range of responses received from parents.

Ease of access to services locally would be lost

Would be very disappointing for the students

They would be unable to carry on lessons in music without the service

The students would lose interest in music lessons

The students would miss the social aspect of learning

It would necessitate travelling for lessons

Lessons would be more expensive elsewhere

8.1.6. Curriculum Support

It was felt that the MEP supports the music curriculum, in that it enables pupils to access skills outside of school, which support curricular secondary level as evidenced by the Donegal MEP and Larkin Community College in the Dublin city centre strand. The in-school initiatives provided in both models enhance the delivery of the primary music curriculum, and the Dublin model has been successful in increasing access to music education within the school environment at secondary level.

Additionally it was deemed that the broader motivation to learn, to remain in school, to address disadvantage, to build self esteem and self expression and provide a contribution towards special needs of young people who would not ordinarily perform within the generic school learning environment, have also been successfully provided for within the MEP pilots.

An opinion was expressed that there is a need to have greater understanding of the work of the various agencies which provide curricular support services, and that there was the potential for the development of a database which would incorporate the relevant personnel within the NCTE, DAST, DES and arts sector (Arts Council, Music Network, etc.) in order to coordinate an approach for onward development of curriculum support through the MEP model.

According to the DES, the potential for up-skilling the teacher, as part of the original framework, requires some development within the existing MEPs, and it was indicated that this could well be achieved through the development of a representative forum, as outlined above.

In the Ballyfermot MEP the Ceol resource packs were seen to be of great benefit to teachers in schools, and were used as a resource between lessons. Teachers consulted in Ballyfermot gave a range of responses in relation to the benefits of having the MEP work with them in the school context. The following is what the teachers say about the MEP services:

Benefits for students

- Develops a good grasp of music and rhythm
 - MEP/Ceol have huge range of songs available
 - It builds the student's self esteem
 - Performing gives non-academic children chance to achieve
 - It provides an opportunity to experience music in enjoyable and structured way
 - It allows the pupils to share the enjoyment of music with others
-

Benefits for Teachers

- Allows teachers to learn along with the pupils
 - It's great to have expert coming in to work with you
 - Especially good if the teacher isn't confident in music
 - Lessons are prepared in advance by MEP/Ceol, saving time and teaching resources
 - There is excellent communication between MEP/Ceol and the school
-

8.1.7. Administration and Management

Administration and support for the management of the MEP was considered to be a key factor for sustainability and future development. The existence of a Music Development Manager in Donegal was considered to be an example of best practice, and the model to follow, in order to assist the onward development of the MEP in Dublin. Additionally it was noted that there was potential for shared learning between the two regions, and that meetings between the key personnel in each region would provide a mechanism for this to occur.

A real need was expressed to maintain the expertise of those working with the MEP, and to ensure that the role of the Music Development Manager be further promoted, so that contacts/partnerships can continue to be developed and maintained with local agencies.

The administrators of both models indicated that there was a real need to provide people who could work well within the specific community, and provide the services as required for that community. It was noted that the person best suited for these roles is not always the most highly musically qualified individual, and that placement of the wrong individual in this role could potentially damage onward development of the MEP.

The DES outlined that, while recognising that the Teaching Council Act states that money must not be provided to people who are not qualified, there is an unqualified rate in place within the VEC payment structures for payment for "unqualified teachers", and that this mechanism could enable those personnel who do not hold a qualification but provide required services for the MEP to be paid from the funds of the MEP, where working on a part-time basis.

Dublin MEP

In the Dublin model, the lack of a Music Development Manager (as in existence in Donegal) was seen to be a major difficulty in co-ordinating the activity of the MEP.

The Finglas MEP encountered difficulties in co-ordination of activities and outcomes of the MEP. It was felt that the combination of the approach taken by the specialist teacher and the programme content did not meet the expectations and needs of the school communities for which it was designed.

In the case of Ceol in Ballyfermot, the administrator's role is not funded from the MEP purse, and as such is only guaranteed as long as there is funding coming in from other sources to cover her salary.

Donegal MEP

Donegal parents commented on the level of work required to manage the service, congratulated the level of commitment of those involved in administering the MEP, and called for additional supports for the Music Development Manager.

Tutors expressed the need to develop a library of arranged music for bands, groups and ensembles, and a series of music books for tutors teaching grades.

Tutors called for supports, e.g. the provision of guidelines and a code of practice for them to adhere to in relation to Child Protection. They also requested that the MEP

office continue to communicate clearly with parents regarding their responsibility in providing a secure environment for their child pre and post lessons with the MEP.

Fee Structures

The issue of fees was represented differently between the Donegal and Dublin models.

The Donegal model provides services to as many people as possible on a self-financing basis, whereas the Dublin model is run on a "no fee" approach, with the exception of the Ceol Ballyfermot strand, which has a small €25.00 registration/administration fee per participating pupil for the After Schools Programme only, and St. Michael's School in Ballyfermot, which is introducing a €15.00 per term fee to students for the loan of instruments as and from September 2008. The DES indicated that they would support a fee contribution model within the Dublin MEP akin to that developed in the Donegal MEP, to allow for income generation by the MEP, to enhance its continued development.

Parents in Ballyfermot indicated that this was a very minor fee and that they would not have a difficulty in being asked to provide a little more for the benefits they see accruing from the service.

Tutors in the Donegal area indicated the MEP fee structure was not necessarily expensive, but potentially prohibitive for those in disadvantaged areas. They did, however, point out that for a hybrid model of providing group and individual tuition across genres, this fee structure was possibly a necessity.

There was a request from parents in Donegal to look at spreading payments for tuition to a term-by-term basis, in cases where more than one family member received lessons.

Financial Support

The DES advised that it will continue to support the two extant MEPs to their current level. The original funding provided allowed for inflation, however, the DES pointed out that there is no guarantee of a cost for inflation being available into the future.

In light of the current economic downturn the DES advised that cutbacks within the Department are inevitable, and that there will be no additional spend forthcoming to further the development of additional MEPs at the present time. The DES outlined that it must ensure that it addresses its remit in terms of provision of educational and social needs in the first instance.

Information/Communication and Awareness

The findings showed that the concept of the Music Education Partnership and the VEC as lead agency was not widely understood either within the Dublin or the Donegal region. While Donegal has a brand identity for the MEP, this message has not reached those accessing the services to a large degree, and in Dublin none of the strands of the model refer to themselves as an MEP.

The potential for the development of a booklet of services and/or website for the MEP were indicated as a requirement. It was felt that this information might provide assistance to the parent on the most appropriate tuition process for the student, e.g. group, individual, duration of lesson etc.

Donegal MEP

There was a general lack of understanding of the role of the VEC versus the Donegal School of Music, and what role each organisation plays in the delivery of music education services. A number of parents from Donegal who took part in the focus groups referred to the tuition their children receive as being provided by the Donegal School of Music.

A substantial number of stakeholders advised that they were unaware of various workshops, master classes etc. that had taken place, and would like to be more fully informed of activities relating to the MEP. In a number of instances, people who are using the services for music tuition were not aware of instrument loan schemes, potential for scholarship or assistance for payment of fees etc.

There was a perception that communication between the tutors, MEP and schools can be patchy, specifically in relation to alterations to timetabling/schedules for tuition. In most instances this related more to the communication style of the tutor rather than the MEP administration itself.

Dublin MEP

In Ballyfermot, the MEP is referred to as Ceol. Ceol is seen to be the driver of the initiative, rather than the VEC as lead agency. Within Larkin Community College, the funds are disbursed to the "Learning Through Arts" programme within the College, and as such the provision of services is not referred to as being part of the Dublin MEP. In Finglas, no reference has been made to the development of an MEP. Essentially, in this strand of the MEP, the model is seen to be no more than a few hours of tuition per week funded by the VEC.

Parents in Dublin, specifically Ballyfermot, indicated a need for increased awareness of the services, concerts, workshops etc. provided through the MEPs.

Instruments

The issue of access to instruments was seen as a stumbling block for all models. In the case of Donegal, those who avail of the instrument bank believe that this is a necessity, and that it ensures children and young people have access to instrumental tuition where the family would not be in a position to purchase the instrument until they were sure of the young person's commitment to learning.

Parents and tutors in both models spoke about the necessity to have instruments available to those starting tuition (in cases where it is costly to purchase a first instrument). They welcomed the instrument loan schemes currently in place, and thought that there was room for developing these schemes to include more instruments, and some of better quality for those children and young people that show promise.

Tutors in Donegal commented favourably on the range of instruments available within the instrument bank in the MEP, and that the instruments were of a decent enough quality to enable students not to outgrow them too quickly.

Parents mentioned their lack of understanding as to purchasing and maintaining instruments, and that advice of this nature could potentially be made available from the MEP via an information section on a dedicated MEP website. Such assistance could include:

- What quality of instrument they should purchase
- Where they should go to get instruments
- How much they might be expected to pay
- How to take care of the instrument
- Where to access instrumental repairs etc.

Dublin MEP

Parents in Dublin indicated the potential for a subsidised purchase of instruments scheme as a possible development. They stated that they did not have a problem paying for an instrument where a student was genuinely interested, but that supports to enable that to happen, when required, would be of benefit to them.

Professional Development

Both VECs noted that tutors are under contract with the VEC when they are working as part of the MEP. As such, they fall within the requirement for the VEC to provide professional development. However, it was also noted that the provision of continuing professional development (CPD) as part of this programme is resource defined, and that to date it has not been possible to put a specific CPD initiative in place within the funding framework for either of the MEPS, as a result of limitations in funding.

Tutors across both models indicated a wish to have more support and to have tutor meetings and potential for development of a tutors' forum, where they could express their concerns and share learning.

Donegal MEP

Tutors were also interested in the provision of further opportunities for them to perform themselves. They would like to see continuity of initiatives in the Donegal MEP that allow them to perform alongside the students in a context that encourages the development of those learning with them.

The Donegal tutors expressed an interest in receiving professional development training around Child Protection, albeit that a child protection policy is in place in the MEP. The rationale for this training was to provide a shared learning for them in dealing with issues on a day-to-day basis, or as they arise.

Dublin MEP

Teachers from schools where MEP personnel provide tuition in the classroom during the school day recommended training for MEP teachers in teaching and class management skills. This was highlighted by those consulted in both the Ballyfermot and Finglas MEPS.

It was suggested that the lack of class management skills was a limiting factor to the potential outcomes of the MEP within the school context, and that it had the secondary impact of causing some friction between school personnel and those offering services as part of the MEP.

The DES is of the opinion that the value of engagement with the artist (for those giving workshops, providing music tuition etc. within the school environment) should be supported internally with the school community, and encouraged engagement with the schools to ensure support from class teachers at the time when the services are being provided.

Tutors

The lack of financial stability and non-payment of tutor hours during the summer months was an issue that was highlighted across the board. Additionally, the issue of qualification was highlighted.

Tutors across both models felt that the development of a tutors' forum would be beneficial for them to share their experiences, resources, develop relationships, build shared initiatives, and have a clear understanding of the strategy of the MEP in their region.

Both locations indicated the need for an increase in hours to maintain their commitment to the programmes. In the case of Donegal, tutors noted that it was really their responsibility to keep the students attending the lessons, so that they would continue to have work into the future.

Parents' comments in relation to tutors ranged from their expressions that the tutors were the life of the MEP and that they held the key to the young person's musical development, through to calls for tutors to be more flexible with pupils so as to maintain their interest and continuity in music at times when other extra-curricular activities might be seen to be more attractive to the students.

Dublin MEP

In the case of Dublin, it was noted that not every MEP teacher would be able to work within the varying environments catered for by the MEP, and that keeping teachers has been a major problem. Equivalency is an issue for recognition as a VEC teacher, and it was commented that it is not necessarily the most musically qualified individual who will attain the best results in a disadvantaged urban context.

9. RECOMMENDATIONS AND ACTIONS:

While recognising the outcomes and positive impact of the current MEP pilots, there is a requirement for the existing MEPs to be sustainable, and to remain relevant to the communities they serve. Additionally, the success of this partnership framework does not apply uniquely to music, and potential is there for the model to be applied to other areas of the arts.

Given our current economically straightened times, and clarity provided by the Department of Education and Science that they are not in a position to provide funding for additional Music Education Partnerships for at least the next four years¹⁸, we have proposed recommendations which enable ongoing development of the existing MEPs, and a process to assist those in the planning stages of developing an MEP in their region.

The following recommendations have been developed with reference to the recommendations of *Points of Alignment*, the Report of the Special Committee on Arts and Education¹⁹ and the Music Network Report, *A National System of Local Music Education Services*.²⁰

¹⁸ *Points of Alignment*, Report of the Special Committee on Arts and Education, Arts Council, Dublin 2008, p. 8

¹⁹ Ibid

²⁰ *A National System of Local Music Education Services*, Report of a Feasibility Study, Music Network, Dublin 2003

9.1. Systemic Recommendations

9.1.1. Implement the recommendations of the report of the Special Committee on Arts and Education.

9.1.2. Develop a framework for ongoing funding for MEP development at national level with key Government departments and agencies including; DES, DAST, Department of Community Rural and Gaeltacht Affairs and the Office of the Minister for Children.

9.1.3. Develop a forum for key partners of the MEPs, to leverage the investment by all parties in the Music Education Partnerships to date, and to ensure continued development potential for new and emerging MEPs. This forum to include representatives from:

- Arts Council
- Association of Local Authority Arts Officers
- County/City Development Boards
- Department of Education and Science
- Education Centres
- Music Network
- National Council for Curriculum and Assessment
- National Council for Technology in Education
- Vocational Educational Committees (IVEA)

It is envisaged that this forum would meet periodically (potentially four times per year) to:

- Discuss the development of the current partnerships
- Progress the extension of the MEP model to other parts of the country
- Consolidate the expertise available through the existing MEPs
- Debate the roles of each of the partnership agencies and how best to utilise the resources of these agencies to further the MEP model
- Feed into the National Arts-in-Education Development Unit (when it is put in place)

9.1.4. Provide a resource within Music Network which would take responsibility for guidance of the development of new MEPs. The rationale for this role being to:

- Provide a consistency of approach and quality of engagement for those accessing the services of an MEP currently and into the future
- Assist in the engagement of partners at local level
- Provide mentoring assistance to those acting as lead partner during the development phase of a new MEP
- Disseminate information relating to sustaining good practice, initiatives and outcomes of the existing models through a variety of media and online
- Advocate for the continued expansion and refinement of the MEP model

9.1.5. Support the establishment of the position of Music Development Manager for emerging MEPs. In order to create sustainability of the MEP this role should be funded through the VECs and/or Local Authorities.

- 9.1.6. Advocate for the development of additional MEPs, which, along with partnership funding, incorporate a self-financing element and a graded fee structure to ensure their sustainability and onward development.
- 9.1.7. Develop an industry presentation/seminar/workshop to communicate the outcomes of the pilot MEPs to peer groups and the wider music and arts and education community, in order to develop an understanding of the remit of partnership agencies, and inform a consistent framework for provision of music and other arts education services.

9.2. Development of the extant Music Education Partnerships

- 9.2.1. Development of a process to share learning between the managers/steering committees of the current MEPs, in order to inform developments in each region for the future. This process would enable both MEPs to gain a deeper understanding of the models adopted for music service provision, and the arrangements made to encourage and maintain a partnership approach to the delivery of these services.
- 9.2.2. Further develop initiatives with the Education Centres towards up-skilling class teachers to become drivers of the MEP within the classroom and through SCP programmes etc., to support an integrated in school and out of school approach for service provision.
- 9.2.3. Set up a process for engagement of the key partners for the Dublin MEP as outlined in the Music Network Report to include the City Development Board and the CDVEC as key drivers for the MEP.
- 9.2.4. Consider the establishment of a position for a Music Development Manager for the Dublin MEP (akin to the role developed in the Donegal MEP) who would have responsibility for the planning, co-ordination and delivery of the services within the CDVEC MEP.
- 9.2.5. Develop a strategic plan, with recommendations for implementation for the continued development of the CDVEC MEP for a three year period. Ensure that this plan is referenced against other current developments for the arts by the CDVEC, e.g. the Feasibility Study for Creative Arts-in-Education Centres within Dublin City.
- 9.2.6. Explore the potential for developing a fee structure for the range of services provided within the CDVEC MEP.
- 9.2.7. Further investigate the continued inclusion of Finglas as part of the CDVEC MEP, and how best to approach the provision of music education services within this area.

10. CONCLUSION

It has been over five years since the publication of Music Network's landmark report, *A National System of Local Music Education Services*, and many more years since the debate on the provision of music education in Ireland began. KTCL believes that the Music Education Partnership model has been piloted successfully, and is now in a period of onward growth and development in both the City of Dublin and County Donegal. We believe that this partnership model provides a workable and replicable framework for development of music education services, and for other art forms on a wider scale throughout Ireland.

We were greatly encouraged by the levels of engagement and the numbers of people the MEP models have provided for in the last three years. We were furthermore encouraged by the level of commitment within the MEPs for future development, and expansion to reach wider audiences.

The partnership element of the model enables the MEPs to remain sustainable, and brings clarity of the objectives of each partnership agency, thus providing a coherent response to the needs of the various communities in which the MEPs operate.

We believe, that despite the current economic downturn, the potential for onward development of the MEP model into other areas around Ireland remains a distinct possibility. We would encourage the participating agencies to continue to work together to provide a shared learning forum for those who are embarking on an MEP development process, to set up a mechanism whereby the extant MEPs communicate together for onward development, and to advocate for resources to support MEP development to other locations in Ireland.

There are challenging times ahead, but with every challenge there is also an opportunity. We are confident that the success of the current MEPs, combined with the continued commitment of the Arts Council, Music Network, the Department of Education and Science, the VEC network and the County Development Boards provides the beginning of systemic change in addressing music education needs within Ireland.

11. APPENDICES

11.1. Appendix A

Focus Groups

The following is a list of those who attended focus groups as part of the consultation process:

Mary Barron
Jonathan Beavis
Henry Bowles
Aileen Brennan
Marian Breslin
Martin Crossan
Bernie Cullen
Alana Cutlisse
Helena Daly
Deirdre Doyle
Fiona Fagan
Ciara Fagan
Aoife Farrell
Maureen Gahan
Karen Gallagher
Peter Howard
Maria Howard
Edel Hughes
Patricia Hynes
Deane Hynes
Linda Keenan
Edith Labananskeine
Riana Lynch
Sean McCarron
Niamh McCulough
Jim McDermott
Niall McDonagh
Edel McLaughlin
Mary McMorrow
Annette McNelis
Amanda O'Sullivan
Catherine Smyth
John Sweeney
Geraldine Sweeney
Orsoyla Szabo
Tine Verbeke
Victor Yelamo

Schools who participated in the consultation process are noted below:

St. Michael's, Ballyfermot, Dublin 10
De la Salle, Ballyfermot, Dublin 10

11.2. Appendix B:

Donegal Audit

Comments of Students in Donegal in relation to the MEP

What are the benefits of being part of the MEP?

- Availability of large range of instruments
- Develops an interest in music from early age
- Don't have to travel long distances any more
- Enjoy learning music
- Exposure to different cultures of music tutors
- Good tutors
- Good workshops and courses available
- Lessons with new conductor in Letterkenny more productive
- Lots of options available; ensembles, feis and range of instruments
- Previously had to choose between art and music in school, because of VEC can now do both
- Students learn a lot from evaluations/focus groups

What is the most enjoyable factor of being part of the MEP?

- Ability to play traditional instrument well
- Accessibility
- Everything - all aspects
- Extra courses with conductors/composers
- Improving in musical ability
- Learning more about music
- Learning to read music
- Meeting new people
- Performance on Tory Island
- Playing instrument
- RTE orchestra's visit to our school
- Summer camps
- Tutors
- The orchestra
- Various workshops

How can the MEP be improved?

- Additional tutors
- Better communication between MEP and Schools
- Different levels in orchestra - best to have separate practise for strings and brass
- End of year performances

- Have lessons for adults
- Introduction of alternative workshops e.g. samba
- Lessons and concerts closer to Buncrana
- Lessons during week rather than Saturdays
- Letterkenny is too far to travel for workshops
- Longer duration of lessons (40 mins to one hour)
- Make more instruments available
- More advertising of MEP music service - many don't know about service or that instruments can be rented
- More competitions and feiseanna
- More focus on development of the orchestra
- More opportunities for performance
- Music technology class (link schools with VEC)
- No woodwind or brass in Stranlar
- Opportunity to get electric violin
- Pay in bulk so no refund given if lessons missed
- Private tutors are more flexible if lessons need to be rearranged
- Provide a dedicated music room within the venues used
- Provide theory classes
- Provision of sheet music to practise at home
- Publicise workshops more
- Send booklet detailing all courses to parents each September
- Spread cost of participation over more than two terms
- Start orchestra rehearsals in September not January
- Summer school over 10 days rather than five
- Travel subsidy for those who need to travel

Comments of Tutors - Donegal

Benefits for Students

- Access to network of professional musicians
- Affordable tuition
- Excellent facilities
- Individual tuition from multicultural backgrounds
- Opportunity for performance and participation in ensembles/workshops
- Opportunity to learn music and have instruments at reasonable price
- Personal development (self confidence, skills, talent)
- Tutors answerable to MEP

Most Successful Initiatives

- Access to concerts/workshops
- Access to RIAM grades structure
- Access to varied instrument tuition
- Collaboration work e.g. Schools Completion Programme

- Donegal Chamber Orchestra
- Donegal Youth Choir
- Excellent instrument hire option
- “Mini Music”
- String ensemble
- “Tuned-In” project

Tuition

- Additional tuition required
- Build in a weekly theory class
- One hour lessons
- Weekly ensemble practise
- Provide Junior and Leaving Certificate tuition
- Brass tuition lacking in south west Donegal
- Provide tuition for a greater variety of wind instruments and percussion and harp

How Can Service Be Improved?

- Provide tuition during school hours (as transport may not be available after school - 3rd class upwards)
- Cost of tuition can be too expensive
- More hours (30mins a week is not enough)
- More theory
- More one-to-one teaching rather than group tuition
- More publicity re. activities
- Continuous auditing
- Organise tutor meetings/support service
- Provide workshops to help tutors with curriculum
- Develop more performances
- Develop a library of arranged music for bands
- Provide instrumental repairs

Vision for the Future

- Access to music for greater numbers
- Bringing people together from across the country

Comments of Parents - Donegal

Benefits of Participation in MEP

- Access to a wide range of instrumental tuition
- Assists with learning music as school subject
- Excellent tutors

- Financially affordable
- High standards
- Local access to music
- New skill they will always have
- No greater benefit than when lessons part of Donegal School of Music
- Opportunity to play music and love it
- Personal development - group teaching, making friends through music, gaining confidence
- Structured learning

How Can Service Be Improved?

- Activity in Donegal Town, rather than Letterkenny
- Additional support for Evonne (Music Development Manager)
- Better communication structure required e.g. website and newsletter
- Better facilities - room for tuition
- Build awareness (as many parents not aware of service)
- Cross-border initiatives
- Distance to travel (workshops based in Letterkenny)
- Lessons during week rather than Saturday
- Match demand/tutor and location
- More competitions, exams, recitals
- More flexibility needed if student can't avoid missing class
- More master classes/workshops
- Occasionally short notice given for orchestra events
- One hour lessons
- Open day in schools for enrolment
- Organise wind and brass band - equivalent of Chamber Orchestra
- Provide scholarships
- Provide service for trial period in schools
- Provide tuition via the school - lessons built into school day
- Service is excellent
- Some areas still isolated e.g. Inishowen
- Spread payments over longer time period (set up direct debit)
- Structured class times (so don't have to choose between music and sport)
- Tutors should be more accountable (develop a credit type system if student misses class or class is cancelled)
- Too expensive
- Very little contact between MEP, tutors/parents

Tuition

- Provide a second day of tuition in the week (extra half hour) where required
- Develop duets with voice and instrument
- More small ensembles
- Youth choir in Bunrana, Inishowen etc.

- More vocal tuition
- Provide theory on an ongoing basis
- Tuition in harp, jazz improvisation, French horn, oboe
- Seek an orchestral percussion teacher
- Rock music tuition
- Not enough tutors
- More weekend workshops required

Impact - should MEP service cease to exist

- "Back to boring graded lessons"
- Difficulty in arranging lessons
- Huge gap
- It would be a necessity to travel long distances for music lessons
- Lack of opportunity to learn traditional music
- Local access to music would be lost
- More expensive elsewhere
- No opportunity to perform - student would lose interest
- Provides for special needs - student would miss out
- Unable to carry on lessons
- Would limit choice and opportunity

Vision for Future

- Additional funding
- Integrating this strategy into other social inclusion models
- Scholarships

11.3. Appendix C

Dublin Audit (Ballyfermot)

Comments of Teachers

Benefits for Students

- Encourages different kinds of learning
- Develops group work
- Inexpensive music tuition
- Opportunity to learn to play an instrument
- Opportunity to learn a variety of instruments
- Participation in music in your own community (building community spirit)
- Providing performance opportunities
- Building personal development and social skills
- Providing progression
- Skills of discipline, team work and practice
- Structured framework

How Can Service Be Improved?

- Access greater numbers
- Instrument provision (loan scheme/subsidised purchase)
- More concert-type performances
- Provide more hours of tuition (so each class can have lesson each week)
- Provide voluntary help in St. Michael's for the string programme
- Smaller classes or more individual lessons

Comments of Principals and Teachers

Benefits for Students

- Builds self-esteem
- Ceol has huge range of songs available
- Develops good grasp of music and rhythm
- Opportunity to experience music in enjoyable and structured way
- Performing gives non-academic children and young people a chance to achieve
- Sharing enjoyment of music with others

Benefits for Teachers

- Allows teachers to learn also
- Excellent communication between MEP/Ceol and school
- Great to have experts coming in, especially if teacher isn't confident at music
- Lessons are prepared in advance by MEP/Ceol, saving time and teaching resources

How Can Service Be Improved?

- Extend model to 6th class
- Greater range of instruments
- More concerts, trips to NCH etc.
- More copies of lyrics, plans, sheet music
- More variety of songs
- Need to mainstream the initiative
- No financial stability at present, so unable to plan long-term
- Packs for each class
- Training for tutors in teaching and class management
- Used to have Ceol for all classes, but due to funding now only available to 2nd class

Impact - should MEP cease to exist

- Students would lose out on lessons
- Continuity in delivery would suffer
- Good to have "new face" coming in from outside
- Less exposure to music and therefore lose confidence

Vision for Future

- Ceol model to be standard - in all schools, not localised
- Instrument, best practice shared across all schools

Comments of Parents

Benefits for Students

- Affordable music lessons
- Access to wide range of instruments
- Developing a of love of music
- Opportunity to learn and play music
- Personal development, building self esteem and confidence

How Can Service Be Improved?

- Access to proper concert facilities
- Additional funding
- Longer lesson duration
- More information if teachers unavailable
- More summer camps
- Music as part of school activities
- Opportunity to perform in concerts
- Too expensive

Impact, if MEP service is lost

- Student would miss social aspect
- Disappointment
- Loss of interest in music
- More expensive elsewhere
- Unable to continue to provide lessons