



Isle of Song Evaluation Report

Report prepared by Katie Chapple, 2025.

Introduction

Isle of Song is a song-writing project for and with young people from Laois, Offaly and across Northern Ireland, funded by Creative Ireland’s Creative Youth on a Shared Island fund, and developed by Music Generation Laois and the Nerve Centre, Derry-Londonderry. Isle of Song took place across eight months in 2025, 65 young musicians from across 8 counties took part in Isle of Song. Young musicians and songwriters who participated in the Isle of Song project had the opportunity to collaborate with other musicians, form bands, write, record, and perform original songs and make accompanying music videos. Isle of Song offered participants the opportunity to perform at festivals and public venues while engaging in a structured, creative environment designed to develop musical skills, confidence, and collaboration. The project emphasised inclusivity, social connection, and cross-community engagement, aligning with the broader Shared Island ethos of fostering understanding, friendship, and shared experiences through cultural and creative activity.

Original lyrics composed by participants are interspersed throughout this evaluation in blue at the beginning of each section, highlighting both the personal and artistic voices emerging from the project



‘I let you take up all my space – but I won’t stay in second place’

<https://beep.audio/a6MBWxV>

Methodology

A mixed-methods approach was employed to evaluate the impact of the Isle of Song project on participants' musical development, confidence, and social engagement. In total, 65 young people participated in the programme. Quantitative data collected through surveys administered at the beginning and end of the project established a baseline and measure change in self-assessed songwriting, performance, and confidence. The first survey engaged 50 participants, and 45 completed the closing survey. Qualitative data were gathered through voluntary journaling exercises with prompts, two focus groups conducted during a residential stay in Co. Laois, mid-project mentor interviews, and post-project interviews with four participants. Quantitative data were analysed and visualised using Microsoft Excel, while qualitative data were recorded, transcribed, and uploaded into NVivo15 software for thematic analysis following Braun and Clarke's (2023) method of qualitative data analysis. Findings are presented according to key themes, reflecting the participants' experiences and growth throughout the project. The evaluation captures both the measurable outcomes and the rich, personal narratives of the young people involved, demonstrating the transformative impact of the Isle of Song programme.



'Memories are remembering things and whatever else the future brings'



Isle of Song participants attend a song-writing workshop with Farah Elle, Castletown, Co. Laois - image credit Alf Harvey

Executive Summary

'You'll have to hush; you'll scare the quiet away'



The Isle of Song project provided a transformative experience for participants, fostering personal and musical development along with social connection. At the outset, participants were enthusiastic about meeting new people, forming friendships, and sharing their love of music. In the initial survey they stated that they looked forward to performing, developing skills such as songwriting and confidence, and collaborating in a supportive and creative environment. Many also reflected on the project's potential to embody a shared island vision, promoting inclusivity, understanding, and connection through music.

Throughout the project, participants reported numerous benefits, including enhanced confidence, self-belief, and pride in their musical achievements. The residential format was particularly valuable, enabling social interaction, teamwork and lasting friendships, while collaborative songwriting and performance opportunities encouraged experimentation, creative growth and a sense of belonging. Regular engagement in open mics and group performance and workshop activities helped participants develop stage presence and performance skills with mentors observing marked increases in self-assurance and mutual support between peers. Challenges in collaboration and group dynamics were acknowledged as important learning experiences that strengthened problem-solving and teamwork. The cross-border nature of the project was a notable strength, promoting understanding and creative exchange between participants from different regions of Ireland.

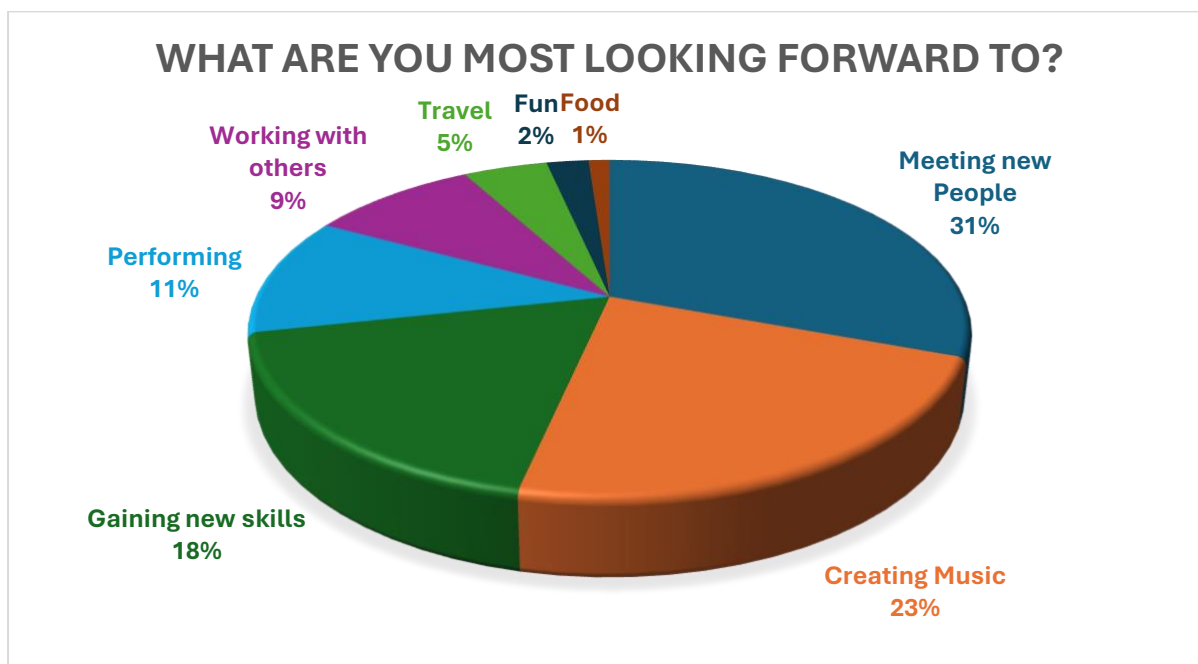
Survey and reflective data confirmed significant improvements in participants' self-assessed songwriting, confidence and performance abilities. Participants highlighted the importance of social connection, creative collaboration and performance opportunities, expressing pride in both personal and collective achievements. They valued the diversity of the group and the supportive environment as it fostered skill development, inspiration from others and above all, enjoyment. Constructive feedback suggested future enhancements, including more focus on original songs, extended rehearsal time coupled with structured performance opportunities. Overall, the Isle of Song project was widely praised for its transformative impact on participants' musical, personal and social development, providing an inclusive space for creativity, collaboration and lasting connections with peers.

Before the First Note: Youth Voices on Joining the Songwriting Journey



'My dreams of you have become nightmares, nightmares that have kept me awake'

In the initial survey, participants noted that they were most excited about meeting new people, making friends and sharing their love of music together. Many are looking forward to performing, whether through live gigs, group showcases or simply playing music with others. A strong theme is the desire to grow as musicians, with several respondents mentioning songwriting, learning new skills and building confidence in their musical ability. The social side of the project is just as important, with young people hoping to bond and enjoy the unique experience of working with others who share the same passion. Some also expressed excitement about travel and the overall journey of creating something meaningful as a group. The pie-chart below shows that meeting new people was the most cited reason for being involved. However, as creating music, gaining new skills and performing are interconnected, the most cited reasons were creative related. Interestingly, participants cited fun very little, perhaps showing that they were focused on working hard in this project.



In this survey, young people were also asked on their thoughts about what their idea of a shared island was. Responses included it is 'an island where everyone respects each other and gets along', 'everyone being nice', and 'no borders, everyone is the same'. They imagined 'peace between the people', 'all equal', and 'working together in unity'. Music was at the heart of their vision: 'different people all coming together, where everyone is welcome and can share their love for music', 'coming up with new songs together, getting along well with others, having fun', and 'music collaboration between different people

across different borders'. Several young people said a shared island meant 'working with people from different places in the country and not just meeting them online', 'actually making bands with other people', and 'more music collaboration with people in Northern Ireland'. Ideas of freedom and equality were strong too: 'one where people are able to come and go where they please and work with and relate to other people no matter where in the island they're from', and 'one where people from both the north and the south of Ireland can collaborate freely as equals'. Some saw it as 'peace and love', 'everyone becoming a big happy family', and 'a peaceful and mindful thing with regards to different historical events without conflict'. For others, it was about understanding and participation; 'a community and mutual understanding of each other's feelings and thoughts' and 'helping one another and contributing fairly'. As one young person put it simply, it was about 'bringing people together' using music to unite, to learn from each other, and to imagine a future with 'no borders' and 'more freedom'.

Additionally, in the initial survey, participants were asked why collaboration between people on the island of Ireland matters. Many emphasised the importance of connection, saying it was vital 'to have connections', and 'to bring young people together through music'. Several felt that working together could 'cut down any barriers that were dividing us', 'help repair the damage done during the Troubles', and 'lift any grudges between northern and southern Irish' people. As one put it, collaboration is key 'because of history, to avoid sectarian hatred', and another added that it was 'important to heal any existing tensions' and 'to stop sectarianism'. Music, for many, was the bridge: 'music can heal these divisions', 'so the country can come together in music', and 'to share a sense of music and sense of friendship between people across borders'.

Creative and personal benefits were also highlighted: 'it's important to branch out and get experience by playing music with new people' and 'to experience people's different techniques and ways of doing things musically'. Collaboration was also seen as a way to 'develop social and teamwork skills', 'build confidence', and 'have fun'. Participants recognised that 'each person has something to share', that 'more ideas come out when you're part of a group', and that 'working together helps to build understanding, trust, and lasting peace'.

Cultural diversity was celebrated too. One respondent noted that 'Ireland has many Irish people, but there are also many people from other places all over the world [...] collaborating gives us a chance to hear and experience different kinds of [musical] styles'. Another said it was important 'to embrace how diverse we are' and 'to learn more about each other's cultures'. Many saw this as part of a bigger vision; 'to unify our country', 'to create a connection across the island', and 'to work together for a brighter future'. As one young person summed it up, 'the only thing that divides us is a border and history and we all live on the

island of Ireland’, so collaboration is how we ‘unite it’ and remind ourselves that ‘we aren’t so different after all’.

Participants expressed gratitude and appreciation with one participant saying ‘I am very appreciative for this experience and the opportunity to create with people from all across the county’.



Isle of Song Participants in Corrymeela Centre, Co. Antrim - Image credit Diana Cheung

Finding the Rhythm: Reflections from the Heart of the Journey



'Now you're gone, but you're not too far, I hear your voice in the distant stars. When I'm lost, when I'm scared, I close my eyes, and you're right there. You helped me find my way, And I'll carry you with me every day'

Over the course of the project participants were given prompts in which they could answer through a physical or online journal. In addition to this, youth participants were invited to take part in a focus group and mentors and leaders were interviewed. Towards the end of the project, four participants were interviewed. The following section of this report is separated into the main themes from these different methods of data collection.

- Benefits of the Project
 - Sense of Belonging
 - Confidence and Self-Belief
 - Pride and Achievement
- Difficulties and Challenges
- Shared Island Experiences
- Songwriting Process
 - Musical Influences
 - Reflection and Impact
- Performance and Rehearsal
- Suggestions for Improvement

Benefits of the Project



'if you were a book I'd like to read all the pages my dear'

The Isle of Song project offered participants a highly rewarding and transformative experience for personal growth, social connection in addition to developing their musical capabilities. Young people consistently reflected on the enjoyment and value of participating, highlighting the combination of creativity, collaboration and shared experience as central to their positive experiences. The residential element was particularly important in shaping these benefits, providing a relaxed and inclusive space for social interaction, experimentation and relationship-building. Across songwriting, rehearsals and performances, participants described the programme as an environment where they could explore their musical potential, take creative risks, and connect meaningfully with peers and mentors from different regions.

Through collaboration, participants developed strong friendships and a sense of belonging, while the creative process encouraged experimentation and skill-building. The open, supportive environment allowed young people to contribute to songwriting and performance, learn from others and appreciate diverse perspectives and musical approaches. Combined with opportunities for reflection, mentoring, and peer support, the project not only enhanced participants' musical and creative abilities but also provided a foundation for lasting social connections and personal development. Overall, the Isle of Song created a space where music, creativity, and community intersected, offering a unique and transformative experience for all involved. The benefits section of this report is subdivided into three areas which form the next part of this evaluation report:

- (i) Personal growth and Enjoyment
- (ii) Collaboration, Friendship and Social Connection
- (iii) Music and Creative Development

(i) *Benefits of the Project: Personal Growth and Enjoyment*



'I'll blame it on the rain cuz I can't blame it on the pain'

Participants consistently described the programme as a rewarding and transformative experience that aided and musical development. As one participant reflected, 'it was really worth it; I learned about myself and my musical ability' (Interview 1). Another described the experience as 'an amazingly unique experience – a brilliant chance to meet new people and learn from them and grow together. There was a clear line between the two groups but as the days have gone on it has blurred and people definitely have become more comfortable' (Journaling Stage 1).

For many, the project was not only about musical growth but also about joy and shared experience:

'now this has nothing to do with the music, but [I loved] going to someone else's dorm and just having a chat, pulling out the acoustic guitar and singing, just messing around like that was just fun' (Interview 2).

The relaxed and inclusive atmosphere allowed participants to connect with others and express themselves freely. One young person summarised this sense of enjoyment simply: 'like you can't go wrong with just kids being kids ... getting to go stay in this new place and all these new people and having a chill time, like that was the best part for me' (Focus Group 2). The residential element was highlighted as particularly important in shaping the overall experience. As participants noted, 'I was scared about this being residential but it's been the best part' (Focus Group 2), and 'being out in the lounge with your friends, doing whatever you want to do and interacting and making connections was a huge part of what made it brilliant for me' (Interview 4). Several participants said they wished the programme had lasted longer, with one commenting, 'I just wanted it to be a bit longer because it was absolutely brilliant' (Interview 3).



Isle of Song Participants rehearsing in Castletown, Co. Laois - Image credit Alf Harvey

(ii) *Benefits of the Project: Collaboration, Friendship and Social Connection*



'Every day the sun shone on me; In Buffelsbaai it warmed the sand; the birds woke me every morning, and every night the crickets sang'

A key benefit of the project was the opportunity for participants to form meaningful friendships and social connections through shared creative work. Many described how collaboration and interaction during songwriting and rehearsals helped break down barriers. One participant recalled that 'we integrated really quickly after the ice breaker' (Focus Group 1), while another reflected:

'I missed the start [of the residential] and I felt like I wouldn't be able to get along with the other people as well as everyone else did. But I made new friends doing the ice-breakers out in the basketball courts. Then it felt like we were just sitting down and it was so easy, I just went into somebody's room and we were singing this song and everyone was really friendly. It was really easy to make friends from there on' (Focus Group 1).

Friendships deepened as the week progressed. As one participant explained:

'I thought the first day was a bit awkward and we weren't really talking. The second day I started chatting to all the Derry people and I was like oh, they actually have the same interests as me! We just chat all the time and play music. I feel like we will be connected even in the future' (Focus Group 1).

Others described how these new relationships have extended beyond the project itself:

'we have a big group chat of all of us together and we're all already talking about next summer and getting together, going to Dublin or something to do a big gig together ... we are definite lifelong friends' (Interview 3).

Mentors also recognised and valued these emerging connections. One mentor observed, 'you can see relationships forming as well; they're getting to know each other' (Mentor Interview 2), while another commented that 'being here overnight, the residential stuff has helped them in getting to know each other' (Mentor Interview 2).

Participants highlighted how collaboration in the creative process itself played a major role in building connections. One participant explained:

'we were all in a big room together and someone would say a line and then someone else would add on to it. So working with other people, and definitely more experienced people like the mentors – they knew how to get you thinking and how to get your brain going' (Interview 3).

The open, collaborative nature of the project encouraged experimentation and creative freedom, as described by one participant: 'I just kind of started throwing stuff at the wall more and some of it stuck and some of it didn't and I didn't mind' (Interview 2).

For others, contributing to the songwriting process gave them a sense of belonging and personal value: 'When I added a little melody on the keyboard it made me feel like I had more of a place in the song' (Interview 1). Participants also noted that working together exposed them to new perspectives and creative methods: 'Everybody has a different process kind of for coming up with lyrics. So you get like a different perspective and you get to like, see what works for you' (Interview 3).

Overall, the project provided a rich environment for social connection and collaboration. Through creative teamwork and shared experiences, participants not only developed musical skills but also built lasting friendships and a sense of community.



Isle of Song Participant performing in Kavanagh's Music Venue, Portlaoise - Image Credit Alf Harvey

(iii) Benefits of the Project: Music and Creative Development



'Never thought the killer of our love would end up being me memories are remembering things and whatever else the future brings'

The project offered a unique environment for musical exploration and creative collaboration. Many participants reflected on how working with others expanded their musical horizons. One participant described:

'I have been playing guitar with two lads who are two rooms down from me. We are playing different pieces of the same song and we like make them work together. Outside here, I don't have any friends that are musical and I have never had an experience like that. Being here has made me realise that there is so much more that I can do. I've even learned more about the loop pedal' (Focus Group 1).

Others spoke about how meeting peers with similar passions inspired them creatively: 'I've met new people who have the exact same music taste as me, which isn't something I've felt with people at home' (Journal Group 1). The collaborative environment encouraged experimentation and confidence in sharing musical ideas. As one participant expressed:

'I couldn't choose just one highlight. It was actually that good. Like, I really feel like it was once in a lifetime experience getting to know all these people and become friends with them' (Interview 3).

There was also a sense of shared identity and cultural exchange, captured humorously in one participant's reflection: 'I'm very susceptible to other people's accents; I accidentally keep speaking Derry-ish!' (Journal Group 1). This blending of backgrounds and influences was an important part of the creative and social experience.

Sense of Belonging



‘From a whisper to a roar from a shadow to its source’

Participants and mentors emphasised the project’s ability to create a strong sense of belonging and community. Mentors commented that ‘they are a great support for each other, especially when they’re on stage, it really helps their confidence’ (Mentor Interview 2). Participants mirrored this sentiment, noting that the group dynamic fostered acceptance and authenticity:

‘before I was more kind of controlled, I wouldn’t allow myself be silly or bold or like, interact as much as I’d be afraid of being rejected. But everyone has been very friendly to me and that’s been proven during my performances’ (Interview 4).

The sense of belonging was not immediate for everyone. One participant admitted:

‘I haven’t made friends yet, the other kids seemed to know each other in the first two days in Portlaoise and I’m nervous that I won’t make friends on the residential week’ (Journaling Stage 1)

As the project progressed, participants described growing confidence and connection through shared creative and social experiences. The residential environment, in particular, was highlighted as key to building friendships and a sense of inclusion.

As one participant reflected: ‘being out in the lounge with your friends, doing whatever you want to do and interacting and making connections was a huge part of what made it brilliant for me’ (Interview 4). The value of continued social connection was also recognised: ‘I think we should do this more often because it’s very important to bond with other musicians and it’s very fun.’ This highlights how the initiative not only nurtured musical creativity but also provided a space for young people to form lasting friendships and feel part of a wider musical community.

Confidence and Self-Belief



'my future's looking pretty bright; it's a blinding padded-celled white'

A recurring theme across interviews, focus groups, and journal reflections was the growth in participants' confidence and self-belief throughout the programme. Many described arriving with uncertainty or self-consciousness about their abilities and leaving with a stronger sense of assurance – both musically and personally.

One participant reflected:

'We got an opportunity to write a song with the group and just hearing the lyrics of the others gave me more confidence in my songwriting abilities. No lyrics are too stupid or anything' (Interview 1).

This process of creative collaboration allowed participants to realise that their contributions were valued. Another explained, 'I wasn't overly confident in sharing my music' (Interview 1), while a third noted that performing in front of peers initially felt daunting:

'I definitely had one or two moments where my confidence was knocked. I think that's kind of like that tends to happen when you're doing the open mic. I was so nervous to play in front of everyone and it didn't turn out as well as I wanted it to' (Interview 1).

Opportunities to perform and share work were key to building resilience and confidence. As one participant put it:

'I think originally, I would have been fairly confident sharing my ideas and my lyrics with others, but I'd always share my more polished stuff. During the project, I definitely gained a lot of confidence, especially with the open mic – the more you do it, the easier it gets' (Interview 2).

Another added:

'Sometimes during an open mic, mistakes can seem much bigger, and they could have a negative effect on your confidence. I think though when you are starting out, you just need to do it and believe in yourself, and the confidence will come' (Interview 2).

For several participants, growth in confidence was visible through their performances. 'I have been adding more movement in my performances, and I think that is where I improved the most' (Interview 2). Others highlighted a newfound ease in playing their own compositions publicly: 'I feel like my confidence in

playing my own compositions has improved because I have only played at home before this' (Focus Group 2).

The residential environment also contributed to confidence-building, both socially and musically. One participant shared:

'Coming here has really helped my confidence; even talking to people and playing in front of people and showing people what I have written ... before I came here I was very self-conscious but playing in front of people is giving me more confidence' (Focus Group 2).

Another celebrated a personal milestone:

'I think playing at the festival was the proudest moment of all time because I don't even think I really messed up and if that was a year ago, I'd probably have frozen' (Focus Group 2).

Participants also noted that the collaborative, supportive environment made it easier to grow in confidence: 'I think everyone is very accepting of suggestions' (Focus Group 1). Mentors confirmed this, observing how informal social time and residential living fostered self-assurance: 'I think that it's important that they are all here having lunch and dinner and time in the evenings because that will help the confidence too' (Mentor Interview 1). Another mentor described:

'You can see them when they come in first and they are so quiet, but then they're residential and that night they get to know someone in the group. The next day they are a bit more confident because they have somebody they know better' (Mentor Interview 2).

The supportive culture was reinforced by structured activities such as icebreakers and group work: 'Music is fantastic to crash down barriers. It kind of levels everybody. They really appreciated the icebreakers because that created a safer space for them' (Mentor Interview 2). Mentors also witnessed tangible moments of confidence-building: 'I've seen them come off stage and they are absolutely buzzing and they realise oh my God I just did something really good there' (Mentor Interview 2).

Journal reflections echoed this trajectory. Participants wrote, 'I don't feel as nervous to play piano in front of people as I once did' (Journaling Stage 2), and 'I've gotten comfortable with the people I'm in a band with so I'm open to feedback from them' (Journaling Stage 2). Others described a deepening sense of creative freedom: 'I feel more inspired to write songs and lyrics come more easily to me' (Journaling Stage 2). This growing ease was linked to the supportive musical community:

'I feel that my confidence has increased; being around so many young musicians is great motivation, and I was nervous to get started but it now feels like being part of one big family' (Journaling Stage 2).

Another participant explained:

'Performing with everyone clapping and singing along [was great]. I would say that I am more confident in songwriting and especially in collaborating with others. I'm much more confident in that I'm not afraid to contribute ideas that might not come to anything or try things I'm not entirely comfortable with in order to grow as a musician' (Journaling Stage 2).

Participants often credited the group dynamic as a major source of confidence. As one put it, 'Being surrounded by other people doing the same thing definitely gives you a boost' (Interview 3). They also spoke of learning to value their creative process: 'When you think of a line for a song, and even if it didn't fit into the song you have it in your back pocket for another time and just keep it for something else' (Interview 3). The open mics were repeatedly cited as pivotal: 'The open mics were brilliant to help you build the confidence. You got to see everybody else's confidence come up as well' (Interview 3). Another participant captured the collective growth:

'You can see it from the first few open mics, where people were a bit shy and then at the end of this they are on stage dancing around and having a great time; that progression was really nice to see and really motivating because you feel proud of yourself and everyone else too, and like, we have come so far' (Interview 3).

Several participants described overcoming fears of judgement or rejection:

'I didn't want to show people my lyrics and then kind of have them cringe at them or for them to be disapproved of. Like, I had a bit of confidence, but I was definitely stumbling along the way and I was worrying a little bit. My confidence has changed a good bit since then. It has improved. When we were performing the song, we were laughing and having the craic' (Interview 4).

Support from mentors and peers was central:

'When the teachers approved of something I'd done, I felt like my words mattered and that I wasn't being ignored. So I was much happier, felt more comfortable to keep sharing my ideas. So my confidence boosted a good bit there because of the acceptance I received' (Interview 4).

For some, this transformation was deeply personal: 'What I'm most proud of is coming out of my shell' (Interview 4), and 'Being involved in this has made me see myself in a different light now' (Interview 4). Ultimately, the experience of performing, collaborating and being part of a supportive artistic community led to profound gains in self-belief. As one participant put it simply, 'I never thought I'd be confident

enough to do this before' (Focus Group 2). Mentors observed similar growth, describing how 'they've definitely come out of their shells' and 'are starting to really own their performances and trust each other on stage' (Mentor Interviews). This newfound assurance extended beyond music: 'I feel like I can talk to people easier now. I was shy at the start but not anymore' (Focus Group 2).

Pride and Achievement



'Like a mountain you don't hear me till there's a landslide'

Many participants expressed a deep sense of pride in what they had achieved, both individually and collectively. As one young person said, 'I'm proud of my skills in probably the arrangement of songs and playing in music, and like, I'm proud of my band and what we have achieved' (Interview 1). Others spoke about how proud they felt to perform live: 'I'm proud of just being on a stage – even last week I never would have done that if I hadn't been pushed to do it' (Focus Group 2). For several, performing marked a turning point in their confidence and self-belief: 'performing on stage at the festival was, I'm not going to lie, probably the proudest moment of all time' (Focus Group 2).

Participants frequently reflected on the growth of their musical abilities, describing the programme as a space where they had improved as performers, writers, and collaborators. One young person shared, 'musically, I've gained more confidence with my playing and composing of songs' (Journaling Stage 2), while another wrote, 'I've gained a new outlook on how to make and create music and write lyrics. I've become better at songwriting and I have gained a lot more confidence in performing' (Journaling Stage 2). Others noted that they had developed a stronger stage presence and sense of professionalism: 'before I would just go up and sing and not add anything to the performance. Now I've started to develop stage presence – I'm entertaining rather than just singing' (Journaling Stage 2).

For many, the pride came not only from personal achievement but also from collaboration and collective success. As one participant described:

'We did this together. We came up with this whole song. This is our original song. We're doing this! Look at us go! And then everybody else is cheering you on. It's a really, really good feeling. It's like, out of this world because you're like, oh my God, this is so cool, this is the coolest' (Interview 3).

Watching peers succeed was also a powerful motivator: 'watching everyone perform songs that they had made was really special' (Interview 2).

This sense of accomplishment extended to the realisation that music could be more than just a hobby. One participant reflected:

‘I would have never thought of that as music, as a career. I always thought of it as like, a hobby and you can’t make money from it unless you are absolutely outstanding, but I have met the producers and mentors and I have learned that you can do your passion – what you love – as a job and you’ll never work a day in your life’ (Interview 3).

Another commented, ‘I used to just listen to the noise from a song but now I listen to the words and I see what they’re feeling and I understand what they are thinking’ (Interview 3).

Mentors also observed and shared in the participants’ pride. One mentor noted, ‘I think having [opportunities to perform] gives the kids the space to show people what they can do and they can be really proud of themselves’ (Mentor Interview 1). Others spoke about the impressive quality of the creative work produced: ‘the fact [that they are writing and recording original songs] in a studio environment [is] just brilliant’ (Mentor Interview 1). Participants echoed this appreciation for the opportunities the project provided: ‘my experience here has been exceptional because I have got to experience what it is like to write and record new music with a new band in such a short period’ (Journaling Stage 1). Another participant reflected on how supportive and inclusive the environment was: ‘I personally say that this is probably the safest possible place because everyone’s very open minded’ (Focus Group 2).

For many, the highlight of the project was performing for an audience and feeling celebrated by their peers. ‘Singing at the concert and everyone cheering for you – [I was] barely able to sing! Everyone was dancing like wild coyotes and having great craic’ (Interview 4). Another summed it up simply: ‘it was a brilliant programme overall, but the performance was definitely the best’ (Interview 4). This pride in achievement was intertwined with gratitude and belonging. As one participant reflected:

‘I’m very glad that I have joined the programme. It was like touring with a band and experiencing what it is like to be a professional. We got the chance to write new songs that we are really proud of, and we came out of our shells [...] everyone welcomed us with open arms and everyone was accepted for who they are, no matter what’ (Interview 4).

Mentors recognised how these moments of achievement contributed to participants’ confidence and motivation:

‘It’s great that the barrier of fees are removed; the fact that it’s free and they don’t have to pay for the residential is crucial, because for so many, music is such an expensive thing – by the time you get your equipment and everything,’ one mentor observed (Mentor Interview 1).

One participant added to this sentiment saying:

‘I hope the people who run this programme can see that it is worth doing this project again because everything from the songwriting, to the service, to the interactions between myself and my fellow musicians, has been a success’ (Journaling Stage 1).

Pride and achievement were woven through every aspect of the project – from the joy of performance to the shared satisfaction of collaboration. As one participant reflected, ‘we worked so hard, and seeing it all come together made me realise how far we’ve come’ (Interview 4). Another summed up the overall feeling: ‘I feel so proud of the song we wrote – it’s actually good!’ (Focus Group 1).

Difficulties and Challenges



‘I hate the way you can read my mind you know me so well it’s such a crime’

While the project was widely described as positive and rewarding, participants and mentors also identified several challenges that emerged during the creative process. Some young people found it difficult to fully express their own ideas within group work: ‘I didn’t really get a chance to write my own original song’ (Interview 1). Others noted that collaboration could be complex, particularly when trying to reach consensus: ‘it was a challenge to find a theme or lyrics that everyone agrees on’ (Interview 1). At times, this led to frustration when certain individuals dominated the creative process – as one participant reflected, ‘I feel like it should be more collaborative. I feel like the singer kind of wrote most of the lyrics and that was an issue, like when someone just takes charge’ (Interview 1).

For some, the collaborative setting itself was a personal challenge. One participant explained, ‘personally, the group setting was harder for me because I like to just go away and just kind of be in my own little space’ (Interview 2). Group dynamics could also create difficulties, as highlighted by another young person who shared, ‘there’s a girl in our group and she is really pushy and we have to play her songs and the mentor just sort of brushed it off. It’s hard to tell her’ (Focus Group 2).

Mentors acknowledged these challenges, noting that managing group relationships was a central part of the learning experience. ‘They have to learn some problem-solving skills calmly and that’s a massive thing,’ one mentor observed (Mentor Interview 1). Another explained, ‘there are still a few people that are clashing a bit, where the personalities don’t match, but that’s all part of it. There is push and pull in collaborating’ (Mentor Interview 2). The role of the mentor often involved balancing voices within the group:

‘it’s hard to manage the expectations and manage the personalities within the group. You always want to give voice for the quiet ones as the more dominant ones can take over. But you’re trying to speak for what they are

not saying and you're trying to work out what they want. You're essentially a referee, getting them to compromise' (Mentor Interview 2).

Despite these challenges, many participants recognised that creative tension and differing opinions were part of the process. As one young person reflected, 'everyone has a different view, opinion, idea and they all get put together to create a wonderful piece of art, even though it can be challenging to fit in everyone's ideas' (Journaling Stage 2). Ultimately, these difficulties were seen as valuable learning opportunities that strengthened both individual resilience and collaborative skills.

Shared Island Experiences



'The sun doesn't shine any darker on the other side of the world'

A central strength of the programme was its role in fostering meaningful connections across communities and regions on the island of Ireland. Participants repeatedly highlighted how the inclusion of young people from Northern Ireland enriched the experience and broke down perceived divides. As one participant expressed:

'I definitely think working with the Derry people added to the programme. Everyone bonded very easily. Like there's no divide or anything or there's no, like, discrimination against being from different parts of the country' (Interview 1).



Figure 1L-R Isle of Song Participants explore the Rock of Dunamase, Co. Laois and Stendhal Festival, Limavady - Image Credit Rosa Flannery

Another echoed this sentiment, noting that:

‘it made the programme better having people from different parts of the country because no one is familiar and at first it’s a bit daunting but then you get used to it and you get to know these people and you become friends’ (Interview 3).

For many participants, the experience offered their first opportunity to meet peers from Northern Ireland, broadening their perspectives in unexpected ways. One young person reflected, ‘I have never been to the North of Ireland before this’ (Focus Group 1), while another added, ‘I never met anyone from Derry before in my life’ (Focus Group 1). Initial apprehensions quickly turned to mutual respect and friendship: ‘I thought the other people were going to be such weirdos and when we started chatting, they are like so chill, like that’s not what I was expecting’ (Focus Group 1).

The cross-border aspect also prompted reflection on both differences and shared experiences. Some participants were struck by everyday contrasts from ‘there’s a thing about getting deposits back on your plastic bottles, we don’t have that’ (Focus Group 1), to ‘apparently, [they] don’t have Papa John’s in Northern Ireland!. I don’t know how they get by!’ (Interview 2). Others gained new insights into social and historical contexts, with one remarking, ‘I knew a little about Derry and the Troubles, but I didn’t realise that there was still a lot of tension up there. I didn’t realise that it was still tense there’ (Interview 2).

Mentors also recognised the value of this cultural and creative exchange, observing that ‘it’s very interesting to see how other music programmes do things differently and I have learned so much from them and hopefully they have learned from us too’ (Mentor Interview 2). Participants emphasised that diversity strengthened the collective creative process:

‘there’s people from different perspectives and origins and they all have different styles of music. And the whole point of the program is for self-expression. And that’s what it’s all about. You know, everyone deserves a turn to express themselves and not feel ashamed about it. So seeing other people from different places express their music and feelings was brilliant. And they were very respectful to openly accept my expressions and feelings’ (Interview 4).

Finally, several participants expressed a desire to expand the initiative further, suggesting ‘I think it would be good to have people from other counties as well’ (Interview 1). Collectively, these reflections show how the project successfully embodied the spirit of the Shared Island initiative as it encouraged understanding, connection and creativity across regional and cultural lines.

Songwriting Process: Musical Influences and Reflection and Impact



'Oh Girl, you light up my world with your glowing brown eyes, to me you are my gold to have and to hold forever together till death do us part'

This next section first focuses on the songwriting process itself, followed by two subsections (i) Musical Influences and (ii) Reflection and Impact.

For many participants, the songwriting process was at the heart of their experience in the programme. Several reflected on how their understanding and confidence as songwriters had developed:

'Before I joined the initiative, I definitely tried to write songs before in the past, but I probably didn't have as much of a grasp with songwriting. I feel like now, after being involved in the programme, all I need to do to write a song is just sit down and it just comes to me' (Interview 1).

Others spoke about the discipline and creativity involved, noting that 'what made songwriting easier for me was just having to do it constantly, like we got breaks and everything, but it was the constant focus that helped' (Interview 2).

The collaborative environment was both supportive and challenging. While some preferred writing in groups and they appreciated the accountability and shared energy, others valued moments of solitude to refine their ideas: 'There were times when I wasn't writing in the group but I had so many ideas that I wanted to be on my own to jot them down as soon as possible' (Interview 2). Another participant explained:

'Everyone works differently so it's hard to cater to everyone's needs. Someone might need to be alone for an hour to hack out all the lyrics, whereas other people need people around them to get them thinking' (Interview 3).

For many, collaboration was a learning curve that ultimately strengthened their songwriting. 'When you are working with the group, you have others to be accountable to' (Focus Group 1), and 'you kind of pick up different techniques from just being around other people' (Focus Group 1). Participants also recognised the role of constructive feedback:

'It's tough not getting good feedback but people are only saying this not to get you down – it's constructive and they might say "try this instead" rather than saying "that's terrible"' (Focus Group 1).

The openness of the environment was key to building confidence: ‘When you see everyone is sharing their music, it gets easier to share’ (Focus Group 1), and as another added, ‘Sometimes it is almost like therapy’ (Focus Group 1).

Mentors encouraged creativity through a range of exercises and an ethos of support rather than critique: ‘As far as creating a safe space goes, all we can do is encourage them to write and never say “that’s rubbish” – just keep encouraging them and they will get there’ (Mentor Interview 1). They also provided structured guidance: ‘We have lots of exercises for generating melodies and chords and things like that’ (Mentor Interview 1). Another mentor reflected, ‘There aren’t any set ways of creating music or writing lyrics; everyone has their own way of going about it and the best way is the one that suits you best’ (Journaling Stage 1).

The process itself varied widely. For some, lyrics came first; for others, melody drove the song: ‘Sometimes the lyrics come first, sometimes the music comes first – it’s just about working with the band and seeing where it takes them’ (Mentor Interview 2). One participant described the creative moment vividly:

‘One time I went out into nature, and we were looking at the trees and I thought we could add the sound of nature and we turned it into a pretty lyric – it felt very professional what we were doing’ (Interview 4).

Participants also spoke about growth and experimentation, with one saying, ‘I used to use the same sort of songwriting formula but I’ve been trying to get out of my comfort zone now and I think that has helped me improve’ (Focus Group 1). Another shared that ‘being around so many new people really gives you new influences’ (Focus Group 1). Even the informal moments helped: ‘The downtime has actually really helped my songwriting because you just get to jam outside of your group and you really learn then’ (Focus Group 1).

(i) Songwriting Process: Musical Influences



‘growing up feels so bittersweet I guess we’re a lesson life tried to teach’

Participants drew inspiration from a wide range of musical styles and artists, reflecting both personal taste and the influence of family listening habits. Many mentioned classic rock and pop acts such as Queen, Bon Jovi, Oasis, Blur, Westlife and Radiohead, alongside individual icons like Eric Clapton, Stevie Wonder, Rory Gallagher, Jeff Buckley, Nick Cave and Elliott Smith. Others were inspired by heavier sounds such as Slipknot and Rock Anthems, while some acknowledged that their parents’ music choices had shaped their tastes and creative direction. Contemporary influences such as Arctic Monkeys also featured prominently, suggesting that participants were blending older and newer styles in their

songwriting. This diversity of musical reference points helped to foster creativity, with participants experimenting across genres and developing their own unique sound.

(ii) Songwriting Process: Reflection and Impact



'Why is it so busy in here? Aching in my head. Calm me down so I can dread, Something else instead (instead)'

Several young people described how the process had changed their view of themselves as musicians: 'Music Generation came to my school and that was the first time I realised that you could write songs' (Focus Group 2). Another reflected, 'Before this I was less confident about getting into the music industry because of how hard it would be to get recognised, but this has given me a new outlook' (Interview 4). Mentors also highlighted the significance of this progress: 'Everyone here can now say they have written and recorded their own original song and that is great' (Mentor Interview 1). The recording element, they noted, provided a tangible sense of achievement – 'They now have a time capsule [that] they can look back and see where they started their journey with this music' (Mentor Interview 1).

While the overall feedback was highly positive, participants also identified areas for improvement. Some wanted greater emphasis on original songs: 'I think there should be more emphasis on original songs, not covers' (Interview 1), while others asked for more focused rehearsal time: 'I think we needed a bit more time rehearsing and getting things perfect' (Focus Group 2). A few felt that additional structure could enhance the experience: 'I think there could have been more structure around the open mics – everyone should have to show up and stay at them' (Interview 2).

Overall, the songwriting process was described as transformative – a journey of self-discovery, collaboration and creativity. As one participant put it:

'A song is a story. So if I can write a story and hum out a melody I think is nice in my head, then I can start singing something to myself... I could try and make the lyrics or the words of the story fit into that melody' (Interview 4).



Isle of Song Participants Performing in Kavanaghs Music Venue Portlaoise - Image Credit Alf Harvey

Performance and Rehearsals



'Regret the things I didn't more than the things I did'

Participants reflected on both the performance and rehearsal aspects of the songwriting initiative, highlighting the value of preparation, confidence and stage presence. Several participants emphasised the importance of performance as a skill that requires guidance and practice. One noted that 'it's hard to teach but it really is essential – a performance has to be interesting to watch' (Focus Group 2). Others spoke about developing a personal stage style, stressing that 'you have to develop your own style on stage, you have to look your own way, greet the crowd and maybe explain who you are to the crowd and how happy you are to be there' (Interview 4).

The supportive atmosphere of the performances was also appreciated. As one participant observed, 'you don't feel as judged here as everyone is in the same boat – we are all performing so that makes it sort of a safe space' (Focus Group 1). However, there was also feedback suggesting improvements to audience engagement and event structure. One participant felt that 'the mentors should have made sure that everyone stayed to see the open mic performances and not just leave when they were done' (Interview 2).

In terms of preparation, participants expressed mixed views about rehearsal time. Some felt there should have been more emphasis and structure: ‘they could have put a bit more of an emphasis on rehearsals... they need to be a bit stricter on them’ (Interview 1). Others felt that the existing time was adequate, saying ‘I remember just playing until my fingers felt like they’re going to fall off’ (Interview 2). Yet for some, the pace felt rushed, with one participant suggesting that ‘even an extra 10 or 20 minutes rehearsal time could make a huge difference’ (Interview 4).

A recurring theme was the desire for more stage practice and confidence-building opportunities. As one focus group participant expressed, ‘we need more time to practice on the stage’ (Focus Group 1).

Suggestions for the Future



*‘Watching you walk away, I’m a loop
Trapped in a memory that won’t let me move’*

While the overall experience was described as transformative and rewarding, some participants and mentors offered constructive suggestions for future iterations of the programme. These suggestions have been mentioned in the main thesis of this evaluation, but it is worth collating them here for ease of reference. Participants suggested that the programme could include more emphasis on original songwriting, with one noting, ‘I think there should be more emphasis on original songs, not covers’ (Interview 1). Others felt that rehearsal time could be extended: ‘I think we needed a bit more time rehearsing and getting things perfect’ (Focus Group 2), and that there could be greater structure around performances: ‘I think there could have been more structure around the open mics – everyone should have to show up and stay at them’ (Interview 2).

Additional feedback focused on the scheduling and group formation aspects of the programme. One participant proposed, ‘A longer break’, while another questioned the grouping process: ‘What is the point of asking for our favourite genres and still being in a group of people who do not like the same music as me? Slightly baffling. (Survey 1)’. However, several participants expressed a desire for the project to continue or expand, with some proposing broader participation: ‘I think it would be good to have people from other counties as well’ (Interview 1). Others shared aspirations for similar opportunities in the future: ‘we have a big group chat of all of us together and we’re all already talking about next summer and getting together, going to Dublin or something to do a big gig together’ (Interview 3).

Mentors also reflected that maintaining and developing the project would be valuable, highlighting its proven success in fostering creativity, confidence, and connection.

Mapping the Melody: Visualising the Songwriting Journey



'I try my best to stay away but I miss you more and more everyday'

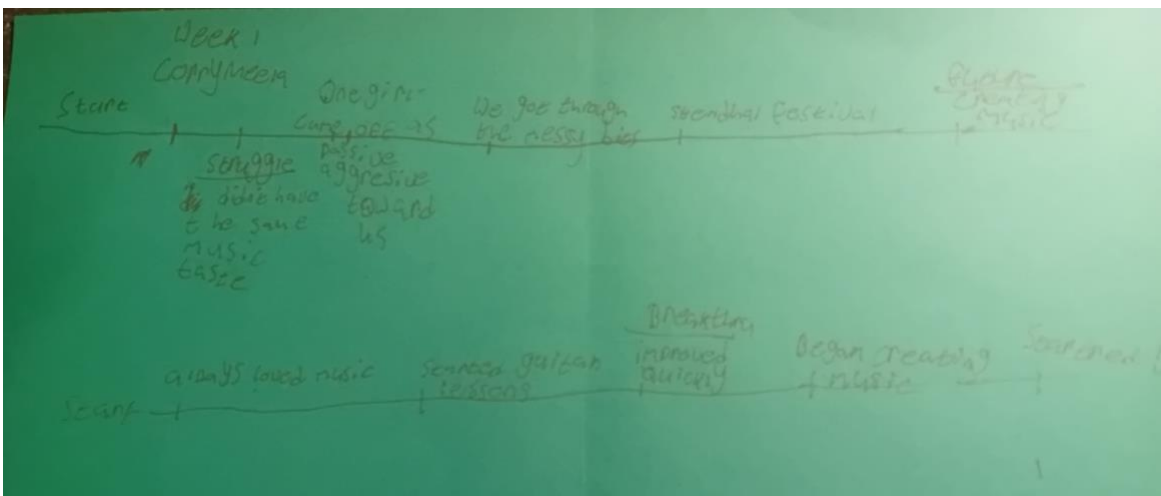
As part of the focus group activities, participants were invited to draw a road representing their songwriting journey. On this visual roadmap, they were asked to plot key milestones using prompts such as:

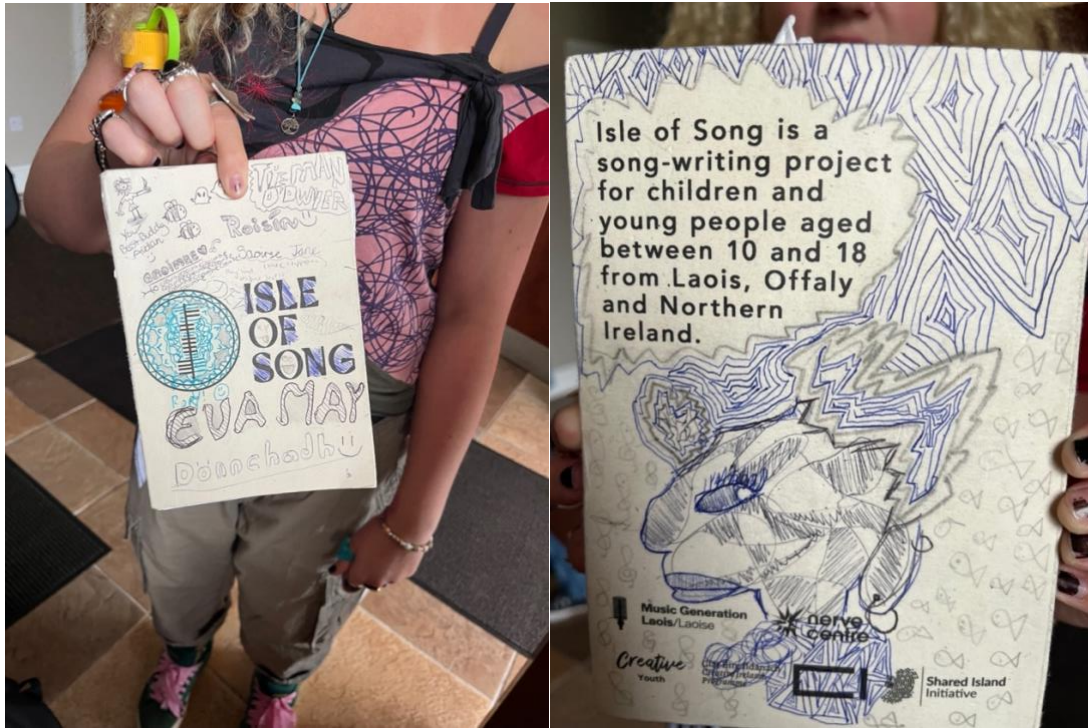
- What did I feel like at the beginning?
- What has been difficult?
- Highlights along the road
- The future.

The resulting drawings, some of which are photographed here, offered both a creative and reflective insight into participants' experiences throughout the programme.

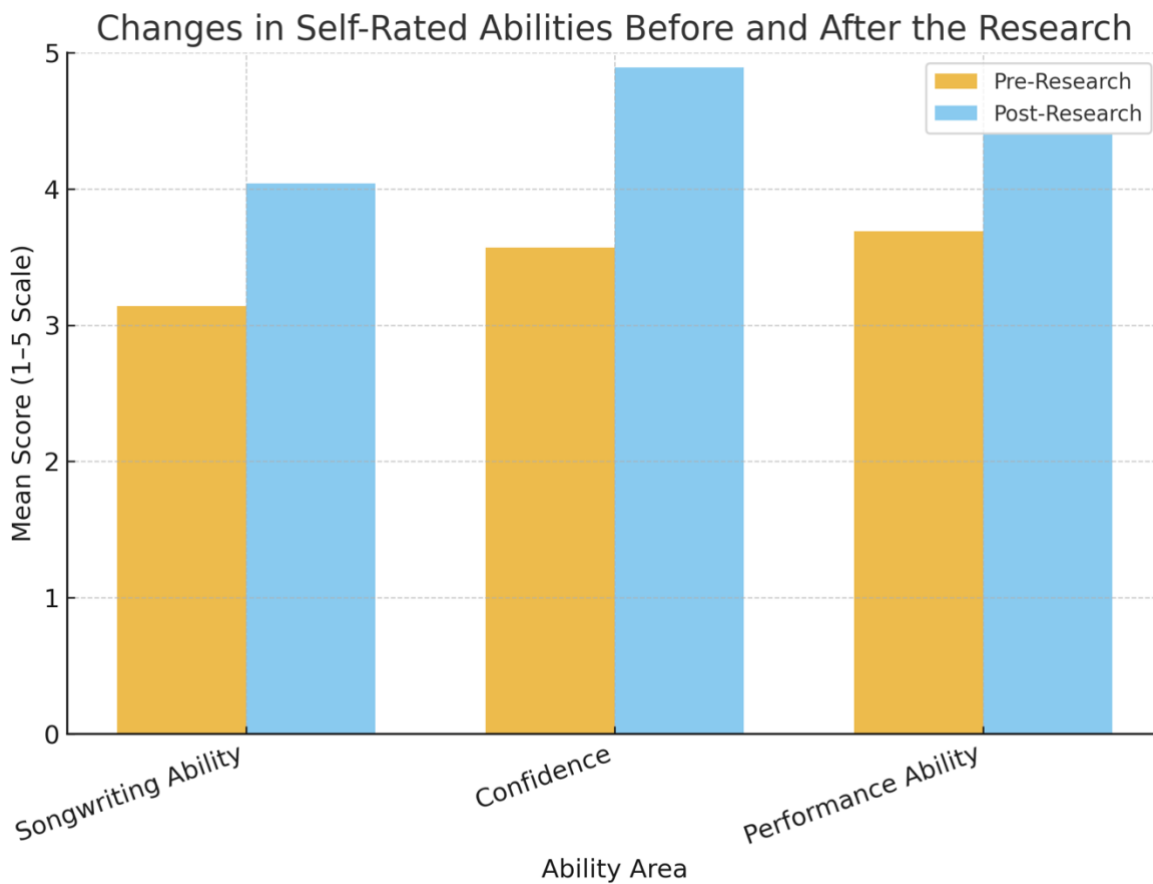
At the start of the journey, participants highlighted the ice breaker activities as a valuable way to meet others and begin building trust. Many noted the importance of *'getting to know each other's capabilities'* and preparing for opportunities such as performing at festivals. Along the road, participants reflected on both challenges and achievements, including collaborative songwriting, rehearsals, and live performances.

Looking to the future, participants expressed aspirations to maintain the friendships formed during the programme, continue making music, and strive for growth in their creative abilities. These roadmaps provided a unique way to visualise the personal, social, and musical development experienced throughout the Isle of Song project.





Isle of Song Participant customised journal



When asked what they liked most about the project, participants overwhelmingly highlighted the social opportunities it provided. Many described how valuable it was to 'meet new people', 'make new friends', and 'connect with people that I would never have met before'. One participant said they were 'so grateful

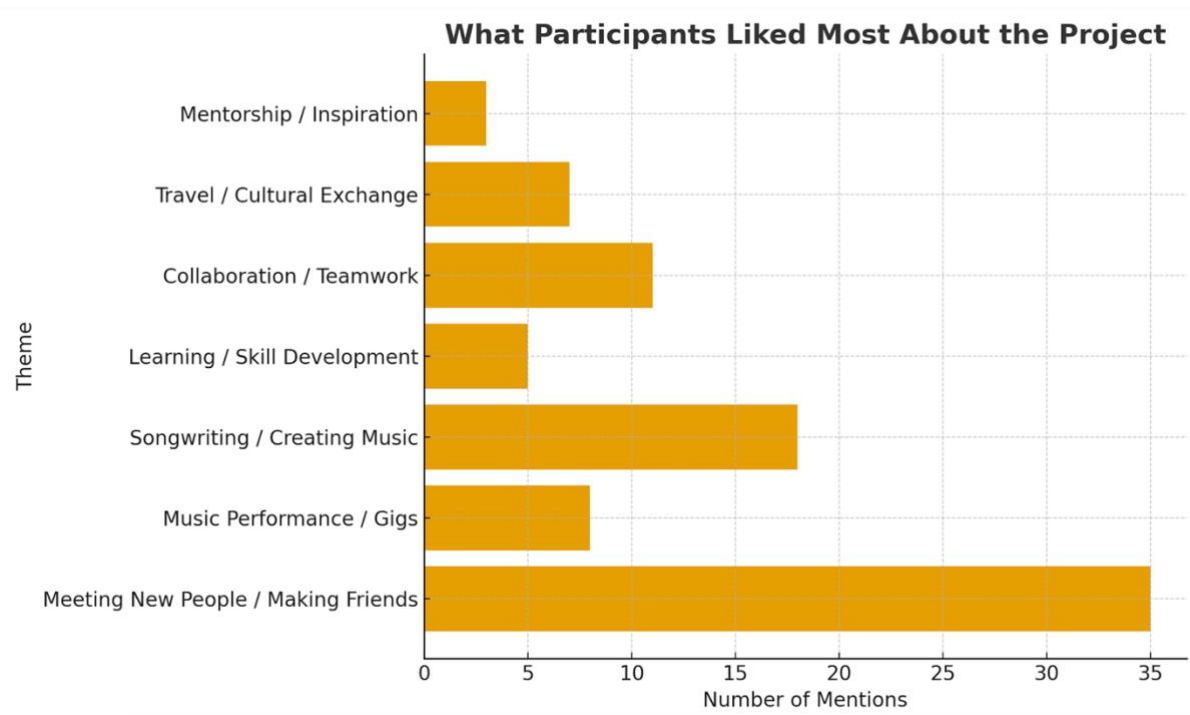
for the opportunity to have made so many friends that I'll be in touch with for a long time after this project', while another reflected that 'we all text daily'. Several participants commented that they 'loved meeting new people and people who I know but don't see often', adding that the experience was 'such a confidence boost' and helped them 'meet more people outside my comfort zones'. Others emphasised that 'meeting new friends and gaining amazing friendships with people who have the same hobbies as me' was a major highlight, and that 'the friends I made and making music with them was class'.

Participants also spoke enthusiastically about the creative and musical aspects of the project. Many referred to 'writing new original songs', 'creating original music', and 'reaffirming my love for music'. One person said they 'rediscovered my love for singing and really enjoyed making music together with others', while another valued the opportunity to 'learn more about instruments and learn more about the instruments I play from people who I'm now so close to'. Several participants mentioned that they 'really enjoyed meeting other creative musicians and working together to write songs', describing the process as both inspiring and enjoyable.

Performance opportunities were another major source of enjoyment. Participants reported that they particularly appreciated 'performing gigs', 'playing with new people in a band', and 'being able to perform live'. Some highlighted specific experiences, such as 'the opportunity to perform' and the importance of the residential elements in Northern and Southern Ireland. One participant commented that 'performing a full song in a band is genuinely one of the most fun things I've ever done – I'd have never tried it otherwise'. Others expressed pride in their progress, noting that they had 'improved my performance skills a lot' and gained confidence performing in front of others.

Several participants also mentioned the value of collaboration and diversity within the group. They enjoyed 'meeting and working with so many wonderful and talented people' and 'connecting with different musicians across Ireland'. One participant said they appreciated 'cross-community work with groups and meeting everyone', while another highlighted 'becoming friends with people from Laois which wouldn't have happened otherwise'. Comments such as 'meeting new people and mentors with different music styles' and 'combining different genres of music together' also reflected the inclusive and creative atmosphere of the project.

Overall, participants' reflections reveal that the project had a significant impact on their social connections, musical development, and self-confidence. The most valued aspects centred on friendship, collaboration, performance, and the opportunity to grow as both musicians and individuals. These themes are represented in the bar chart below.



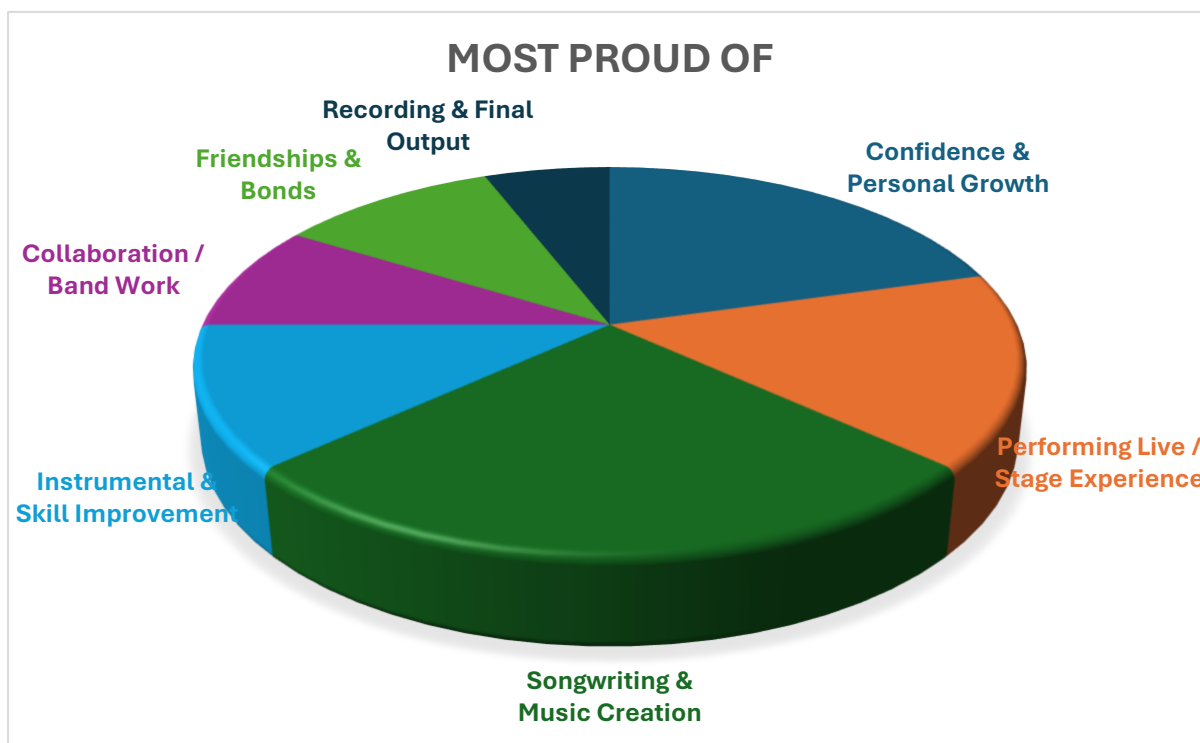
In addition, participants shared a wide range of things they were proud of, from personal growth and confidence to songwriting, performance, and friendship. Many described how much their confidence had grown, saying they were proud of their ‘confidence boost’ and ‘confidence increase’. One participant reflected, ‘I’m proud of my higher level of confidence gained, I don’t feel as shy talking to new people, I still am a bit but more experiences similar to Isle of Song would be so helpful.’ Another said they were proud of their ‘growth of confidence with my stage presence’, while others mentioned ‘improved stage presence’ and ‘gaining new stage experience and gaining a stage persona and being myself on the stage and giving it my all’.

Performing live was a major source of pride for many. Participants said they were proud of ‘being on stage’, ‘being able to perform in front of a bunch of other people’, and ‘improving my ability to play to a crowd’. One person said, ‘I got better at performing live’, while another shared, ‘Being able to perform both a cover and original’ was a highlight. Several participants also mentioned that they were proud of their ‘music’ and their ‘performance on stage’.

Many were proud of the music they created, describing their achievements in songwriting and musicianship. Participants said they were proud of ‘making my own music’, ‘writing new songs’, and ‘how my songwriting skills have improved’. Others celebrated specific achievements such as ‘our song “Piece of Your Heart”’, ‘the songs I recorded’, and ‘the song that me and my band wrote together’. One said ‘My band and I managed to create two new original tracks, which is a big accomplishment for our band.’

Several participants spoke about their pride in the personal contributions to group projects: ‘My contributions to the original song’, ‘the original song guitar parts I wrote’, and even ‘writing a guitar riff that was so good it was stolen’. Others said, ‘I’m so proud of getting up on a stage and writing songs which is something I’ve never really done before’. There was also a strong sense of pride in collaboration and community. Participants said they were proud of ‘how we all gelled together and made some good memories and music’, ‘the friendships and bonds we have all formed with each other’, and ‘getting more confidence and friendships’. Another participant summed it up by saying, ‘I’m proud of the music that came together in the end, the bonds that were created and my own musical ability which grew during the project.’

Others reflected on how much they had learned: ‘I feel my drumming has really improved over the course of the project’, ‘picking up a new instrument’, and ‘learning to play with others’. Many also spoke about their pride in developing new skills, saying, ‘how I got good at songwriting’, ‘improving my musical skills’, and ‘my social ability improving’. The pie chart below shows a visual representation of the aspects highlighted by participants as what they were most proud of.



Participants were overwhelmingly enthusiastic about recommending the project to others. Many highlighted the opportunity to meet new people and make friends, with comments such as, 'it's great fun and you get to meet so many great new people,' 'I would because it helps people come out of their shell, meet new people and socialise more,' and 'I would recommend this project to others as it's such a good way to make songs and loads of new friends.' One participant reflected, 'It was genuinely life changing to meet so many talented musicians and gain a good understanding of live performance. I made lifelong

friends', while another added, 'Yes I would 100% recommend this project to others as i have gained so so many amazing friendships along with new songwriting ability and new abilities on my own instrument.'

The development of musical skills and confidence was another major theme. Participants described the project as helping with performance, songwriting, and creativity: 'I would recommend this project to others that want to improve their song writing ability, performance ability and composition skills,' 'if you want to improve your songwriting skills and want an opportunity to play together with others, this is it,' and 'Benefits confidence, performance and writing skills.' Several responses emphasised the boost to personal growth and self-esteem: 'It's a great chance to meet new people and improve many aspects of musical ability, confidence and self-esteem' 'it gives you a lot of confidence'. One participant put it:

'I absolutely would [recommend this project to others], specifically to people who [want to] get more confident in socialising or performing and want to have a better creative mind, this project covers all those factors with great support from the mentors and peers.' (Survey 2)

The structure and atmosphere of the project were also praised. One participant noted:

'It's a nice change from the local projects as you get to meet completely new people, and having it over multiple weeks/weekends is also amazing so the activities feel spread out and there's always something new to look forward to,' (Survey 2)

Another highlighted the collaborative environment:

'I would recommend this project because it's a great opportunity to get experience performing in a non-judgemental and enthusiastic environment. I made such good friends that I will have for life and that's something money can't buy!!!' (Survey 2)

Others valued the creative freedom: 'I would recommend this to others, as it gives people the opportunity to create some new originals. They get to meet new people and make friends' and 'It's so much fun and it really exposes you to the world of music in such a fun way.' Many participants expressed the overall enjoyment and life-changing impact of the experience: 'Absolutely!! It was such an amazing experience!! Thank you!!,' 'DEFINITELY. it was the best experience of my life through music but also meeting new people,' 'Absolutely... one of the best summers I have ever had don't want it to end...have made strong friendships and will continue to stay in contact through music...thank you for the opportunity and support,' and 'Yes 1000% it was one of the best things I've done and would love to do more.' One participant summarised, 'I really would recommend this project to others. It has been an absolute pleasure to participate in Isle of Song and I learned a lot about myself and my songwriting ability. The Isle of Song was

the highlight of my summer and I would highly recommend this project to others who want to meet creative people, share their songwriting and make new friends. It was so much fun.'

Overall, the responses emphasise that participants found the project both enjoyable and transformative, particularly valuing social connection, skill development, confidence building, and exposure to new creative experiences.

Coda: Bringing It All Together - Conclusion.



'I remember that day in January, after watching the South African sky.

When I came upon Isle of Song and decided I wanted to try.

So I asked my mother to see if I would be able to join in.

But the deadline to sign up had already gone by, and it left me feeling broken.

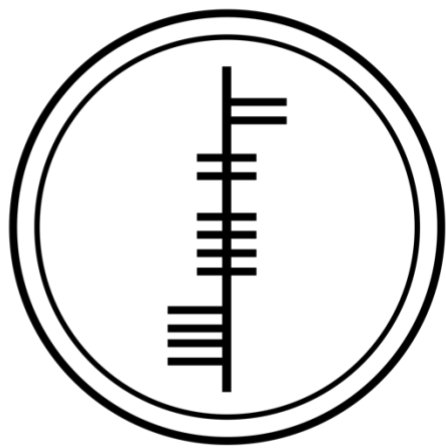
A month later back at home, I met Rosa and inquired if I would be able to come to this activity I so desired.

She said YES and I rejoiced, glad to come along.

I will never forget this event, this project called Isle of Song'

The Isle of Song programme successfully delivered a transformative and enriching experience for all participants, combining musical development, personal growth, and social connection in a supportive and inclusive environment. Young people reported significant improvements in their confidence, self-belief, and performance abilities, while also valuing the friendships and collaborative experiences formed throughout the project. The residential format, cross-border engagement, and opportunities to write, perform, and share original music were central to fostering creativity, teamwork, and a sense of belonging. Participants and mentors alike highlighted the positive impact of collaboration, experimentation, and peer support on both musical and personal development. While constructive feedback suggests areas for enhancement, the overall outcomes demonstrate that the programme successfully promoted skill development, inclusivity, and lasting connections. The Isle of Song exemplifies how creative initiatives can bring young people together across communities, inspiring growth, confidence, and a shared love of music.





ISLE OF SONG



Music Generation
Laois/Laoise



nerve
centre

Creative
Youth

Clár Éire Ildánach
Creative Ireland
Programme



Shared Island
Initiative