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Motivation for Participation in Civil Wind Bands: Contributions for Non-Formal Educational Contexts

José Cidade *, Alexandra Sá Costa and João Caramelo

CIIE—Centre for Research and Intervention in Education, Faculty of Psychology and Education Sciences, University of Porto, 4200-135 Porto, Portugal; alexandra@fpce.up.pt (A.S.C.); caramelo@fpce.up.pt (J.C.)
* Correspondence: up202002287@edu.fpce.up.pt

Abstract: Portuguese civil wind bands have operated as voluntary, non-profit organisations since the 19th century and serve as presentational and communal platforms for amateur music-making. Their core mission centres on providing music instruction and practical training for amateur musicians. This study examines the motivational factors driving adult musicians' participation in civil wind bands. The research involved 617 adult wind band musicians nationwide who completed an online questionnaire. The findings indicate that fellowship consistently ranks as the primary motivator for participation, regardless of gender, age, and formal music education level. Musicianship emerged as the second most influential factor, with younger and older musicians placing substantial value on personal musical growth. Conversely, conductor leadership was the least important motivator, particularly among older musicians and those with higher levels of formal music training. These findings highlight the multidimensional nature of motivations for sustained participation in civil wind bands. The implications suggest that music directors and organisational managers can leverage insights from motivational studies to foster inclusive, self-rewarding, and intergenerational participation.

Keywords: community music; motivation; music education; non-formal education; wind band

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1. Introduction

Civil brass, concert, and wind bands, as they exist today, are a legacy of the "banding" movement of the 19th century, which expanded working-class participation in ensemble instrumental music and contributed significantly to the global growth of the music industry (Herbert, 2020, p. 18). Civil wind bands have a deep connection to the foundational principles of community music. These bands function as expressive voluntary associations (Mantie & Tan, 2019) existing within various social, cultural, and geographical contexts. As such, community music serves as a gateway for education, leisure, social bonding, and broader participation (De Bruin & Southcott, 2022).

They operate outside formal educational institutions, are led by skilled musicians, and facilitate group music-making without a prescribed curriculum (Higgins, 2012). Despite the need to challenge the notion of community music (Kertz-Welzel, 2016), the Community Music Activity Commission of the International Society for Music Education (ISME, n.d.) characterises community music activities as those that promote and develop music within communities, extending beyond the confines of formal music education settings. Their activities are aligned with serious leisure (Stebbins, 2015), offering non-professional musicians the opportunity to engage in a meaningful and rewarding activity, pursue musical skills, and identify strongly with the practice (Coffman, 2008). They foster participant interaction

(Juan-Morera et al., 2023), encourage intergenerational relationships, and help strengthen ties to their communities, shaping social dynamics and contributing to the cultural ecology (Pitts, 2020; Stebbins, 2017).

Civil wind bands are a vital part of the cultural landscape in Portugal, with 640 active bands found across diverse social and geographical contexts. Only one in seven municipalities (N = 308) lacks such an ensemble. Many of these bands were established in the 19th century, though some trace their origins to earlier historical periods. As voluntary associations, they are strongly linked to local communities, offering accessible opportunities for ensemble music-making, promoting cultural activities, and enhancing social cohesion through partnerships with local social, cultural, and religious institutions.

From an educational research perspective, civil wind bands hold substantial potential as a scientific subject. Although their primary mission is music education, their impact extends beyond formal teaching. In line with Biesta's (2022) notion of educational gestures, the band experience reveals an underlying educational dimension that transcends traditional music instruction. These gestures can influence participants' lives, fostering community and individual development through non-formal and informal learning experiences.

Despite existing on the periphery of formal education, civil wind bands embody contemporary educational practices, including authentic and situated learning and process-directed education (Koopman, 2016). Second-generation approaches to non-formal education (Rogers, 2019) highlight these ensembles' collaborative and experiential learning opportunities.

2. Purpose of the Study

This study is part of a doctoral research project investigating the educational meaning and potential value of participation in Portuguese civil wind bands. Its primary objective is to explore the nuanced motivations driving adult musicians' sustained participation in these bands, which remains a complex and multifaceted phenomenon. Participation motivations are often highly individualised (Kumar, 2020) and encompass personal, musical, and social dimensions (Boswell, 2021; Coffman, 2009; Dabback et al., 2018; Kokotsaki & Hallam, 2011). Both intrinsic and extrinsic motivational profiles (Weren et al., 2017), frequently linked to task persistence, offer significant insights into the educational outcomes of participation (Evans, 2015).

3. Method

3.1. Participants

We collected contemporary data on wind band members' sociodemographic, socio-artistic, and socio-educational profiles to explore the broader educational implications of their participation beyond traditional music education. The study targeted adult musicians from all active civil wind bands in Portugal, comprising 617 participants nationwide.

3.2. Procedure

An extensive review of the relevant literature guided the development of our research instruments. Key studies examining the motivations, meanings, and benefits of participation in wind bands (Cavitt, 2005; Jutras, 2011; Mantie & Tan, 2019; Matthews et al., 2022; Rohwer, 2017) provided a foundation for designing the first version of three distinct questionnaires tailored to wind band conductors, musicians, and managers. Each questionnaire comprised closed- and open-ended questions addressing membership and participation in civil wind bands.

We gathered feedback from band directors, musicians, and band managers across mainland Portugal to ensure content validity. Several prominent conductors in each

region facilitated communication with wind band members, which helped us collect diverse perspectives. The feedback highlighted various concerns, such as the length of the questionnaires, the challenges of engaging older participants with online surveys, and the exclusion of non-adult musicians from the study. In response to this input, we shortened the questionnaires and revised five questions for clarity. We also added two five-point Likert-type questions to assess the relationship between motivation, participation benefits, and the educational meanings of involvement in wind bands. Despite initial feedback regarding non-adult musicians, we maintained our decision to exclude them, as obtaining parental consent for all potential participants was not feasible.

The final version of the questionnaires was approved by the Ethics Committee of the Faculty of Psychology and Education Sciences at the University of Porto (FPCEUP). Regarding the questionnaire for musicians, the first section included a unique consent form question to ensure voluntary participation. The second section gathered demographic data, including gender, age, place of residence, employment status, marital status, household size, education level, and music education background.

The third section focused on participants' musical experiences, such as their primary instrument, the duration and type of music education, and whether they had family members involved in wind bands. This section also incorporated a five-point Likert-type scale question where participants rated 14 statements, ranging from 1 (strongly disagree) to 5 (strongly agree), addressing their motivations for participating in wind bands. The statements were adapted from the Dimensions of Community Band Participation (DCBP) Scale (Matthews et al., 2022), which has three key aspects: fellowship, personal musicianship, and conductor leadership. Fellowship pertains to social bonding and developing dyadic relationships within the band (Bartleet, 2023). Personal musicianship is related to the satisfaction derived from artistic and technical accomplishments, including repertoire and performances (Matthews et al., 2022). Conductor leadership emphasises the conductor's musical expertise and group management abilities (Mantie & Tan, 2019).

3.3. Data Collection

Questionnaires were administered through a dedicated website (www.abandaeduca.pt, accessed on 1 May 2023), which was developed to enhance dissemination and accessibility for participants. The study targeted all active Portuguese civil wind bands in mainland Portugal and the autonomous regions of the Azores and Madeira. The first author conducted a comprehensive search to compile an exhaustive list of active wind bands, utilising various sources such as band websites, social media platforms, national statistical databases, municipal and parish websites, press articles, and specialised wind band websites.

Initial contact with wind bands was made via email, which outlined the research project's objectives and provided the researchers' contact information for any questions or further assistance. The email invited directors, musicians, and managers to participate in the survey. The questionnaires were hosted on LimeSurvey (LimeSurvey GmbH, n.d.), a web-based survey tool, and data collection was conducted over four months in 2023.

3.4. Data Analysis

In addition to descriptive statistics, we conducted inferential statistical tests to identify significant differences across groups defined by gender, age, and level of formal music education. For the gender variable, we analysed only male and female groups due to the small number of non-binary participants. For the age variable, participants were grouped as young adults (18–24 years), middle-aged adults (25–39 years), and mature adults (40 years and older) based on age groupings adapted from population age characterisation models

used by Statistics Portugal (INE). For formal music education, participants were categorised into four groups: "None", "Basic 5th-grade", "Secondary 8th-grade", and "Tertiary".

All statistical analyses were performed using R Statistical Software (version 4.3.3; R Core Team, 2024). The following R packages were utilised: car (version 3.1.2; Fox & Weisberg, 2019), carData (version 3.0.5; Fox et al., 2022), dlookr (version 0.6.3; Ryu, 2024), dplyr (version 1.1.4; Wickham et al., 2023), foreign (version 0.8.86; R Core Team, 2023), ggcorrplot (version 0.1.4.1; Kassambara, 2023a), ggplot2 (version 3.5.1; Wickham, 2016), ggstatsplot (version 0.12.3; Patil, 2021), report (version 0.5.8; Makowski et al., 2023), and rstatix (version 0.7.2; Kassambara, 2023b). An alpha level of 0.05 was used for all statistical tests.

4. Results

Participants consisted of 617 adult musicians from civil wind bands nationwide. The average age of participants in the study was 33.1, with a median of 31 and a range of 18–72 years. Nearly all (96.9%) of the respondents were under 60. Regarding gender, participants identified as male (n = 367), female (n = 248), and non-binary (n = 2). Respondents' level of education consisted of basic school level (n = 59), secondary school level (n = 275), college graduate level with bachelor's degree (n = 166), college postgraduate level with master's degree (n = 113), and college postgraduate level with a doctoral degree (n = 4). Finally, respondents' level of formal music education consisted of no music education (n = 286), a basic level of music education (n = 140), a secondary level of music education (n = 118), and a tertiary level comprising college graduate level with bachelor's degree in music (n = 41), and college postgraduate level with master's degree in music (n = 32).

Just over half of the participants reported playing a woodwind instrument (n = 321), and the two most popular instruments were clarinet (n = 133) and saxophone (n = 109). The number of respondents playing brass instruments was 247; the most represented brass instruments were tuba/euphonium (n = 103) and trumpet/flugelhorn (n = 76).

The female participants reported playing clarinet (31.4%), flute (21.8%), and saxophone (21.0%). The male participants reported playing tuba/euphonium (27.2%), trumpet/flugelhorn (16.3%), and saxophone (15.5%). Forty-six respondents played percussion instruments, and only three reported playing other instruments.

The average length of experience as a wind band musician was 20.1 years, with a median of 21 and a range of 1–59 years. The average length of participation in the current wind band was 15.9 years, with a median of 13 and a range of 1–56 years.

Internal consistency of the overall motivation scale (14 items) and subscales were examined. Cronbach's alpha for the overall scale was α = 0.84 (n = 14, M = 4.15, SD = 0.48). Among the subscales, Cronbach's alpha for the fellowship subscale was α = 0.82 (n = 5, M = 4.36, SD = 0.54); for the personal musicianship subscale, it was α = 0.63 (n = 5, M = 4.06, SD = 0.54), and for the conductor's leadership subscale, it was α = 0.66 (n = 4, M = 3.99, SD = 0.70), indicating acceptable reliability for its statements.

Concerning the fellowship subscale (Mdn (IQR) = 4.40 (0.80)), the highest mean score was for the statement: "Participation boosts my sense of belonging". Concerning the personal musicianship subscale (Mdn (IQR) = 4.00 (0.60)), the mean score was highest for the statement: "I feel fulfilled when I play my instrument with my band". For the conductor's leadership subscale (Mdn (IQR) = 4.00 (1.00)), the highest mean rate was for the statement: "I am convinced of the conductor's expertise". Table 1 presents the descriptive statistics for each statement, ordered by decreasing mean value in each subscale.

Table 1. Descriptive statistics for respondents' scores.

Subscale	Statement	*n*	M	SD
Fellowship	Participation boosts my sense of belonging	617	4.45	0.64
	My participation represents belonging to a family	617	4.45	0.68
	Participation strengthens my connection to the community.	617	4.41	0.66
	Participation helps me face daily routines and responsibilities.	617	4.30	0.76
	Other musicians encourage my membership.	617	4.17	0.79
Personal musicianship	I feel fulfilled when I play my instrument.	617	4.42	0.66
	I am motivated by the conductor to improve my performance.	617	4.19	0.86
	I am motivated by musicians to improve my performance.	617	4.07	0.84
	I am pleased with my artistic development.	617	4.00	0.77
	I feel hampered by others' musical limitations.	617	3.63	1.07
Conductor leadership	I am convinced of the conductor's expertise.	617	4.30	0.90
	The conductor encourages my membership.	617	4.16	0.84
	I am disappointed with the conductor's leadership.	617	4.12	1.06
	I feel that my skills are undervalued.	617	3.39	1.14

Considering the gender variable, the Shapiro–Wilk test showed that each subscale's score distribution departed significantly from normality in the female and male groups. For the fellowship subscale, the test showed $W = 0.90$, $p < 0.001$ for male scores and W = 0.91, $p < 0.001$ for female scores. For the personal musicianship subscale, the results were $W = 0.96$, $p < 0.001$ for male scores and $W = 0.97$, $p < 0.001$ for female scores, and for the conductor's leadership subscale, the results were $W = 0.94$, $p < 0.001$ for male scores and $W = 0.95$, $p < 0.001$ for female scores.

We conducted a non-parametric Levene's test to check the variance homogeneity assumption. The statistics for fellowship subscale and gender were F (1, 613) = 0.14, $p = 0.71$; those for personal musicianship subscale and gender were F (1, 613) = 0.16, $p = 0.69$; and those for conductor leadership subscale and gender were F (1, 613) = 0.57, $p = 0.45$, indicating a non-statistical significance in each of the three subscales, thus meeting the assumption.

Based on this outcome, we selected a non-parametric Mann–Whitney test and used the median with the interquartile range to evaluate whether each subscale differed by gender. The difference in ranks between fellowship subscale scores and gender suggests that the effect is negative, tiny (Funder & Ozer, 2019), and not statistically significant ($U = 43{,}691.00$, $p = 0.40$; r (rank biserial) = −0.04, 95% CI [−0.13, 0.05]). The difference in ranks between personal musicianship subscale scores and gender suggests that the effect is negative, tiny (Funder & Ozer, 2019), and not statistically significant ($U = 44{,}788.50$, $p = 0.74$; r (rank biserial) = −0.02, 95% CI [−0.11, 0.08]). The difference in ranks between conductor leadership subscale scores and gender suggests that the effect is negative, tiny (Funder & Ozer, 2019), and not statistically significant ($U = 43{,}767.00$, $p = 0.42$; r (rank biserial) = −0.04, 95% CI [−0.13, 0.05]).

Considering the age variable, we conducted Shapiro–Wilk and Levene tests, checking the normality and the assumption of homogeneity of variance for all three subscales. The Shapiro–Wilk tests indicated that the distribution of each subscale's score departed significantly from normality in the three age groups ($p < 0.001$). The non-parametric Levene's test suggested homogeneity of variance in the three groups for the subscales fellowship and conductor's leadership (p-value = 0.37 and $p = 0.59$, respectively). For the personal musicianship subscale, Levene's test suggested violating the assumption as the statistic showed F (2,614) = 3.13, $p = 0.04$.

We selected a non-parametric Kruskal–Wallis's test and used the median with the interquartile range to evaluate whether each subscale differed by age. The Kruskal–Wallis's

rank sum test testing the difference in ranks between fellowship subscale scores and age suggests that the effect is very small (Field, 2017) and not statistically significant (Kruskal–Wallis chi-squared = 5.56, $p = 0.06$; epsilon squared (rank) = 9.03×10^{-3}, 95% CI [1.58×10^{-3}, 1.00]).

We conducted Kruskal–Wallis's test for non-homogeneity variance conditions for the personal musicianship subscale, using the Welch approximation to the degrees of freedom. The Kruskal–Wallis's rank sum test testing the difference in ranks between personal musicianship subscale scores and age suggests that the effect is small (Field, 2017) and statistically significant (Kruskal–Wallis chi-squared = 10.44, $p = 0.005$; epsilon squared (rank) = 0.02, 95% CI [7.32×10^{-3} 1.00]). We conducted pairwise comparisons using the Dunn test and Holm adjustment method. The difference was statistically significant between the young adults and mature adults groups ($p_{\text{Holm-adj.}} = 0.05$) and between the middle-aged adults and mature adults groups ($p_{\text{Holm-adj.}} = 0.005$). The difference between the young and middle-aged adult groups was not significant after the Holm adjustment ($p_{\text{Holm-adj.}} = 0.38$). Figure 1 illustrates the significant results.

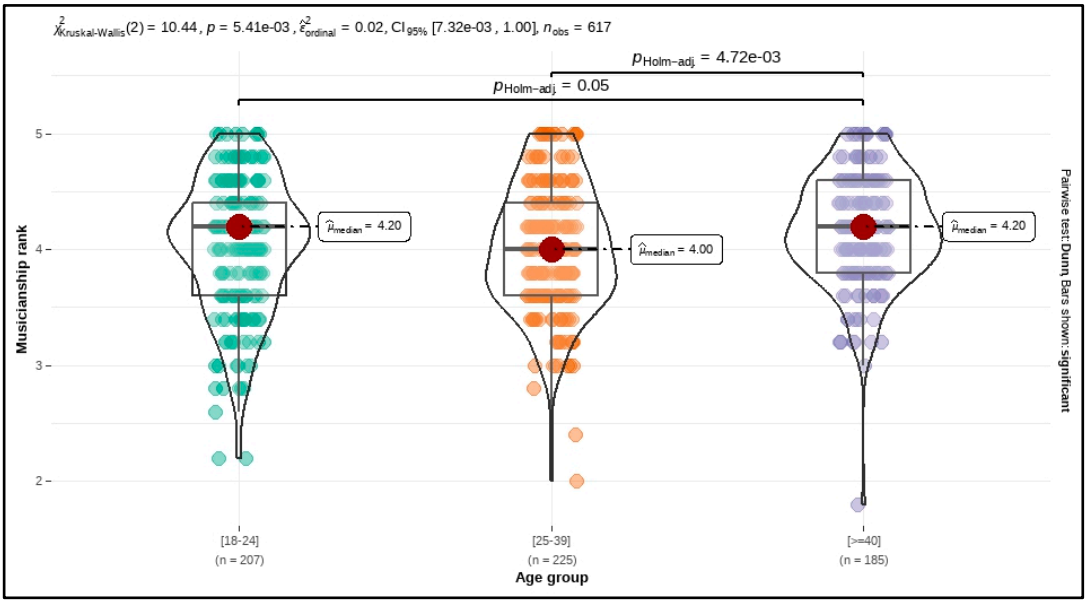

Figure 1. Kruskal–Wallis's test results for personal musicianship subscale and significant difference between age groups.

The Kruskal–Wallis's rank sum test testing the difference in ranks between conductor leadership subscale scores and age suggests that the effect is small (Field, 2017) and statistically significant (Kruskal–Wallis chi-squared = 8.42, $p = 0.015$; epsilon squared (rank) = 0.01, 95% CI [3.23×10^{-3}, 1.00]). Likewise, we conducted pairwise comparisons using the Dunn test and Holm adjustment method. The difference between the young adults and mature adults groups was statistically significant ($p_{\text{Holm-adj.}} = 0.02$). The differences between the young adults' group and the middle-aged adults' group and between the latter and the mature adults' groups were not significant, at $p_{\text{Holm-adj.}} = 0.06$ and $p_{\text{Holm-adj.}} = 0.51$, respectively. Figure 2 illustrates the significant results.

Considering the level of formal music education, we conducted Shapiro–Wilk and Levene tests, checking the normality and the assumption of homogeneity of variance for all three subscales. The Shapiro–Wilk tests indicated that the distribution of each subscale's score departed significantly from normality in all the music education level groups ($p < 0.05$). The non-parametric Levene's test suggested homogeneity of variance in the four groups for the fellowship and personal musicianship subscales ($p = 0.66$ and $p = 0.89$, respectively).

Levene's test suggested violating the assumption for the conductor leadership subscale as the statistic showed F (3, 613) = 4.63, $p < 0.003$.

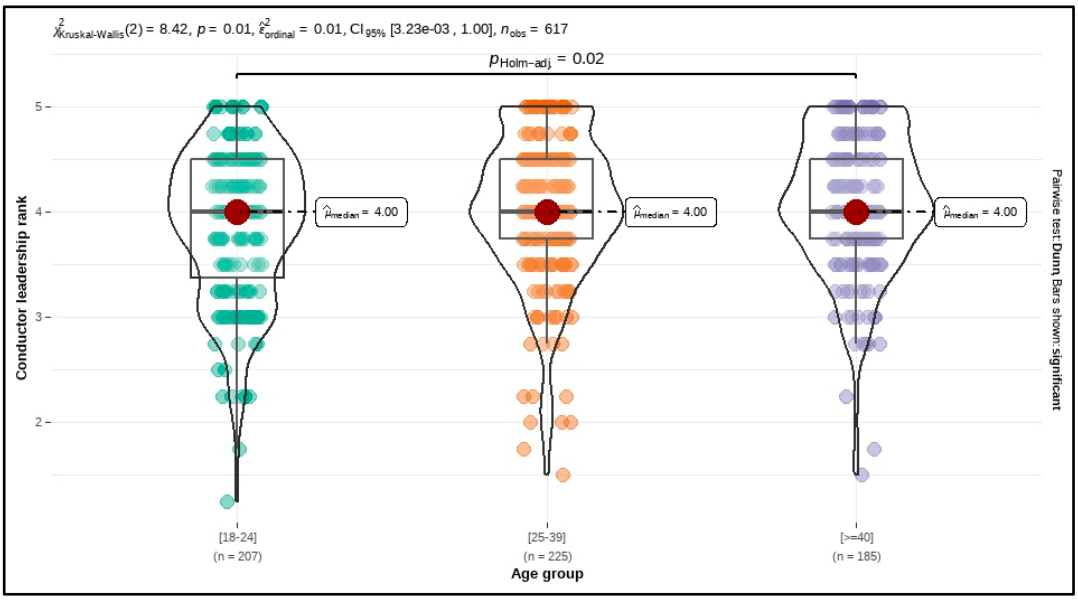

Figure 2. Kruskal–Wallis's test results for conductor's leadership subscale and significant difference between age groups.

We performed a non-parametric Kruskal–Wallis's test to compare the difference between the four music education level groups. We used the median with the interquartile range to analyse whether that independent variable affects the scores of each subscale. The Kruskal–Wallis's rank sum test testing the difference in ranks between fellowship subscale scores and formal music education level suggests that the effect is very small (Field, 2017) and not statistically significant (Kruskal–Wallis chi-squared = 5.74, $p = 0.12$; epsilon squared (rank) = 9.33×10^{-3}, 95% CI [4.29×10^{-3}, 1.00]).

The Kruskal–Wallis's rank sum test testing the difference in ranks between personal musicianship subscale scores and formal music education level suggests that the effect is very small (Field, 2017) and not statistically significant (Kruskal–Wallis chi-squared = 6.12, $p = 0.11$; epsilon squared (rank) = 9.94×10^{-3}, 95% CI [2.62×10^{-3}, 1.00]).

Using the Welch approximation to the degrees of freedom, we performed Kruskal–Wallis's test for non-homogeneity variance conditions for the conductor leadership subscale. Kruskal–Wallis's rank sum test testing the difference in ranks between conductor leadership subscale scores and formal music education level suggests that the effect is small (Field, 2017) and statistically significant (Kruskal–Wallis chi-squared = 18.18, $p < 0.001$; epsilon squared (rank) = 0.03, 95% CI [0.02, 1.00]).

We conducted pairwise comparisons using the Dunn test and Holm adjustment method. The difference between the "None" group and the "Secondary 8th-grade" group and the difference between the former and the "Tertiary" group were statistically significant ($p_{\text{Holm-adj.}} = 0.002$, and $p_{\text{Holm-adj.}} = 0.008$, respectively). The differences between the "Basic 5th-grade" and all the other groups ("None", "Secondary 8th-grade", and "Tertiary") were not significant at $p_{\text{Holm-adj.}} = 0.31$, $p_{\text{Holm-adj.}} = 0.22$, and $p_{\text{Holm-adj.}} = 0.22$, respectively. The difference between the "Secondary 8th-grade" and the "Tertiary" groups was also not significant at $p_{\text{Holm-adj.}} = 0.86$. Figure 3 illustrates the significant results.

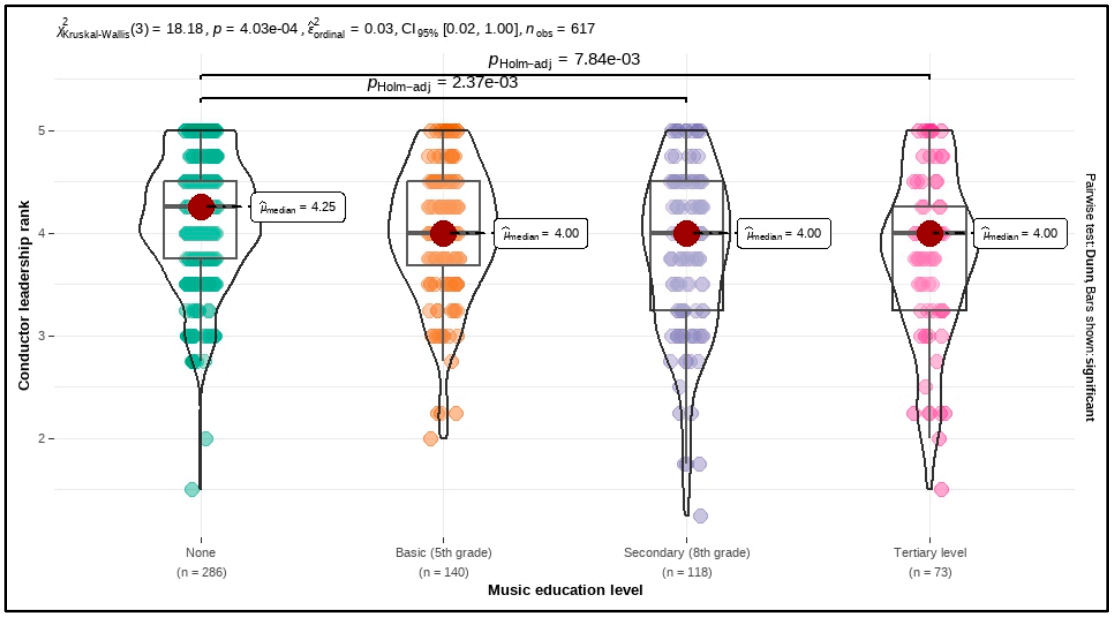

Figure 3. Kruskal–Wallis's test results for conductor's leadership subscale and significant differences between music education level groups.

5. Discussion

The results of this study provide new insights into the motivating factors driving adult musicians' participation in civil wind bands. Participants represented various sociocultural, educational, and geographical contexts, offering an intergenerational perspective that included both genders and levels of formal music education. This diversity allows for a broader understanding of the educational and social significance of their engagement in wind bands.

Unlike previous studies that focused on specific age groups (Barbeau & Cossette, 2019; Hewitt & Allan, 2012; Kokotsaki & Hallam, 2011; Lowe, 2018; Rohwer, 2017) or formal music education settings (Antos, 2019; Hoffman, 2012; Jones, 2018; Mantie, 2013; Moder, 2018), our study encompasses a larger sample of young, middle-aged, and mature adult amateur musicians from Portuguese civil wind bands. The distribution of participants across age groups—33% young adults (18–24 years), 37% middle-aged adults (25–39 years), and 30% mature adults (40–72 years)—adds a comprehensive contribution to the Dimensions of Community Band Participation (DCBP) Scale. Nevertheless, the under-representation of non-binary respondents limits the generalisability of our findings to non-binary individuals and could obscure differences in experiences or outcomes across gender identities. Furthermore, it reflects broader challenges in recruiting diverse gender identities in some research contexts.

The findings indicate that fellowship is the most motivating factor for participation in civil wind bands, consistent with Tsugawa's (2009) conclusion that camaraderie in ensemble music-making is crucial. In contrast to research on vocal ensembles, where aesthetic and musical factors were more influential (Jones, 2018; Redman & Bugos, 2018), our results highlight the greater importance of relational and social aspects for wind band musicians.

As reflected in the fellowship subscale, the sense of belonging is aligned with Stebbins's (1992) framework of serious leisure, which emphasises social bonding as one of its enduring benefits. Furthermore, it supports belongingness as a fundamental human motivation (Allman, 2013). Moreover, the fulfilment experienced by musicians when playing their instruments with the wind band is supported by previous research that identifies personal

musicianship and individual experiences in social contexts as critical determinants of sustained motivation (Hewitt & Allan, 2012).

Regarding the conductor's leadership, the statement "I am convinced of the conductor's expertise" scored highly, reinforcing the importance of technical and musical competence in enhancing motivation (Kokotsaki & Hallam, 2011; Mantie & Tan, 2019; Matthews & Kitsantas, 2012). However, gender differences were not significant, with both male and female musicians rating fellowship, personal musicianship, and conductor leadership similarly, which is consistent with Matthews et al.'s (2022) findings.

The results reveal significant differences in motivation across age groups. Older and younger musicians scored higher on the personal musicianship factor than middle-aged adults. For older musicians, the level of proficiency achieved may be closely linked to aesthetic and artistic growth, reflecting their desire for rewarding new musical experiences after achieving a certain level of proficiency. In contrast, younger musicians view participation as an essential opportunity for skill development, directly impacting their motivation. The middle-aged musicians exhibited more balanced motivations, evidenced by lower personal musicianship scores than older musicians. However, these scores did not significantly diverge from those of younger musicians, indicating that a combination of factors may influence their participation.

A significant difference also emerged concerning the conductor's leadership. Older musicians rated the conductor's leadership as less influential in their motivation than younger musicians. This suggests that more advanced musicians are less dependent on the conductor for their continued involvement, while younger, likely less advanced musicians may rely more on the conductor's guidance.

No significant differences in the fellowship and personal musicianship factors regarding formal music education were found. However, participants with higher levels of formal music education (secondary and tertiary levels) rated the conductor's leadership lower than those without formal music education. This suggests that more highly trained musicians may place less importance on the conductor's leadership for their motivation to participate.

6. Conclusions

With their long-standing presence in various socio-cultural contexts, Portuguese civil wind bands offer non-professional musicians of all ages and social backgrounds an inclusive space for musical and social engagement. These voluntary, non-profit associations attract members for diverse reasons, but their aesthetic, social, and educational features often sustain long-term involvement, sometimes lasting a lifetime. The communal nature of ensemble music-making in these bands requires regular attendance, responsibility, and commitment, fostered in a motivated and inclusive environment.

Our findings indicate that fellowship is the most significant motivation for musicians to participate and remain involved in civil wind bands. Importantly, this factor is not significantly influenced by gender, age, or level of formal music education, suggesting that the social bonds developed within these ensembles play a universal role in sustaining participation. Personal musicianship, though still significant, appears to have less influence on motivation than fellowship. Age differences affect its valuation: younger and older musicians prioritise personal musicianship, whereas middle-aged participants show more balanced motivations. Conductor leadership, the least influential factor in our study, is rated differently based on age and level of music education, with more skilled or older musicians depending less on the conductor's leadership for their motivation.

These findings highlight motivation's complex and multifaceted nature in civil wind band participation. The motivational factors of fellowship, musicianship, and conductor

leadership may impact the educational meanings that musicians ascribe to their participation. The in-depth qualitative phase (ongoing) of our doctoral research will strengthen the educational aspects of civil wind bands. From an integrative perspective, participation in these out-of-school settings may provide educational value that transcends the primary goal of musical instruction.

7. Limitations

This study has several limitations. First, it excludes non-adult musicians (under 18 years old), which may limit the generalisability of the findings to younger populations. Additionally, the participation of older musicians (over 60 years old) was relatively low, which may have affected the analysis of age-related differences in motivation. Finally, the geographical distribution of participants was somewhat imbalanced, with a greater proportion of musicians from inland areas of Portugal and fewer from the Azores Islands, potentially limiting the regional representativeness of the findings.

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Institutional Review Board Statement: The study was conducted in accordance with the Declaration of Helsinki and approved by the Ethics Committee of the Faculty of Psychology and Education Sciences at the University of Porto (protocol code 2023/03-19, 21 March 2023).

Informed Consent Statement: Informed consent was obtained from all subjects involved in the study.

Data Availability Statement: The authors will make the raw data supporting the conclusions of this article available upon request, without any undue restrictions, as the data are not available in any repository.

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Conflicts of Interest: The authors declare no conflicts of interest.

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